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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMESfor the week beginning
SUNDAY, February 14th.

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Wave-lengths are subject to temporary adjustments.

IMPORTANT TO READERS.

The address of "The Radio Times" is 8-11, Southampton Street, Strand, London, W.C.2.
The address of the British Broadcasting Company, Ltd. is 2, Savoy Hill, Strand, London, W.C.2.
RATES OF SUBSCRIPTION to "The Radio Times" (including postage): Twelve Months (Foreign), 15s. 6d.; Twelve Months (British), 12s. 6d.

If I Were a Young Composer.

By Sir FREDERIC COWEN.

[As we have already stated, the B.B.C. has decided to organize competitions for the special purpose of encouraging new and lesser-known British composers. In the following article, Sir Frederic Cowen, who is one of our greatest musicians, gives important and helpful advice to young composers on the kind of music that is most likely to prove successful.]

It is clear that the young composer of to-day begins with certain advantages compared with his predecessor of, say, fifty years ago. In the first place, the resources of the modern orchestra are much greater than they were formerly. Not only has the technique of the players reached a distinctly higher level, but orchestral instruments have been improved considerably. The composer of to-day need give no thought to technical difficulties. He may write what he likes. There is no risk that the members of an orchestra will put their instruments down in despair, and exclaim: "It can't be done," though such a thing would have happened in my young days if the music had been as difficult as some of the present-day compositions.

In the second place, the composer of what, for want of a better name, may be called serious music, has more opportunities of obtaining his just reward than was the case years ago. By that, I do not mean to suggest that I consider that musical taste in this country has improved. I do not think it has; but the enormous increase of population has, naturally, brought with it more music-lovers. I wish I could say that the number of people who appreciate good music had increased proportionately to the population.

But no music is rejected by publishers to-

day simply on the ground that it is too serious, or too "high-brow." If it has real merit, it will be placed before the public. One could hardly say the same when I was a young man. Publishers, as they explained, were very sorry, but they could deal only with music that had a certain amount of popular appeal.



Sir FREDERIC COWEN.

Another factor in favour of the budding composer is that more music is heard to-day than was ever heard before. We have broadcasting, gramophones, cinemas, theatres, restaurants, and cafés, all more or less closely associated with music, and enabling millions of people to listen to music daily.

Some of it is, frankly, rubbish, but in the case of the wireless and gramophones, there is a theory, at any rate, that they are doing something to spread the love of good music. Personally, I think it is too early to say what their effect will be.

So that if I were young again, and beginning to compose, I should find conditions changed, and, speaking generally, increased opportunities. But I should proceed very much on the same lines as before. That is, I should work hard, and make quite sure, in the first place,

(Continued overleaf in column 3.)

Daylight on Daventry.

By P. P. ECKERSLEY.

WE are getting quite a number of letters complaining of distortion from Daventry. I have no desire to try to "explain away" anything; my object in writing this article is, firstly, to ventilate the subject; secondly, to try and help listeners who are experiencing trouble; thirdly, to get information for our own benefit.

There are three possible causes:—

(a) What is commonly known as night effect, being due to the confusion of those rays which travel tangentially to the earth's surface, and those which are reflected downwards from a supposed electrified layer. It is not impossible that night effect is experienced during the day!

(b) Latent lines, which at times, due to an intermittent earth or some other change, may give distortions.

(c) A fault in the transmitter.

(d) A fault in the receiver.

Shifting Wave-lengths.

With regard to (a), this effect could not be apparent at short ranges. It might begin to come in at 150 miles, and should be most noticeable at 200, 300, and 400 miles. There is no cure, as far as we know. Theoretically, an absolute constancy of wave-length should minimize the trouble; practically, this is what we try and maintain. A master oscillator or independent drive is arranged at Daventry, as well as at all main stations, to keep the frequency exactly constant. This may not be perfectly successful always; but I think the wave-length is so nearly constant over periods of working as to prevent serious "night distortion" from this cause.

When I talk of constancy of wave-length I mean constancy under conditions of modulation, from moment to moment, that is. We, of course, have to shift wave-lengths by 1 per cent, or less, from time to time, to try and minimize Continental jamming.

Spare Lines.

As to (b)—Latent lines—here, again, I feel that from experiments we have carried out, this cannot come in seriously. We have "watched" by a line tester a spare line over long periods. Obviously, the spare line's behaviour is typical of the line in use, which latter cannot be tested while in use. Results show that "earth" or "conduc" may come in for 10 seconds in every 10 hours, but this would be hardly noticeable. It is certain that with better weather, even this small period of trouble will be minimized.

(c)—A fault in the transmitter! Dare I admit that this could be the cause? I say at once that, from the results of ordinary tests, the behaviour of the set appears to be normal. Certainly, I cannot agree that the temporary new aerial *per se* can have any effect. It may be that certain modifications that have had to be made in the set itself to take account of the temporary aerial may have resulted in some queer conditions, but it is true that, so far, we are unable to spot anything.

This is not to say that we rule out as impossible there being some queer disease developed; but this we will definitely say, that, given reasonable conditions of reception, we cannot detect the slightest distortion.

No Ace to Grind.

The latter remark is important and leads me to (d). I hope no one at this stage will fling down his *Radio Times* and say: "As usual, blaming it all on the receiver!" I am blaming no one, nor anything; I am doing my best to tell the truth scientifically. One has no ace to grind, and one's primary interest in both ends of the system alone tends me to dare to discuss reception.

We have found quite definitely that if the receiver is brought over reaction, distortion does arise. Whether this is due, possibly, to a partial

fault in the transmitter—too much carrier, too little modulation—has got to be determined, but the fact definitely remains. This remark is not preaching against using too much reaction, although, goodness knows, we want such propaganda badly enough.

It is repeated and emphasized that it is not always perfectly simple to get good quality out of Daventry, and we are working hard to find out whether this is attributable to us. If it is, we will do our best to remedy it; if it is not, we must continue to press same methods of reception. In any case, with the long waves and having regard, as always, to the absurdity of forcing sets to do more than they are designed to do, too much reaction is always bad.

All Experimenters.

Let some of those who have experienced trouble try putting up a much bigger aerial, or really efficient earth, until they are sure that they are not relying upon intensive reaction. Our reports show fairly overwhelmingly that crystal-setters do not, on the whole, complain one-tenth as much as the valve people—a point in support of our theory that intensive reaction is spoiling results.

On the other hand, we appreciate that if something has gone "comic" with the modulation (of which there is no sort of indication at the moment), people have a right to use reaction to get anything at all!

Remember, finally, that I can swear with my hand upon my heart that with two very inefficient, but also very stable valves in London, plus my ordinary note mag., I can notice no Daventry distortion.

With a single valve and reaction, I think I have to work a little bit hard to get it good. Hence, I have taken the step of writing to all in this way on an interesting point.

We are all experimenters on the finer points, and can only go ahead in terms of co-operation and frank speaking.

We have no desire to minimize any faults; our only object is to eliminate them, and we seek your help to do so. This is best accomplished by writing to us if you are getting bad results, or if requested over the microphone, or in any other way to send in specific reports.

(Continued from column 3.)

success. All composers, of whatever nationality, have had to contend with this difficulty, though, perhaps, the French school has been most fortunate. Think of the wonderful libretto of *Carmina*; Verdi went to old plays for his libretti, and Puccini did much the same thing. Perhaps we shall solve the problem here some day, but I see no prospect at present. When we do, I think we shall not lack competent composers.

As for our lighter music—musical comedies, revues, and so on—the less said, the better. I do not remember when the standard was so low as it is now. I have seen several recent productions, and have been simply appalled by the trivial and commonplace character of the music. One has only to think of the old musical plays at the Gaiety, the Gilbert and Sullivan operas, Edward German's works—*Merric England* and *Tom Jones*—not forgetting *the Gipsies*—to realize how this class of entertainment has deteriorated.

Of course, there are notable exceptions like the revival of that charming old opera *Lionel Lincoln*, but until managers take a more lofty view of the tastes of the public, composers who wish to write good music will find little scope in the theatre.

If I Were a Young Composer.

(Continued from the previous page.)

that I had a solid foundation upon which to build.

If a young man sets out to become a doctor, he must learn all about the human anatomy and build up his knowledge from first principles. The artist who depicts the glory of a tree in full leaf must first get "inside" his subject, by learning to draw a tree without its leaves. A writer must understand construction and the meaning of words before he can attempt to emulate the eloquence of the great masters.

It is the same with a musician. Music is an art, but it cannot come into being without a sound knowledge of technique—of what may be called musical anatomy. Bach, Beethoven, and Mozart thrilled the world because they were absolute masters of their subject. The musician can see the same perfection of technique in a Beethoven symphony that the architect observes in the Greek Parthenon.

I can give no better general advice to young composers (who, I see, are to be encouraged by means of competitions organized by the British Broadcasting Company) than that they should concentrate upon their groundwork. To come down to detail is more difficult, because, after all, a composer is born and not made. If he does not possess certain gifts, he can never compose. If, on the other hand, he has real genius, he will write what he feels a desire to write; guidance from anyone would be unthinkable.

But if I were to give lessons in composition to a young man of average talent, I should tell him that for musical form he could not do better than study Mozart. For clearness, brilliancy of expression, and dignity he would find that Beethoven has never been excelled. I think there is little doubt that the young composer of to-day is more ambitious than his predecessor. His object seems to be to begin where others have left off—to go in for big canvases, with plenty of effect, and for a less melodic type of music.

I am afraid I am not a great admirer of what is known as modern music. To me, it is too violent a departure from what I have always regarded as real music. In many cases it is just a succession of meaningless sounds—music without form or texture. When I protest, I am told I am old-fashioned, and the old argument is quoted that when Wagner's operas were first heard, they were reviled on all hands by people who did not realize their greatness.

But I cannot detect any suggestion of greatness in much of the modern music, and I am inclined to think that the old masterpieces will be appreciated long after most of the present-day compositions are forgotten.

I still cling to the opinion that music must have melody. I think every one of us, if we are candid, must admit our liking for melody, yet we have reached the stage when such an admission is regarded in certain circles as evidence of depraved taste.

It will be a sorry day for music if the non-melodic school ever obtains the upper hand.

The composer who is just spreading his wings will probably find his greatest scope in instrumental music and songs. There is still little hope for him, I am afraid, in the direction of serious opera. The English public has never supported opera as it should, and, in addition, there is the difficulty of finding a suitable libretto. A composer cannot write without a libretto to inspire him, and one that will play a real part in making the opera a

(Continued in the previous column.)

Official News and Radio Gossip.

League of Nations Broadcast.

It has been decided to relay speeches from the special Assembly of the League of Nations at Geneva, in March, which is meeting for the purpose of admitting Germany to the League. We have every hope that this will be a successful transmission, but listeners should remember the tremendous difficulties experienced with regard to land lines.

A Famous Conductor.

Her Wegartner is to visit London Studio on Thursday, March 18th, to conduct a special Symphony Concert. As this is the birthday of the Russian composer, Rimsky-Korsakoff, his *Capriccio Espagnol* will be included in the programme.

Seaside by Radio.

It will not be long before listeners will be having news of a revival of outside broadcasts from summer resorts round the coast, and it is hoped that as early as March we may be able to arrange for some good music from beside the sea of the type that was so much appreciated last spring and summer.

Saturday Talks.

Starting on March 20th, a change of time will be instituted with regard to Saturday afternoon talks from London. These will begin at 4.45 p.m., instead of at 4 p.m., after that date.

Patron Saint Commemorations.

Full details will shortly be available for the special programmes which will be transmitted on March 1st and March 17th in commemoration of St. David and St. Patrick.

Candid Criticisms of Modern Dancing.

Birmingham dancing enthusiasts will find something to interest them in the talk to be given from the Studio at 3.45 p.m. on Friday, February 26th, by Mr. Bert Nielsen. His "Candid Criticism of Modern Dancing" is likely to afford some illuminating views on general problems, as well as to state clearly some of the tendencies to be deplored at the present time.

Over the Open Microphone.

The "Over the Open Microphone" programme from the Manchester Station on January 12th was so successful that a repetition is to be given on Saturday, February 27th. The thirty visitors in the Studio will not only be allowed to select orchestral items, but will also be asked to join in the choruses of some of the songs sung by Mr. Willie Cochran. On this occasion, applicants for invitations to the Studio should be resident outside a radius of ten miles from the centre of Manchester. The party will be chosen from the first thirty letters of application opened in the Studio on Saturday, February 26th. No applications arriving before this date will be considered.

"The Apostles."

Music lovers will be glad to hear that it has been found possible to relay from Manchester the whole of the oratorio *The Apostles* (Edward Elgar) on March 11th, instead of only the first half, as originally contemplated. The artists at this notable concert, in addition to the Hallé Orchestra, will be Miss Dorothy Silk (soprano); Miss Muriel Brunkill (contralto); Mr. Herbert Heyner (baritone); Mr. Dennis Noble (baritone); Mr. Walter Glynn (tenor), and the performance is to be conducted by Sir Hamilton Harty.

A Radio Revue at Newcastle.

The Nova Concert Party, which was formed some time ago in connection with the Newcastle Station, will give a Radio Revue on Wednesday, February 24th. The title of this is *The Wonder Drama*, and the music will be entirely original. This Revue is being produced in order to meet the tastes of light music lovers.

"Bubble and Squeak."

A new comic opera, *Bubble and Squeak*, will be produced at the Cardiff Station on March 11th. It is a charming little work by Mr. Laurence Tanner, a composer who is, as yet, little known; but his opera will undoubtedly score a success. The music is sparkling and the dialogue is really witty.

St. David's Day at Cardiff.

Special arrangements have been made at Cardiff to celebrate St. David's Day, and it is anticipated that the programme, which will be broadcast, not only from Cardiff, but also from Coventry, Manchester, and Swansea, will be of a type quite unique. It will be the first occasion on which so many Welshmen will be able to listen at the same time to St. David's Day celebrations, for the relay through Coventry will ensure that Welshmen, not only in the Principality and Great Britain, but also on the Continent, will be able to take part.

The programme will open with a representation of a meeting of the Gorsedd, with a ring of the Bards surrounding the Archdruid, who will deliver the Gorsedd prayer in Welsh. The Gorsedd ceremony is a most impressive and picturesque event which is only seen at the National Eisteddfodau and Proclamations, and this broadcast will give listeners a good idea of the significance and beauty of the ceremony, which is always made specially impressive by the fact that it is conducted in the Bardic robes and with other emblems such as the "Horn of Plenty."

Well-known Bards.

Following the Gorsedd meeting, singing and recitals by a number of well-known bards will be heard, and specially interesting is the fact that Wil Ifan and Dewi Morgan, the Crowned Bard and Chaired Bard respectively of the last Welsh National Eisteddfod, will take part. A little play, a legend of St. David, performed in English, will also be included in the programme, which will be of a typically national character. It will be a quintessence of the arts of Wales in celebration of the Patron Saint, and although essentially a programme for Wales and Welshmen, the English-speaking audience will find a great deal of unusual interest in it.

A Folk Song Evening.

The programme to be broadcast from the Edinburgh Station on the evening of Wednesday, February 24th, will be devoted to the folk music of England, France, Germany, and Hungary. Miss Olive Sturges (soprano); Miss Marjorie Greenfield (mezzo-soprano), and the Station String Orchestra will take part.

Edinburgh Talks.

Edinburgh listeners can look forward to some talks of special interest. At 7.40 p.m. on Monday, February 22nd, a talk will be broadcast by Professor Charles Sanders, LL.D., D.Litt., on "Catherine of Siena," being the fourth of his series of talks which are S.B. to all Scottish Stations on "Famous Women of Modern History." At 8.30 p.m., on Tuesday, February 23rd, Lady Margaret Sackville will give a talk on Samuel Pepys, who was born on this day in 1633.

On Wednesday, February 24th, at 3.30 p.m., a talk to schools will be delivered by Mr. H. Mortimer Batten, F.Z.S., on "Adventures in the Northern Goldfields"; while on Friday, February 26th, at the same time, Mr. A. G. Ogilvie, M.A., of the University of Edinburgh, will broadcast the fourth of his series on "Man and Environment," the subject of this talk being, "Man's Life by the Rivers of the Hot Deserts."

Artists of the West Country.

For the local concert on February 24th, Plymouth Station will again welcome Mlle. Fline de la Cote (soprano), whose previous performance was so much appreciated by West Country listeners. This artist is coming from Torquay. Mr. William

B. Grove (baritone) is coming from Exeter, and Miss Marjorie Houston (entertainer), also from Torquay, will again entertain listeners. Miss Florence Harding and Mr. Bloys Keys (entertainers) will contribute to the light side of the programme, and popular selections will be played by the "Winifred Blight" Trio.

Life On the Ocean Wave.

On Saturday, February 27th, at Plymouth, Lieut. E. E. Frost-Smith, D.S.O., R.N.R., will give the second of his talks on "My Impressions of Life in a Sailing Ship," and from 6 o'clock to 6.30 p.m. there will be a further performance by the "Micrognomus."

Bournemouth Morning Transmissions.

During next week Bournemouth listeners can look forward to three 11.30 a.m. transmissions. A pianoforte recital will be given by Mr. Austin Dowdney on Tuesday, February 23rd, and a further recital by Mr. Reginald Benson, a rising young pianist from Southampton, on Thursday, February 25th. On the following morning, Mr. Arthur Marston will give an organ recital which will be relayed from the Royal Arcade, Boscombe.

"Old Furniture."

A new feature will be introduced at Bournemouth on Friday, February 26th, namely, A Song Even, entitled "Old Furniture," including the Song Cycle by Claude Arundale, sung by Mr. Sydney Coltham (tenor), and dialogue by Miss Patience Raymond. This will be followed by a Rota Play entitled *Devoted Elsie*, a very amusing comedy presented by a powerful cast.

Cabaret by Radio.

A sparkling Cabaret entertainment will be broadcast from the Liverpool Station on February 24th—*The Showman's Cabaret*, written and presented by Edward P. Genn. The "6LV" Dance Band of ten performers, which showed itself such a fine combination when it played at the Adelphi Hotel for the Radio Bevel, will take part in the entertainment, which will also include syncopated duets by Miss Doris Campbell and Miss Marie Levy, and Mr. Seriel Forde in character sketches and original dance numbers composed and sung by Stanbury and Barry.

An Evening of Variety at Hull.

The local programme on Wednesday, February 24th, from the Hull Studio is one of variety, and includes Miss Ida Sargent in her well-known songs at the piano; M. Hanneken Draso (a recitalist of repute in local circles); Mr. Clarence Hought (baritone, who makes his second appearance), and two old broadcast favourites, Mr. Arthur Johnson (solo violin) and Mr. David Milner (solo banjo).

A Concert of Lesser-known Works.

A programme which should appeal to music lovers, and students of music, will be broadcast from Aberdeen Station for about an hour on Tuesday, February 23rd. It consists of the lesser-known works by well-known composers, and works by the lesser-known composers, to be provided by Mr. Julian Rosetti (pianist) and the Wireless Orchestra.

Nigger Songs at Aberdeen.

On Saturday, February 27th, the first appearance of the "2RD Minstrel Group," which is to be controlled by the brothers Meston, will take place at Aberdeen. For about an hour they will entertain listeners to Nigger songs, solos and choruses, and Nigger humour.

The Gordons.

On Thursday evening, February 25th, an important item on the Aberdeen programme is the talk by Major Neish, O.C., Gordon Highlanders Depot, Aberdeen, which is to be S.B. to Scottish Stations. Major Neish is to talk on the "Gordon Highlanders." His remarks will be preceded and followed by appropriate music.

A Musician in the Shadows.

The Tragedy of Smetana. By Francis Gribble.

WHEN we think of Czech music, the Czech musicians whom we first think of are always and inevitably Dvorak and Smetana. Dvorak's name is probably the more widely known of the two, because of his long sojourn in America; but Smetana's name carries more weight in his own country. Dvorak was his pupil. He was the pioneer. His career synchronized with the cultural and artistic emancipation of the Czechs from German influence. In the domain of music that emancipation was more his work than that of any other man. He had the soul of a rebel, though it was only as a virtuoso and composer that he expressed himself. He was, in short, to Bohemia (for he did not live to see Czechoslovakia) all that Chopin and Paderewski have been to Poland.

A Violinist at Five.

Like so many great musicians, he made his first appearance as an "infant phenomenon." Born, the son of a brewer, in 1824, he played, as a child of five, first violin in one of Haydn's quartets. A year later, when he was only six, he played the piano at a concert given at a public academy; and there is a symbolic significance in the fact that his piece was taken from Auber's *La Muette de Portici*.

That opera had, in that very year, given the signal for a revolution. It had inflamed the passions of the Belgians to such a pitch that they poured out of the *Théâtre de la Monnaie* to take arms against the Dutch and split the kingdom of the United Netherlands into its component parts. The Germans were every bit as antipathetic to the Czechs as the Dutch were to the Belgians. The Czechs would gladly have treated them in the same way to the same tune, if they had dared.

But they did not dare. Their chance was not to come until long after Smetana was dead and in his grave. All that was possible during his lifetime was a cultural revolution; but in that revolution he played a conspicuous and honorable part.

Dark Years.

There was a "false dawn" in 1848, after which, as Smetana's biographer has written, "the reactionary policy associated with the name of Bach inexorably froze up the first buds of freedom on the tree of Czech life, so that it became barren once more, and without the hope of a new approaching Spring." During those dark years, Smetana's disappointment drove him abroad. He took a musical appointment at Gothenburg and, subsequently, made a long stay at Weimar, then the capital of a very real kingdom, with Liszt for its Uncrowned King.

Liszt, in those days, was preaching the gospel of Opera Comique (which is not quite the same thing as Comic Opera), and Smetana heard him gladly. He became a composer of light opera as well as of grand opera—of *The Bartered Bride* as well as of *Dalibor*—both of them, in spite of the Weimar influence, typical examples of Czech national music. And then came his chance.

An Artistic Battle.

"The defeat of Austria in the war against Italy in 1859," writes Mr. Zdenek Nejedly, "meant also the defeat of Bach's absolutism; in October, 1860, was issued the rescript that released the life of the peoples in Austria, and the Czech nation took advantage of this in order rapidly to deploy all its forces which up till then had been held down from without. Prague began to live as with a new life, and not only politically and socially, but also in art. And now Smetana hastened to Prague in order to take part in what was happening—having now a definite plan to create a new musical life in Bohemia by establishing the necessary art institutions and producing typical works of art."

There followed, so to say, an artistic battle between the Czechs and Germans of Bohemia. The State did not support the Czechs. It merely ceased

to support the Germans, leaving the Czechs to do what they could with their own resources in money and energy, while nearly all the existing art institutions remained in German hands. So they built their own theatre, and organized their own Philharmonic Society, and their own choral societies, Smetana being the life and soul of all these enterprises.

His hour had sounded at last. His music was joyous; which was natural, seeing that the Czechs are the most joyous of all the Slavs, quite devoid of the distinctive melancholy of the Poles. Of his polkas in particular—compositions so characteristic in their way as Chopin's mazurkas—his biographer exclaims: "What freshness, what sunny brightness of heaven and earth, how every thing is smiling and playful in a special atmosphere of bliss."

A Life of Torment.

Smetana, however, was destined to live only for a brief time in full enjoyment of his triumph. It was in 1860 that he returned to Prague, in 1862 that the first performance in the new Czech theatre took place, and in 1866 that he made his first appearance as conductor of the Czech opera house. His creative power was at its height between 1866 and 1874; but then, in the latter year, came the first symptoms of the misfortune which was to bring his life to a tragic close.

"Smetana's complaint," to quote Mr. Nejedly again, "manifested itself first in the year 1874 when he began to hear tones differently in each ear, and this was naturally an inexpressible torment for him. Then the hexachord in A Sharp sounded always in his left ear as if it were in the highest position, and this tortured him extremely. Suddenly in the night of October 19th-20th, 1874, Smetana became entirely deaf so that he heard nothing at all. His deafness, therefore, was quite different from that of Beethoven, who lost his hearing gradually in the course of many years and never became really deaf altogether. Smetana, on the other hand, grew deaf all at once and, indeed, became stone-deaf."

Beginning of the End.

He went on with his work in spite of his affliction. His dramatic work, *The Kite*, was composed when he was stone deaf. But trouble still more terrible was impending.

"Already," writes Mr. Nejedly, "when he was becoming deaf there were signs that it was not an ear complaint, but an affection of the nerves or, more accurately, of the brain, and this was later confirmed. Hence, to the deafness were later added other symptoms which greatly hindered Smetana in his work. He was particularly tormented by a peculiar noise in the head as if he heard the roar of a waterfall. The strain on his nerves during the process of thinking in music became absolutely dangerous for him, and the doctors warned him that, unless he were careful, he might lose his reason."

"The Devil's Wall."

He did lose it, but not immediately. His romantic opera, *The Devil's Wall*, was composed after the warning had been given. The fiftieth anniversary of his first appearance as an artist was celebrated cheerfully. But the last scene of all was imminent, and is thus described in Mr. Nejedly's monograph:—

"When, at the beginning of 1884, he celebrated his sixtieth birthday, he still knew what was going on, but his mental state was already so disturbed that no one could be allowed to see him. In the beginning of spring, which he always loved so much, he was taken to an institution for the insane, where, soon afterwards, on May 12th, he died. Thus the joy-giver reached the real of his sufferings in a place which, perhaps, was the gloomiest of all gloomy places."

Points From Talks.

A Corner in Gold.

WHEN gold was discovered in the neighbourhood of the River Klondyke, in 1896, the lucky prospectors did not wish to attract others to the spot, so they hoarded their gold in flour sacks and other handy receptacles. But by the summer of 1897 they had won about £200,000, and the yield was so much greater than anything within their experience that they feared a fall in value. So they sent their dust and nuggets down to Seattle, in order to take advantage of the normal price while it lasted.—*E. Crampton.*

None Left to Forgive.

THERE is a story of a redoubtable head-hunter who in his old age became a Christian. As he lay on his death-bed the missionary who had converted him asked him if he had any enemies he wished to forgive before he died. He shook his head. "No, father," he said, "I have killed them all."—*Queen Rafter, F.R.G.S.*

Disadvantages of the Upright Posture.

THE upright posture assumed by man is a distinct disadvantage, unless, by means of adequate exercise, the disadvantages can be overcome. It would seem that Nature is fully aware of this—hence the relatively long period before the new-born child learns to walk. For at least twelve months prior to the assumption of the upright posture, the human child, by its various movements, develops the various trunk muscles necessary to render respiration and circulation efficient, when the upright posture may be assumed.—*Air Vice-Marshal David Munro, C.B., C.I.E.*

Driven by Debt to Fame.

HAVING failed with his plays, having written two or three novels of no consequence, Balzac suddenly embarked on the career of a printer, bookseller, and typesetter. He went into it on a colossal scale and applied himself to it with all his brawn strength and grandiose ideas. The fate of this colossal effort of a novice in trade was what usually befalls the novice—a colossal bankruptcy, a load of debt. At the end of three years, Balzac found himself burdened with liabilities which have driven weak men to suicide, and clever men to gaol. They drove him to the execution of the greatest achievement of modern literature in France or anywhere else. They endowed the world with "*La Comédie Humaine*."—*R. A. J. Walling.*

Southern English.

MR. ROBERT BRIDGES, like Mr. St. John Ervine, thinks that the present state of English pronunciation is critical, and that the conversational speech of southern English is fixing a degraded form. If phonetic spelling is introduced for educational purposes, these forms will be fixed and create an artificial break between modern English and all older forms of it. The musical richness of our language, which is the poet's instrument, will be injured, and this no reasonable person can desire.—*Desmond McCarthy.*

Forecasting the Weather.

AT the present time, we can forecast our way across a busy street with no other assistance than that of our eyes and ears, with occasional help from a policeman. You can do the same with the weather, only there is no friendly policeman to put up his hand for you if you miscalculate the chances of the weather. In forecasting the weather, instead of motor-buses and vans and cars, we have winds belonging to what I must call cyclonic systems travelling with the atmosphere. Like motors, they bring destruction of a more or less violent character if you happen to be in their way. There are as many kinds of travelling disturbances in the atmosphere as there are of motors on the roads.—*Sir Napier Shaw.*

PEOPLE YOU WILL HEAR THIS WEEK.



(Clarke Barry)

Miss BEATRICE DE HOLTHOER will be heard in miniature recitals from Cardiff on Wednesday, February 17th, and from Birmingham on Thursday, February 18th.



Miss OLIVE STURGES (Soprano), who will broadcast from Plymouth on Wednesday, February 17th.



(Lindsay)

Miss WINIFRED SMALL (Violinist) is broadcasting from various Stations during the week.



(Manchester)

Mr. EDWARD GERMAN, the celebrated composer, will conduct a programme of his own works to be broadcast from London and Coventry on Wednesday, February 17th.



(Rita Martin)

Miss IVY ST. MELIER, the popular actress and composer, will feature in the programme from London, Coventry, and other Stations on Friday, February 19th.



(Pawel)

M. STANISLAW NIEDZIELSKI (Pianist) will be heard by London and Coventry listeners on Wednesday, February 17th.



Mr. DON HYDEN (Violinist) will play at Manchester on Tuesday, February 16th.



Miss KATHERINE BACON (the American pianist) will be heard by London, Coventry, and other listeners on Sunday, February 14th.



(London)

Miss WINIFRED HANSON (Soprano) will sing at Hull on Wednesday, February 17th.



Mr. GEOFFREY DAMS (Tenor) will sing at Birmingham on Sunday, February 14th.

Bonzo Calling!

By G. E. Studdy, the Famous Humorous Artist.*



Who's who?

—lectles fill one with horror—the very idea of a codfish appals me and, somehow, I never could take in a spirit of friendliness to a Dover sole. Mind you, I have nothing against elephants, but an elephant is such a clumsy thing in the house.

A Deal of Dogginess.

Perhaps I am a doggy person. I remember on one occasion, many years ago, long before the Boer War, I snapped at my wife and she told me that I was behaving like a spoilt Pekingese. Then, again, when a boy, I once ate two dog-biscuits every day for a week and won a lot of sixpence—which I never got. Also, I remember that my parents told me that in my extreme youth I was continually scratching my ear with my foot. So, you see, I must have a good deal of dogginess in me.

As a matter of fact, I always thought that I was an unlucky dog, particularly in my earlier days when I entered a Marine Engineer's firm, and it soon became obvious that I hadn't the gift of designing battleships. So I finally decided to leave that unromantic sphere and embark on the precarious life of an artist.

I will leave out the kindly remarks of my relations, the discouraging comments of my friends, and the lurid pictures they drew of my lonely attic with infuriated landlady knocking at door, wanting to know if I couldn't pay her rent, and where I got the money from to buy the kipper I was cooking over her candle, and how I got the candle? When, however, I sold my first drawing for 3s., West Street was too narrow to hold me, and I immediately went up West and looked at motor-cars. I decided, however, on seeing the price, not to flaunt my success in this way before the world and had a good meal instead.

An Elusive Animal.

After spending much time persuading editors that my drawings were really funny and that the public would laugh at them if they could see the joke, I started drawing dogs, but was very worried because I could never get the dog I wanted. I consulted veterinary surgeons and all sorts of people who loved dogs, and told them of the sort of dog I had once had a dream about. They said they had never seen such a dog; didn't want to, and if such were ever born, it would be drowned at birth.

This did not discourage me and I determined to produce my Bonzo very much like Frankenstein produced his monster, except that I didn't visit graveyards and dissecting rooms. Instead, I went to the humble tavern, which at that time I called my club, and thought things.

Old Moore's Aunt.

Please visualize to yourselves "Bonzo" for one moment. His great-grand-parents were obviously of different breeds, his grand-parents were of different breeds, and his own Pa and Ma ditto. I cannot give you the actual recipe for making Bonzo, but if you guess that in his blood there is a trace of the bull-terrier, the Bealyham, the porpoise, the bulldog and the pigny elephant, you will be absolutely right. It was this mixture I was after, evasive and

elusive; but, try as I might, I could not get any satisfactory outline of the myth dog Bonzo out to paper.

Just at that time, someone—Old Moore's aunt, I think it was—prophesied to an astonished world that in the near future we should be able to construct living beings out of chemicals—I mean beings made out of aspirin, chloroform, and the like, all boiled up in the kitchen copper, and these things would be capable of making our beds, bathing us, doing our shopping, and so forth, and sing us to sleep in the evening. I read this and ruminated on Frankenstein and my "Bonzo."

Bonzos in Bunches.

In a moment of regrettable inspiration, I sat down and drew a third, half dog, half robot—and then I began to see the vision of my dreams. Well, to cut a long story short, this originated Bonzo, for, after a little more patient pencil-pushing, my dog came into being. Nevertheless, I wish Bonzo had never been born. Bonzo is my bane, my mustard-plaster, my recourse. Ever since I started to draw Bonzo, I cannot call my soul my own. I am not allowed to do anything but Bonzos, harp on the mornings and get a bit of food somehow. People seem to want Bonzos in bunches like bananas.

Now, when too late, I want to draw funny camels, dromedaries, emus and armadillos; but I'm not allowed to. All my time is spent in depicting Bonzo.

Naturally, I am very flattered at the interest people take in him. As the keeper of Bonzo, I get lots and lots of letters to and for him—letters from Tooting and Tomak, Pekin and Paris, Hong Kong and Ping Pong, Wigan and Washington, the Cape of Good Hope and the Cape of No-Hope-at-All.

Wrong Envelopes.

I must say that requisite care is not always displayed in seeing that the right letter gets into the right envelope. For instance, only last Monday I got one from a lady in Leeds which said: "Dear Sir, The elastic bandages you gave me for my knees are too tight. I got them on, but they won't come off!" The maker of the bandages must have been pleased to get a letter asking him to draw a Bonzo and to sign it!

But the great interest evinced in my Bonzo is quite clear from the number of gentlemen who write to me—and it's clear they don't put their letters in the wrong envelopes. They offer, in a spirit of friendly magnanimity, to advance me any sum from £5 to £5,000 on note of hand alone. Think of it! Note of hand alone. I don't know what a note of hand is, but I'd write a whole pianoforte of notes of hand alone and unaided to get £5,000.

I come down to breakfast to find lots of letters on my plate.

"Dear Mr. Studdy" (this from some unknown flopper), "I think Bonzo is just too cute for words. Please put your signature on the enclosed 240 picture post-cards—that will be one for every girl in the school." A nice little job for me whilst my tea is infusing!

"Welly Good on Chopsticks."

The next letter is from a Shanghai catering firm asking me for a consignment of smoked Bonzos at so much a pound. "Bonzo dog, he welly good on chopsticks, Yes, Sir." Finally, there is a letter from my Editor reminding me that another drawing is due.

Frankenstein wasn't in with me. And it doesn't stop at letters; I wish it did. Total strangers call at my studio demanding to see Bonzo. If they asked to see me, I wouldn't mind so much; but Bonzo—I can't get away from the pup. That fragment of my imagination has mastered me; like the person in the song who is "for ever blowing bubbles," I'm for ever drawing Bonzos.

The Prince's Hymn.

"Fight the Good Fight."

THE PRINCE OF WALES has recently confessed that his favourite hymn is "Fight the good fight with all thy might," and it is a choice which his career, both in war and peace, amply justifies.

This famous hymn is not the product of any of our greatest hymn-writers, like Watts, and Wesley, and Cowper; not by any great literary genius, like Newman or Keble. Perhaps, indeed, to many of our readers the name of Dr. J. S. B. Monsell may be utterly unknown. Yet he wrote a large number of hymns, and W. Garrett Horder, in his "Worship Song," a book which was the means of bringing many hymns into prominence which had hitherto not emerged, includes among the 1,242 hymns and anthems he selects, no fewer than seventeen by John Samuel Bewley Monsell.

Result of an Accident.

But of Monsell's hymns, now that he has been dead more than fifty years, it does not seem probable that any will gain a really wide popularity and a lasting fame, except, perhaps, four: the Prince's choice, "Fight the good fight," "O worship the Lord in the beauty of holiness," the harvest hymn, "Sing to the Lord of harvest," and:—

Rest of the weary, joy of the sad,
Hope of the dreary, light of the glad;
Home of the stranger, strength to the end,
Refuge from danger, Saviour and Friend!

Dr. Monsell was born in Londonderry in 1811. At the age of twenty-four, he took orders and subsequently became Vicar of Egham, near Windsor, and afterwards Vicar of Guildford, in Surrey. He died on April 10th, 1875, at the age of sixty-four, in consequence of an accident.

A Sad Happening.

His church at Guildford was undergoing repairs and Dr. Monsell naturally took great interest in the renovations, and used often to visit the church and superintend the work in an informal way, watching the men at their work and throwing out suggestions as they occurred to him.

One day, he was thus standing in the aisle, looking up at some work which was being done to the roofing when a large piece of stone fell upon his head, rendering him instantly unconscious. He was carried to the rectory by the workmen, but nothing that could be done to save his life was of any avail.

He had always had a passion for hymn-writing, and his name became widely known in his lifetime, for he was the author of several volumes of religious verse and of several prose works besides.

A Favourite in America.

"Fight the good fight" very soon found its way into hymnals, but it did not come into very wide recognition until the Boer War, when it became a sort of national hymn, such as, though not to the same extent, "O God our help" has recently become.

It is even a greater favourite across the Atlantic than it is here, and it would be interesting to learn whether the Prince had his attention more particularly drawn to this martial hymn at home or on his world-travels. It was much sung in the States during the war with Spain.

The tune, "Pentecost," to which it is usually sung, was written by William Boyd, but it is often sung also to Sir George Elvey's fine tune "St. Crispin."

A. B. COOPER.

THE 1926 issue of Pitman's "Radio Year Book" is full of good things. In addition to messages from Lord Gifford and Mr. Reith, a Radio History of 1925 in Pictures, an article on the main B.B.C. achievements for the year, and an account of Wireless Engineering in 1925, by Captain Eekersley, there are accounts of the Wireless League, the Children's Corner Broadcasting in U.S.A., and many pictures and technical features.

* In a Talk from London.

Programme Pieces.

A Weekly Feature Conducted by
Percy A. Scholes.

HARPSICHORD MUSIC.

(LONDON, DAVENTRY AND OTHER STATIONS,
MONDAY.)

ALMOST the whole delightful output of the first two centuries of Keyboard Music was written for the Harpsichord and the Clavichord—for there were no Pianos then. There is much to be said for playing Harpsichord Music on the Harpsichord, since it necessarily loses some of its peculiar charm when played on the more forceful modern Piano.

In the Harpsichord the wires are plucked, in the Piano they are struck. Hence, the Harpsichord has a certain incisiveness and a beautiful delicate, silvery, rustling tone which are all its own.

Among its chief players to-day is Mrs. Violet Gordon-Woodhouse, whom we are to hear this evening.

RESPIGHI'S "PINES OF ROME."

(MANCHESTER, DAVENTRY AND OTHER STATIONS,
THURSDAY.)

For the first time on record, the gramophone has been placed in the ranks of the orchestra. Its first appearance as an orchestral instrument is in Respighi's *Pines of Rome*, which was produced at the Leeds Festival last October.

Ottorino Respighi, who is one of Italy's leading composers, conforms to his national instinct for outward beauty; but we may count him among those who aim at greater depth and refinement than their fathers and grandfathers, and of orchestration he is an admitted master.

In *Pines of Rome* he uses a large force, which includes Harp, Piano, Organ, Gramophone, Bells, Celesta, six instruments of (very roughly speaking) the Euphonium type which he calls by the ancient name of "Buccine," and an array of Percussion instruments.

Pines of Rome is a Symphonic Poem in four distinct Movements, though these are merged in a continuous whole.

I. THE PINES OF THE BORGHES VILLA.

This Movement (I translate, adapt and amplify the official description, prefixed to the *Miniature Score*, published by Ricordi) suggests the children playing amongst the pines in the grounds of the Villa. They dance round-dances, carry out military marchings, excite themselves with their own cries like swallows at eventide—and then run off.

(This boisterous scene is depicted largely by brilliant, high Woodwind, Strings, Piano and Harp. All the heaviest, lowest instruments are silent throughout. The fun is at its highest, when suddenly the scene changes.)

II. THE PINES BESIDE ONE OF THE CATACOMBS.

We are suddenly transported into the shadow of the pines surrounding the entrance of a Catacomb, from the depths of which issues a sorrowful song. It rises to a solemn hymn and then ceases.

III. THE PINES ON THE JANICULUM HILL.

A tremor passes through the air. In the clear moonlight the pines of the Janiculum softly stir their topmost branches. In the surrounding silence reigns a nightingale.

(A faint sustained *Saraband* chord and a delicate flourish on the Piano lead to florid scraps of song in various Woodwind. At the end, there is a very soft *tremolo* in Violins, and a GRAMOPHONE RECORD OF A NIGHTINGALE'S SONG is played.)

IV. THE PINES OF THE APPIAN WAY.

Morning mist over the Appian Way. Solitary pines stand watch amid the tragic memories of the Roman Campagna. Faintly, but repeatedly, one seems to hear the rhythm of countless steps. The

(Continued overleaf in column 3.)

Should Novels Be Broadcast?

Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with brevity. The Editorial address is 9-11, Southampton Street, Strand, London, W.C.2.

I AM one of those who love reading aloud, and being read to while I sew.

Many busy women have no time to read—and if the serial broadcasting of novels is coming, I think thousands of women will welcome it, as they can listen and sew at the same time. Husbands will then be able to read their paper, pursue their evening hobbies or games, or go to sleep in their armchairs, in peace!

But if this novel-reading is to come about, readers will need to train themselves. Few speakers of the present day would be suitable, for reading aloud is an art in itself. AMELIA DEVEREAUX, Barnes, S.W.

A Working Man Praises the Talks.

I WANT to thank the B.B.C. for the great pleasure it has given me with its "talks." Speaking as a working man, I can assure you that there are hundreds of men and women who have to work for their living and have no other chance of gaining useful knowledge except by the B.B.C.'s efforts. I cannot find words to tell you what the educational value of these "talks" means to us.

I earn my living in the London docks, where it is said most of the failures of life are to be found. This may, or may not, be the case, but I know of one gang of thirteen men which contains a doctor and a lawyer, both of whom are "pushing trucks." There is also among us a number of actors and men who at one time have had their names in large type on the concert bills.

I know many of these personally, and I have no hesitation in saying that the great majority of these "all sorts and conditions of men" look forward to the "talks" more than to anything else; some, for the help they receive in their efforts to educate themselves, and others, perhaps, because it seems good to them to listen to a man of their own class speaking, as it were, personally to them.—WILLIAM J. BATTLE, 114A, Chislemont Road, East Ham, E.8.

Dancing to Radio.

It may be safely assumed that 75 per cent. of listeners after 7 p.m. are interested in dancing, and so it would be a very popular feature if the B.B.C. could arrange that each station on one particular night in the week, should broadcast dance music, but at different times. This would enable private dances to be held throughout a whole evening with music supplied by the loud speaker. The time for such broadcasting should be regulated so as not to clash with other stations. There is now a sufficient number to supply a continuous programme of dance music—say, from 7 p.m. to 12 p.m. or 1 a.m.—and at the same time leave a balance over for such stations as desire to broadcast continuous programmes.

The Announcer at the station concerned could open his half-hour thus: "Swansea Station is now beginning a half-hour of dance music," and could finish by stating, "That concludes the half-hour's dance programme at Swansea, dancers will now switch over to (say) Manchester, for further dance music." Thus, dancers would know exactly which station to seek, in order to obtain a continuous programme.

It would, of course, be necessary to have an interval at 10 p.m. for general news.

Knowing the impossibility of pleasing everybody, I suggest that this arrangement should be carried out on one night a week only, but in my opinion, it would increase its popularity if carried out every night in the week. I also suggest that a similar arrangement might be made for other classes of broadcast, such as classical music, scientific talks, etc.—A. JOHNSON, The Willows, Newton Road, Mumbles, near Swansea.

Listeners' Letters

Who Can Sing the Chromatic Scale?

DURING one of his recent talks Mr. Percy Scholes, the B.B.C. music critic, made a statement that amazed me. I say "amazed" advisedly, as I have done a fair amount of singing professionally for many years. This was his statement in regard to the chromatic scale: "Very few singers can sing the twelve notes, and arrive safe and sound at the top."

He added: "Try it for yourselves when I have finished."

Well, I at once tested his statement. My two girls sang the twelve notes, and arrived "safe and sound" at the top. Whilst both of them have had some training in the pianoforte, they have had but little in singing. I then called my boy (aged nine) into the room. The boy has had no training in music whatever. I played the chromatic scale over three or four times, and he sang. The first time he got lost in the middle of the scale; the second time he nearly succeeded, and the third time he sang the twelve notes without a mistake and arrived "safe and sound" at the top.

I don't pretend to be a musical critic but I do say emphatically that if trained singers are unable to sing twelve notes and keep in tune, it is about time they took up something else.—"ALTO," Wainstead.

(Mr. Scholes replies:

"Alto" has somewhat misheard me. In the talk in question I was discussing Miss Maud McCarthy's feat of singing microtones accurately (twenty-two of them to the octave), and my exact words were not, "Very few singers can sing the twelve notes and arrive safe and sound at the top," but "I am sure I know plenty of singers who can't." I should not dream of using so drastic an expression as "very few." Of course, I quite agree with "Alto" as to those who can't, that "it is about time they took up something else"; but if they do, the world will lose, amongst them, one or two singers of very great reputation, since Providence has strangely bestowed fine voices in several quarters where it has not bestowed fine ears, and the public is very apt to judge by voice alone. If "Alto's" children have fine voices, as well as the keen ears of which they give evidence, I hope we shall hear more of them in future years.)

That 7.25 Feature.

THE idea contained in the nightly short recital of music at 7.25 might be developed. Why restrict the recital to the pianoforte? I would give consecutive weeks to the violin, cello, flute, and cornet. I would bar drum solos, in deference to the feelings of the people who objected to Father Knox's recent satire; such solos might be interpreted as the rumblings of another revolution!

As a variation of this musical item, I would have an occasional week given to the reading of some good book, in nightly instalments.—"OTTA-WISE SATISFIED," London, S.E.

Talks in Foreign Languages.

I AM interested to see that a series of Spanish talks has been arranged from the Liverpool Station. But, surely, languages are a subject of not merely local, but of national interest and importance, and talks in Spanish or any other foreign language should be made available over the whole of the country through Daventry.

Are there not sufficient students of Spanish, German or Italian in the British Isles to make it worth while for the B.B.C. to devote to them an occasional quarter of an hour from the High-Power Station?—"LISURON," Eastbourne.

The Children's Corner.

Round the Camp Fire.

HAVE you ever, seated round a camp fire, been enthralled by the magic of a story, its enchantment caught from the cheery glow of the fire and heightened in effect by a background of darkness and black uncertainty outside the magic circle?

The Hull kiddies came within the warm circle of the camp fire glow the other night and listened to Boy Scouts telling their stories. They thrilled to the eerie calls, laughed at their yarns and imitations of animals and enjoyed their happy camp-fire evening.

"Old Man Brown."

Manchester's Quiet Uncle, spurred to further action by the success of his song, "Old Man Brown," has now added a second one to his repertoire, and the kiddies are always clamouring for Uncle Ronald to sing either "Old Man Brown" or "One More Rubber to Jordan."

We rather suspect that he has a third song up his sleeve, as he is often heard talking to himself

"Three Blind Mice."

A popular item at the Edinburgh Children's Corner deals with the tune called "Three Blind Mice." Auntie Molly, Uncle Leslie, and Uncle Dick recently broadcast a rendering of this ditty which evoked from the young listeners a storm of applause—at least, the number of letters and messages which arrived were an indication that it was received with cheers in many a household in the city.

An encore, of course, was inevitable, but the Aunt and Uncles mentioned above were so overwhelmed at the reception of their efforts that they were unable to do justice to the occasion and gave a rendering of the glees in a variety of sharps and flats which nearly caused a breakdown at the transmitter.

Very many cats in the neighbourhood were roused to feline fury, and many a goodly mouse let the dust that night. Several dear old ladies who



NOTTINGHAM'S MAGIC CARPET.

Here you see the Uncles and Aunties of Nottingham on their Magic Carpet. They have arranged to go for another trip on this wonderful "steed" on Saturday, February 20th.

those days and muttering something about a "smoothing iron," so listen hard, kiddies!

"His Russian Boots."

Recently, the little listeners to Glasgow's Children's Corner have been rather worried over the erratic appearances of Uncle Tockers. On some occasions he is ten minutes late, and on others he arrives puffing and panting exactly before the Chime Fairy is due.

Auntie and the other Uncles were very puzzled about this, and as Uncle Tockers did not bring the usual note of excuse for absence, they made up their minds that the mystery must be solved. A careful watch was set on Uncle Tockers's doings, and what do you think was discovered to be the cause of his late arrival at the Corner every day? Not even the Studio Fabrics managed to solve the mystery. Well! Uncle Tockers had bought a pair of Russian Boots—beautiful red leather ones, with fur tops. They certainly made him look very handsome when they were on; in fact, you could hardly see Uncle Tockers at all. However, that is going away from the subject.

The boots were such a tight fit that it took this poor Uncle about twenty minutes, with the assistance of two gnomes to each boot, to get his beautiful footgear removed. However, it has been agreed that Uncle Tockers must just come to the Corner with his boots on. Think what a delight it will be to his nieces and nephews when television comes!

for years had lavished their most tender care on a pet Persian or tortoiseshell were scandalized at the sight of their darlings rushing madly over damask counterpanes and thereby causing great domestic destruction by their efforts to capture and devour their hereditary prey. "Three Blind Mice" will not be sung again during the Children's Corner for many moons.

Talks on Games.

The short talks on games have been appreciated by listeners to the Belfast Children's Hour. A series on "Rugger" by Mr. J. B. O'Neill, an old Irish International, is being followed by a series on Hockey by Mr. S. A. Bullock, an Irish hockey International, and later on it is hoped to arrange similar talks on cricket and tennis.

A Fairy Grannie.

How would you like to listen to a "Grandies' Corner"? If you live in or around Dundee, you may be fortunate enough to hear one some day. The Grannies are among the most enthusiastic listeners to the Kiddies' Hour, at Dundee Station, and the Wireless Fairy must have known this, for what do you think she did the other day? She brought with her a beautiful Fairy Grannie! Such a dear kind Grannie, too, with a beautiful voice. She was just a teeny wee bit shy at first; but everyone enjoyed her visit (especially her singing), and all felt the better for it.

Programme Pieces.

(Continued from the previous page.)

port seen in imagination ago-old Rome live again. With the ring of trumpets there approaches a Consul with his troops, intent upon proceeding along the Via Sacra to his triumph on the Capitol as the new-born sun rises in its brilliance.

STRAUSS'S "TILL OWLGLOSS'S MERRY PRANKS."

(MANCHESTER, DAVENTRY AND OTHER STATIONS, THURSDAY.)

Till Eulenspiegel is, of course, the legendary high-spirited joker of the thirteenth century, well enough known in this country since Queen Elizabeth's days as Till Owlglass.

It is usual, and I think also just, to say that of all the Tone Poems of Strauss, Till Owlglass's Merry Pranks is the best.

To begin with, it is nearly all good music. To follow, it is nearly all excellent characterization.

When Dr. Wülner, in 1895, was preparing to give the first performance of this work (at a Gürzenich concert in Cologne) he asked the composer of it for an explanation of its "programmatic" basis, and did not get much for his pains.

Programmatic annotations have gone further than the composer in their attribution of a literary or pictorial sense to various passages in the music. One thing they all agree upon (and those of us who heard the music before ever we read anything about it have, I think, at once felt the same) is that the opening few bars represent a sort of "Here begins the story of Till Owlglass—a creature, remember, of human feelings like your own," and the similar bars at the end, a sort of Epilogue. "Here endeth the story of Till Owlglass—a rogue if you like, but a human creature like the rest of us." Note, then, that Strauss is in this Tone Poem not merely the humorist; he is the humanist also.

Strauss eventually offered a somewhat fuller guide to this sketch of Till than he had at first given, and a very short description agreeing with the later revelation should enable one to keep Till company on his adventures.

First, then, the short PROLOGUE. If, now, you can get hold of the two Till themes, you will besides following the general description also appreciate Till's antics and moods. Note especially the First—the reiterated Second is easy to catch. Here in VIOLINS is the penance, gentler TILL. Next, the freakish TILL is expressed in a capricious Tune played by HORNS, repeated by HORNS, then by CROSS, by CLARINET, by BAROONS, VIOLIN and CELLOS, working up to FULL ORCHESTRA. The Prologue ends on a loud, held chord.

"Away for now pranks!" The rogue is off! One of his first jokes is to ride through the marketplace upsetting everything. Then he hides. Soon he emerges disguised as a monk and preaches a mock-sermon.

Next, Till starts to flirt—and falls in love in earnest, gets jilted and goes off in a rage.

Next, he meets a lot of dry old professors and pulls their legs with his absurd arguments. When he tires of them he goes off whistling a jaunty street-song (a tune a few years ago whistled in England).

A high moment is reached when the whole Orchestra gives forth the second Till theme, slowly and majestically—"Till at the height of his glory."

But at the last Till is arrested (DRUM ROLL), and brought before the judges for trial (SIDE DRUM, with heavy chords in TROMBONES and HORNS, STRINGS and LOWER WOODWIND). He whistles casually (SMALL CLARINET); but he is condemned and hanged (drop of a seventh in BRASS and BAROONS, followed by a shriek from the SMALL CLARINET, and departure of the soul in a FLUTE trill).

Last comes the EPILOGUE, with its mingled thoughts of wistfulness and gentle smiles. And that's the end of Till—for to-night, but we all feel he's immortal.

The Broadcast Pulpit

A Common-looking Man.

A BRAHAM LINCOLN had a dream in which he thought he was passing through a great crowd of people who had come out to see him, and he heard a woman, as she caught sight of him, remark: "What a common-looking man!" "Yes, madam," he replied in his dream, "the Lord likes common-looking people best; that is why He made so many of them."

The average man must begin, as the President did, by believing in himself. "Trust yourself," says Emerson, "every chord in your being responds to that iron string." The man or woman who is neither rich nor poor, neither a sage nor a fool, neither a saint nor a sinner, may do for the world what the most brilliant leader can never do.

When we read the lives of great men, we are often discouraged rather than helped, and we put them down with the reflection that, given such qualities, we too might do something out of the way, but that, without them, nothing can be expected of us. But when some plain man comes along with simply his daily work to do, helping his friends, fighting his temptations, loving his wife and children, paying his way honestly, what a difference he makes! In him we see the greatness and beauty of the simplest qualities of human life, and the truth that it is goodness more than brilliance that makes for the welfare of mankind.—*The Rev. Canon De Candole (Dean-Demagogue of Bristol), London.*

A Fair Deal.

OUR justice must always be more or less uncertain, never final; and to that consideration we owe the old advice, in all things to judge others as little as possible. It is a thing, however, that we cannot escape from; in its practical aspect and as we have to respond to it every day, the case for justice has to do with our dealings and transactions with others. A fair deal is what people look for and what we look for, and what we and they should be able to count as receiving: righteous conduct, honest business, just weights, these are things that are a main concern of our daily life.

It is not, perhaps, so easy to be just to people in our words; every day there are many unjust words said. It is always dangerous to be carried away into rash and unconsidered utterances. It is not justice out of the little that we know of others to speak of them in a way that would impute to them insincerity or evil intentions. It is still more difficult to be just to others in our thoughts. There are some individuals to whom we do not feel drawn, and others with whom we feel it difficult to pull, and we are inclined to indulge unjust thoughts against them.

But it is possible that we are as much to blame as they. Unjust thoughts at any time are a reflection of mean and suspicious minds.—*The Rev. George Brenner, Dundee.*

Bridging Differences.

LOYALTY to Christ will grow as we become deeply persuaded that the ethic of Jesus is an ethic which may and must be applied to all life. His ethic is the ethic of love; His method is the method of self-sacrifice, the symbol of which is a Cross. Too long has it been held that the principles of Jesus can be applied in individual life, but not in collective, communal life. In effect, that is to deny the ethic of Jesus' right of way over the whole field of life, and there can be no full loyalty to Christ unless it be felt that His principles can be applied, and must be applied, in all the relationships of life. It is held that we dare not take the risks of putting love into operation in all human affairs.

To many it becomes increasingly clear from the state of society and the world to-day that we dare not continue to take the risks of not putting love into operation. Love is the most potent force we know; it alone bridges the deep differences that divide men and makes for fellowship.—*The Rev. Principal Bressia, Manchester.*

Our Point of View.

OUR TRANSATLANTIC AUDIENCE.

ALL the world was no more than a little country village last night. Europe talked to America and America to Europe like two neighbourly ladies having a friendly chat over the hedgerows. John McCormack's smoothly sweet tenor voice and Luerzia Bossi's thrush-like soprano, singing out of 'WJZ,' New York, were heard in London, in Paris, over the whole of England and the Continent. And intonations and announcers in London and Daventry, Eng., were heard on the American continent with greater accuracy of register than we get in a perfect telephone connection. The international broadcast test last night was an out-and-out success.

That is how a leading newspaper of Boston, Mass., begins an enthusiastic description, starting on its front page of the half-hour's transmission which was sent out from Daventry at midnight on New Year's Day. This passage is typical of the response which has come to us within the last few days from hundreds of listeners all over the United States and Canada. Letters and postcards have been pouring in from towns and villages scattered far and wide over the whole American continent.

Here for example, is an interesting one from Toronto:—

"No doubt you will be interested in hearing about the reception of your test on New Year's Day. It was most interesting and exciting. I had a reporter of the *Toronto Daily Star* listening with me for his paper, and am enclosing herewith his report, which tells exactly how and what we heard. I am a returned soldier and was totally blinded in France. I have made radio my hobby for the last three years, and I might say it has proved a wonderful pastime for me.—*D. J. Meise.*"

Here is a cordial message from "way down south" in Louisiana, from a little place called Pineville:—

"It may interest you to know we are nearly 4,000 miles from home; maybe you can understand how we felt to hear voices and music from London. It was announced last night that it was an experiment, and I think it must have been a success, and we are looking forward to future programmes. We were expecting to hear Big Ben, and were a little bit disappointed. We have a Super Heterodyne (8 tube) and the voices and music came through perfectly, relayed from New York.—*MR. AND MRS. FRED CHERON.*"

MANY enthusiastic letters come from the far west. Here is one from Denison, Texas:—

"In your International test, New Year's Night, I heard your programme very distinctly through 'WJZ,' New York City. You cannot realize the thrill it was to me to hear you say: 'This is Station "2LO" London, England.' On my little three-tube set on loud-speaker, my family sitting across the room heard it perfectly. This is great. It may be some day we can hear you every night direct.—*JAMES M. LUTON.*"

The majority of letters come from the States along the Atlantic seaboard.

A lady living in East Bloomfield, in New York State, writes with great gusto in her native language, thus:—

"I am one of the American fans who got the thrill of their lives last night when they heard your station. Say, '2LO,' I've heard a lot of orchestras, and I've heard 'When You and I Were Seventeen' played a lot, but that com-

bination from your station last night was just about the best I ever heard, and I don't mean maybe! And to hear the voice of your announcer! Say, I got Cuba one night and went wild, but, oh, boy, if you could have seen the angelic look on my face last night as I heard you! Here are my very best hopes to hear you again in the near future, and my very best wishes for a very, very Happy, Prosperous New Year.—*MARY A. HORN.*"

ONE striking fact emerges from the reading of all these friendly letters, and that is the joy that radio can bring to exiles from their native land. Homesick Englishmen and Englishwomen seem to be scattered all over the United States, and many have written to tell us how the sound of English voices coming from old London stirred many deep emotions and memories of days gone by.

"New Year's night brought to us for the first time a radio connection with London. It seemed an interminable time before the station 'WJZ' relayed your music to us. For a moment we were held in profound silence as we listened to your announcer; my father, who is a Londoner by birth, was greatly moved. At first, I felt over-powered by the thought of this stupendous accomplishment, but gradually I became accustomed to the feeling. Then, noticing it was dance music, I swung in with the time and danced to music being played 3,000 miles away.—*CHARLOTTE WOOLLEY (Niantuck, Connecticut).*"

"I had invited about a dozen friends, all Englishmen, like myself, to hear Big Ben strike twelve, but the signals did not come in strong enough. Nevertheless, we greatly enjoyed what we did hear, and as there were five of us from Birmingham, four from Liverpool, two from Manchester, you can imagine the excitement when your voices came through and we discovered, owing to the wonders of radio, that the dear homeland is not so far away after all. With best wishes to all at '2LO'.—*GEORGE E. LEE (Riverside, Rhode Island).*"

"I received your most gratifying and long looked-for broadcast at 7.45 p.m., Eastern Standard Time, very clearly, one selection, 'When You and I Were Seventeen,' beautifully. Your announcer could be heard across the room. My audience were, in fact, a 'League of Nations.' They were by nationality one Dutchman, one Scotman, one genuine Cockney (who was your humble servant, myself), one Polish-American and three honest-to-goodness Yankees. Three rousing cheers were given by us all for '2LO'.—*JACK NICHOLAS (New Brunswick, New Jersey).*"

Another point which is strongly emphasized in many of these Transatlantic letters is the importance of broadcasting as a factor in promoting international friendship and understanding. It is a pity that we have room to quote from only one letter in which this point is brought out. It comes from Mr. Donald M. Singer, of Merchantville, New Jersey. He writes:—

"This evening's transmission was largely in the nature of an experiment, and you who have worked hard to make it possible are no doubt greatly pleased with the results from this angle, but there is something else to remember. Someday all nations will be joined together on a firm basis of understanding and tolerance, and each will be brought to realize that the trouble or misfortune of any one country is of vital concern to the whole world. You have laid the first stone."

Round the Stations.

[On this page we start a new weekly feature, which we hope will prove of value to our readers everywhere. Our aim has been to show at a glance the local programmes taking place each evening at all Stations throughout the British Isles. Those Stations relaying the London transmission are not included. Only the general character of each programme is here indicated; full details will be found in the programme pages under the respective Stations].

SUNDAY, February 14th.

LONDON, 9.30.—Classical Favourites. LOUIS GOSWICKY (Solo Violin), WALTER HYDE (Tenor), KATHERINE BACON (Solo Pianoforte), and WIRELESS ORCHESTRA.

9.15.—De GRIEG and the PICCADILLY ORCHESTRA, OLIVE JENKIN (Soprano).

BIRMINGHAM, 3.30.—Haydn Programme. Including Overture in D and Symphony No. 10 in B flat; also excerpts from the "Creation."

BOURNEMOUTH, 3.30.—"Elijah." Parts I. and II.

GLASGOW, 3.30.—Orchestral Concert. PHILIP HALLSTAD (Solo Pianoforte).

MANCHESTER, 3.30.—Chamber Music. THE HUSBANDS STRING QUARTET.

MONDAY, February 15th.

LONDON, 8.0.—The Luton Red Cross Band.

9.30.—Speech by H.R.H. THE PRINCE OF WALES at the British Industries Fair.

10.30.—Harpsichord Recital by VIOLET GORDON-WOODHOUSE.

DAVENTRY, 11.0.—Jean Lanzer's Ciro's Club Dance Band.

ABERDEEN, 8.0-8.30.—Half-an-Hour of Chamber Music.

9.0-10.0.—A Foretaste of Spring. GERTRUDE JOHNSON (Soprano) and the WIRELESS ORCHESTRA.

BIRMINGHAM, 8.0.—Novelty Half Hour. A Musical Competition.

BELFAST, 8.0.—Concert. DAISY CRAIG (Soprano), the BELFAST CHAMBER and RADIO QUARTETS. 8.45.—"Devoted Elsie." by the LONDON RADIO REPERTORY PLAYERS.

CARDIFF, 3.45.—Afternoons with the Romantics. Tchaikovsky and his Music.

GLASGOW, 8.0.—The Pianoforte Sonatas of Beethoven. HERBERT A. CAROTHERS (Solo Pianoforte).

8.30.—(1) "The Green Heron." (2) "Young Mr. Bell."

LIVERPOOL, 8.0.—Light Symphony and an Hour in the Open Country. The Augmented Station Orchestra.

MANCHESTER, 8.0.—A Vocal and Instrumental Hour. WINIFRED SMALL (Soprano), MAURICE COLE (Solo Pianoforte), NORTON LUKA (Mezzo-Soprano).

10.30.—DILE SMITH. In a Recital of Old English Songs.

NEWCASTLE, 8.0.—Love in a Dutch Garden. A Fantasy by Laurence Housman and Granville Barker.

TUESDAY, February 16th.

LONDON, 8.35.—A. J. ALAN.—Telling a Story.

9.5.—"Carmen." Performed by the British National Opera Company.

10.30.—Dance Music.

ABERDEEN, 8.0.—Orchestral Programme by the Station Orchestra.

BOURNEMOUTH, 8.5.—An Hour With Mendelssohn.

BELFAST, 8.0.—A Popular Programme. (Solo Songs and Movement.)

CARDIFF, 7.40.—Jests and Jollity.

9.5.—The Music of Wales.

GLASGOW, 8.0.—Scenes of Old Songs and Melodies.

10.30.—Dance Music.

MANCHESTER, 8.5.—A Light Symphony Concert. Including AMY COATES (Contralto), DAN HYDE and AUGMENTED ORCHESTRA.

WEDNESDAY, February 17th.

LONDON, 8.0.—Chopin's Piano Concerto. STANISLAW NIEZIELSKI and THE WIRELESS SYMPHONY ORCHESTRA.

8.30.—The Sereaders Mandoline Party and ROBERT PERCY (Entertainer).

9.0.—Edward German Programme. HAROLD WILLIAMS (Baritone).

DAVENTRY, 11.0-12.0.—Dance Music.

BIRMINGHAM, 8.0.—An Hour with Local Composers.

9.0.—Wagner Programme.

BOURNEMOUTH, 8.0.—Winter Gardens' Night—Rhapsody Programme.

BELFAST, 8.0.—Concert. WINIFRED SMALL (Violin), MAURICE COLE (Piano), and THE AUGMENTED STATION ORCHESTRA.

CARDIFF, 8.0.—Moods and Dances.

EDINBURGH, 8.0.—Harpsichord Recital by PROF. D. F. TOVEY, MRS. DOV.

9.15.—Short Vocal and Instrumental Recital.

GLASGOW, 8.0.—Symphony Concert. ENID CRITCHFIELD (Contralto) and THE STATION SYMPHONY ORCHESTRA.

HULL, 8.0.—"On With the Motley." An Evening of Songs, Opera and Musical Comedy.

LIVERPOOL, 8.0.—Dance Music and Song. WALTER JENNINGS (Tenor).

MANCHESTER, 8.0.—Musical Comedy. HARRY VERNON (Baritone) and THE STATION ORCHESTRA.

NEWCASTLE, 8.0.—By the Blue Danube. A Viennese Fragment.

8.45.—"Loyalty." A One-Act Play. By H. E. Bates, performed by The London Radio Repertory Players.

PLYMOUTH, 8.0.—An Evening of Variety.

SHEFFIELD, 8.0.—Popular Concert.

STOKE-ON-TRENT, 8.0.—"Love, Life and Laughter." A Happy Evening's Music.

SWANSEA, 8.0.—A Varied Programme.

THURSDAY, February 18th.

LONDON, 8.0.—A Variety Programme.

8.45.—The Hallé Orchestra. Conducted by Sir HAMILTON HARTY. RAUL GIMARD.

10.30.—Dance Music.

ABERDEEN, 8.0.—Violin and Pianoforte Recital. WINIFRED SMALL (Violin). MAURICE COLE (Solo Pianoforte).

BIRMINGHAM, 7.30.—THE CITY OF BIRMINGHAM POLICE BAND. Conducted by RICHARD WASSALL.

BOURNEMOUTH, 8.0.—Popular Programme.

CARDIFF, 8.0.—"The Song of the Sword." SYDNEY NORTHCOTE (Tenor). GRANVILLE DAVIES (Baritone). THE STATION ORCHESTRA.

GLASGOW, 8.0.—Bach Society Concert.

9.15.—Scottish Regiments Series, No. 7.

MANCHESTER, 8.0.—"The Versailles."

8.45.—"The Hallé Orchestra." Conducted by Sir HAMILTON HARTY.

NEWCASTLE, 8.0.—An Early Evening Programme of Humour and Song.

FRIDAY, February 19th.

LONDON, 8.0.—THE HUNGARIAN STRING QUARTET and VIVIENNE CHATTERTON (Soprano).

9.30.—IVY ST. HELENS in Some of Her Own Compositions.

DAVENTRY, 12.0-2.0.—Dance Music.

ABERDEEN, 8.0.—Chiaroscuro.

BIRMINGHAM, 8.0.—Light Classical Programme.

BOURNEMOUTH, 8.0.—"Listening Time." A New Radio Revue.

BELFAST, 8.0.—Concert by Dublin Artists.

CARDIFF, 8.0.—Bright British Music.

GLASGOW, 8.0.—A Variety Programme.

MANCHESTER, 8.0.—Coleridge-Taylor Programme. 8.40.—THE LONDON RADIO REPERTORY PLAYERS, in a short Comedy—"Devoted Elsie."

9.0.—"Listening Time." A New Radio Revue.

NEWCASTLE, 8.0.—Orchestral Feature. Works by NORMAN O'NEILL played by THE STATION ORCHESTRA.

8.30.—Melody and Mirth—The Foubert Concert Party.

SATURDAY, February 20th.

LONDON, 8.0.—More Musical Comedy Memories. Being the 8th Edition of "Winners."

9.0.—EMILIO COLOMBO and His Orchestra, relayed from The Hotel Victoria, London.

10.30.—Dance Music.

ABERDEEN, 8.0.—Scottish Hour. JEAN JOHNSTON (Pianoforte) and THE WIRELESS ORCHESTRA. Conducted by WALTER BENSON.

8.25.—The "2BI" Repertory Players in "The Visitor," by D. M. CURRIE SKINNER.

BIRMINGHAM, 8.0.—Popular Programme. OLIVE STURGES (Soprano), ADELINA LYON (Solo Cello) and THE ORCHESTRA.

BOURNEMOUTH, 8.0.—Ballads and Songs.

GLASGOW, 8.0.—A Variety Programme.

LIVERPOOL, 8.15.—"The Armada." Incidental Music by the "6LV" Children's Orchestra.

MANCHESTER, 8.0.—A Popular Concert.

NEWCASTLE, 8.0.—RECITALS by WINIFRED SMALL (Violin), MAURICE COLE (Pianoforte). THE STATION ORCHESTRA will play "The Brandenburg Concerto No. 3 in D Major for Violin, Pianoforte and Flute." LAMBERT FLACK (Flute). During the Evening: FRANKLIN KELSOY (Baritone) and "THE THREE AGES."

Week Beginning
February 14th.

Song and Story.

Song and Story.
FREDERICK WOODHOUSE
 (Baritone)
 In a Short History of
 English Literature and Art
 at
 14 Yarmouth Town

"The Oxford Sporting Birds"
 "A' Alone"
 The Press Gang
 Van Dine
 So 'e Rye I a
 Stealin' My Trun'
 Iot
 Turnst Hen
 Travel the Country

HEATRICE DE HOLTHOIR
Revisited.
In a Miniature Revival of French
Fate. A LITTLE BIT OF
ING HER OWN ORIGINAL HUMOROUS
M. J. P. H.
—Programme S.H. from London
Close down.

FRIDAY, Feb. 19th.

3.45.—School Transmission L. 4. 10.
No. 10, Mr William W. Em
"The Spanish Main - Mor
About Raleigh's Quest for El
Dorado
Luzels Picture House
Orchestra.
+ 3.5 Afternoon Topsis Estelle Street
Harper, Small Brasses for
Centares." Halls North
Centares.

5.15. FOR THE CHILDREN
7.55. Children's Letters
9.0. LOZELL'S PICTURE HOUR
ORCHESTRA
Conductor
PAUL RIMMER
Overture, "Don Juan" Muz.
Suite, "The Vikings Green"
L.A. FILM Co. and Rossmore
S. 60 n I Pagelany

8.52. - Programme S.B. from London
7.40. - Mmes. RENE THIBAUT
Elementary French, Talk No. 8

LIGHT CLASSICS.
THE STATION ORCHESTRA
Ballet Music, "Le Cid".
Aubade Catalane.
SYDNEY NORTHSHORE

I Will Go With My Father
A Ploughing " " " " Quilts
The Fisher " " " Paterkin
On the Sea " " " How

"In the Silver Moonbeams" Scott
THE OLD WEST
Roe
... ..
... ..

44. REQUESTED ITEMS.
THE ORCHESTRA
Maurice Lamm
Value, "The Grinders" 60.00

SYDNEY NORTHCOTE
Four American-Indian Songs

(Continued on the next page.)

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

III.—Montague Suit
'WOLVERHAMPTON'.
Nocturne in C for Piano-forte.
(Played by NIGEL DALLA-
WAY.)

**Week Beginning
February 14th.**

CARDIFF NEWS.

- T**he Rev. Russell Baker is well known throughout South Wales and the West of England as a V.M.C.A. member, and many listeners have doubtless heard him during his visits to this part of the country. On Thursday, February 18th, he is to speak from Cardiff City Hall and will have an opportunity of giving listeners fragments of his fascinating biography.

Major Evan T. Davis, Director of Education for Pennsylvania, who was unable to come to the Grand Studio in January as previously announced, is to visit the Grand Studio towards the end of the present term. On Thursday, March 18th, the subject of his talk will be "Some Modern Educational Systems," and a fortnight later, on Thursday, April 1st, he will speak on "The Child and the State." Major Davis, who is a prominent figure in educational circles in Wales, will doubtless have many interesting facts to give listeners concerning these two problems of supreme public importance.

**Week Beginning
February 14th.**

3.0 12.0. Proportion S.D from Lon
871

Week Beginning
February 14th.

(Continued on the next page).

MANCHESTER PROGRAMMES.

**Week Beginning
February 14th**

(Continued from the previous page.)

ARTHUR J. DENTON
MALIBU VERA
A MA VANE
OLIVE KILGOUR
and
THE RADIO HEATH CROOKS
Directed by JAMES LESTER
10.0.—Programme S.B. from London
10.30. Ronald Gowley.
In Music and Humour
11.0. Close down.

SATURDAY, Feb. 20th.

3.45 Auto-Piano Rental by J.
McKenney
4.6 Young People's League Miss Clara
Graves, "The Art of Sharing
Rooms" An Acting
3.15 **Thé Dancant.**
DANCE MUSIC
Revised from the Pierced
Picture Theatre
5.0.—G. Humphreys Local (Supra-
vised) by J. McKenney
5.15 **FOR THE CHILDREN**
Programme S.B. from L. with
6.15 **THE ARMADA,** a Play by
Amos M. Lloyd S.B. from
Liverpool
7.0.—Programme S.B. from L. with
7.40.—Boy Scouts' Local News Bul-

4. Mr. F. STACEY LINTOTT
Weekly Talk on Sports

A Popular Concept.

THE STATION OR, HESTRA
March, "Colonel Rogers" *Asford*
Overture, "William Tell" *Rossini*
ADA PRESTON Soprano
'She Wandered Down the Moon'
"Rain Sea"
'The Lass With the Delicate Air'
..... *Arden*
"Down in the Forest" *London Roval*
THE ORCHESTRA
Suite, "Dances Macabres" de
Ballet" *Arnold*
CHARLES AND ALAN
with a Piano
THE ORCHESTRA
Two Hungarian Dances *Muska*
relude in D Sharp Minor (By
Request) *Rachmaninov*
Suite, "A Day in Naples" *Allegro*
ADA PRESTON
Love's a Merchant "Molly Cherry"
"Se-ving's Song" *Grieg*
"Little Ooon's Prayer"
..... *Burton Hope*
THE ORCHESTRA
Some Selected Favorites and One
step.
Programme B.H. from London
12. Close door.

Abstract

A SCHOOL transmission of special interest will be given on Monday at 2.35 p.m. by Sir Henry A. Miles, M. C., Controller of the Manchester University Sir Henry, who has recently spoken about the gold mines at Klondike, will, this time, talk about his experience of the diamond mines at Kimberley.

On Monday evening the first hour will be devoted to instrumental and vocal music. Neither Miss Winifred Howard nor Mr. Maureen Cox needs any introduction to wireless audiences, as their excellent playing is known throughout the country. The vocalists will be rendered by a talented Manchester singer, Miss Edith Lusk. At 9.0, there is to be an hour's entertainment by students from the Manchester University, who will already be in high spirits in anticipation of their annual Shrove Tuesday "rag". Mr. Dale South will give a special recital at 10.30 on the same evening, of old English songs, and will come away with some folk songs, typical of Somerset and Wiltshire.

LIVERPOOL PROGRAMMES.

**Week Beginning
February 14th.**

4.0.—Afternoon Topics: M G H
Bunker, Dorothy Woots
and others

4.15. Dance Music.
THE NEW GRAPTONIANS
DANCE ORCHESTRA
Relayed from the Grafton Room
5.15-6.0. FOR THE CHILDREN
6.30.—The Liverpool Union of Girls
Chorus Monthly Talk, by Miss J
E McInnis, Warden of
David Lewis Club, Women's
Society
6.40. Programme S.B. from London
6.53.—Royal Horticultural Society
Bulletin
7.0.—Programme S.B. from London
8.15. Dance Music and Song.
THE NEW GRAPTONIANS
DANCE ORCHESTRA
Relayed from the Grafton Room
8.30.—Programme S.B. from London
9.0.—Programme S.B. from London
9.15. Dance Music and Song.
THE NEW GRAPTONIANS
DANCE ORCHESTRA
Relayed from the Grafton Room
9.30.—Programme S.B. from London
9.45.—Programme S.B. from London
10.0-11.0.—Programme S.B. from London
11.0.—Programme S.B. from London

THURSDAY, February 18th.

4.0.—Afternoon Topics
4.15.—Gaulard and his Orpheus
from the Scala Cinema.
5.15-6.0.—FOR THE CHILDREN
6.30.—Programme S.B. from London
7.40. Spanish Talk by Mr A. M
WHITE
8.0-9.0.—Programme S.B. from London
9.0.—Programme S.B. from London
9.15.—Programme S.B. from London
9.30.—Programme S.B. from London
9.45.—Programme S.B. from London
10.0.—Programme S.B. from London
10.15.—Programme S.B. from London
10.30.—Programme S.B. from London
10.45.—Programme S.B. from London
11.0.—Programme S.B. from London

FRIDAY, February 19th.

3.15-3.45. Transmission to Seaside
by J E WALLACE, "Musical
Appreciation" (6)
4.0.—Afternoon Topics. Mr P
French, An Introduction to
the Piano, with Illustrations
4.15.—The Station Piano-forte Quartet
and Abe Lewis (Bass).
5.15. FOR THE CHILDREN

6.1 *I resigned S.B. from March*
6.53 *Programme S.B. from London.*
8.1 **AN HOUR IN THE OPEN COUNTRY**
THE ALGMENTED STATION
ORCHESTRA
I sur the Direction of
FREDERICK BROWN
Musician
8.10 **WALTER HATTON**
(Solo 'Celli)
Learned
8.20 **THE ORCHESTRA**
Suite Woodland Sketches
Alfred
8.30 **Folk Songs of the Open Country**
Sung by
GEORGE HILL (Baritone)
Assisted by the
LIVERPOOL STATION MALE
VOIR CHORUS
Then Away the Merry Dances
Over Cecil Sharp
Love Down in the Brook
Langham W. Thomas
My Mother
The Jolly } *arr. Cecil Sharp*
Apple Tree
My Mother
Love Away } *arr. Cecil Sharp*
My Johnny }
8.50 **THE ORCHESTRA**
Sketches of the Open Country
Alfred

9.0-10.0.
Replied to "5KX."

A LIGHT SYMPHONY HOUR.
9.0 **THE ORCHESTRA**
Overture, "The Empressario"
Alfred

"Regulation de Du..."
WALTER HATTON
Adagio and Allegro from Sonata
in A Major...
ROBERT HILL
Larghetto
Robert Franz
Peter Warlock
Lawen as White as Dr y n Snow"
By a Bier Side "
THE ORCHESTRA
Symphonic Poem, "La Jalousie"
March ("The Queen of Sheba")
SATURDAY, February 28th.
4.0. Harold Gees and his...
from the Trianon...
5.0.—Afternoon Topics
£15.5.45.—FOR THE CHILDREN
6.15. The "Teens Phylloxera."
"THE ARMADA."
Amies Macdonald
Queen Elizabeth MARIEL LEVY
Sir Francis Drake
ANTHONY LOFF
Sir Walter Raleigh
JAMES FRANCIS
of Balnacroch
WALTER SHOE
HARRY
CLAYDON
EDWARD
LENN
The Navigator—Lord Pl
Presented by Uncle Tom
Incidental Music by the
LIVERPOOL STATION
(CHILDREN'S ORCHESTRA)
Conducted by Charles TOMA
?0.12.0.—Programme: S.B. from Los

**Week Beginning
February 14th.**

SSC
422 M.

GLASGOW PROGRAMMES.

Week Beginning
February 14th.

SUNDAY, Feb. 14th.

- ORCHESTRAL CONCERT.**
THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS
Overture, "Trane" ... Brahms
PHILIP HALSTEAD
(Pianoforte) and ORCHESTRA
concerto in A Minor ... Chopin
Two Northern ... Debussy
THE ORCHESTRA.
The White Cockade ... T. ...
WEST UNITED FREE
CHURCH SERVICE, S.B. from
Glasgow.
DE GROOT and the PICCA-
DILLY ORCHESTRA, S.B.
from London.
10.00. Close down.

MONDAY, Feb. 15th.

- HERBERT A. CARRUTHERS
NAN McMASTER (Soprano)
and
RICCARDO A. VELLA
(Baritone).
Accompanied Mrs. J. Ewart.
10.0. Afternoon Topics: Miss M. G.
M., Tutor in Arts, Women's
Landscape in Ancient Poetry.
11.15. CHILDREN'S CORNER:
C. ... and the ...
Weather Forecast for Feb.
Programme S.B. from London.
Mr. H. MORTIMER BAT-
TEN, F.Z.S. Great Heroes of
the World ...
Who Led the ...
The Piano-forte Sonatas of
Beethoven.
HERBERT A. CARRUTHERS
Solo Pianoforte.
10th Sonata, Op. 31, No. 3.
The ...
SHINGLED TALES.
by HALBERT TATLOCK
No. 1.
THE GREEN HORROR.
Capt. Clive Cumberland (Retired
from the Indian Army)
HALBERT TATLOCK
Honor. ...
LESLIE CHANNON
Picture to yourself a lonely
country villa in England, once
inhabited by Lord Clive. The
husband and wife are set upon
their drawing-room, and as the
day opens we find them con-
sidering the further Diamond
No. 2.
YOUNG MR. BELL
Character ...
MRS. ...
Her Aunt
LESLIE CHANNON

- Young Mr. Bell
HALBERT TATLOCK
The Play opens in the Kitchen of
Aunt Matilda, in Marshall.
Presented by
MUNGO M. DEWAR.
Directed by
HALBERT TATLOCK
THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS
10.0. Dances
HUGH MACKAY (Tenor).
O ...
the Knows
The White Cockade ...
11.15. THE ORCHESTRA.
"Petite Suite de Concert"
S. ...
10.30. SPEECH BY
H.R.H. THE PRINCE OF WALES.
S.B. from London.
HUGH MACKAY
The Trouting of the
Sacred Well ...
Two M. King Songs ...
A Charming ...
The Potato Lift ...
10.0. WEATHER FORECAST AND NEWS.
The Human Factor in Indus-
try—A Discussion on Skill in
Work and Play. S.B. from
London.
Local News.
10.30. VIOLET GORDON WOOD-
HOUSE (Harpichord Recital).
S.B. from London.
11.0. Close down.

TUESDAY, Feb. 16th.

- 2.25. Broadcast to Schools: Pro-
f. R. S. B. ...
3.35. Mr. Perry Gordon ...
3.45. THE PLAZA BAND, relayed
from the Plaza ...
Afternoon Topics: Miss Hilda
Farris, Glasgow and West
Scotland College of Domestic
Science ...
11.15. CHILDREN'S CORNER:
C. ...
1.0. Dances
S.B. from London.
7.0. WEATHER FORECAST AND NEWS.
Topical Talk. S.B. from London.
BEETHOVEN by EDWARD
ISAACS, S.B. from London.
M. STEPHAN ...
9.0. PHILEMON S.B. from London.
9.5. MENA OF OLD SONGS AND
MELODIES.
PHYLLIS NORMAN PARKER
(Violin and Piano)
and
CALE GARDNER
(Singer and Piano).
10.0. WEATHER FORECAST AND NEWS.
Sir WILFORD DAVIES, M.P.
Does "Music and the Ordinary
Listener—Notes in Action."
S.B. from London.
Local News.
10.30. Dances
THE PLAZA BAND
Relayed from the
Plaza ...

- DAN ...
at the ...
12.0. Close down.

WEDNESDAY, Feb. 17th.

- 12.30. Music ...
Mr. ...
City in the Days of Old ...
1.35. THE WIRELESS QUARTET
S. ...
Clark (Foreign Relations Secre-
tary, Women's International
League), "Women's Work"
1.55. CHILDREN'S CORNER
2.0. ...
10.1. ...
7.10. M. G. M. FRASER: Patron
Saints and Church Dedication
in Scotland. S.B. from Aber-
deen.
SYMPHONY CONCERT
8.0. THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS
Overture, "Europa"
8.10. ENID CRICKSHANK
(Contralto)
"To the Snow"
"To the Forest"
"Spring Waters"
8.35. THE ORCHESTRA
Symphony in C Minor ...
9.15. ENID CRICKSHANK
The Trouble of Spring ...
10.0. Programme S.B. from London.
11.0. Close down.

THURSDAY, Feb. 18th.

- 1.0. Broadcast to Schools
M. A. Parry Gann, Reading of
Prose ...
Roast Pig ...
Mr. ...
Natural History ...
3.45. THE WIRELESS QUARTET
DANIEL CAMPBELL
(Baritone).
Afternoon Topics: Prof. B. H.
Leitch, Dairy ...
1.0. CHILDREN'S CORNER.
10.0. WEATHER FORECAST AND NEWS.
6.15. Dances
S.B. from London.
10.0. WEATHER FORECAST AND NEWS.
10.30. WEATHER FORECAST AND NEWS.
11.0. WEATHER FORECAST AND NEWS.
11.30. WEATHER FORECAST AND NEWS.
12.0. WEATHER FORECAST AND NEWS.
12.30. WEATHER FORECAST AND NEWS.
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11.0. WEATHER FORECAST AND NEWS.
11.30. WEATHER FORECAST AND NEWS.
12.0. WEATHER FORECAST AND NEWS.
12.30. WEATHER FORECAST AND NEWS.

- 9.0. Prof. D. J. MEDLEY, M.A.
Modern European Prose
Presidential and Colnet
GLASGOW SACH SOCIETY
in the Rankine Ho
11.0. ...
Music in D Major, No. 3 ...
concerto in A Minor ...
PHILIP HALSTEAD
JESSIE BRUCE
ALFRED HALSTEAD
(Flute)
STRING ORCHESTRA
FRANKLYN KELSEY
The Bonnie Earl o' Moray
The Pibroch ...
The Laird o' Cockpen ...
THE SCOTTISH REGIMENTS
SERIES.
7.10. ...
FRANKLYN KELSEY
Remember the Poor ...
"Windy Nights"
Spring ...
Memories ...
Bridgewater Fair ...
The ...
10.0. WEATHER FORECAST AND NEWS
Topical Talk. S.B. from London.
Local News.
10.30. Dance Music.
THE SAVOY BAND
S.B. from London.
12.0. Close down.

FRIDAY, Feb. 19th.

- 1.30. ...
3.25. Broadcast to Schools
3.35. Mr. W. L. M. ...
H.S.O., "Travel Talk"
3.55. M. Albert le ...
O.A., French Talk
4.1. THE WIRELESS QUARTET
NETTA L. REID (Soprano)
Afternoon Topics: Mrs. ...
Husksleeping in the ...
H. ...
CHILDREN'S CORNER
ALEX. FRYERS
ORCHESTRA
S.B. from London
7.0. Prof. W. G. R. ...
IAN ...
3.0. ...
Mr. ...
BEETHOVEN, by ...
ISAACS, S.B. from London
7.40. Mr. VERNON CONSTABLE
ARISA, "The Story of
an ...
8.0. WINIFRED SMALL (Violin)
and MAIRIE COLF
(Piano)
Sonata in F Major, for Violin and
Piano ...
Allegro con brio, Allegretto quasi
Andante ...
(Continued on the next page.)

25H
328 M.

EDINBURGH PROGRAMMES.

Week Beginning
February 14th.

SUNDAY, February 14th.

12.40 (approx.) CLASSICAL.

12.40 The Bells of St. Andrew's.
Evening Service,
Followed from

Glasgow United Free Church

1.15 THE STATION PIANOFORTE TRIO

1.30 WEATHER FORECAST AND NEWS.

1.45 ACCADILLY ORCHESTRA

MONDAY February 15th

Orchestra.

1.45 "The Boy" by E. E. Bennett Martin.

2.15 ORCHESTRA.

FOR THE CHILDREN.

2.15 Programme S.B. from London.

2.30 EN. F.Z.S. Rams, the

Snowflake—A Wild Goat Who

Lost the Sheep.

TUESDAY, February 16th.

1.30—Gramophone Records and

1.45 Afternoon Talk—Children's

2.15 Dance Music.

MIRANDA AND HIS BAND

2.15.—FOR THE CHILDREN.

2BE
440 M.

SUNDAY, Feb. 14th.

30-3.40 (approx.)—Programme S.B. from London.

3.45 THE BELFAST RADIO

4.00 O'CONNOR MORRIS

4.15 ALBERT FITZGERALD

4.30 ROBERT DORSON

4.45 SIR HARRY GOSCHEN S.B.

4.55 WEATHER FORECAST AND NEWS

Local News.

5.00 THE STATION PIANOFORTE

5.15 "The Boy" by E. E. Bennett Martin.

5.30 "The Boy" by E. E. Bennett Martin.

5.45 "The Boy" by E. E. Bennett Martin.

5.55 "The Boy" by E. E. Bennett Martin.

6.00 "The Boy" by E. E. Bennett Martin.

6.15 "The Boy" by E. E. Bennett Martin.

6.30 "The Boy" by E. E. Bennett Martin.

6.45 "The Boy" by E. E. Bennett Martin.

6.55 "The Boy" by E. E. Bennett Martin.

7.00.—Programme S.B. from London.

7.15.—Close down.

WEDNESDAY, February 17th.

2.30 The Station Pianoforte Trio.

3.30 Talk to Schools Sir Leslie

3.45 ORCHESTRA.

3.55 Musical Interlude.

4.00 Programme S.B. from London.

4.15 ARCHITECTURAL BULLETIN.

4.30 HARPISCHORD RECITAL

4.45 Prof. D. F. J. V. E. Y. M. S. D. C.

4.55 "The Boy" by E. E. Bennett Martin.

5.00 "The Boy" by E. E. Bennett Martin.

5.15 "The Boy" by E. E. Bennett Martin.

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6.45 "The Boy" by E. E. Bennett Martin.

6.55 "The Boy" by E. E. Bennett Martin.

7.00.—Programme S.B. from London.

7.15.—Close down.

7.30.—Close down.

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11.55.—Close down.

12.00.—Close down.

12.15.—Close down.

12.30.—Close down.

1.30 The Station Pianoforte Trio.

1.45 "The Boy" by E. E. Bennett Martin.

1.55 "The Boy" by E. E. Bennett Martin.

2.05 "The Boy" by E. E. Bennett Martin.

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9.35 "The Boy" by E. E. Bennett Martin.

9.45 "The Boy" by E. E. Bennett Martin.

DANCE MUSIC.

"THE ROMANY

RE FILMS

Dance.

12.0 Close down.

THURSDAY, February 18th.

2.30 The Station Pianoforte Trio.

2.45 "The Boy" by E. E. Bennett Martin.

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3.05 "The Boy" by E. E. Bennett Martin.

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DANCE MUSIC.

"THE ROMANY

RE FILMS

Dance.

12.0 Close down.

12.0 Close down.

12.0 Close down.

12.0 Close down.

12.0 Close down.

12.0 Close down.

2BE
140 M.

BELFAST PROGRAMMES.

(Continued from the previous page.)

Week Beginning
February 14th.

- QUINTIN D. NICOL (Baritone)
with the ORCHESTRA
Recd., "I Feel the
Ditty Within" (Judas
Macabeus)
Ar. Arr. Arr. (Macabeus)
Ye Brave"
MINA HARPER (Soprano) and
G. O'CONNOR (Bass)
Santas for Violin and Piano
8.30. QUINTIN D. NICOL
Where of You Walk
Drop Not, Young Love
8.44. THE ORCHESTRA
Suite from the Music for the Royal
Fireworks
9.00. Merriment.
THE ORCHESTRA
Suite, "Rustic Revels" Fletch.
9.12. CLIFFORD BEAN and
DORIS NICHOLS
with entertain in several Cameos
THE ORCHESTRA
Fox
Teats "Don't Bring Lulu"
9.30. CLIFFORD BEAN and
DORIS NICHOLS
9.40. THE ORCHESTRA
Valse-Caprice from London
10.00. Programme S.B. from London
10.30. Dance Music.
THE PLAZA BAND
S.B. from Glasgow
11.15. Programme S.B. from London
12.0. Close down

WEDNESDAY, Feb. 17th.

- 4.0. Afternoon Talk
4.15. Bellini Radio Trio
5.10. Children's Letters
5.20. FOR THE CHILDREN
6.0. Programme S.B. from London
7.0. WEAT ER FORECAST AND NEWS
Prof. C. J. PATTEN, M.A.
Bird Life—The Triumph of
Beauty. S.B. from Sheffield
7.10. BEETHOVEN by EDWARD
ISAACS, S.B. from London
7.40. Mr. ALEX RIDDLELL, "Bird
and There in Winter"
8.0. THE AUGMENTED STATION
ORCHESTRA
Conducted by F. GODFREY
R. H. W. N.
Concert Overture to C.
Larghetto Allegro Spiritoso
Presto
8.12. MAURICE COLE (Pianoforte)
Capriccio Brilliant Me desol.
8.27. THE ORCHESTRA
Concert Overture, "In the South"
("Alasoo"). Elyor
8.40. WINIFRED SMALL (Violin)
Introduction and Rondo
Capriccioso. S.B. from London
8.50. THE ORCHESTRA
Nocturne for String Orchestra
(Op. 40). Derrah
9.05. MAURICE COLE
Concert Study in D Flat. Lynd
Andante and Rondo Capriccioso
M. Derrah
9.17. WINIFRED SMALL
"Resolvent" Derrah
"The Laughter of Scotland"
"Norwegian Dance" Derrah

- 9.30. THE ORCHESTRA
Scherzo Capriccioso, Op. 66
Alegro. Moderato. Poco Tran-
quillo. Poco mos. Moderato.
Tempo. Poco mos. Poco pas-
sionato. Presto.
9.48. Valse de Concert, Op. 4
10.0. Programme S.B. from London
10.30. Close down

THURSDAY, Feb. 18th.

- 9.00. MOZART
THE STATION ORCHESTRA
Overture, "Don Giovanni"
Symphony in D ("Hafner")
9.10. Afternoon Talk
4.15. THE ORCHESTRA
Horn and Sax
Love Song; Lament, Irish
Jug
"Fast Memories" ("Ag Tempo")
Jug
4.30. ELLIE McANN (Soprano)
"The Irish Emigrant" (Horn)
"The Rosary" (Horn)
"I Heard the Nightingale"
When You Come Home
Dance Music.
THE STATION DANCE
BAND
5.10. Programme S.B. from London
7.40. Prof. D. J. MEDLEY, M.A.
"Modern European Problems"
Political and Cabinet Gov-
ernment. S.B. from Glasgow.
8.0. VARIETY, S.B. from London.
8.40. The Male Orchestra.
S.B. from Manchester
10.0. Programme S.B. from London
12.0. Close down

FRIDAY, Feb. 19th.

- 11.30-12.30.—Gramophone Records
1.0.—School Transmission. The
Junior French Conversation
Mr Arthur Malcolm English Verse
Recital.
2.30. Afternoon Concert.
5.15. Children's Letters
5.30. FOR THE CHILDREN S.B.
from Glasgow
6.0. Programme S.B. from London
7.40. Dr. D. A. CHART, "The
Rise of Water Industry."
8.0. Concert by Dublin Artists.
GERARD CROFTS (Baritone)
The Old Dog Road
King O'Farrell
"A Day of Mourning" P. J. McCall
"The Song" Traditional
8.11. JEAN NOLAN
(Mezzo-Soprano)
"Hear Me If An Elbow" (Horn)
"Young Charming" (Horn)
"The Shepherdess"
Derrah
The Grace for Light" H. Hardy
Back to Ireland C. Stanford

- 8.22. ARTHUR DARLEY (Violin)
Selected
8.33. JAMES A. O'DEA
Introduction
"Ed Promiss" (Horn)
"The Ballad of the Modern
Students" John McDonagh
8.41. GERARD CROFTS
"Rebel of Kirkcubbin"
Thank You Ma'am, says
Dan
Cach Song
Traditional, arr. Crofts
"Follow Me Up to Carlow"
JEAN NOLAN
"I Once Layed a Boy"
"The Garter Mother's"
"The Ballymore Ball"
"LISTENING TIME."
A New Radio Review.
Book by
HAROLD SIMPSON
(Author of "The B O'Clock Re-
view Part A and of Track-
and")
ALAN MACGETH
Music Numbers by Various
Publishers
The Cast will include:
EDDIE MORRIS
TOMMY HANDLEY
WART SCOTT,
ARTHUR J. DENTON
MAUDIE VERA
ALMA VANE
O. IVE KILGOUR
and
THE RADIO REVUE CHORUS
Directed by JAMES LESTER
10.0. Programme S.B. from London
10.30. Dance Music.
JACK PAYNE'S BAND
S.B. from London
11.0. Close down

SATURDAY, Feb. 20th.

- 4.30. Folk Music.
THE STATION ORCHESTRA
Folk Song Suite, "Seventeen
Come Sunday" V. Williams
"My Boy" (Horn)
Irish Song Suite, "Maiden
in the Snow" (Horn)
Selection of Irish Melodies, "The
Emerald Isle" (Horn)
4.0. ARTHUR DARLEY (Violin)
Illustrated Talk on Folk Tunes
PAT LINA BARKER
(Harp)
Fantasia on Irish Melodies
arr. Gerhard Taylor
4.30. JEREMY WOODARD
"The Smith's Song" (Stanford)
"The Wheel Tapper's Song"
Musical Comedy.
THE ORCHESTRA
Selection, "No No Nanette"
Derrah

Dance Numbers from "The Blue
Kitten" (Horn) (Horn)
Fox-trot, "Celia's Waltz"
When I Waltz With You
Fox-trot, "I've Found a Boy"
Among the Roses.

- 5.15. Children's Letters
5.20. FOR THE CHILDREN
6.0. Programme S.B. from London
7.40. Mrs. ROONEY of Belfast
8.0. Programme S.B. from London
12.0. Close down

BELFAST NEWS.

ON Wednesday February 17th, our listeners will welcome back two London artists: Miss Winifred Small (violin) and Mr. Maurice Cole (piano). Their performances at this studio have always been greatly appreciated. It is fortunate that Miss Small and Mr. Cole are able to be with us as an Augmented Orchestra night and thus able to play in conjunction with the orchestra. Some interesting material will be heard on the last programme of the week, including a selection of the "In the South" Overture, whilst Derrah's "The Rosary" will be heard. Mr. Cole could not have selected anything more attractive to amateur pianists than Mendelssohn's Andante and Rondo Capriccioso. Some who have heard the first movement have remarked upon the old-fashioned melody. It is a copy and tried once again, but to wonder whether we can hear the gramophone, can be speeded up, but in the end to be disappointed by the youngest member of the family. Those who claim that it always plays the same old songs would do well carefully to respect Miss Small's recollections.

Afternoon Orchestra Concerts also seem to deserve particular attention. On Friday afternoon, February 19th, which consists of solos by various wind instruments—piccolo, clarinet, oboe, bassoon, cornet, and euphonium. These instruments are seldom heard alone, though frequently enough in the orchestra, and the idea of a galaxy of wind instrumental solos is an amusing one.

Irish Songs.

Friday evening's concert will be given by Dublin artists, the singers Miss Jean Nolan and Mr. Gerard Crofts are both excellent interpreters of Irish songs. Miss Nolan specialises in what may be described as Irish "art songs"—those of Stanford and Hardy for example, and the rather sophisticated folk-song arrangements of Herbert Hughes. Mr. Crofts, on the other hand, is an authority on traditional music, has collected and arranged many beautiful melodies, and is an admirable interpreter of Irish folk songs, both in English and Gaelic. The other artists are Mr. James O'Dea, whom many people declare to be the best of the Irish song singers, Mr. Arthur Darley, well known both as a soloist and as an authority upon Irish and traditional instrumental music. In addition to playing a group of violin solos on Friday evening, Mr. Darley will on Saturday afternoon present a lecture on Irish Music, with illustrations.

6FL
301 M.

SHEFFIELD PROGRAMMES.

Week Beginning
February 14th.

SUNDAY, February 14th

1.30-5.40 (approx.) — CLASSICAL
FAVOURITES. S.B. from
London

The Bells of St Martin's in the
Fields. S.B. from London

5.15. Service,
relayed from
St Paul's Church,
London. Address by the
Rev Canon SPENCER H
ELLIOTT M.A.
Year and Diocesan Musician

MONDAY, February 15th.

1.30-12.30. — Gramophone Records
4. Afternoon Topical
15. Orchestra, relayed from the
Grand Hotel
5. FOR THE CHILDREN
5.50 Children's Letters
6.0 Musical Interlude
6.10 Mr. William Murray, M.P.
Talk

TUESDAY, February 16th.

4.0. Book Talk by the Rev. D.
Frank Hutchinson
4.15. Orchestra, under the direction
of John Woodie, relayed from
the Café de Messia, Paris
5.15. — FOR THE CHILDREN
5.50. Children's Letters
6.0 Musical Interlude
6.30-12.0. — Programme S.B. from London

WEDNESDAY, February 17th

11.30-12.30. Gramophone Records
by Moses Ba, 12
4.0. Women, Children and Family
Song, by Mrs. A. E. W.
4.15. Orchestra, relayed from
Albert Hall
5. — FOR THE CHILDREN
5.50. Children's Letters
6.0. Musical Interlude
6.30. Programme S.B. from London
7.0. WEATHER FORECAST AND NEWS
Prof. J. PATTEN, M.A.
Bird Life—the Triumph of

BEETHOVEN by EDWARD
ISAACS. S.B. from London
Prof. A. E. M. HAYN, M.A.
Pony Jones, Field Day

Local Programme.

8.0. JOSEPH GREEN (Tenor)
Reverend, "Deeper and
Deeper Still"
An, "Waltz Her, An"
I know of Two Bright
Come In to the Garden, Mend
(By Request) ...
FREDERICK W. HOLDKIN
SON Solo London
March and Alexander
DORIS HEDDERLEY (Soprano)
I can't ...
MISSIE FAIREST (Entertainer).
Just Smile ...
N ...
The Possibilities of a ...
Melody ...

FREDERICK W. HOLDKIN

1.30-12.30. — Gramophone Records
by Moses Ba, 12
4.0. Women, Children and Family
Song, by Mrs. A. E. W.
4.15. Orchestra, relayed from
Albert Hall
5. — FOR THE CHILDREN
5.50. Children's Letters
6.0. Musical Interlude
6.30. Programme S.B. from London
7.0. WEATHER FORECAST AND NEWS
Prof. J. PATTEN, M.A.
Bird Life—the Triumph of

Three Jolly Trains

FREDERICK W. HOLDKIN

1.30-12.30. — Gramophone Records
by Moses Ba, 12
4.0. Women, Children and Family
Song, by Mrs. A. E. W.
4.15. Orchestra, relayed from
Albert Hall
5. — FOR THE CHILDREN
5.50. Children's Letters
6.0. Musical Interlude
6.30. Programme S.B. from London
7.0. WEATHER FORECAST AND NEWS
Prof. J. PATTEN, M.A.
Bird Life—the Triumph of

MISSIE FAIREST

1.30-12.30. — Gramophone Records
by Moses Ba, 12
4.0. Women, Children and Family
Song, by Mrs. A. E. W.
4.15. Orchestra, relayed from
Albert Hall
5. — FOR THE CHILDREN
5.50. Children's Letters
6.0. Musical Interlude
6.30. Programme S.B. from London
7.0. WEATHER FORECAST AND NEWS
Prof. J. PATTEN, M.A.
Bird Life—the Triumph of

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Prof. J. PATTEN, M.A.
Bird Life—the Triumph of

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6.0. Musical Interlude
6.30. Programme S.B. from London
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Prof. J. PATTEN, M.A.
Bird Life—the Triumph of

MISSIE FAIREST

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Song, by Mrs. A. E. W.
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Albert Hall
5. — FOR THE CHILDREN
5.50. Children's Letters
6.0. Musical Interlude
6.30. Programme S.B. from London
7.0. WEATHER FORECAST AND NEWS
Prof. J. PATTEN, M.A.
Bird Life—the Triumph of

MISSIE FAIREST

1.30-12.30. — Gramophone Records
by Moses Ba, 12
4.0. Women, Children and Family
Song, by Mrs. A. E. W.
4.15. Orchestra, relayed from
Albert Hall
5. — FOR THE CHILDREN
5.50. Children's Letters
6.0. Musical Interlude
6.30. Programme S.B. from London
7.0. WEATHER FORECAST AND NEWS
Prof. J. PATTEN, M.A.
Bird Life—the Triumph of

5NC
326 M.

NOTTINGHAM PROGRAMMES.

Week Beginning
February 14th.

SUNDAY, February 14th.

1.30-5.40 (approx.) — CLASSICAL
FAVOURITES. S.B. from
London

8.0. The BELLS of ST MARTIN
IN THE FIELDS. S.B. from
London

6.15. Studio Service.

Hymn, "The King of Love My
Saviour Is"

Lesson 1 Corinthians, 11
Anthem, "God's Goodness Hath
Been Great to Thee, Let Never
Day nor Night Unblessed
The Lord Hath Done" (Shank)

Address by the Rev. Canon
H. C. OOK M.A., Vicar of
St. Mary's

Love Divine, All Loves
Exceeding

10.30. Song ...

MONDAY, February 15th.

1.45. The Mikado Café Orchestra
Conductor, Frederick Bottomley
4.45. Music and Talks
5.15. FOR THE CHILDREN
5.50. Post Bag and Birthday Book
6.0. Station Topics

6.15. — Gramophone Records
6.30-11.0. — Programme S.B. from London

TUESDAY, February 16th.

11.30-12.30. — Gramophone Records
(Dance and some Songs)
3.4. Lyons Café Orchestra
Conductor, Brassey Eyles
4.45. Music and Talks
5.15. — FOR THE CHILDREN
5.50. Post Bag and Birthday Book
6.0. Boys' Brigade Corner
6.15. — Gramophone Records
6.30. — Programme S.B. from London
7.40. Mr J. HOLLAND WALKER
The Streets of Old Nottingham
(3)
8.0-12.0. — Programme S.B. from London

WEDNESDAY, February 17th.

11.30-12.30. Morning Concert
relayed from Barenty
3.45. The Mikado Café Orchestra
conductor, Frederick Bottomley
4.45. Music and Talks
5.15. FOR THE CHILDREN
5.50. — Post Bag and Birthday Book
6.0-6.15. — "Robins"
6.30. Programme S.B. from London

ROUND THE MAIN STATIONS.

4.0. GLASGOW
8.25. MANCHESTER
8.45. NEWCASTLE
2.10. SHEFFIELD
9.30-11.0. LONDON

THURSDAY, February 18th.

1.30-12.30. — Gramophone Records
and Improvements of
School Transmissions. V.F.T.
London, M.A., "Monks and
Nuns—Their Life and Work"
3.45. Lyons Café Orchestra: Conductor,
Brassey Eyles.
4.45. Music and Gramophone Records
5.15. FOR THE CHILDREN
5.50. — Post Bag and Birthday Book
6.0. — "Robins"
6.15. Gramophone Records
6.30. — Programme S.B. from London
7.40. Prof. C. H. RICHARDSON
M.A., "Steam Turbines on Land and Sea"
8.0-12.0. — Programme S.B. from London

FRIDAY, February 19th.

1.30-12.30. Morning Concert
relayed from Barenty
3.4. Lyons Café Orchestra, Conductor,
Brassey Eyles.

4.45. Music and Talks Mrs. Welder
Tales of Scottish Adventure

5.15. FOR THE CHILDREN

6.0. Post Bag and Birthday Book
6.15. Gramophone Records
6.30. — Programme S.B. from London
7.40. ...
8.0-11.0. Programme S.B. from London

SATURDAY, February 20th

1.30-12.30. Morning Concert
relayed from Barenty
3.45. Dance Music.
Edward Freret and his
Manhattan Band, relayed from the
Palace de Dan
5.15. FOR THE CHILDREN. The
Yanks and Chicks are to make a
Trip on the Magic Carpet to
Pinto Fairyland
5.50. — Post Bag and Birthday Book
6.15. — Programme S.B. from London
7.40. Mr H. B. OLD. "Radio
Carla Bulletin"
8.0-12.0. — Programme S.B. from London

6KH
335 M.

HULL PROGRAMMES.

Week Beginning
February 14th.

SUNDAY, February 14th.
8.45-10.00 (approx.) Programme S.B. from London

MONDAY, February 15th.
12.30-1.30 (approx.) Programme S.B. from London
3.15-4.15 (approx.) Programme S.B. from London
4.15-5.15 (approx.) Programme S.B. from London
5.15-6.15 (approx.) Programme S.B. from London
6.15-7.15 (approx.) Programme S.B. from London
7.15-8.15 (approx.) Programme S.B. from London

TUESDAY, February 16th.
3.0-4.0 (approx.) Programme S.B. from London
4.0-5.0 (approx.) Programme S.B. from London
5.0-6.0 (approx.) Programme S.B. from London
6.0-7.0 (approx.) Programme S.B. from London
7.0-8.0 (approx.) Programme S.B. from London

WEDNESDAY, February 17th.
3.15-4.15 (approx.) Programme S.B. from London
4.15-5.15 (approx.) Programme S.B. from London
5.15-6.15 (approx.) Programme S.B. from London
6.15-7.15 (approx.) Programme S.B. from London
7.15-8.15 (approx.) Programme S.B. from London

2LS
321 M. 310 M.

LEEDS-BRADFORD PROGRAMMES.

Week Beginning
February 14th.

SUNDAY, February 14th.
8.30-5.40 (approx.) Programme S.B. from London

MONDAY, February 15th.
4.0-5.0 (approx.) Programme S.B. from London
5.0-6.0 (approx.) Programme S.B. from London
6.0-7.0 (approx.) Programme S.B. from London
7.0-8.0 (approx.) Programme S.B. from London

TUESDAY, February 16th.
3.0-4.0 (approx.) Programme S.B. from London
4.0-5.0 (approx.) Programme S.B. from London
5.0-6.0 (approx.) Programme S.B. from London
6.0-7.0 (approx.) Programme S.B. from London
7.0-8.0 (approx.) Programme S.B. from London

WEDNESDAY, February 17th.
3.0-4.0 (approx.) Programme S.B. from London
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5.0-6.0 (approx.) Programme S.B. from London
6.0-7.0 (approx.) Programme S.B. from London
7.0-8.0 (approx.) Programme S.B. from London

THURSDAY, February 18th.
3.0-4.0 (approx.) Programme S.B. from London
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6.0-7.0 (approx.) Programme S.B. from London
7.0-8.0 (approx.) Programme S.B. from London

FRIDAY, February 19th.
3.0-4.0 (approx.) Programme S.B. from London
4.0-5.0 (approx.) Programme S.B. from London
5.0-6.0 (approx.) Programme S.B. from London
6.0-7.0 (approx.) Programme S.B. from London
7.0-8.0 (approx.) Programme S.B. from London

QUARTET
In England Merrie England
10.0-11.0 (approx.) Programme S.B. from London

THURSDAY, February 18th.
1.30-2.30 (approx.) Programme S.B. from London
2.30-3.30 (approx.) Programme S.B. from London
3.30-4.30 (approx.) Programme S.B. from London
4.30-5.30 (approx.) Programme S.B. from London
5.30-6.30 (approx.) Programme S.B. from London
6.30-7.30 (approx.) Programme S.B. from London
7.30-8.30 (approx.) Programme S.B. from London

FRIDAY, February 19th.
11.30-12.30 (approx.) Programme S.B. from London
12.30-1.30 (approx.) Programme S.B. from London
1.30-2.30 (approx.) Programme S.B. from London
2.30-3.30 (approx.) Programme S.B. from London
3.30-4.30 (approx.) Programme S.B. from London
4.30-5.30 (approx.) Programme S.B. from London
5.30-6.30 (approx.) Programme S.B. from London
6.30-7.30 (approx.) Programme S.B. from London
7.30-8.30 (approx.) Programme S.B. from London

SATURDAY, February 20th.
3.0-4.0 (approx.) Programme S.B. from London
4.0-5.0 (approx.) Programme S.B. from London
5.0-6.0 (approx.) Programme S.B. from London
6.0-7.0 (approx.) Programme S.B. from London
7.0-8.0 (approx.) Programme S.B. from London

HULL NEWS.

THE story of *Pagliacci*, which so vividly depicts the real life of the clown, whose tragedy lurks behind the cloak of mirth, has been chosen for the opening of the local programme "On With The Motley," and the Station Orchestra will play the fantasia, *Pagliacci*, arranged from Leoncavallo's opera by Tavan. This is followed by further pictures in the song cycle, "The Passing Show," which contains a cycle of songs reminiscent of Columbine and Harlequin, Fairy enchantment, the glittering humor and pathos of "The Show," Mr. Herbert Olvera's setting with prizes quartets and duets which will be rendered by Miss Winifred Ransom (soprano), Miss Flyline Hutchinson (contralto), Mr. William Lely (tenor), and Mr. Edwin Draper (baritone). These pieces will be rounded by the Orchestra in the valse "Columbine," by Gardiner, and a suite by Ewing, entitled "The Wand of Harlequin." The second part of the local programme consists of concerted vocal items, for which there has been a demand of late. People who were interested in "Shanghaied out of Frisco," a well-known Hull writer, Mr. Alfred P. Bailey, F.R.G.S., will have the opportunity of hearing Mr. Bailey in a talk "Hitting the Road," at 7.40 p.m. on Friday, February 19th.

KEEP YOUR WIRELESS
SET IN "TUNE"

Osram Valves

for Broadcasting

The G.E.C. - your Guarantee

Build your own loud speaker

GONE ARE the days of troublesome 'phones. The LISSENOLA brings loud speaker convenience to every home at a record in low price. For 13/6—less than the cost of headphones—you can buy this wonderful loud speaking unit, needing only the addition of a horn to make it a powerful, full-sized instrument yielding results equal to an expensive speaker. And you can build a horn yourself—with each LISSENOLA we give you full size exact patterns and clear instructions how, for a few pence, you can build a big horn of proved efficiency. In addition, the LISSENOLA will fit the tone arm of any gramophone. The secret of this efficiency rests in the remarkably effective manner in which the electro-magnetic sound-reproducing system is concentrated.

Compare the price last

—before you buy go to your dealer and make this test: Ask him to put on the best loud speaker he has in stock—then use the same horn on the LISSENOLA, and see if you can notice any difference.

THE LISSENOLA

Now no home need lack a loud speaker.

Full directions for making this horn are given with every "Lissenola."

A cone diaphragm loud speaker can easily be constructed. The illustration shows one method of mounting.



PRICE
13/6
EACH

The illustration shows the effective horn you will build yourself—it can be covered with fancy paper, or wood grain and painted so as to resemble a factory article. Get a LISSENOLA for your home.

By using the Lissen horn you can get for 7/- the Lissenola will carry a cone or any other diaphragm working on the reed principle.

Your dealer will gladly demonstrate and supply. Or the Lissenola can be obtained post free by return from the advertiser.

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300-10, Friars Lane, Richmond, Surrey.

Phone: Richmond 2285 & 2286.

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The "Lissenola" instantly converts any gramophone into a loud speaker.

The "Lissen" Reed Attachment (pat. pending) for use with cone diaphragm loud speaker. Price 1/-.



Less Recharging

THE boon of less recharging—a happy gift of modern science. Not a single valve in your receiver need consume more than *one-tenth ampere* if you take advantage of the wonderful "N" Filament. This filament is so economical of heating power that *no sign of glow* can be discerned and its low current consumption makes each accumulator charge last seven times as long.

You can now have the P.M.3, a general purpose valve with the wonderful "N" filament that reduces the total consumption of your set to **ONE-SEVENTH** and gives pure and powerful reception free from microphonic disturbances.

The ideal combination—P.M.3 Valves followed by a P.M.4 in the last stage—the finest loud speaker valve ever produced.

Ask for the P.M.3		16.6
and the P.M.4		22.6

THE WONDERFUL "N" FILAMENT VALVES

Mullard

THE MASTER VALVE

Cossor Valves



"HULLO! What do you fellows want me for now?"
 "Come along, you young imp. Our laboratory experts want a word with you!"

"Shades of Geneva! They want my advice again. Sit I take the net and cage away, and I'm with you. You Brandes people have a little more understanding than most, you consult me with due humility. Others, without any knowledge of what I demand, force me to speak. I become retractor, their instruments reproducing radio sound talk less naturally in consequence. You know they really ought to study me a little more. Here I am, at the beck and call of every soul interested in radio, from a high power station to myriads of embryo Senatore Marconis. I recommend a study of

radio acoustics, which means the study of transforming myself, the electrical impulse, into audible sound. I, being the electrical energy, walk right into the receiver of Tom, Dick or Harry, carrying the voice from the studio. To be able to talk just as naturally as the people in that studio, I must have the correct scientific elements built into the instrument which reproduces the sound. You chaps have been the only radio builders to consult me to that end. I know you've worried me for seventeen years, but I appreciate the tactful consideration which went with it. I hope you have benefited by my advice; by what I hear of Brandes instruments, you have. Well, lead on to the laboratory, gentlemen; I have an appointment at 2LO after lunch."

THE TABLE-TALKER

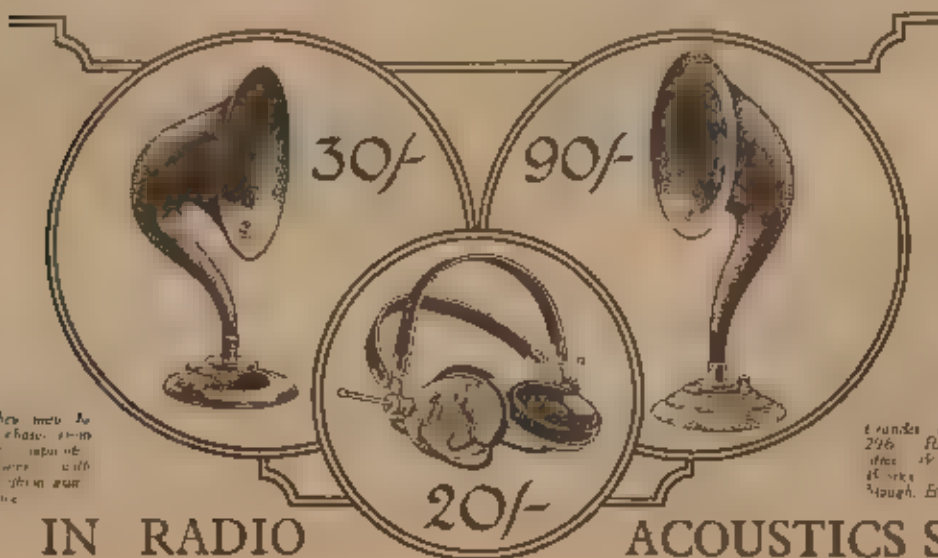
Mayer d. 1925. The combination of goose-neck horn eliminates metallic harshness. Adjustable. Height 18 ins., neutral brown finish, padded case.

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The synchronizing of both receivers discovers greater sensitivity and volume and truer tone. Light, comfortable and sturdy.

THE BRANDOLA

Greater volume with minimum current input. Large diaphragm gives richness to upper and lower registers. Walnut plinth and electroplated fittings.



They may be purchased from any radio dealer or direct from the Brandes company.

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ACOUSTICS SINCE 1908

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AND SAVE MONEY

O f selling wireless and the other things success which has been a money plant that you can have every confidence in it. A goods are sent on business with APPROXAL* against cash packing free carriage forward (unless postage is stated) You can make your selection from our 40-page illustrated catalogue which is free on request, and you can rest assured of the quality of our goods which is entirely above reproach.

* This does not apply to London 17



The 1987 edition of the revised *Lowell Spectra* is a significant addition to the Astronomical Society's popular series of books on planetary science. The volume is unsurpassed by any other published on the market.



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draw upon me without
fear of hurting.

The demand for high quality, low cost, and we are so assured that they will be a great success. We are now in a position to offer you a further period of bargain prices.

part the prices shown here
with what you have to pay
below



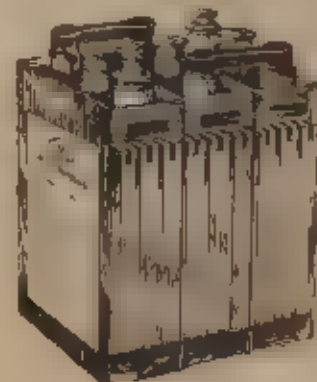
54 volt unit as mentioned in [redacted]
off at 51 volts so that
the unit can be used as a [redacted]
of [redacted]

54 volts		6/6
	(LIST PRICE 9/-)	
* 60 volts		8/9
	(LIST PRICE 11/-)	
* 108 volts		13/-
	(LIST PRICE 18/6)	

*These two batteries are in-
complete with wonder plugs.

Telwoks Wireless Accumulators are British Made and of the highest quality. Every Accumulator is guaranteed provided the charging instructions are carefully observed.

Remember it is our policy of selling direct to you through the post that enables us to offer you astounding bargains—do not miss this opportunity of saving money.



8. 30/11

Amp Hours (ignition)	4 volt	100%
20	-	20
40	-	25
60	-	31 1/2
80	-	37 1/2

Amp Hours (ignition)	4 volt	100%
20	-	12 1/2
40	-	16 1/2
60	-	21

1. *Explain the importance of the following factors in the development of a country's economy:*
 (a) *Human resources*
 (b) *Capital resources*
 (c) *Technology*
 (d) *Infrastructure*
 (e) *Government policy*
 (f) *International trade*
 (g) *Investment*
 (h) *Education*
 (i) *Healthcare*
 (j) *Environment*
 (k) *Democracy*
 (l) *Corruption*
 (m) *Religion*
 (n) *Culture*
 (o) *Language*
 (p) *History*
 (q) *Geography*
 (r) *Climate*
 (s) *Population*
 (t) *Urbanization*
 (u) *Ruralization*
 (v) *Industrialization*
 (w) *Service sector*
 (x) *Informal sector*
 (y) *Formal sector*
 (z) *Unemployment*
 (aa) *Inflation*
 (ab) *Deflation*
 (ac) *Stagflation*
 (ad) *Recession*
 (ae) *Depression*
 (af) *Growth*
 (ag) *Development*
 (ah) *Progress*
 (ai) *Modernization*
 (aj) *Globalization*
 (ak) *Integration*
 (al) *Isolation*
 (am) *Protectionism*
 (an) *Free trade*
 (ao) *Trade liberalization*
 (ap) *Trade protectionism*
 (aq) *Trade barriers*
 (ar) *Trade agreements*
 (as) *Trade negotiations*
 (at) *Trade disputes*
 (au) *Trade conflicts*
 (av) *Trade wars*
 (aw) *Trade tensions*
 (ax) *Trade relations*
 (ay) *Trade partnerships*
 (az) *Trade alliances*
 (ba) *Trade blocs*
 (bb) *Trade unions*
 (bc) *Trade associations*
 (bd) *Trade organizations*
 (be) *Trade institutions*
 (bf) *Trade bodies*
 (bg) *Trade committees*
 (bh) *Trade councils*
 (bi) *Trade commissions*
 (bj) *Trade departments*
 (bk) *Trade ministries*
 (bl) *Trade agencies*
 (bm) *Trade bureaus*
 (bn) *Trade offices*
 (bo) *Trade centers*
 (bp) *Trade hubs*
 (bq) *Trade nodes*
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 (bt) *Trade networks*
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 (bv) *Trade structures*
 (bw) *Trade frameworks*
 (bx) *Trade models*
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This Set has brought glowing praise from wireless enthusiasts. It is a very complete set, and is a very good value for money. It is a very good value for money. It is a very good value for money.

SET ONLY £3 15 0

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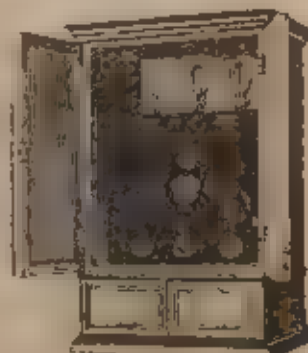
The FELLOPHONE 3-VALVE GRAND.

Very truly a Four Valve Set, it is a very good value for money. It is a very good value for money. It is a very good value for money.

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Please write in BLOCK LETTERS and enclose Cash or Treasury Notes.
27.6.36

27.6.36

*'I think the following
is a record'—writes
this Vancouver
Listener*



**"To Neutron Ltd.—I think
the following is a record:**

Saturday evening, Dec. 26th, 1925 on
a home-made Crystal Set, with simple
solder Tuner, and mounted on wood
using an old Neutron Crystal, I heard
KCO Oakland, Calif (2 000 watts,
frequency 830 kilocycles), a distance
of **800** miles (as the crow flies).—
Yours truly, V. Jackson."

This is not a record for Neutron. But it is
one more of hundreds of similar letters
received from literally every part of the
world.

And this letter is not published as a
suggestion that even Neutron cannot give
guarantee to you exactly similar results, for
much depends upon your aerial, coils, and
connections of reception.

But Neutron will get the best out of your
set. It will be a revelation to you if you
will compare Neutron with other crystals.
Test it to-day.

NEUTRON
MADE IN ENGLAND

The World's Greatest Radio Crystal

Synthetic, sensitive
all over and right
through. Concert
tested & guaranteed.

Wholesale enquiries to
Neutron Distributors,
Surrey House,
London W.C.

**Sold by Radio Dealers the World over
at 1/6. Manufactured by Neutron, Ltd.**



**Do you
burn Money?**

YOU DO—every time you inadvertently
try to put a valve into its
holder the wrong way round. An
accident that can easily happen, it can be
permanently prevented by using the
Dubilier Dubrescon.

You just insert it in one of the H.T.
leads, and it acts as a permanent safe-
guard against a sudden rush of H.T.
current.

The Dubrescon is not a fuse, but a per-
manent valve protector, and it only costs
6s. It does not interfere in any way
with the passage of the H.F. currents.

Buy one to-day and make sure!



Agents of the Dubilier Condenser Co., Ltd. Dymon Works, Victoria Road,
North Acton, London, W.3. Telephone CHauvard 7741 & 7742

L.T. 10.

Buy your **BURNDIPT** WIRELESS SET on the 'Hire Purchase' System

TWO famous Burndept Sets, the Ethodyne and the Ethophone V, can now be purchased out of income. The prices quoted include free installation at your house, if within 25 miles of a Burndept Branch—otherwise return railway fare only is charged from the nearest branch, and the instrument is left in perfect working order. There are Burndept Branches at Belfast, Birmingham, Brighton, Bristol, Cardiff, Dublin, Exeter, Glasgow, Leeds, Liverpool, Manchester, Northampton and Nottingham.

The Apparatus is inspected and maintained entirely free of charge during the first ten months—even valves and H.T. Batteries being replaced free if necessary. We have contracted with Burndept Wireless Ltd. for the use of their extensive organisation to erect and maintain these sets, which are fully guaranteed by the manufacturers.

You will not be troubled by Finance Companies—we will collect the instalments, with privacy, and without inconvenience. There are no insurance premiums, carriage or other incidental expenses.

Write for booklet A which explains the system fully and shows the simple agreement you will be asked to sign in order to obtain either of these efficient Receiving Sets.

ETHODYNE STANDARD MODEL

2 Frame Aerials for long and short wave lengths
7 Burndept Super Valves
Extra loudspeaker
1 earphone
6-volt 20 amp. Accumulator (charge free)
4 Super Radio Batteries

Inclusive Price **£10** down and 9 monthly payments of £2 each

ETHOPHONE V. Mark IV. 1926 Model.

4 Burndept Super Valves and Coils for all British broadcast stations
Ethodyne standard loudspeaker
Hear phones
6-volt 20 amp. Accumulator (charge free)
2 Super Radio Batteries
An 8 Frigimont
An 8 Safety Switch

Inclusive Price **£5** down and 9 monthly payments of £2 each

**COUNTY ELECTRICAL
AND
WIRELESS STORES LTD.**
12/13, Henrietta St., Covent Garden,
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C.F.H.

Announcing the New Range of **Six Sixty** Valves



THE increasing demand for all types of Receiving Valves has proved to us that, despite the excellent all-round qualities of the original 660 Electron Dull Emitter Valve, the general Radio public require specialised valves for definite circuits.

Our new range, embodying the latest developments of modern scientific research, will prove the continued and greater success of Electron 660 Valves.

And remember, no matter what type you choose, each valve is carefully designed to carry out its particular job, and bears the Six Sixty Mark of

PERFECTION OF QUALITY

660 (Slip) 12A1 Bright Emitter General Purpose Valve	8/-
662 H.F. Detector when followed by a Crooke Valve	14/-
663 L.F. D.E. Suitable for small and medium-sized Loud Speakers	14/-
664 H.F. Detector when followed by a Crooke Valve	16/6
665 L.F. D.E. Suitable for small and medium-sized Loud Speakers	16/6
666 D.E. L.F. Amplifier and Loud Speaker Valve	22/6
667 D.E. H.F. Amplifier and Detector Valve	24/6
668 D.E. Resistance Capacity Amplifier and Detector Valve	22/6
669 D.E. Power Valve	22/6



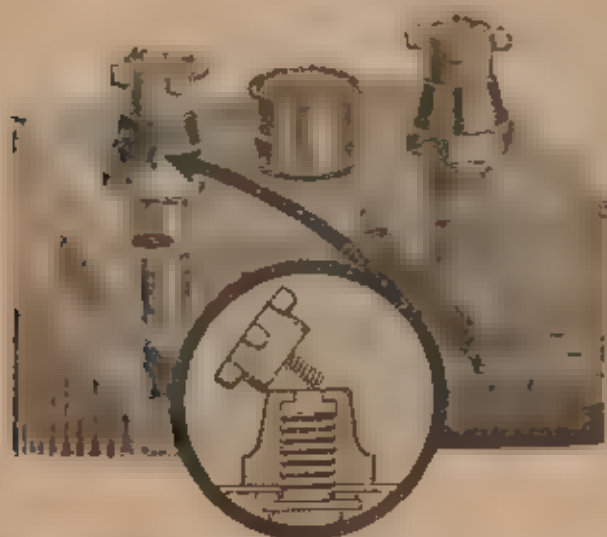
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BETTER BY SIX TIMES SIXTY

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WHERE EXPERIENCE TELLS.

The experience gained in over a quarter of a century's manufacture of accumulators for all purposes is at your disposal when you buy Tudor wireless batteries. Here is an instance of how we ensure you a reliable trouble-free battery.

The terminal shown in section above is so designed that it is impossible for acid spray to attack any brass work. The only brass employed in this terminal is the screw fixed to the terminal thumb-nut. When this nut is removed it carries the brass screw with it out of harm's way when it is replaced (for connecting up the battery) the brass screw sinks through a small chamber packed with vaseline.

In this manner it is always protected from the action of acid—a clean connection giving constant voltage to your valves is ensured and you can never be troubled with a terminal which binds up and refuses to come off.

All Tudor accumulators are made throughout with the same thoughtfulness and care. They have been so made for over 25 years in the big Central Power Stations of the world. That is how they became Established in Public Service.

Tudor accumulators cost no more than other good accumulators and you can have every confidence in asking your dealer to supply you. If he does not yet hold stocks, let us have his name and address and we will see that you are supplied at once.

Tudor
ACCUMULATORS

THE TUDOR ACCUMULATOR CO., Ltd.,
2, Norfolk St., Strand, London, W.C.2.

4 volt 4.5 amp. 1000 amp. hr.

6 " 6 " 2000 " " "

12 " 12 " 4000 " " "

12 " 12 " 4000 " " "

**Your
radio set
can be
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by using**

**B.T.H.
VALVES.**

Made in England

**Insist on
B.T.H. the
Best of All**

The British Thomson Houston Co. Ltd.
Crown House, Aldwych,
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SIX TYPES

R 0.7 A. 4 v. 8/-	B3 0.55 A. 1.8 v. 14/-	B4 0.25 A. 6 v. 22/6
B5 0.06 A. 28 v. 16/6	B6 0.12 A. 28 v. 22/6	B7 0.06 A. 6 v. 24/6

**B
T-H**



A GOOD DOUBLE

A Good Double for efficient reception is the Climax Radio Earth and the Climax aerial equipment

Double good signals by getting Climax Equipment to-day. If you are troubled with Weak Signals, Intermittent Signals, Electric Main Disturbances, Local Set Interferences, Muddy Reception, the probable cause of trouble is an inefficient earth. Get a better earth to-day. But it must be a genuine Climax Earth.

The genuine Climax Earth is easy to instal. Just drive it in. The patented plough point and watercourse forming projections are an essential feature. An ordinary tube is a poor earth because it fits loosely in the ground. Insist on the genuine Climax and ensure perfect earth contact. Now available in two models:

CLIMAX COPPER EARTH for the 5/-
connoisseur, full size
CLIMAX GALLOP EARTH for the 2/6
economist, full size
Climax Insulated Low-loss earth lead, 20 ft. 1/8

For aerial insulation de Luxe.



CLIMAX LIGHTNING ARRESTOR

CLIMAX SHOCK ABSORBER SET comprising four Climax Low-Loss Insulators and two Climax Shock Absorber Springs 3/-
Climax Low-Loss Insulators boxed separately 4/- each
Climax Shock Absorber 1/6
Climax Low-Loss Insulator Connector 12 in. 1/10

PROTECT YOUR SET WHETHER IN USE OR NOT

THE CLIMAX LIGHTNING ARRESTOR 7/6
complete ready to fit

THE CLIMAX FOLDING FRAME AERIAL

complete ready to fit

THE CLIMAX FOLDING FRAME AERIAL

complete ready to fit

THE CLIMAX FOLDING FRAME AERIAL

complete ready to fit

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MAKE SURE IT'S

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QUIK WORKS, PUTNEY, LONDON, S.W. 15.

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Head Office and Works

Test ANY Loud Speaker of other make against this



38! "Junior" SWAN-NECK AMPLION

The "Junior" Swan-Neck AMPLION (A.R. 38) may not, of course, come out best against them ALL, but it will hold its own EASILY and CONCLUSIVELY against "twice the size" and "double the price."

Because of this exceptionally meritorious performance the "Junior" Swan-Neck has quickly become so great a favourite that it has been necessary to provide for an enormously increased output. All who desire "BETTER RADIO REPRODUCTION," with a reasonably moderate outlay, will be glad to know that quantity supplies are now forthcoming and that, therefore, they can secure just what they want—by ordering now an

The World's Standard **AMPLION** Wireless Loud Speaker

Obtainable from AMPLION STOCKISTS, Radio Dealers & Stores.
Representatives: 25-26, Saville Row, London, W.1. 10, Whitworth St., West Manchester.
19-22, High St., Clapham, S.W.4. 101, St. Vincent Street, Glasgow.

Ask your Dealer to let you hear it.

Advertisement in Radio Times & The Wireless World, London, Clapham, Clapham, London, S.W.4

HIGH AND LOW TENSION ACCUMULATOR HIRE

A continuous supply of fully charged Low Tension accumulators (also High Tension if required) delivered regularly weekly or fortnightly anywhere within 12 miles of Charing Cross at quarterly subscription rates that allow **REAL SERVICE.**

May we send you our Booklet that fully describes this "No Trouble" Service.

Our Radio Doctor will examine and repair your set at your home for a small fee, and if necessary estimate for overhaul or reconstruction.

RADIO SERVICE CO.,
105 TORRIANO AV., N.W. 5

PHONE NORTH
4141 and 4102.

"Great SAXON Invasion"

Fifteen hundred years ago the
S. and M. warriors invaded
Britain, sweeping all before
them.

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SAXON GUIDE TO WIRELESS

176 Pages

PRICE

1/3 POST
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SAXON RADIO CO. (Dept. 24), SOUTH SHORE, BLACKPOOL

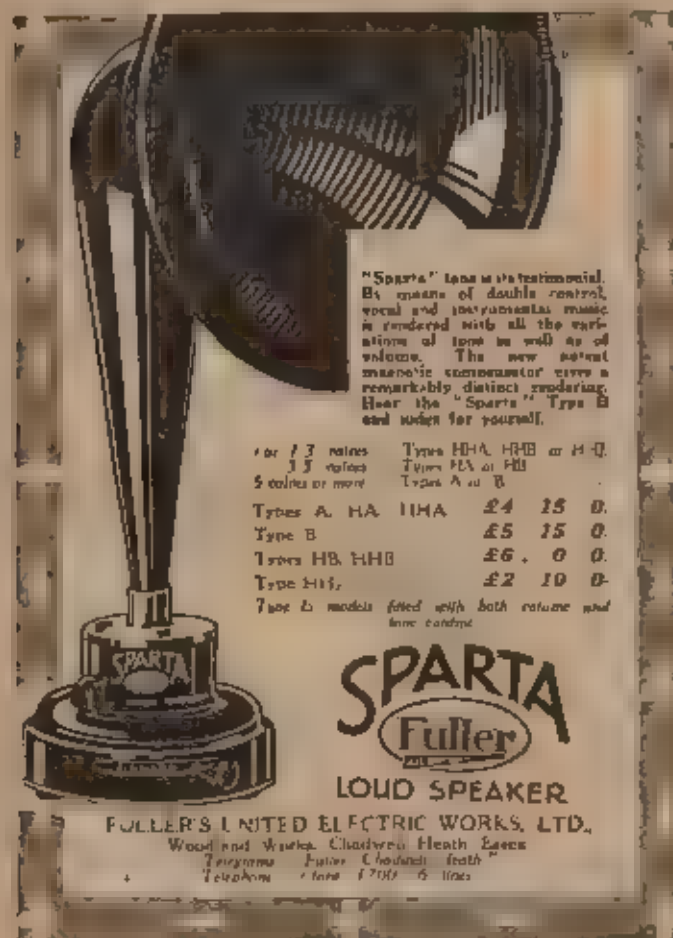
THE
"SAXON" GUIDE
TO WIRELESS"

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SUPER EFFICIENT CRYSTAL
SETS.
DUAL AMPLIFICATION RE-
CEIVERS.
SINGLE VALVE SETS.
ONE AND TWO VALVE
AMPLIFIERS.
TWO THREE AND FOUR
AL TUNED CIRCUIT ALL-
WAVE RECEIVERS.
THE VERY LATEST TYPE OF
FIVE VALVE RESISTANCE
CAPACITY RECEIVER.

Price \$13, post free.

NO SOLDERING.
NO SPECIAL TOOLS.
NO KNOWLEDGE REQUIRED.



"Sparta" lends its testimonial. By means of double control, vocal and instrumental music is rendered with all the variations of tone as well as of volume. The new patent magnetic compressor gives a remarkably distinct rendering. Hear the "Sparta" Type B and order for yours.

1 or 2 3 names	Tyrone H-H-A H-H-B or H-H-C
3 3 3 initials	Tyrone H-H-A H-H-B
5 initials or more	Tyrone H-H-A H-H-B

Types A, HA, HMA	£4	15	0.
Type B	£5	15	0.
Types HB, HHB	£6	0	0.
Type HIB	£2	10	0.

Two models fitted with both response and

FOR REAL COMFORT
DURING BROADCASTING
HOURS THERE IS NO
OTHER CRYSTAL QUITE
SO GOOD AS
RUSSELL'S
HERTZITE
A ULTRA SENSITIVE INK AS THE FIRST ATTEMPT
UNRIVALLED FOR VOLUMES AND RANGE

16

MEMORANDUM FOR THE HILLS



"Charging bills—2^d a week"

*What is your weekly
accumulator bill?*

Louden VALVES

BRIGHT EMITTERS 4/6

Filament Volts - 4.5 to 5.
Filament Amps - 0.4.
Anode Volts - 40 to 60.

Made in 2 types.

F1 (Plain Louden) for Detection and L.F. Amplification.

F2 (Blue Louden) for H.F. Amplification.

DULL EMITTERS 8/- and 9/-

(4 Volt) (6 Volt)

Filament Amps - 0.1.

Anode Volts - 40 to 60.

Each made in 2 types. FER1 for Detection and L.F. Amplification. FER2 for H.F. Amplification.

N.B. These valves consume only one-seventh of the current taken by ordinary bright emitters. They will work straight off a 4V. or 6V. Accumulator without alterations to filament resistance or set. When ordering please state clearly the type and voltage required.

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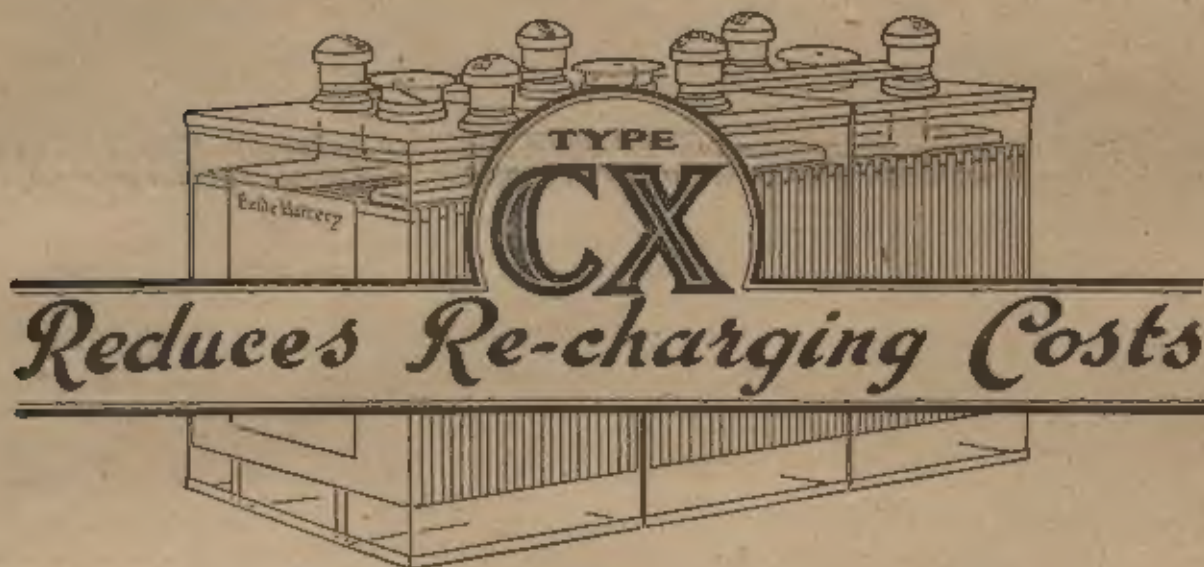
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