

SAVED BY WIRELESS! By WILLIAM CAINE.



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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing SUNDAY, December 7th.

- LONDON CARDIFF
ABERDEEN GLASGOW
BIRMINGHAM MANCHESTER
BOURNEMOUTH NEWCASTLE
BELFAST

- SHEFFIELD (Relay) PLYMOUTH (Relay)
EDINBURGH (Relay) LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)
HULL (Relay) NOTTINGHAM (Relay)
STOKE-ON-TRENT (Relay)
DUNDEE (Relay) SWANSEA (Relay)

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My Vision of the Future.

By EARL RUSSELL.

[Lord Russell is a keen student of science and social questions, and is known as a writer of distinction. He is an electrical engineer and a barrister-at-law. In the following article he discusses the possibilities of radio in connection with the parliamentary vote.]

IN the matter of politics, broadcasting has hardly yet come to its own. In the recent election, one speech from each of the three leaders was allowed to be broadcast; but I suppose even the most optimistic party manager hardly expected any votes to be turned by a solitary oration. It has been suggested that the debates in Parliament should be broadcast, and I should be entirely in favour of this idea, subject to two conditions. The first is: that a special wave-length should be used so that no one should be compelled to listen unless they desired, and the second is that the whole of the debate should be broadcast, so that those who do listen should understand the real work of Parliament, instead of having spicy snippets as served up by our Press.

So far, however, broadcasting has not really been used as a political appeal to the masses. Consider what it effects already. It has been said that pronunciation has been improved by the clear accents of the official announcers; it is certain that some knowledge of music has been diffused by the fortnightly lectures, and opera has been brought home to many who would otherwise never have heard it. The correct time in thousands of homes has been due to broadcasting, and so also has a good deal of knowledge on various subjects, such as motors, archaeology, and poetry, to take a few examples.

Personally I listen at any sort of time for technical reasons unconnected with the programme, and in the course of that listening I have found my recollections of nursery rhymes and of hymns agreeably improved, besides occasionally receiving some unwanted opinion on the treatment of my face. I have

noticed also in the News Bulletins that the public taste has been accurately represented by about ten times the space being given to sport and racing which is allotted to serious political questions.

Imagine, however, what the result might be of intensive political culture by wireless. Every advertiser knows the psychological effect of the constant repetition of some name. Could not the same psychological fact of constant authoritative repetition induce the mass of people to believe that Codlin is the man and not Short? Politicians know well that in a vast electorate such as we now have, something like fifty per cent. of the electors have no very definite opinions, and are swayed by the stranger's considerations on the day of the poll. Each party manager would think, as a manufacturer was reported to have thought in the United States, "If only I could capture this machine, and limit it to my party, see how inevitably my party would triumph."

The broadcasting services of this country are under unified management—a combination of private enterprise and public control. I can imagine some fantastic vision in the future in which the fight amongst politicians would be not to occupy the Premier's house, to capture the Army or Navy, or the Foreign Office, but the control of broadcasting. In many foreign countries, the Government "makes" the elections, which means that the Government in power controls and directs all the operations of polling and, therefore, starts with the dice heavily loaded in its favour.

If such a vision as I suggest came true, and the Government captured and used with steady determination and firm will the psychological effect of broadcasting for its own party purposes for a period of four or five years, think

(Continued overleaf in column 3.)

The Modern Aladdin's Lamp.

The Story of the Wireless Valve. By E. de Poynton.

JUST a small glass bulb no bigger than a hen's egg containing a few scraps of wire and a hollow cylinder of metal like a thimble minus its tip. It does not appear to be anything very extraordinary. It looks very like the electric lamps which we use to light our houses. Yet there is really a huge difference between the two. The electric lamp is a wonderful thing, but the wireless valve is, perhaps, the most amazing of all the inventions that the brain of man has ever conceived.

A Romance of Science.

The history of the valve is one of the romances of science. Long before Marconi sent his first messages through the ether over a distance of a few yards, Edison discovered the principle that is now used in the valve. He found that if he placed a metal plate within the bulb of an electric lamp, he could make a current pass to it from the glowing filament. No one could discover any use for the invention, and the "Edison Effect" remained for years as nothing more than an interesting laboratory experiment. But when wireless came, an Englishman, Professor Fleming, was quick to realize that a wonderful use could be found for the idea.

After endless experiments, he produced the first valve, which, to a casual glance, appears exactly like those that are now glowing upon your receiving set. Look at one of your valves for a moment. Within it is a tiny piece of fine wire—the filament—almost entirely surrounded by a thin sheet of rolled up metal which we call the plate. These two parts, the filament and the plate, were all that was contained within the bulb of the Fleming valve. It was a great step forward, but it did not increase the sensitiveness of the receiving set, since it could not magnify the minute energy of wireless waves.

The Magic Wire.

It was left for another inventor, this time an American, Dr. Lee de Forest, to add just one little part which transformed the valve at once into a veritable Aladdin's lamp. That little part is a small spiral of thin wire which surrounds the filament and is suspended between it and the plate. The grid, for that was de Forest's invention, has annihilated distance, since there is no part of the world to which wireless waves now take more than one-fifteenth of a second to travel!

Now let us see something of the way in which the wonderful valve is made. The first process is to blow the bulb, which is made rather longer in the neck than that of the finished valve. Next, a small hole is made in the glass at the place where the "pip" will be and a length of glass tube is sealed on. A third piece of glass is also required for the composition of the valve.

The "Pinch."

Look again at one of yours. You will see that the plate, the grid, and the filament stand on a glass support shaped rather like a pierrot's hat squeezed flat at the top. This is known as the "pinch." In this little glass support are placed four, or sometimes more, thickish wires. When they are in position, the pinch is placed upon a revolving table, upon which it is carried through the flames of a succession of gas burners. It is thus heated until the glass softens, and when the right temperature is reached, it goes into a machine whose jaws come together on each side of it, squeezing the glass round the wires and sealing them firmly into position. You see now how it gets its name.

To the wires sealed into the glass are welded others to act as supports for the three parts of the valve. The filament, which consists of a fine tungsten wire, drawn out in some cases until its thickness is but a fraction of that of a

human hair, and specially treated in the case of dull emitters, is stretched to just the right tension between its supporting arms, to each of which it is fixed by a minute weld. It is important that the filaments of all valves of the same type should be of exactly the same length. An ingenious machine cuts off precisely the correct length.

The grid again must be exact. A turn of wire more or less in its spiral would make an immense difference to the performances of the valve, and results would be very different if the spiral were wound a little more closely or rather more loosely than it ought to be.

Delicate Work.

If the plate of the valve were one-sixteenth of an inch greater or less in diameter than the standard pattern, it would have a great effect upon your reception, and means have to be devised of ensuring that all plates fitted to valves of the same pattern are identical in shape and size. Each is bent automatically round a spiral former and the joint is spot-welded. The plate is then welded to its supporting rod.

The next process is to seal into the bulb the pinch with its plate, grid, and filament. This is done by placing it in the neck of the bulb and putting the now half-finished valve on to another revolving drum, which carries it through a series of gas flames. As the temperature rises, the two pieces of glass are sealed together, and, later, the unwanted portion of the neck of the bulb is cut off by passing a very hot flame round it. The valve has by this time taken the form of a bulb, within which the metal parts are securely fixed.

Bombardment and Pump'ng.

From the lower end of the bulb protrude four wires, and to the top is fixed the tube of which we spoke before. It has now to undergo the processes known as bombardment and pumping. It is essential that every possible trace of air and gas shall be removed from the interior of the valve. If we were simply to exhaust the air and then seal up the bulb, we should find that after it had been in use for a short time the valve's performances would begin to change. This is due to a rather curious effect. A certain amount of gases is held firmly by the metal parts within the bulb. When these parts are heated, the gases are released. This would happen when the valve was placed upon the receiving set if some means were not employed during the process of manufacture to drive them out. To get rid of them a very high voltage is applied whilst exhaustion is taking place, with the result that the metal parts are heated up and deliver the gases that they are hiding.

Billions of Atoms.

The vacuum is produced by means of pumps of very special design, capable, so far as is humanly possible, of removing every trace of gas. No harder vacuum can be obtained—though actually in the most perfectly finished valve millions upon millions of gas atoms must be left, so tiny and so crowded together are the minute portions of matter which compose even so tenuous a substance as a gas.

And now for the pip. When the vacuum has been brought to the highest point obtainable, heat is applied to the tube sealed into the top of the valve. As soon as it softens, the pressure of the outside air causes it to collapse, and so the little point seen at the top of the valve is formed. It remains now only to "cap" the valve and to fix its wires to the prongs. This done, it is sent, when the filament has been "aged" for some time by passing current through it, to the Test Department, where it is put through its paces before being passed for issue.

My Vision of the Future.

(Continued from the previous page.)

of the power it might acquire from a hypnotized electorate! It would be almost impossible for such a Government not to be returned to office again, and after another five years of hypnotizing the voter would any opposition be conceivable? Well, yes, it would, and that is due to a trait in the English character for which we cannot be sufficiently thankful. There is an inborn and ineradicable British disposition which makes us fear domination, become reluctant to be driven, and be always suspicious of unlimited power. The public that could not be reached by broadcasting would be got at by the newspapers and public meetings; there would be an uprising and revolt, and the return of a Government with "Freedom in Wireless" as its motto, and legislation would be passed to make a recurrence of the monopoly impossible. But how the mere thought of such a thing must make an organizer's mouth water!

* * * *

I will leave my vision and come back to sober facts. All parties recognize that with an electorate so vast as ours, the first necessity is to educate that electorate so that it may cast its vote for this party or for that with, at any rate, some intelligible idea as to why it is given. I do seriously think that some lectures upon the Constitution of this country, upon the functions of a constitutional monarch, and the respective powers of the House of Commons and House of Lords, and of the methods and processes of legislation, might be most valuable. To this might be added expositions on the work of the respective departments of government with some indication of the spirit with which it is carried out, and all the unceasing and invaluable work of that vast body of non-political Civil Servants who are not the parasites upon the body politic that they are sometimes represented as being.

* * * *

In view of the way in which we are now involved, and maybe always shall be involved, in dealing with problems abroad, there should also be well-informed statements on the subject of our Colonial and Indian Empire, and on the position and government of foreign countries, and the nature of our relations with them. Trade should not be neglected, Public Health might usefully be dealt with, and many kindred matters would readily occur to the earnest student of these subjects.

* * * *

I see some objections, but not, I think, insuperable: First that such lectures would be dull, but that they need not be if the right person can be found to give them. Secondly, that in some cases it would be very difficult to give such a lecture without some party bias. This objection is more serious than the other, but could still be got over; either a neutral lecturer could be obtained if possible, or, if not, lectures could be given by two, or even three, people presenting the subjects from as many angles as possible with the minimum of factious difference between them. Of course, in a science like Economics no two professors take the same view on any question, but it is only by discussion of different views that some measure of agreement can be arrived at.

* * * *

If such a scheme as I have outlined were adopted, the great mass of the electorate, and among them I include the man and woman of fashion quite as much as the worker, would learn that politics is neither a game nor a matter of no consequence, and that it involves every important question upon the true solution of which our prosperity and future happiness must depend.

Official News and Views. GOSSIP ABOUT BROADCASTING.

An Important Correction.

IN the article by Lord Riddell, "The Broadcasting Philosopher," in our issue of November 21st, it was stated that "The B.B.C. received from the Government a proportion of the licence fees paid by the owners of receiving sets; to this they add a percentage of their manufacturing profits."

The latter part of this remark is, of course, inaccurate. The B.B.C. does not manufacture apparatus, nor does it now receive any proportion of profit from those who do. It is now dependent solely for its income upon its share of licence fees paid by listeners. It is felt that if the public fully realised this fact, there would be fewer listeners who evade paying for the programmes they receive.

Opera From Brussels.

It has already been announced that the B.B.C. intends in future to transmit alternative programmes from their High Power Station and Low Power Stations. The first of these alternative programmes will take place on December 15th, and the inauguration will coincide with the date on which the B.B.C. will relay the opera *Prince Igor* from the Opera House in Brussels, Belgium. This opera begins at eight o'clock, and the whole of it will be broadcast from the High Power Station. The News Bulletin will be given in one of the act intervals.

Prince Igor, unfortunately, is too little known in England. It contains some beautiful and brilliant music, famous Russian dances, some wonderful choral effects, and the overture and march which were so popular at the series of B.B.C. symphony concerts last year when they were conducted by Mr. Goossens.

Manchester's New Studios.

The new studios and offices of the Manchester Station will be opened by the Lord Mayor of Manchester on December 12th. A special programme has been arranged, including items by the "ZZY" Augmented Orchestra and the "ZZY" Opera Chorus. Miss Beatrice Miranda, the soprano, and Miss Winifred Small, the violinist, will contribute to the programme.

The opening ceremony will take place at approximately 9 p.m., and in addition to the speech of the Lord Mayor, there will be others delivered by representatives of the University and other bodies.

The new premises are situated in Orme Buildings, the Parsonage, Manchester, and besides being central, are very large. There will be two studios, as in the London Station, and enough other accommodation to allow for considerable expansion. The premises should not be unworthy of a station which covers an area inhabited by more than ten million people.

The Open Microphone.

The first night with an open microphone, allowing all studio sounds between items to be heard by the public, given recently by the Sheffield Station, produced hundreds of congratulatory letters. Sheffield listeners appear to appreciate this type of programme. The second open microphone night at Sheffield will be held on Friday, December 12th, when John Henry and Blossom will entertain. John Henry will be the announcer. Mr. John Dunn,

the violinist, will be playing some of his own compositions. Miss Rispah Goodacre, the well-known Sheffield contralto, and Mr. Charles Hedges are also in the programme.

A New Rhapsody.

An interesting event at Belfast will be the first performance on Monday, December 15th, of a Rhapsody for Cor Anglais and Harp, specially composed for the B.B.C. by Dr. E. Norman Hay. Dr. Hay has also written a short phantasy on Irish Folk-Songs, the first performance having been given at the official opening of the Belfast Station. The *Land of Heart's Desire*, performed by the Belfast Radio Players last month, was distinguished by the beautiful and unusual music composed for the production by this composer.

London's Motor Week.

During the week beginning December 15th the talks at 6.40 p.m. at London Station will form a complete series on the many aspects of motoring. They will be given by well-known motoring pioneers and experts. All the talks will be arranged in a most popular manner, and the series should prove of exceptional interest to a great number of listeners.

Sullivan's "Golden Legend."

Lovers of Sullivan will have the opportunity of hearing the *Golden Legend* from the Bournemouth Station on December 14th. The solo parts will be sung by Miss Winifred Ascott, Miss Gladys James, Mr. Harold Stroud, and Mr. Tom Brown, with the "6BM" Choir and the Wireless Orchestra.

The seventeenth Symphony Concert of this station will be given by its Wireless Augmented Orchestra on December 16th. The programme includes Schubert's Symphony in C Major, Humperdinck's overture, "The Children of the King," whilst Miss Marjorie Hayward will play the celebrated Max Bruch Violin Concerto in G Minor. The vocalist will be Mr. Roy Henderson, whose numbers will include Tchaikovsky's "Don Juan Serenade" and Moussorgsky's "Song of the Flea."

A Famous Conductor.

The Liverpool programme on December 16th again opens with the first part of the Philharmonic Society's Concert relayed from the Philharmonic Hall. The famous Felix Weingartner will be making his second appearance as conductor of these concerts, and the orchestral works to be performed are the Overture to *Faust* (Wagner) and the Jupiter Symphony in C (Mozart).

For Lovers of the Country.

On December 16th, at 7.10 p.m., the Rt. Hon. Sir Horace Plunkett, K.C.V.O., F.R.S., will

speak on Country Life. It will be remembered that reference is made to him in Mr. Bernard Shaw's play, *O'Flaherty, V.C.* Says the Irish V.C.: "But stick in this place I will not among a lot of good-for-nothing devils that'll not do a hand's turn but watch the grass growing. . . . And Sir Horace Plunkett breaking his heart telling them how they might put the land into decent tillage like the French and Belgians." This talk will be S.B. to all stations.

"Popular Classics."

A programme of "Popular Classics" will be given at London Station on Sunday afternoon, December 14th. It will include the *Peer Gynt* Suite (Grieg), Tone Poem, "Finlandia" (Sibelius), and "From the New World" Symphony (Dvorak). This latter will be given in full.

The artists will be Miss May Blyth and Mr. Albert Sammons, who is generally regarded as England's foremost violinist. He will play Beethoven's beautiful "Romance in G for Violin and Orchestra," and a number of popular solos. At 8.15 p.m. on the same day, the monthly evening service will be relayed from St. Martin-in-the-Fields, the preacher being Mr. Studdert Kennedy, M.C., C.F. ("Woodbine Willie").

Carols from the Albert Hall.

London Station will relay an attractive Carol Concert given in the Royal Albert Hall by the Royal Choral Society on Saturday afternoon, December 20th. The soloists will be Miss Megan Foster, Miss Olga Haley, Mr. Parry Jones, and Mr. Peter Dawson, all distinguished singers, who will be enjoyed by thousands of listeners unable to attend this delightful concert.

Community Singing for Children.

The second of the Children's Community Singing Concerts will be broadcast from Aberdeen on Friday, December 19th, and will be conducted by Mr. Herbert Wiseman, M.A., of Edinburgh. This concert will take place in the Music Hall, Aberdeen. It is hoped to have an attendance of 2,000 children at least who will join in the songs, all of which are well known to them. During the evening the Wireless Orchestra will play "The Farewell Symphony" (Haydn).

Scenes from Many Plays.

At Cardiff Station on Friday, December 19th, Miss Haidee Gunn and Mr. Frank Royde will give a performance portraying "Scenes Grave and Gay" from a varied selection of plays. Both these artists have achieved a great wireless reputation as players of Shakespearean parts, and Cardiff listeners will doubtless remember their many performances in the series of Shakespearean plays given at the station some months ago.

An Interesting Experiment.

Nottingham Relay Station is putting forward an excellent educational programme for December. An interesting experiment will be the broadcasting of Adult Discussion Classes conducted by Professor R. Peers, M.C., M.A. On Wednesdays, December 10th, 17th, and 24th, from 6.10 to 6.55 p.m., there will be a short talk on "Economics and Welfare," and a discussion between the Professor and his pupils.

(Continued in col. 1, page 483.)



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MARS AND VENUS. By BOTTICELLI.

This picture is among those to be described by Mr. Stewart Dick during his Talk on Botticelli, to be given from London on Monday, December 8th.

The Musician of the North.

Fate and the Life of Grieg. By R. D. S. McMillan.



EDVARD GRIEG.

A TRICK of Fate robbed Scotland of a man who not only sang his way into the hearts of millions, but who also stamped his name indelibly upon the roll of the world's great musicians. If poetic—if not national—justice had held sway, it would have been of the glories of Caladonia instead of Norway that Edvard Grieg would have sung and we might

have had Burns's songs with music by him!

Grieg's grandfather was a native of Aberdeen, Alexander Greig by name, who, after the rebellion of the '45, left his native land, as did many of his compatriots, in the face of considerable persecution on the part of the English, and turned his face towards the land of the fjord. In Norway he changed the spelling of his name to Grieg, because it conformed more with the Norwegian pronunciation of the typically Scots name.

His Mother's Influence.

Edvard Grieg, the youth who was to be the great musician, was in direct line of descent from this Scottish pioneer and the link between the exiled family was still tangible to Edvard in view of the fact that his father was British Consul at Bergen.

The composer was born in 1843. His father must have been a man of considerable education, while his mother was by no means inferior in intellectual brilliance, for it was from her that he inherited his remarkable talent for music. His mother had received an extensive musical education in Germany and in London, and when he was little more than six years old he began to receive lessons from her. Under her tuition, the most sympathetic he could have received, the flower of his genius blossomed gently.

In those early years a great influence upon his progress was also exercised by Ole Bull, the great Norwegian violinist, who first met Grieg when the boy was fifteen, and who was so struck with his ability that he suggested on the very first day of their acquaintanceship that he should go to Leipzig for further study—a suggestion which was carried out with the best of results.

"A Parcel Stuffed with Dreams."

He went there, as he said himself, like "a parcel stuffed with dreams," many of which were to vanish into thin air, to give place, however, to something more substantial in the form of achievement, when he realized it was necessary for him to work instead of to idle away his thoughts with pleasant imagery. Among his fellow students in Leipzig was one who was to make his name famous in a lighter sphere of music—none other than Arthur Sullivan, whose partnership with W. S. Gilbert is perpetuated in the Gilbert and Sullivan operas.

By no means a robust boy, Grieg suffered a serious illness while he was still a student, a consequence of which was that his health was permanently impaired and he lived to the end of his life with the use of only one lung.

When he was twenty or twenty-one Grieg wrote a remarkably beautiful love song, "I Love Thee," around which an interesting story is told. When he penned the melody he was inspired by a newly-awakened affection for the girl who was afterwards to become his wife,

and who was to be a familiar figure with the great composer on many a concert platform in his own country as well as in Britain. She was Nina Hagerup. "Pure and self-sacrificing, she is as near perfection as could be," someone afterwards wrote of her.

They became engaged in course of time; but it seems that the girl's parents were anything but impressed by the ability of their future son-in-law. "He is a nobody," Grieg's future mother-in-law said of him to a friend; "he has nothing at all and he writes the kind of music to which no one wants to listen." There appeared to be every justification for her unsympathetic criticism; but nothing the parents said affected the young lovers. Nina believed that Edvard would one day become famous and she married him and helped him towards his exalted goal.

Meeting with Liszt.

In a previous article it has been related how Liszt showered so much praise upon Grieg that the Norwegian Government passed a grant to enable Grieg to give up teaching and continue his studies. With part of this money Grieg went to Rome where he met the great Liszt personally who, to the unbounded joy of the younger man, honoured him by playing his (Grieg's) pianoforte-sonata. "I think I laughed for joy—laughed like an idiot," Grieg declares of the incident.

This was in 1869. Two years before, Grieg had been married. A daughter was born to them upon whom the happy father poured out all the affection of which his noble nature was capable; but, when she was still an infant, death snatched her from the young couple. It was a sorrow from which Grieg did not recover for years.

The Dancing Peasants.

The grant from the Government was providential for both Grieg and his country, enabling him, as it did, to settle down undisturbed by multifarious petty distractions to the greatest work of his life—the writing of the music to Ibsen's *Peer Gynt*, which has given pleasure to multitudes of grateful music-lovers. Ibsen, by the way, was a close friend of Grieg's as also was Björnson, the Norwegian poet and dramatist. Grieg was just thirty when he started upon *Peer Gynt*—he began in 1873—and the first performance took place two years later at Christiania, where its success was instantaneous.

Grieg could not tolerate anyone listening to him while he was working, and his work-room was a specially constructed hut some distance away from his house and situated so that it was inaccessible to strangers. Occasionally, however, the peasants would steal, unbeknown to him, to within range of the hut and dance to the tune of his enchanting Norwegian folk-songs.

When anyone entered the room, Grieg immediately ceased work, and, even although his wife was his greatest source of inspiration, she, too, had to leave him before he could compose.

A Despiser of Honours.

As appreciation of Grieg's genius—which is characterized by alternating gloom and brilliance—became more general, honours were heaped upon him—and his wife, too, in token of her sweet voice—but the composer's attitude towards the Orders, etc., which came his way is illustrated by his reply to a friend who congratulated him upon receiving the French Legion of Honour: "It is an 'honour' I share with legions."

Grieg died just seventeen years ago, when he was sixty-four, after having suffered, as medical evidence showed, almost all his life. "This, then, is the end," were the last words he uttered.

Listeners' Letters.

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

A Well-Merited Rebuke.

DEAR SIR,—I am somewhat of a "low-brow," and, consequently, only about nine per cent. of the B.B.C. programmes appeal to me; but I do not grumble like some of your correspondents, neither does a colleague of mine who, being an ultra "high-brow," confesses that only some twenty per cent. suits him. Indeed, it was this same colleague who told me with great gusto the other day of a well-merited rebuke administered to a grumbler who complained that "last night's programme was rotten, and that is what we pay our licence for;" to which a bystander remarked: "Well, old man, wait until you have had three rotten programmes, and when you do, perhaps the B.B.C. would, on application, refund you your penny."

Perhaps this point will be better remembered in the future by those who grumble.

Yours, etc.,

Surbiton.

H. A. S.

Spoilt the Atmosphere!

DEAR SIR,—I recently listened to a fine talk on prehistoric man, and got into the atmosphere of 10,000 B.C., and dreamed with the speaker of the doings in prehistoric times. And then came the "fox-trot." Bless the fox-trot—you know what I mean! When "London calling" announces a fox-trot, I shut off and read, but I am generally late for the next piece.

I want to make a suggestion and that is that when a fox-trot is announced, you should state the time it will occupy, and then one could avoid missing the next piece, which may be, and often is, good music.

Yours, etc.,

New Barnet.

H. H.

No More Relay Stations.

DEAR SIR,—Would you inform me whether there is likely to be a broadcasting or relay station set up in the vicinity of Bristol?

I have been considering the increasing of power of my two-valve receiving set, but if there is a likelihood of such a station being established, the set which I have will suit my requirements.

Yours, etc.,

Bristol.

D. G.

[No further relay stations will be erected at present. The future depends upon the performance of the high power station at Daventry.]

An Appeal for Longer Talks.

DEAR SIR,—May I suggest that we have more recitals, travel talks, playlets, etc.? Also that a lecturer, on whatever subject whatever, be allowed more time, as it is a great strain to have to follow so closely a talk given in a quarter of an hour, which should have taken ten minutes or a quarter of an hour longer.

Yours, etc.,

Nottingham.

"LITERARY."

All On One Valve.

DEAR SIR,—It may interest readers of *The Radio Times* to know that on a recent evening at my home in St. Annes I received the following stations: Manchester, Bournemouth, London, Cardiff, Chelmsford, Liverpool, Radiola, Paris, and Vox Haus, Berlin. The set was an ordinary single valve set with reaction.

Bournemouth was fully as loud as Liverpool, and all stations were perfectly readable in two pairs of 'phones.

Yours, etc.,

Manchester.

J. S.

(Continued on the facing page.)

Listeners' Letters

(Continued from the previous page.)

Musical Taste.

DEAR SIR,—The Norfolk and Norwich Triennial Musical (Centenary) Festival took place on October 29th, 30th, and 31st and November 1st. It was under the directorship of Sir Henry Wood. Twenty of the finest leading singers together with the Queen's Hall Orchestra, in its entirety, were engaged, and the chorus comprised 275 voices.

St. Andrew's Hall—the old Friar's Hall—was fitted up to seat just over 1,300 people. There were seven concerts, two grand rehearsals, and a popular concert (ten in all), and every seat was sold for every concert.

Now, the reason, in my opinion, for this wonderful result of selling every seat and realizing over £7,000 is due to the musical education of the people. Good music has been given to them in various ways, but the best and cheapest is that received by wireless. This inculcates the love of good music rather than rubbish, and I trust that the powers that be will continue to give over the ether the best class of music and the best programmes. I know this can only be done in accordance with the amount of money supplied, and it is up to all wireless users to see that their licence is in order and that their neighbours are duly licensed.

I know some people think it rather clever to get something for nothing, and I should like to see societies started in all large centres whose principal aim would be to see that those who are benefiting by the programmes which the B.B.C. put before the public are paying their little bit towards them.

Yours, etc.,

Norwich. H. HARPER SMITH.
(Member of the Committee of Management,
N. and N. Festival.)

More Singers Wanted?

DEAR SIR,—I was pleased to note in *The Radio Times* Mr. Keble Howard's plea for the human voice instead of so much instrumental music. I have come across a great number of listeners who are already tired of the bands, orchestras, etc.

I agree that the music is excellent, but we get so much of it that a pleasant thing becomes a bore. My experience is that people appreciate the vocal items, particularly the short comedy and dramatic plays and the humorous items.

By the way, Mr. H. A. Vachell is wide of the mark when he says that a play, however well read, is a dismal affair; this was altogether disproved by the splendid reading of *O'Flaherty, V.C.*, by "G. B. S."—one of the most entertaining things I have heard on the radio this year.

Yours, etc.,

Leeds. "MIDDLE-BROW."

A "Licence-Box."

DEAR SIR,—I read with interest the letter in *The Radio Times* from "E. B." of Plumstead, concerning payment of licence.

We are a family of three with a strictly modest income, but we pay our 10s. without any difficulty.

This is how we manage it. Every Friday evening we each put a penny in the "licence-box." In a year we thus have 13s. After paying the licence fee, we have 3s. left, which is spent on new crystals, etc. Yours, etc.,
London, S.W. "LICENSEE."

Does Broadcasting Affect Reading?

DEAR SIR,—Do you not think that since broadcasting has been introduced, people read much less? I know that this is the case with many of my friends.

I should like to hear some of your readers' opinions on the subject.

Yours, etc.,

Liverpool. M. S.

Saved By Wireless!

Written and Illustrated by William Caine.

YOU have heard of the prisoner who stayed for ten years in his dungeon until it occurred to him one day to open the door and escape. Here is a variation of the anecdote.

About a month ago I turned into my Club for tea, and perceived my good friend, Worthing, in a corner of the smoking-room. Worthing is not difficult to perceive, because, though he is a smallish man, he weighs sixteen stone in his socks; I mean to say, he is built rather on the lines of a cask. His age is fifty-three, and he is as bald as a thousand and seven bladders of lard. I hate to mention these things, but they are essential to my tale.

And while I'm about it, I had better, perhaps, whisper in your ear that Worthing's wife, though she is six inches taller, is only two smaller round the middle than is Worthing. Also, that she gave in her age as forty when last she was required to satisfy the impertinent curiosity of a census-taker.

Worthing's air was dejected. He lay deep in his chair, with his little legs stuck out in front of him. A frown disfigured his generally unwrinkled forehead. His eyes were fixed balefully upon a bust of Shakespeare, which is permitted—I can't think why—to stand on the smoking-room mantelpiece. An extinct cigar was between his teeth. A lot of ash was poised on the summit of his waistcoat. A figure of despair.

I sat down beside him and begged him to confide in me.

The poor fellow's grudge against Circumstance was so bitter that it quite caused him to overlook the fact that I sometimes write for the newspapers. He opened his heart to me at once.

"It's that infernal Fantee Band," he said, "at the Hotel Megatherial. Before Martha and I heard it play there wasn't a more united couple going, as you know. And now—" He broke off and favoured Shakespeare with a very unaffectionate look.

"In what conceivable way," I inquired, "has any Fantee or other band managed to affect adversely or otherwise the relations which subsist between yourself and Mrs. Worthing?"

"Why," he said, "we want to dance to the damned thing and we can't."

"You can't?" I cried. "Why not? You've only to go to the Megatherial at five o'clock any afternoon, and order tea, and as soon as the music begins, wade in."

"Yes," he said, "I know all about that. Haven't Martha and I been there every afternoon for the last three weeks?"

"Well, then," I demanded, "what's your trouble? You don't mean to say you can't master the step of a fox-trot?"

"No," he said, "I certainly don't mean to say that. As a matter of fact, neither of us meets with the slightest difficulty in learning these modern steps. We pick them up as easy as



Worthing is not difficult to perceive.

shelling peas. We can do anything that anybody ever does on a ballroom floor."

"Then," I said, "I fail to see why you can't dance to the Fantee Band. Is it, perhaps, that you're a bit heavy and not quite so young as you were once, Worthing? Do the bellows give out? Do you palp? Do your knees go back on you? Is it the miserable old story of the spirit being willing and the flesh proving weak?"

"Not at all," he said, a little huffily. "When we dance, neither Martha nor I feel the smallest discomfort. We may be middle-aged, but senile decay has not, I believe, set in with either of us yet."

"All right, then," I said. "I give it up. You tell me the answer."

He did so.

"Twenty years ago," he began, "both Martha and I were enthusiastic dancers, and I don't mind telling you that we were uncommonly good at it. For some years after our marriage we went out dancing as often as ever we could. Then Martha's appendix began to trouble her, and we had to give dancing up, and we never thought about doing it again until quite recently. But some people asked us to tea at the Megatherial, and we went, and were lost. The devil is in that Fantee Band, I believe. I never heard any music like it. It drives Martha and me simply crazy to dance.

It was all we could do on that first occasion to keep ourselves in our chairs, but, of course, we knew nothing about the modern steps, so we had to sit and suffer. But we took very good note of what the dancers

were doing, and it looked so easy that when we got home that evening we tried it in our drawing-room, with me humming, and did it on our heads.

"And as Martha's appendix has been out this twelve years, we decided to go in for dancing again. But since we didn't want to make fools of ourselves, we thought it best to take some lessons, which we did. In a week we were masters of modern dancing—that is to say, so long as we danced in the empty room of our instructress. The trouble was—" He paused and gave Shakespeare such a look that I expected to see his plaster crack.

"The trouble is," I prompted, "that you've lost the trick of steering in a crowd?"

"No," he said, "that's not it. I was always a magnificent steerer. I shouldn't care how many people were dancing round me. It's the lookers-on that put the wind up Martha and me. Oh, those dreadful, peering eyes! The thought of having them following us all over the floor simply paralyses me. Martha, too. You see," he explained, "Martha and I would be a rather noticeable couple. I mean, we're a

(Continued overleaf in column 3.)



"Briefly, they'd guy us."

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BEETHOVEN'S EIGHTH SYMPHONY.

(BOURNEMOUTH, MONDAY.)

THIS is the shortest of all Beethoven's Symphonies, with the exception of the early First one. It is full of lively good spirits throughout.

There are four Movements.

I.

(Quick, lively and vigorous.) With no sort of warning we are plunged straight into the FIRST MAIN TUNE, the first phrase of which is announced by VIOLINS and the rest of the Orchestra; the answering phrase follows in CLARINETS, with Bassoons, Horns, Oboes and Flutes joining in, and is repeated by FULL ORCHESTRA, which continues in the same vein for a little while.

There comes an abrupt pause, a piquant hesitation, and—

The VIOLINS, in octaves, get under way with the SECOND MAIN TUNE, a pleasant, swaying melody, accompanied by Lower Strings, *pizzicato* (i.e. plucked) and Bassoon.

FLUTE, OBOE and BASSOON answer this humorously in three octaves, while all Strings play *pizzicato*. Immediately there follows a quaintly mysterious passage, which works up to a climax.

Then follows a THIRD TUNE, a smooth phrase in FLUTE and OBOE, then BASSOONS and CLARINETS, which is thrust aside by another outburst, only to be repeated, to be disposed of again by FULL ORCHESTRA. (This First Section Beethoven has marked to be repeated.)

A fragment of the First Tune now creeps in, first from BASSOON (Strings accompanying) and runs up through CLARINET and OBOE to FLUTE, when it is rudely drowned. In spite of continual rebuffs it persists, and eventually triumphs in the FULL ORCHESTRA.

After this, we have the first part of the Movement repeated, with slight alterations.

II.

Fairly quick and graceful. This is one of the most delicious, care-free little movements ever written by Beethoven or anyone else. The aptest comment is that quoted by Sir George Grove—"the exclamation which the movement forced from Schopenhauer, prince of pessimists, that it was sufficient to make one forget that the world was full of nothing but misery."

III.

This Movement is very little longer than the preceding one. It is in the usual MENUET-TRIO-MENUET Form.

(a) After two bars to set the dance going, in a slightly grotesque manner, the Menuet begins, in FIRST VIOLINS quickly joined by BASSOON, then by SECOND VIOLINS, and finally, FLUTE. There comes a "full-stop"; this "sentence" is straightway repeated, and then we swing along in the same spontaneous way.

After quietening-down a little, the BASSOON calls us back to the matter in hand, whereupon the VIOLINS join him, elaborating the tune slightly, and the FULL ORCHESTRA works up to a climax.

STRINGS, WOOD-WIND and BRASS call to one another, and join in the final words.

(b) The TRIO has a rapid *pizzicato* Cello accompaniment running through from first bar to last, and over this HORNS and CLARINET (and occasionally below it Bassoons and Double Basses) carry on a dialogue, with help from the Strings in the middle.

(c) The MENUET is repeated.

IV.

The *Finale* is much longer than the foregoing Movements.

There are two MAIN TUNES. The FIRST

is the sparkling one with which the Movement opens, the SECOND the more sustained, song-like one, introduced by the FIRST VIOLINS, and then taken up by FLUTE and OBOE.

Out of these two Tunes the whole Movement grows.

The orchestration is vivid and interesting, and sometimes humorous.

MOZART'S SYMPHONY IN E FLAT.

(BIRMINGHAM, TUESDAY; MANCHESTER, THURSDAY.)

This 39th Symphony of Mozart is the first of the composer's group of three great Symphonies, which are his last and are generally considered his finest. This one was composed in 1788. The Orchestra is not a large one, employing only one Flute, two Clarinets, two Bassoons, two Horns, two Trumpets, two Kettledrums, and the usual Strings. It consists of four distinct Movements.

I.

Slow. The First Movement opens with a moderately long INTRODUCTION, mostly made out of the first two bars. It is alternately loud and soft. At the end there is a soft, smooth phrase in Flute, Bassoon, Horns, First Violins and String Bass, then two quiet detached chords, and the "ALLEGRO" (Quick) begins. The FIRST MAIN TUNE, simple, expressive and melodious, is given mainly to the STRINGS, first in the treble then in the bass. This ends in a loud flourish in the FULL ORCHESTRA which is considerably prolonged.

At length there comes a sudden lull, with which starts the SECOND MAIN TUNE, again quiet and expressive, but in several phrases, VIOLINS and WOOD-WIND answering one another. This in turn ends in a big climax.

The rest of the Movement is very clear, these Tunes being developed and recapitulated in the usual way.

II.

Moving at a steady pace. This Movement is similar in form to the First.

A long FIRST MAIN TUNE is given out by STRINGS alone. Wood-wind and Horn then have two bars, after which Strings enter again, and for a time the First Tune continues to appear, the music being rather complex.

Eventually First Violins are practically left alone, then the SECOND MAIN TUNE creeps in in BASSOON and CLARINET.

Such is the material, which receives treatment at some length.

III.—MINUET.

Moderately Quick. This is one of the best known of all Mozart's tunes. It is written in accordance with the usual Minuet plan—

(a) The Tune, repeated.

(b) Development and repetition of the Tune.

(c) Repetition of (b).

Most of the Orchestra is employed in the greater part of the Minuet.

A "Trio" follows, exactly the same in form; in it CLARINETS have most of the work.

The Minuet is finally repeated without its sectional repetitions.

IV.

Quick. This is a very merry Movement—quite skittish in fact. Nothing pleasanter as the final mood of the Symphony could possibly be imagined.

The MAIN TUNE is heard at the very opening in FIRST VIOLINS, with accompaniment for Second Violins. Soon, however, the whole Orchestra bursts in.

Almost the whole of the Movement grows out of this jolly Tune. Note one place where FLUTE and BASSOON take the little running *motif* of the Tune in turn, with a sort of rapid leapfrog effect.

Saved By Wireless!

(Continued from page 481.)

bit stout. That is to say, we would be pretty sure to excite attention. Briefly, they'd guy us."

"Oh, nonsense," I exclaimed. "The people who attend the *thés dansants* at the Megatherical aren't Yahoos. Of course they wouldn't guy you."

"I don't mean" he said, "that they would get up on the tables and cheer or throw sugar at us; but they'd guy us, all the same. They'd nudge, and they'd whisper, and they'd grin. I can see them at it. Anyhow, Martha and I can't face up to them. We've been trying for weeks, but every time the moment comes for us to rise out of our chairs and set forth upon the floor something seems to give way in us."

"You should try cocktails," I said. "They'd put heart into you."

"We've tried that," he said, "but cocktails make us tight. Not tight enough to get up and dance. Just tight enough to realize that it would be fatal. But the worst of it all is that we don't always funk it together. At one time I may be as bold as a lion, but Martha wilts and can't get up; or Martha is all eagerness, but I find my knees turned to water. And then we begin blaming one another and snapping and snarling, and it ends in our leaving the hotel and going back to Kensington on the worst kind of terms. In fact, this thing is threatening our married happiness, and I simply don't know how it's going to end."

"Well," I said, "you must give up the idea of dancing."

"That," he replied, "is just what we can't do. The music of those damned Fantees has got into our blood like a poison, and until we can dance to it, we shall never be happy. Besides, it's so ignominious. We both feel asses; or each of us thinks the other an ass, and then we say so, and that leads to terrible scenes. Yesterday morning, if I hadn't run out of the room, I believe Martha would have sloshed me on the jaw with a hairbrush. Neither of us had slept a wink all night. You see, I wish to heaven I knew what to do about it."

"Why don't you try some other place?" I asked. "Some place where there aren't many lookers-on?"

"No," he said, "that won't do. It's the Fantee Band for us or it's nothing. You see, it's become a matter of principle with us."

"Then," I said, "why not get a gramophone with some of their records, and dance to it in your own drawing-room?"

"No," he said, "that wouldn't do, either. It's the variety those Fantees put into their playing that makes such an appeal to us. To dance to a gramophone record of their music would be like eating ham without mustard."

"Well, then," I said, "why don't you have a radio?"

Worthing's eyes sprang out of his head, hit the mantelpiece, and sprang back. "My Heavens!" he screamed. "You've saved us!"

He bounded out of his chair right through the door of the smoking-room.

All is now perfectly well with the Worthings, and they have lately sent me a cedar-wood cabinet containing a thousand cigars done up hermetically in priceless celluloid.

"HEARING" A STAR.

FROM the Eiffel Tower Station, in Paris, novel experiments will shortly be made in the sending of wireless time signals.

The light of a star will be used as it crosses the eyepiece of a telescope to excite a photo-electric cell, which will automatically operate a wireless transmitter and broadcast a musical note. Listeners will thus actually "hear" the star, and the time signal will be broadcast without human intervention and with an accuracy of less than a millionth of a second's error.

Official News and Views.

(Continued from page 479.)

A Link With the West Country.

Bristol and the West Country will be well represented in a programme to be given at Cardiff Station on Tuesday, December 16th. Arranged in conjunction with the Bristol Advisory Committee, this performance opens up a new stage of development at Cardiff. Bristol artists and Bristol speakers have frequently appeared in the Cardiff programmes, but it has long been felt that a more definite link with the West Country was desired.

Accordingly the Bristol Advisory Committee, which includes many prominent Bristolians, was formed to assist the B.B.C. in matters relating to the West of England, and it has proved of service in smoothing over difficulties.

On this first Bristol night, the artists will be Mr. Herbert Parsons, solo pianoforte, Mr. Maurice Alexander, solo violin, Miss Madge Thomas, mezzo-soprano, and Dr. Bolton, Director of the Bristol Museum and Art Gallery, who will give a talk.

Historical Music in Song and Story.

A novel feature in the evening's broadcast from Glasgow on Friday, December 5th—and one which ought to appeal specially to all Highlanders—will be a recital of Historical Music in Song and Story. Gaelic songs will be sung, including an ancient "waulking" song which used to be sung while the web of cloth was being "fulled" or shrunk.

Introductory remarks on each item will be made by Miss Jenny Given, A.R.C.M., and she will tell the stories which belong to the songs. Miss Given is well fitted to do this as she has made a special study of the subject and during the past year was musical adjudicator at most of the Gaelic Provincial Mods.

"Ayres" and the Harpsichord.

Old English "ayres" and keyboard music of the period 1597-1622 will be presented and explained by Mr. Philip Heseltine, known more widely as Peter Warlock, the composer, at London on Friday, December 12th. Mr. Heseltine has done much research work in old English music in collaboration with the late Mr. Philip Wilson. Mrs. Violet Gordon Woodhouse, one of the finest harpsichord players in the world, whose first broadcast from London aroused wide interest some months ago, will assist with this programme.

Wonderful Tone Colour.

The harpsichord, the forerunner of the pianoforte, and an instrument in which the strings are plucked by quills or shaped leathers, instead of struck with hammers as in the modern piano, has a peculiar and individual tone, which seems particularly suited for wireless work. The volume of sound is very little influenced, if at all, by the blows on the keys, but variations are effected by a number of couplers and shutters, and these with the two keyboards available can give a wonderful variety of tone colour.

Mr. Victor Carne, tenor, is a lieder singer who will render old English "ayres" in the programme, and the Cathedral Singers will give a number of old madrigals. These, and the songs, are all transcribed from the original editions by Peter Warlock with Mr. Philip Wilson.

Old Scottish Psalm Tunes.

Old Scottish Psalm tunes will be broadcast on Sunday evening, December 7th, from Aberdeen Station. They will be sung by combined choirs from the churches in Aberdeen, and will be relayed from the Music Hall. The conductor will be Mr. Hugh Robertson, of Glasgow, and a great authority on community singing.

A MICROPHONE is being permanently installed in the Italian Senate for the purpose of broadcasting important speeches of the Senators.

PEOPLE IN THE PROGRAMMES.

"The Foreigner's Joy."



Miss LILIAN BRAITHWAITE.

FROM the point of view of broadcasting there are two types of actor: those who know how to speak and those who don't. There are mumblers and jumblers who blur and slur their syllables. There are the elocutionists who respect their vocal chords as a musical instrumentalist respects his instrument. High among these latter ranks, of course, Miss Lilian Braithwaite, who is to be heard on December 8th in the broadcasting of the comedy, *Retrospective*. So clear and distinct is her diction that she has been called "The Foreigner's Joy." Unlike some of her colleagues, she has never been known to say "Wassat?" for "What's that?" or "Jumember?" for "Do you remember?"

A Playgoer's Praise.

IT must, indeed, give Miss Braithwaite furiously to shudder when she hears newsboys shouting "Poi-er! Extry speshul! poi-er!" or platform youths crying "Cherkleetsiggeretser!"—which is railway station for "Chocolates, cigarettes!"

Earnestness and purity are the outstanding characteristics of her personality. "Just to look at her," a playgoer once said, "is better than the most uplifting sermon."

Cricketer-Actors.



Mr. C. AUBREY SMITH.

MR. C. AUBREY SMITH, who will "star" with Miss Braithwaite in *Retrospective*, is another fine speaker. He can pitch his voice as accurately as he could once pitch a cricket ball. On the cricket field he used to be known as "Round-the-corner-Smith," owing to his zigzag run to the wicket. He is a consistent advocate of the fourth stump.

Many famous actors have been keen devotees of cricket. Oscar Asche used to play for the M.C.C. Du Maurier is a lively bat. Basil Foster, according to Lord Hawke, would have been as fine a bat as any of his brothers had he not chosen to tread the boards. It is not generally known that Percy Fender was once on the stage.

Rhythm Everywhere.

FEW people realize how rhythm rules our lives. There is rhythm in our walk, in our talk, in the puffing of a train and of a pipe, even in the eating of a breakfast kipper.

"Rhythm" is a subject on which Sir Walford Davies will speak from Cardiff on December 9th. Sir Walford was lately offered the post of organist to St. George's Chapel, Windsor, but he preferred to remain Director of the Welsh National Council of Music.

Mind the Flats!

AN amusing thing happened once at a rehearsal of one of Sir Walford's cantatas.

"I could not help noticing," he says, "that the clarinet player, a young man, jumped a good deal during the progress of the rehearsal. Then I found that his father, who sat just behind him playing the trombone, every now and then gave his son a kick, exclaiming:—

"Look out, Sammy! there be a flat a-comin'!"

The Boy's the Thing!

AS Chaplain-General to the Forces, Bishop Taylor Smith, who will give an address from London on December 7th, naturally picked up many good soldier stories. One concerns the christening of the twins of an ex-Tommy at an East London Church.



Bishop TAYLOR SMITH.

"What is this child's name?" asked the rector. The father drew himself up.

"Haig Pershing Foch Marne Mons Lloyd George Clemenceau Jones," he answered, proudly.

The rector kept his face. "And the name of this?" he asked, turning to the mother.

The meek little woman smoothed her dress nervously. "Maud," she whispered.

A Pioneer.



Mrs. JOHN SEEDS.

IF singing professors cared to advertise their successes, what a wonderful list of ex-pupils Mme. Blanche Marchesi could produce!

Here is Mrs. John Seeds, one of her most brilliant creations. She is to be heard at Belfast on December 12th in Handel's *Messiah*.

Mrs. Seeds was the first singer to broadcast from "2BE." If Hamlet had heard her, there would have been no doubt about his answer to the question, "2BE or not 2BE."

A Sporting M.P.

COMMANDER LOCKER-LAMPSON, who is giving "Advice to Women" from Birmingham on December 12th, is one of my old favourites. I once bowled him with a leg-break. This endears him to me for ever.



Commander LOCKER-LAMPSON.

He is a great sportsman and has always carried his sporting instinct into his election fights. Once, during a Huntingdon election, his car plunged him into the river. The chance was too good to miss.

Next day the posters proclaimed: "In the river on Thursday, in the House of Commons on Saturday." Majority: 4,344!

Short and Sweet.

BEATRICE HARRISON, Violoncellist, International Symphony Concert, Covent Garden, December 10th. The girl whose cello induced the nightingales to sing for the microphone.

CARMEN HILL, Mezzo-soprano, Newcastle, December 9th, and Glasgow, December 25th. A voice like velvet.

BEATRICE MIRANDA, Singing from Newcastle, December 11th, and Manchester, December 12th. Carl Rosa Company, British National Opera Company. A prima donna at eighteen.

MRS. ROONEY, of Belfast, makes her debut as vocalist December 11th. Famous talker on social subjects. Her denunciation of the flapper caused a positive slump in cosmetics.

"OYEZ."

WIRELESS PROGRAMME—SUNDAY (Dec. 7th.)

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

2LO LONDON. 365 M.

- 3.0-5.0. **Military Band Programme.**
S.B. to Newcastle.
 APRIL PENDARVIS (Contralto).
 MARIE ERDTSIECK (Solo Pianoforte).
 THE SALISBURY SINGERS.
 THE "2LO" MILITARY BAND.
 Conducted by DAN GODFREY, Junr.
 The Band.
- March, "Florentiner" *Fucik*
 "Norwegian Students' Carnival" *Svendsen*
 April Pendarvis.
 "The Lament of Isid" *Granville Bantock*
 "Now Sleeps the Crimson Petal"
Roger Quilter (1)
 "Songs My Mother Taught Me" *Devorak*
 Marie Erdtsieck.
 Dutch and Hungarian Song (Concert Arrangement) *Röntgen*
 Study in E Major, Op. 10, No. 3 *Chopin*
 "Le Coucou" *Daquin*
 The Band.
 Capriccio Espagnol *Rimsky-Korsakov*
 The Salisbury Singers.
 "God is a Spirit" *Sternadale-Bennett (11)*
 "Absence" *Hutton (11)*
 "After Many a Dusty Mile" *Elgar (11)*
 "There is a Paradise on Earth"
B. de Pearsall (11)
 The Band.
 Intermezzo, "Babilag" *Gillet*
 "Moonlight Dance" *Finck*
 April Pendarvis.
 "Here in the Quiet Hills" *Carne*
 "Stay in Your Own Backyard" (Old American Coon Song)
 Marie Erdtsieck.
 Rigoletto Paraphrase *Liszt*
 The Band.
 "Mars and Jupiter" ("The Planets")
Holst
 The Salisbury Singers.
 "In Absence" *Dudley Buck (11)*
 "O Peaceful Night" *Edward German (11)*
 "Sleep, Gentle Lady" *Bishop (11)*
 "When Evening's Twilight" *Hutton (11)*
 The Band.
 Tarantella di Belphegor *Rock-Albert*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*
- 8.30.—Te Deum in F (Evening) *Sullivan*
 Hymn, "Thine for Ever, God of Love" (A. and M., No. 290).
 The Rt. Rev. BISHOP TAYLOR SMITH, Chaplain General to the Forces: Address.
 Hymn, "Fight the Good Fight" (A. and M., No. 540).
- 9.0. DE GROOT and THE PICCADILLY ORCHESTRA.
 MAVIES BENNETT (Soprano).
 Relayed from the Piccadilly Hotel, London.
S.B. to other Stations.
 The Orchestra.
 Reminiscences of Mendelssohn *Urbach*
 Mavies Bennett.
 "Polonaise" ("Mignon") *Thomas*
 The Orchestra.
 "Sevilla" *Albeniz*
 "Musica Proibita" *Gastaldon*
 Mavies Bennett.
 "Care Nome" ("Rigoletto") *Verdi*
 The Orchestra.
 Selection, "Faust" *Gounod*
- 10.0.—TIME SIGNAL FROM GREENWICH.
 WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News.
 10.15.—De Groot and the Piccadilly Orchestra (Continued).
 The Orchestra.
 "Standchen" *Schubert*
 "Nazareth" *Gounod*
- 10.30.—Close down

5IT BIRMINGHAM. 475 M.

- 3.0-5.0. THE STATION SYMPHONY ORCHESTRA.
 Conducted by JOSEPH LEWIS.
 GLADYS JOINER (Soprano).
 HAROLD CASEY (Baritone).
 NIGEL DALLAWAY (Solo Pianoforte).
 S. C. COTTERILL (Solo Clarinet).
 Orchestra.
 Overture, "The Bartered Bride" *Smetana*
 Soprano Song.
 "The Shepherd on the Mountain" *Schubert*
 (With Clarinet Obligato.)
 Orchestra.
 "Air de Ballet" *Percy Pitt (11)*
 (For Strings Only)
 Concerto (arranged for Solo Clarinet and Orchestra) *Weber*
 Baritone Songs.
 "Minnie's Song"
 "The Rebel" ("Freebooter Songs")
 "Son of Mine" *Wallace*
 "Up in the Saddle"
 Orchestra.
 Symphonic Suite, "Louise" *Charpentier*
 Concerto in D Minor (arranged for Solo Pianoforte and Orchestra) *Rubinstein*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*
- 8.30-9.0.—Hymn, "Hark, the Glad Sound! the Saviour Comes" (A. and M., No. 53).
 The Rev. THOMAS TOWERS (Erdington Congregational Church): Religious Address.
 Anthem, "In Humble Faith and Holy Love" *Garrett (11)*
 Hymn, "The Advent of Our King" (A. and M., No. 43).
- 9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15.—De Groot and the Piccadilly Orchestra (Continued).
 10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

- ARTHUR MARSTON (Organ).
 MOLLY ARNOLD (Contralto).
 THOMAS E. ILLINGWORTH (Violoncello).
 Relayed from the Arcade, Boscombe.
 FRANK BARTLETT (Solo Violin) (from Studio).
- 3.0. Arthur Marston.
 "Grand Solemn March" *H. Smart (11)*
 "Evening Song" *Bairdson*
- 3.15. Frank Bartlett.
 "Andante from Violin Concerto" *Mendelssohn*
- 3.25. Molly Arnold.
 "The Praise of God" *Beethoven*
 "The Heart Worships" *Gustav Holst (14)*
 "Abide With Me" *Liddle (1)*
 (With Organ Accompaniment.)
- 3.35. Frank Bartlett.
 "Meditation" *Massenet*
 "Souvenir" *Drilla*
- 3.45. Thomas E. Illingworth and Arthur Marston.
 Three Movements from Sonata
Henri Eccles, arr. J. Salmon
 Molly Arnold.
- 3.55. "Like as the Hart Desireth" *F. Allitsen (1)*
 "Sorrow No More" *Crazton (1)*
 (With Organ Accompaniment.)
- 4.0. THE ROYAL BATH HOTEL ORCHESTRA.
 Relayed from King's Hall Rooms.
 Musical Director, DAVID S. LIFF.
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*
- 8.30. Choir of All Saints' Church, W. Southbourne:
 Choirmaster, Frank Croucher.
 Hymn, "Nearer, My God, to Thee" (A. and M., No. 277).

- 8.35.—The Rev. J. W. BRIGGS, of St. Andrew's, Florence Road: Religious Address.
 Choir.
 "For Those Within the Veil"
W. Prendergast (11)
 "Evening and Morning"
Sir Herbert Oakley (11)
- 9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15.—De Groot and the Piccadilly Orchestra (Continued).
 10.30.—Close down.

5WA CARDIFF. 351 M.

- 3.0-4.30. THE BAND OF H.M. GRENADIER GUARDS.
 (By permission of Col. B. N. Sergison Brook, C.M.G., D.S.O.)
 Musical Director, Lieut. G. MILLER.
 GWEN GODFREY (Soprano).
 Gwen Godfrey.
 "One Morning Very Early" *Sanderson (1)*
 "The Fairy Laundry" *Phillips*
 Band.
 March, "The Silver Trumpets" *Viciani*
 Overture, "Carnaval" *Glazounov*
 Euphonium Solo, "The Song of the Horn"
Flégier
 (Band Sergt. A. J. COBB.)
 Gwen Godfrey.
 "The Lilac Tree" *Garlton*
 "Fairy World of June" *Harold Costin*
 Band.
 "Song Suite" *Oliver*
 (1) "The Dancing Lesson"; (2) "Down Vauxhall Way"; (3) "O Day Divine"; (4) "When the Flag Goes By."
 Tableau Musical, "Sadko"
Rimsky-Korsakov
 Gwen Godfrey.
 "Among the Willows" *Montague Phillips*
 "In My Garden" *Liddle (1)*
 Band.
 Fantasia, "The Evolution of Dixie" *Lake*
 "The Guards' Patrol" *A. Williams (1)*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*
- 8.0. THE STATION ORCHESTRA.
 Conductor, WARWICK BRAITHWAITE.
 GWEN GODFREY (Soprano).
 Orchestra.
 Introduction to Act III. of "The Mastersingers" *Wagner*
 Gwen Godfrey.
 "The Blackbird's Song" *Cyril Scott (4)*
 "Magdalen at Michael's Gate" *Lehmann*
 "Vissi d'Arte" *Puccini*
 Orchestra.
 Introduction to Act III. of "Lohengrin"
Wagner
- 8.30. The Choir of the Wesleyan Church, Whitechurch.
 Hymn, "Begin, My Soul, Some Heavenly Theme" (Tune, "St. Magnus") *J. Clarke*
 Anthem, "Glory to Thee, My God, This Night" *Gounod*
 The Rev. T. OWEN BESWARICK, of the Wesleyan Church, Whitechurch, on "The Charter of Christianity—(3) Its Meaning in Education."
 Hymn, "Through the Day Thy Love Hath Spared Us" (Tune, "Evensong")
Dr. J. Summers
 Benediction.
- 9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15.—De Groot and the Piccadilly Orchestra (Continued).
 10.30.—"The Silent Fellowship."
 10.45.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 497.

WIRELESS PROGRAMME—SUNDAY (Dec. 7th.)

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

2ZY MANCHESTER. 375 M.

- 3.0-5.0. **Beethoven and Mendelssohn.**
THE "2ZY" AUGMENTED ORCHESTRA.
 Conductor, T. H. MORRISON.
 TOM SHERLOCK (Baritone).
 Orchestra.
 Overture, "Leonora," No. 3 ... *Beethoven*
 1st and 2nd Movements from "Italian Symphony" *Mendelssohn*
 Baritone Solos.
 "Selam" *Mendelssohn*
 "The Charmer" *Mendelssohn*
 "An Old Love Song" *Mendelssohn*
 Orchestra.
 3rd and 4th Movements from "Italian Symphony" *Mendelssohn*
 Largo e Maesto, from Sonata, Op. 10, No. 3 *Beethoven*
 Baritone Solos.
 Recit. and Aria, "For the Mountains Shall Depart" *Mendelssohn*
 "Consume Thine All" ("St. Paul") *Mendelssohn*
 Orchestra.
 Overture, "Egmont" *Beethoven*
 Adagio Cantabile from "Sonata Pathétique," Op. 13 *Beethoven*
 Baritone Solos.
 "Creation's Hymn" *Beethoven*
 "Adelaide" *Beethoven*
 Orchestra.
 Overture, "Ray Blas" *Mendelssohn*
 Scherzo and Finale from Symphony in C Minor, No. 5 *Beethoven*
 5.0-5.30.—**CHILDREN'S CORNER.** *S.B. from Birmingham.*
 8.0.—**SIDNEY G. HONEY:** Talk to Young People.
 West Didsbury Parish Church Choir.
 Hymn, "Lo, He Comes with Clouds Descending" (A. and M. No. 51).
 The Rev. Canon R. LAVERS KEMP, Rector of West Didsbury: Religious Address.
 Choir: Anthem, "O Holy Ghost" *MacFarren*
 Hymn, "Hark the Glad Sound" (A. and M. No. 53).
 Anthem, "God so Loved the World," from "Stainer's Crucifixion."
 9.0.—**DE GROOT AND THE PICCADILLY ORCHESTRA.** *S.B. from London.*
 10.0.—**WEATHER FORECAST and NEWS.** *S.B. from London. Local News.*
 10.15.—De Groot and the Piccadilly Orchestra (Continued).
 10.30.—Close down.

5NO NEWCASTLE. 400 M.

- 3.0-5.0.—*Programme S.B. from London.*
 5.0-5.30.—**CHILDREN'S CORNER.** *S.B. from Birmingham.*
 6.30-7.45. Service.
 Relayed from St. Barnabas' Church, Jesmond.
 Preacher, the Rev. A. THOMAS.
Compositions by Edgar L. Bainton.
 ALICE RICHARDSON (Soprano).
 CARL FUCHS (Solo Violoncello).
 EDGAR BAINTON (Solo Pianoforte).
 9.0. Carl Fuchs and Edgar Bainton.
 Sonata for Violoncello and Piano.
 9.20. Alice Richardson.
 Selected.
 9.30. Edgar Bainton.
 Capriccio in G Minor.
 "Gardens of the Sea."
 "Morris Dance."
 "Puck."
 9.40. Alice Richardson.
 Selected.
 9.50. Carl Fuchs.
 Adagio and Rondo *Trickler*

- 10.0.—**WEATHER FORECAST and NEWS.** *S.B. from London. Local News.*
 10.15. Duet for Violoncello and Piano.
 "Phantasiesstücke," Op. 73 *Schumann*
 10.30.—Close down.

2BD ABERDEEN. 495 M.

- 3.0. **ANNUAL CHURCH PARADE OF THE BOYS' BRIGADE** (Aberdeen Battalion).
 Relayed from the Music Hall.
 Order of Service.
 Psalm, "Old Hundredth."
 Prayer, Invocation, Confession and Supplication.
 The Rev. CHARLES M. ROBERTSON, M.A., Chaplain, 12th Aberdeen Company.
 Old Testament Scripture Lesson.
 Sheriff A. J. LOUTTIT LAING, LL.B., Hon. Battalion President.
 Hymn, "Fight the Good Fight" (Church Hymnary).
 Prayer, Thanksgiving and Intercession.
 The Rev. JOHN E. PENMAN, M.A., Chaplain, 26th Aberdeen Company.
 New Testament Scripture Lesson.
 The Rev. JACKSON S. CHEDBURN, Chaplain 26th Aberdeen Company.
 Hymn, "Stand Up For Jesus" (Church Hymnary).
 Address, LORD SANDS.
 Voluntary by Brass Band; Air Varie, "Rousseau's Dream" (Church Hymnary).
 Hymn, "Jesus Shall Reign" (Church Hymnary).
 Benediction.
 The Praise will be led by
THE BATTALION BRASS BAND.
 Conducted by
 Lieut. J. CORMACK WATT, 8th Company.
 4.0. ADA ABERCROMBY (Contralto).
 "His First Palm Sunday" *Fauré*
 "Oh Thou That Tellest" *Handel* (11)
 "Crossing The Bar" *Willeby*
THE WIRELESS ORCHESTRA.
 Overture, "The Naiads" *Sterndale Bennett*
 "The Marriage of Figaro" *Mozart*
 4.30. Ada Abercromby.
 "A Song of Thanksgiving" *Allitsen* (1)
 "Angels Guard Thee" *Godard*
 "Abide With Me" *Liddle* (1)
 Orchestra.
 "Praeludium" *Järnefelt*
 "Salut d'Amour" *Elgar*
 "La Fee Tarapatapoom" *Foulds*
 "Pomp and Circumstance," No. 4 *Elgar* (1)
 5.0-5.30.—**CHILDREN'S CORNER.** *S.B. from Birmingham.*
 8.30.—The Rev. A. R. TAYLOR, M.A., Ruthrieston U.F. Church: Religious Address.
 8.45. **Revival of Old Scottish Psalm Tunes.**
 Sung by the combined Choirs from the Churches in Aberdeen.
 Relayed from the Music Hall.
 Conductor, HUGH ROBERTSON (Glasgow).
S.B. to Edinburgh and Dundee.
 During the evening the Choirs will sing from the following list of Psalms.
 Old 100th, Ps. 100, Unison.
 Invocation, Ps. 43 (*R. A. Smith*).
 French, Ps. 121 (Scottish salter, 1615).
 Stroudwater, Ps. 46 (1713).
 St. Kilda, Ps. 51 (*W. R. Broomfield*).
 Salzburg, Ps. 61 (*Michael Haydn*).
 Belmont, Par. 30 (*S. Webb*).
 Selma, Ps. 25 (*R. A. Smith*).
 Old 124th, Ps. 124, 2nd Version (Genevan Psalter, 1562).
 Kilmarnock, Ps. 116 (*Neil Dougall*, 1776—1862).
 St. George's Edinburgh, Ps. 24 (*A. M. Thomson*).
 Lyra, Par. 60 (*Carmina Sacra*).
 Orlington, Ps. 23 (*John Campbell*).
 St. Paul, Ps. 122.
 Stracathro (Verses 1 and 5 Unison).
 Burford, Ps. 39 } (Carnies Northern
 Falmouth, Ps. 58 } Psalter, 1900).
 Babylon, Ps. 145 }

- During the evening
 ROBERT WATSON (Baritone) will sing:
 "Morning Hymn" *Henschel*
 "The Blind Ploughman" *Clarke*
 "Lord God of Abraham" ("Elijah") *Mendelssohn* (11)
 "Why Do the Nations?" ("The Messiah") *Handel* (11)
 (With Orchestral Accompaniment.)
 10.0.—**WEATHER FORECAST and NEWS.** *S.B. from London. Local News.*
 10.15. **THE WIRELESS SEPTET.**
 Selected Hymns.
 10.25.—Close down.

5SC GLASGOW. 420 M

- THE DARVEL BURGH BAND:**
 Conductor, HERBERT BENNETT.
 NEIL DONALDSON (Tenor).
 Band.
 3.0. Overture, "Cordelia" *Cowan*
 Selection, "Emelia" *Donizetti*
 Solo Cornet, "Arbucklenian" *Hartman*
 (G. MULGREW.)
 Tenor Solos.
 3.30. "The Lord is My Shepherd" *Schubert*
 "Sound An Alarm" *Handel*
 "The Sorrows of Death" *Mendelssohn*
 Band.
 3.42. Rhapsody, "On the Cornish Coast" *Gecht*
 Euphonium Solo, Selected.
 (S. BOLLAN.)
 Selection, "Lohengrin" *Wagner*
 4.20. Tenor Solos.
 "If With All Your Hearts" *Mendelssohn*
 "How Many Hired Servants" *Sullivan*
 "Waft Her Angels" *Handel*
 Band.
 4.30. Military Fantasia, "A Drum Head Service"
Ord Hume
 Trombone Solo, "The Challenge" *Lehr*
 (J. COMRIE.)
 Selection, "Great Britain" *Round*
 5.0-5.30.—**CHILDREN'S CORNER.** *S.B. from Birmingham.*
 6.30-7.45. Service.
 Relayed from the Barony Parish Church.
 9.0. **THE BACH CHOIR:**
 Conducted by J. MICHAEL DIACK.
 JEAN SYSON (Soprano).
 JULIA D'ALANDE (Contralto).
 HARRY SENNET (Tenor).
 ALFRED PICTON (Solo Flute).
 HELEN YOUNG (Solo Violin).
 Chorales.
 "Hosanna to the Living Lord" (34)
 "Love Divine, All Loves Excelling" (34)
 Tenor Solo.
 "Only Be Still" (11)
 Chorale.
 "To Thee, O Lord, Our Hearts We Raise" (34)
 Soprano Solo.
 "I Follow Thee Only" (11)
 (With Flute Obligato.)
 Chorale.
 "Quiet, Lord, My Froward Heart" (34)
 Flute Solo.
 "Siciliano" from Sonata for Flute and Piano in E Flat.
 Chorale.
 "The King of Love My Shepherd Is" (34)
 Violin Solo.
 Andante and Presto from Violin Sonata in A.
 Contralto Solo.
 "Rejoice, Ye Souls" (11)
 (With Flute Obligato.)
 Chorale.
 "O Saviour, Bless Us Ere We Go" (34)
 10.0.—**WEATHER FORECAST and NEWS.** *S.B. from London. Local News.*
 10.15.—**DE GROOT AND THE PICCADILLY ORCHESTRA.** *S.B. from London.*
 10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 497.

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

A Trip to the Scilly Isles.

HULLO, CHILDREN!

Life on a little island always seems romantic, doesn't it? Here is an interesting talk about the Scilly Islands that you will be certain to like to read.

Twenty-five miles west of Cornwall's rugged headlands lie the Scilly Isles, like gardens planted in the sea, but hedged around by cruel rocks and reefs that guard the narrow way to Hugh Town Harbour. To many a good vessel have these relentless sentinels called a halt. Ship after ship has grounded on the rocks and sunk beneath the sea to join King Arthur's fabled land of Lyonesse that once stretched from these islands to the Cornish coast.

Remains of Early Races.

For hundreds of years these sunny isles must have been inhabited, for there are many ancient monoliths and rude circles of stone that tell of primitive man, and in the prehistoric tombs, or barrows, the remains of men of very early races have been found.

However, little was known of them before the time of Henry I., when that King gave the land and all the churches of Scilly to the Abbot of Tavistock. This gift was confirmed by Reginald, Earl of Cornwall, who made a further grant to the monks of all wrecks, except whole ships, and any whales that happened to visit their shores. But in 1180 the Bishop of Exeter went one better, and made them a grant of tithes and rabbits!

In the fourteenth century, the family of Blanchminster held the Scilly Isles, and paid a yearly tribute for them of six shillings and eightpence or 600 puffins. Of course 6s. 8d. was worth a great deal more then than now, whereas puffins, though used for food, didn't taste a bit nice,

and according to one old book, were only fit for the lowest servants in the land.

The more remote islands are haunted by great flocks of wild sea birds, and occasionally a very rare visitor comes to pay a call, such as the Golden Oriole, which has been known to make its nest there. The seas abound in fish, lobsters and pilchards, these latter being specially plentiful.

It is an extraordinary sight to see a great army of pilchards being pursued by hordes of dog-fish, hake and cod, while countless sea-birds hover overhead.

Only five of the forty main islands are inhabited—St. Mary's, Treseo, St. Martin's, St. Agnes and Bryher. Hugh Town, the capital, on St. Mary's, possesses the only good harbour, and on the height known as "the Garrison" stands the old star castle of Elizabethan days. The whole island is wild and picturesque, and, like all the Scilly groups, has several large caves that have been hollowed out of the sheer granite cliffs by the wild waves of the Atlantic Ocean. Many a time have these same caverns afforded shelter to pirates and smugglers in the days of long ago.

A Wonderful Garden.

North of St. Mary's lie St. Martin's and Tean, where there is a warren of white rabbits. Treseo is, perhaps, the most beautiful of the islands, as well as the most interesting. Here are the ruins of an ancient abbey and of two fortifications known as Oliver Cromwell's Tower and King Charles' Tower. Here, too, is the Governor's House, with its wonderful sub-tropical garden, for the Scilly Islands are very warm and all sorts of lovely flowers grow there.

Myrtles, fuchsias and hydrangeas reach an immense size; geraniums bloom all the

winter through; cactus, prickly pear and aloes flourish in the open air, and luxuriant tree-ferns spread their feathered fronds beneath the palm trees' shade.

But you should go there in February and March, when England is cold and grey and there are only snowdrops in your gardens. That is the time to see the Scilly Islands, for there are fields and fields of sweetly-scented narcissus, and golden daffodils dancing in the breeze, and the feathery mimosa bushes hang out their myriad fairy lamps. Then every island is a lovely garden and every islander is busy gathering the flowers to send them up to London to brighten our homes and remind us that spring is coming to us very soon.

Tro Cruel "Old Days."

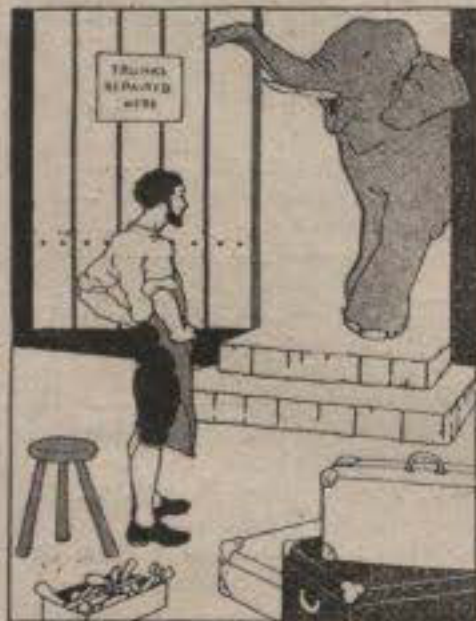
South of Treseo, on the Isle of Samson, there is a remarkable barrow fifty-eight feet round, which contains many relics of prehistoric ages. Still further south is the lonely Bishop Light, built with great difficulty on an outlying rock, and there is another lighthouse on St. Agnes. These have done much to warn approaching ships of the dangers of the coast, and wrecks are, fortunately, growing to be less frequent.

Besides the forty main islands, there are at least a hundred others, many of them little more than rocks. All of them have names, however, and one, at least, has a grim history, for in the days of the Blanchminsters any person convicted of felony was taken to this rock with two barley loaves and a pitcher of water, and there they were left until the sea came to claim them.

What cruel times those were! We often hear a lot about "the good old days," but I think they were really rather "bad old days," don't you?

HERCULES' TRUNK CALL.

By LANGFORD REED.



Hercules pointed with his trunk at a board.

If you have a telephone in your house, you may know that a trunk call is a telephone call somewhere outside the London area, such as to Windsor, or Worcester, or Wigan. Your daddy will tell you why it is known as a Trunk Call, for daddies

know everything, or think they do.

This story, however, has nothing to do with the telephone, but is concerned with a different kind of trunk call.

In a certain menagerie there lived an intelligent young elephant who, because of his size and strength, was named after Hercules, the brave giant whose deeds you can read about in the fairy tales of ancient Greece; or, if you ask your daddy, he will tell you all about him.

Well, this young elephant had quite a good time carrying little children about on his back, though they worried him, sometimes, by pressing

buns upon him when he wasn't hungry. They seemed to think that because his size was always enormous, his appetite must be the same. So they gave him as many buns as he wanted.

In this same menagerie was a young leopard, named Lancelot, who was always bad-tempered. This was because he couldn't change his spots. He was tired of being imprisoned in stuffy cages, and longed to change these spots for more pleasant ones, and envied Hercules, who could walk about in the open.

I am not blaming Lancelot, for he could not help his nature, and I must confess that if I were forced to live in a cage, I should be very annoyed, too, and yearn to change such a spot for one more pleasant.

The sympathetic Hercules used to try to cheer him up by playing with him, with the result that he got his trunk rather badly scratched when he put it into the cage one morning.

But the good-tempered creature, instead of pulling the bars out and giving Lancelot a hiding—which he could have done as easily as you please—merely said: "The next time you do that I shall be cross!"

Then he walked into the town for a doctor.

Presently he came to a saddler's shop, and putting his head through the doorway, he called the attention of the saddler.

"Well, young fellow," said the man, "and what can I do for you this fine morning?"

And what do you think the intelligent animal did?

Why, pointed with his trunk at a board on which was painted, "Trunks Repaired Here"! Wasn't it clever of him?

The saddler was exceedingly amused.

"You're used to the telephone, I can see,"

he said, by way of a joke; "but I shall not charge you anything for this trunk call!"

And he put cold cream and plaster on the scratches and made Hercules feel much better. And Lancelot was so impressed by his friend's forgiving spirit that he became quite friendly, and now the two of them play together in the most charming way. It's one of the sights of the menagerie.

YOUR CHRISTMAS BOOKS.

If some nice, kind uncle has asked you what you want for a Christmas present, ask him for "Enid Blyton's Book of Fairies." You'll find that it contains such wonderful stories and pictures. And it only costs three shillings and sixpence.

Another book that you'll love to find on Christmas morning is "Merry Moments Annual," which really will give you lots of merry moments. It costs five shillings.

A third book that you'll like to hear about is "The Zoo Book," by Enid Blyton, which tells you all about all the animals in the Zoo. It has lots of photographs, too. Its price is three shillings and sixpence.

All these jolly Christmas gift books are published by the House of Newnes.

The boys at a Sheffield school bring their own 'phones to listen after school hours.

An appeal is being made for funds to supply a receiving set to the Stoke-on-Trent Blind and Deaf School.

SHORBLACKS in America are buying receiving sets so that their customers may listen while getting their "shine."

WIRELESS PROGRAMME—MONDAY (Dec. 8th.)

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

2LO LONDON. 365 M.

- 3.15-3.45.—Transmission to Schools: Mr. GEOFFREY SHAW on "Music."
- 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Ernest Ludlow (Bass). Some Chi Chi Stories, by B. B. Milne. "Ancient Egypt," by Dorothy Munro.
- 5.30-6.15.—CHILDREN'S CORNER: E. Le Breton Martin, and the Wicked Uncle. "The Three Little Pigs," edited by Charles S. Bayne. "How Robin Sold Pots at Nottingham Fair" (3), retold by Dorothy King, from "Greenwood Tales."
- 6.40-6.55.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Mr. STEWART DICK on "The Nation's Pictures: A Painter, Sandro Botticelli." *S.B. to other Stations.*
- Local News.
- 7.30.—All Stations Programme. (For particulars see centre column.)
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations except Bournemouth.* Topical Talk. Local News.
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.0.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—The Station Wind Quintet. Edith Noon (Contralto).
- 5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S.; Topical Horticultural Hints. Winifred Morris (Contralto).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner: Mr. Fred J. Clifford, L.R.A.M., on "Musical Appreciation (4): Catch—Round—Canon."
- 7.0-11.0.—The entire Programme *S.B. from London.*

6BM BOURNEMOUTH. 385 M.

- 3.30-5.0.—BAND OF H.M. GRENADIER GUARDS, by permission of Col. B. N. Sergison-Brooke, C.M.G., D.S.O. Director of Music: Lieut. G. MILLER. Marjorie Scoon (Contralto). Talk to Women: "More Wanderings in Provence," by Alice Kitching.
- 5.0-5.55.—CHILDREN'S CORNER.
- 5.55-6.0.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.
- 6.0-6.30.—Scholars' Half-Hour: W. F. Perry: "More About the Geography of Trees."
- 6.30-6.45.—Lessons in Morse Transmission by Douglas C. Norman.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. STEWART DICK. *S.B. from London.*
- Local News.
- 7.30-8.0.—Interval.

Winter Gardens Night.

THE MUNICIPAL ORCHESTRA.

Conductor: Sir DAN GODFREY.

MARY MILLER (Vocalist).

REGINALD WISHART (The Society Entertainer).

Relayed from the Winter Gardens.

- 8.0.—Orchestra.
- Introduction and Funeral March, "Grania and Diarmid" Elgar (11)
- Overture, "The Bartered Bride" Smetana
- Mary Miller.
- Selected Song.
- Orchestra.
- Symphony No. 8 in F Beethoven
- (a) Allegro Vivace e con brio; (b) Allegretto Scherzando; (c) Tempo di Menuetto; (d) Allegro Vivace.

ALL STATIONS PROGRAMME (except Bournemouth and Belfast).

"ROSEMARY! That's for Remembrance."

7.30. The Orchestra.
Pot-Pourri, "Melodious Memories" Finck

7.45. "RETROSPECTIVE."
A Comedy in One Act by Florence Bates.

Marion ... LILIAN BRAITHWAITE
Hortense (French Maid)

MANNA KARINA
James (Footman)

CHARLES OSEBORN
Walter MALCOLM KEEN

Charles (Marion's Husband)
C. AUBREY SMITH

Scene: Marion's Room.
Time: Early evening.

Rehearsed by HENRY OSCAR.
Directed for Radio Transmission by

R. E. JEFFREY.

8.15. The Orchestra.
Two favourite Overtures by Arthur Sullivan.

"The Yeomen of the Guard."
"Patience."

8.30. "DARBY AND JOAN."
Arranged and Produced by R. E. JEFFREY.

When we are old and grey, and full of sleep and nodding by the fire (the poet tells us) we should dream of those happy bygone days which memory keeps fresh and fragrant for us.

How good it is to turn from present troubles to past joys!

Let us then recreate with Darby and Joan, the pleasures of their childhood and youth, hear the old songs, the old stories, the old adventures, and, who knows, find among them something to touch a chord of reminiscence in our own hearts.

... "Sweet are the echoes that start

When memory plays an old tune to the heart."

THE WIRELESS ORCHESTRA.

Under the Direction of

DAN GODFREY, Junr.

Reginald Wishart.
Orchestra.

Suite from "The Water Music"

Handel, arr. Hamilton Harty

(a) Allegro; (b) Air; (c) Bourrée; (d) Hornpipe; (e) Andante; (f) Allegro deciso.

Mary Miller.

Selected Song.

Orchestra.

Ballet Music, "Boabdil" ... Moszkowski

10.0.—WEATHER FORECAST and NEWS. Local News.

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

11.0.—Close down.

CHAPPELL

and

WEBER

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

5WA CARDIFF. 351 M.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS": Talks to Women.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.45-7.0.—Mr. F. J. Harries on "Shelley's Strange Adventure in Walce."
- 7.0-11.0.—The entire Programme *S.B. from London.*

2ZY MANCHESTER. 375 M.

- 3.0-3.30.—Music relayed from the Piccadilly Picture Theatre. Conductor: Stanley E. Mills.
- 4.0-4.30.—Broadcast to Secondary Schools (Juniors): C. S. S. HIGHAM, M.A., on "Wilberforce."
- 4.30-5.0.—WOMEN'S HALF-HOUR: G. Edward Hall (Reciter). Miss Harvey (Soprano).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.35.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.
- 6.35-6.55.—Farmers' Corner: Mr. W. B. Mercer, B.Sc., Principal, Research School of Agriculture, on "Grassland."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
- 7.15-7.30.—Interval.
- 7.30-11.0.—The entire Programme *S.B. from London.*

5NO NEWCASTLE. 400 M.

- 3.45-4.45.—William Peacock (Bass). Hermann McLeod's Quartet: Hermann McLeod (1st Violin), Muriel Griffiths (2nd Violin), Leo Beers (Viola), James Griffiths (Violoncello), May Conn (Pianoforte).
- 4.45-5.15.—WOMEN'S HALF-HOUR; Weekly News Letter.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars Half-Hour: Mr. T. W. Moles, B.A., B.Sc., on "The Rise of the English Drama."
- 6.30-6.45.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.
- 7.0-11.0.—The entire Programme *S.B. from London.*

2ED ABERDEEN. 495 M.

- 3.30-5.0.—Dance Afternoon: The Wireless Orchestra. G. R. Harvey and Malcolm Gordon (Duettists). Feminine Topics.
- 5.30-6.0.—CHILDREN'S CORNER: Mr. J. G. Burnett, L.R.A.M., on "Learning to Listen."
- 6.30-6.40.—Girl Guides' Bulletin.
- 6.40-6.55.—Boy Scouts' Bulletin: Miss Cooper on "Spare-Time Activities for Cubs."
- 7.0-11.0.—The entire Programme *S.B. from London.*

5SC GLASGOW. 420 M.

- 3.40-4.50.—Popular Afternoon: The Wireless Quartet. Sinclair Holmes (Baritone). Afternoon Topics.
- 5.15-6.0.—CHILDREN'S CORNER: Auntie Cyclone will explain Three Games for Your Christmas Parties.
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.5-6.20.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.
- 6.40-6.55.—Mr. Stuart Park on "Art."
- 7.0-9.40.—Programme *S.B. from London.*
- 9.40.—Capt. C. H. BROWN on "Ships and Shipping." *S.B. to Belfast.* Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 497.

WIRELESS PROGRAMME—TUESDAY (Dec. 9th.)

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

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Nancy Royle (Soprano).
- 3.15-3.45.—Transmission to Schools: Mr. E. KAY ROBINSON on "British Birds."
- 4.0-5.0.—Time Signal from Greenwich. "Books to Read," by Ann Spice. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. "Historical Pictures: (2) Charles II. as King and Man," by (Miss) Alice Cunninghame.
- 5.30-6.5.—CHILDREN'S CORNER: Miss Eva Saunderson will tell her story of "Percy at the Pantomime." "The Daisy Fairies," told by Auntie Nora. "The Interrupted Feast," by Jean Kennedy. "Blondel, the Musician," by Hazel Phillips Hanshew.
- 6.40.—Mr. E. Kay Robinson on "Berries and Birds."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- JOHN STRACHEY: Literary Criticism. *S.B. to all Stations.*
- Local News.

A Day in the Country.

- 7.30. "THE ROOSTERS" and THE WIRELESS ORCHESTRA in a MUSICAL EXTRAVAGANZA. Libretto by William Mack, Percy Merriman, and George Western. Music by Bidgood, Bucalossi and others. Arranged by the Conductor: DAN GODFREY, JUN. "The Roosters" comprise: ARTHUR MACKNESS (Tenor), SEPTIMUS HUNT (Baritone), PERCY MERRIMAN (Entertainer), WILLIAM MACK (Humorous Entertainer), GEORGE WESTERN (Pianist and Entertainer).

Programme—Part I.

- Early Morning.
The Char-à-banc Starts.
On the Road.
The Breakdown.
At the Meet.
The Invitation to the Manor House.
A Country Wedding.
At the Manor House.
Back to the Village Inn.
Off to the Circus.
The Village Circus.
The Old Forge.
The Glorious Return.
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Sir WILLIAM BRAGG, K.B.E., F.R.S., on "Sounds of the Wind." *S.B. to all Stations except Glasgow.*
- Local News.
- 10.0. The Roosters' "Day Out" (Continued). Part II.
- "The Roosters" and the Wireless Orchestra in a short Vaudeville Entertainment.
- 10.30.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.0.—Lozells Picture House Orchestra.
- 4.0-4.30.—School Transmission: Principal ALFRED HAYES (of the Birmingham and Midland Institute) on "English Literature."
- 5.0-5.30.—WOMEN'S CORNER: Scarr Brough: "The Chinese as Settlers."
- 5.30-6.30.—CHILDREN'S CORNER: William Macready: Reading from "Treasure Island."

- 6.30-6.45.—"Teens' Corner: Mr. F. W. Pilditch on "The Modern Schoolboy."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Local News.

7.30. Symphony Concert.

- This Concert will be broadcast from the High Power Station, 5XX.
- THE CITY OF BIRMINGHAM SYMPHONY ORCHESTRA.
- Conducted by BRUNO WALTER. Relayed from the Town Hall.
- Overture, "Euryanthe" Weber
- Symphony No. 39 in E Flat Mozart
- Ballet Music, "Rosamunde" ... Schubert
- 8.30. AN HOUR IN "DARKIE LAND." THE "5IT" OCTET. MALE VOICE QUARTET. In Selected Negro Songs and Spirituals.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Sir WILLIAM BRAGG. *S.B. from London.*
- Local News.
- 10.0. PIANOFORTE RECITAL by ALICE COUCHMAN. Intermezzo, No. 5 Schumann
- Rhapsodie Hongroise, No. 1 Liszt
- Impromptu in B Minor MacDowell
- Barcarolle Glazounov
- Polonaise in A Flat Rosenbloom
- 10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—Talk to Women: "Fashion Talk," by Louis de Mayo. W. G. Stagg (Entertainer). THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: J. Power, "Appreciation of Modern Painting."
- 6.30-6.45.—Farmers' Talk: Mr. W. D. D. Jardine, B.Sc., N.D.A., N.D.D., Agricultural Lecturer for Dorset, on "The Care and Use of Farmyard Manure."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Local News.

Old Pantomime Favourites.

- SONGS AND MUSIC.
- FRED SPENCER (Entertainer).
- JAY KAYE (Comedian).
- CHARLES COBORN (Comedian).
- RAY WALLACE (Entertainer).
- THE WIRELESS ORCHESTRA.
- Conducted by Capt. W. A. FEATHERSTONE.
- 7.30. Orchestra.
- "Lights o' London" Coote
- "Fun o' the Fair" Williams (Memories of the Early Eighties.)
- Fred Spencer.
- In a "Mrs. 'Arris Adventure" C. B. Poultney
- Ray Wallace.
- Impressions of Old Time Songs and Singers.
- 8.0. Orchestra.
- "London Life" } Coote
- "Pantomime" } (Memories of the Middle Eighties.)
- Charles Coborn.
- "He's All Right When You Know Him" C. Coborn
- Jay Kaye.
- In Selections from the Repertoire of the late Dan Leno.
- "Mrs. Kelly."
- 8.30. Orchestra.
- "Carnivalia" Williams (Memories of the Nineties.)
- Fred Spencer.
- In another "Mrs. 'Arris Adventure" C. B. Poultney
- Ray Wallace.
- Impressions of Old Time Songs and Singers.

- 9.0. Jay Kaye.
- In Selections from the Repertoire of the late Dan Leno.
- "The Horse Shoe."
- Orchestra.
- "Melodious Memories" Finck (A Pot-Pourri of Popular Melodies of the Past Fifty Years.)
- Charles Coborn.
- "English as She is Spoke" Dance
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Sir WILLIAM BRAGG. *S.B. from London.*
- Local News.
- 10.0. Fred Spencer.
- In still another "Mrs. 'Arris Adventure" C. B. Poultney
- Charles Coborn.
- "Monte Carlo" F. Gilbert
- "Two Lovely Black Eyes" W. J. Scanlan
- Ray Wallace.
- Impressions of Old Time Songs and Singers.
- Jay Kaye.
- In Selections from the Repertoire of the late Dan Leno.
- "The Bee-feater."
- Orchestra.
- "Wonderland Medley" Shipley Douglas
- 10.30.—Close down.

5WA CARDIFF. 351 M.

- 3.0-3.30.—Transmission to Schools: Sir WALFORD DAVIES, Mus. Doc., LL.D., on "Rhythm, Melody, and Chords, and How To Use Them."
- 3.30-4.45.—The Station Trio. The Carlton Orchestra, relayed from the Carlton Restaurant.
- 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS": Talks to Women.
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Local News.
- 7.30.—Sir WALFORD DAVIES, Mus. Doc., LL.D., Director of Music and Chairman of the National Council of Music, University of Wales, on "Music and Human Nature," with Illustrations from well-known works.
- 8.0. "Hence, Loathed Melancholy."
- EDITH GUNTER (Soprano).
- EDITH LAKE (Solo Violoncello).
- RICHARD BARRON (Recitations).
- THE STATION ORCHESTRA.
- Conductor, WARWICK BRAITHWAITE.
- Orchestra.
- Overture, "Der Freischutz" Weber
- Edith Gunter.
- "Let Me Wander Not Unseen" Handel (1)
- Recit., "With Doubtful Feet" ("Samson Agonistes") Handel (11)
- Air, "With Plaintive Notes" ("Samson Agonistes") Handel (11)
- Richard Barron.
- Reading, "L'Allegro" Milton
- Edith Lake.
- "Largo" Eccles
- "Corrente" } Faure
- "Après un Rêve" } Orchestra.
- "Dance of the Apprentices" ("The Mastersingers") Wagner
- Richard Barron.
- Reading from "Comus" Milton
- Edith Lake.
- Meditation Massenet
- Gavotte in D Popper
- Berceuse Jarnfeldt
- Bourrée Handel
- Orchestra.
- Finale, Act I. ("The Valkyrie")... Wagner
- Turkish March Mozart

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WIRELESS PROGRAMME—TUESDAY (Dec. 9th.)

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

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Sir WILLIAM BRAGG. *S.B. from London.*
 Local News.

10.0. Orchestra.
 Suite, "Harvest Time" Wood (1)
 Edith Gunter.
 "Mery of Allendale"
Hook, arr. Lane Wilson (1)
 "Shepherd, Thy Demeanour Vary"
Brown, arr. Lane Wilson (1)
 "A Pastoral" Carey, arr. Lane Wilson (1)
 Edith Leke.
 "Londonderry Air" arr. Tertis
 "Le Cygne"
 "Allegro Appassionata" } *Saint-Saens*
 Edith Gunter.
 "Murmuring Breezes" *Jensen*
 "Wise Folly" *London Ronald (5)*
 Orchestra.
 Three Dances, "Nell Gwyn" ... *German*

11.0.—Close down.

2ZY MANCHESTER. 375 M.

12.30—1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.

3.30—4.30.—Concert by the "2ZY" Quartet.

4.30—5.0.—WOMEN'S HALF-HOUR: Mrs. Lawrence Bragg on "A Camping Holiday in Canada."

5.0—6.0.—CHILDREN'S CORNER.

6.30—6.55.—Mr. J. Cuming Walters, M.A., on "The Heart of a Book—(6), Charles Dickens and his Christmas Visions."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News.

7.30. Light Music, Songs, and Stories.
 THE "2ZY" ORCHESTRA.
 TOM KINNIBURGH (Bass).
 Capt. H. G. MANSFIELD: "Cowboy Life."
 Illustrated by Cowboy Songs and Stories. Orchestra.
 Overture, "Pique Dame" *Suppe*
 Suite, "Ballet Egyptien" *Luigini*
 Selection, "Philemon et Baucis" ... *Gounod*
 Bass Solos.
 "The Fishermen of England" *Phillips*
 "When Dull Care" arr. Wilson (1)
 "Son of Mine" *Wallace*
 Capt. Mansfield.
 Song, "Whoopie-Ti-yi-yo"
 Song, "The Cowboy's Dream" } ("Cowboy Songs") } *J. A. Lomax*
 Recitation, "The Goldarned Wheel"
 Orchestra.
 Intermezzo, "Onkel Fichte" *Lincke*
 Saltarello *Gounod*
 Irish Reel, "Molly on the Shore" *Grainiger*
 "Two Little Dances" *Finck*
 Overture, "Opera Bouffe" *Finck*
 Bass Solos.
 "Come to the Fair" *Martin (5)*
 "Drinking" *Old German Air*
 "The Last Call" *Sanderson (1)*
 Capt. Mansfield.
 Talk, "Our Western Horses."
 Song, "Home on the Range."

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Sir WILLIAM BRAGG. *S.B. from London.*
 Local News.

10.0. Orchestra.
 Intermezzo, "Tiny Tot" *Lotter*
 Three Dances, "Nell Gwyn" *German*
 Entr'acte, "In a Pagoda" *Bratton*
 March, "Pomp and Circumstance," No. 4 *Elgar (1)*

10.30.—Close down.

5NO NEWCASTLE. 400 M.

11.30—12.30.—Enid Aston (Solo Pianoforte).
 Phyllis Rickard (Contralto).
 3.45—4.45.—Greta Young (Mezzo-Soprano).
 James Watson (Bass). Sam Barraclough (Solo Cornet).
 4.45—5.15.—WOMEN'S HALF-HOUR.
 5.15—6.0.—CHILDREN'S CORNER.
 6.0—6.30.—Scholars' Half-hour: Mr. C. Wain on "Nature and the Poets—Tennyson."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News.
 JOHN HENRY AND BLOSSOM.
 CARMEN HILL (Mezzo-Soprano).
 Miss G. M. EASTEN (Recitations).
 THE STATION ORCHESTRA.
 Conductor, EDWARD CLARK.
 VINCENT CAYGILL (Pianoforte Recital).
 7.30. Orchestra.
 Selection, "L'Arlésienne" ... *Bizet-Hubans*
 7.45. John Henry and Blossom.
 7.55. Miss G. M. Easten.
 "The Dwarf's Tragedy" *Noyes*
 Carmen Hill.
 8.5. "Four by the Clock" } *Mullinson*
 "To an Isle in the Water" }
 "Loveliest of Trees" } *Graham*
 "Soldier, I Wish You Well" } *Peel*
 Orchestra.
 8.15. Symphonic Poem, "Phaeton" *Saint-Saens*
 8.30. Miss G. M. Easten.
 "I and My Father-in-Law" *Harriet*
 8.40. John Henry and Blossom.
 8.50. Orchestra.
 Selection, "Aida" *Verdi-Tavan*
 9.0. Carmen Hill.
 "Deep River"
 "De Gospel Train" (Negro Spirituals) } *arr. Burleigh*
 "Swing Low, Sweet Chariot" }
 9.10. John Henry and Blossom.
 9.20. Orchestra.
 "Dawn" *Matt*
 "La Barque d'Amour" *Drigo*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Sir WILLIAM BRAGG. *S.B. from London.*
 Local News.

10.0. Vincent Caygill.
 Variations and Fugue on a Theme of Handel, Op. 24 *Brahms*
 Nocturne in G Major, Op. 37, No. 2
 Etude in G Flat Major, Op. 25, No. 9 } *Chopin*
 Ballade in A Flat Major, Op. 47 }

10.30.—Close down.

2BD ABERDEEN. 495 M.

3.30—5.0.—Operatic Afternoon: The Wireless Septet. Bella Wright (Contralto). Feminine Topics: Mrs. J. W. H. Trail on "Aberdeen and its Rulers."
 5.15—6.0.—CHILDREN'S CORNER. *S.B. from Glasgow.*
 6.40.—Mr. Harry Townend, M.A., on "The Characteristics of the British School of Art as a Whole."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News.

Vocal Night.
 DOROTHY FORREST (Mezzo-Soprano).
 BESSIE MUIRIE (Contralto).
 WILLIAM GILCHRIST (Tenor).
 JAMES COTTINGHAM (Bass).
 7.30. Dorothy Forrest.
 "Down Vauxhall Way"
 "Fifinella" } *Oliver (8)*
 "Lincoln's Inn" }
 7.40. James Cottingham.
 "At Santa Barbara" *Russell*
 "The Company Sergeant-Major" *Sanderson (1)*

7.50. Bessie Muirie and William Gilchrist.
 "Now Even Upon the Hills Descendeth" *Saint-Saens*
 "Fall On Me Like a Silent Dew" *Coleridge-Taylor*

8.0. William Gilchrist.
 "Twa Bonnie Maidens" arr. Wilfrid
 "O Open the Door" arr. Moffat (34)

8.10. Bessie Muirie.
 "Big Lady Moon" ... *Coleridge-Taylor (1)*
 "Down Here" *Brahe (5)*

8.20—9.25.—THE SCOTTISH ORCHESTRA. *S.B. from Glasgow.*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Sir WILLIAM BRAGG. *S.B. from London.*
 Local News.

10.0. Dorothy Forrest.
 "Buy My Strawberries" } *Oliver (8)*
 "O Day Divine" }
 10.10. James Cottingham.
 "The Devonshire Fair" *Adair*
 "The Yeoman's Wedding Song" *Poniatowski (1)*

10.20. Bessie Muirie and William Gilchrist.
 "It Was a Lover and His Lass" *German (11)*
 "Where the Violets Grow" *Lohr*

10.30.—Close down.

5SC GLASGOW. 420 M.

3.30—4.50.—The Wireless Quartet. Raymonde McGeoch (Soprano). Afternoon Topics.
 5.15—6.0.—CHILDREN'S CORNER: Mr. and Mrs. A. M. HENDERSON, Songs and Pianoforte Solos. *S.B. to Aberdeen.*
 6.0—6.5.—Weather Forecast for Farmers.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News.

Watteau Night.
 KATHLEEN GARSCADDEN (Soprano).
 ANDREW BRYSON (Solo Pianoforte).
 7.30. "THE FANTASTICKS," Act I (Edmond Rostand).
 Characters:
 (In the order of their speaking.)
 Sylvette (Two Lovers).
 Percinet.
 Bergamin (Father of Percinet).
 Pasquin (Father of Sylvette).
 Straforel (a Professional Bravo).
 The Scene takes place in two old French Gardens. They are divided by a mossy wall, covered with climbing plants and vines. To the right is Bergamin's garden; to the left the garden belonging to Pasquin. When the Scene opens Percinet is seated on the top of the wall, with a book upon his knee. He is reading aloud to Sylvette, who listens attentively from the other side of the wall, against which she leans, while standing on a bench.
 Produced by A. PARRY GUNN.

8.20—9.25. THE SCOTTISH ORCHESTRA: Conducted by FELIX WEINGARTNER. Relayed from St. Andrew's Hall. *S.B. to Aberdeen, Edinburgh, and Dundee.*
 Symphony No. 5 in C Minor. *Weingartner*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. R. S. RAIT, C.B.E., LL.D., on "History." Local News.

10.0. Andrew Bryson.
 "Album à la Watteau" *A. Carlo*

10.10. Soprano Solos.
 "Vous Dansez, Marquise" *Lemaire*
 "Tambourin" *J. Tiersot*
 "Shepherd, Thy Demeanour Vary" *arr. Lane Wilson (1)*
 "Que fais-tu, Bergère?" *J. B. Weckerlin*

10.25. JOHN B. DICKSON (Solo Violoncello).
 Minuet *Beethoven*

10.30.—Close down.

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International Symphony Concert.

The Music Described by Percy A. Scholes.

OLD DANCES AND LUTE TUNES.— RESPIGHI.

RESPIGHI is a prominent Italian composer of the present day, now forty-five years of age.

These *Old Dances and Lute Tunes* are pieces of sixteenth-century music arranged by him for orchestra.

Properly there are four pieces in the set, but only three of them are to be played to-day. They are as follows:—

I.—**GALLIARD**, by Vicenzo Galilei. An old type of dance (mentioned by Shakespeare); it took its name from its gay rhythm.

The instruments here are **FLUTES, OBOES, COR ANGLAIS, HORN, HARP, HARPSICHOARD and STRINGS.**

The middle portion has a "pedal bass" (i.e. a note that stands the same throughout), and an **OBOE** solo is a notable feature.

When the first portion returns, the **HARP** has an interesting part to play.

II.—**VILLANELLA** (Composer unknown). The Villanella was a type of rustic dance, originally accompanied by the voice.

The Orchestra used in this piece consists of one **FLUTE, one OBOE, HARP and STRINGS.** At the opening the Strings are plucked, instead of bowed. In the middle section the Strings are muted.

III.—**PASSY-MEASURE AND MASQUERADE** (Composer unknown).

The instruments employed are **FLUTES, OBOES, BASSOONS, HORNS, and TRUMPET, HARP, HARPSICHOARD and STRINGS.**

The *Passy-Measure* is very gay. Alternations of Wind and Strings are a feature.

The *Masquerade* begins with a bold **TRUMPET** tune. It changes several times from two-in-a-bar to three-in-a-bar and *vice versa*.

There are some charming passages for Wind instruments alone. The Orchestration is often very brilliant.

SYMPHONY.—CHAUSSON.

Ernest Chausson was a French composer (1855-99) of serious aims, a pupil of César Franck.

This (the only) Symphony of Chausson comprises three Movements.

I.

The First Movement opens with an Introduction (*Slow*). **LOWER STRINGS, CLARINET and HORN** softly give out a Tune, punctuated by soft **TROMBONE** chords. This is prolonged in various ways, a powerful climax occurs, followed by a waning of tone, and an expectant passage in which a quiet Kettledrum roll is heard beneath everything.

Then, with an upward flash of **Violins** and some **Wood Wind**, we burst into the First Movement proper. (*Allegro vivo* = quick and vigorous).

HORN and BASSOON at once give out the **FIRST MAIN TUNE** against a quiet String tremolo.

The **Cello and Oboe** take it over, the **Harp** now joins in the accompaniment.

After various instruments have had their turn with this tune, the **FULL ORCHESTRA** swings into action with it, the **Harp** playing meanwhile continuous sweeping arpeggios.

As this passage culminates, there enters a little melody in detached notes in the **WOOD WIND**, which leads into the

SECOND MAIN TUNE. This begins as a staid but graceful tune given out by **CLARINET and LOWER STRINGS** against a background of soft **Horn** tone. Its whole course need not be described, if the listener will but take the trouble to identify its opening from the description given.

This is the chief musical material of the Movement, and if the three tunes mentioned have been well noted, the Development of them which succeeds, and then the Recapitulation of them, will be clearly followed.

II.

Very Slow. The **FIRST MAIN TUNE** of the Movement enters at once, solemnly, at a low pitch and in the minor, on **STRINGS** (a little reinforced by **Wood Wind and Horns**). The steady slow march of this Tune continues; at last it comes to a close.

Then, over a throbbing String accompaniment, creeps in a fragmentary rising phrase for **COR ANGLAIS**, and, before it is quite ended, a more rapid rising phrase for **CLARINET**.

Then the **First Violins** play the first rising phrase, the **Flute** (accompanied by other **Wood Wind**), responds, and the **Second Violins** play the second, more rapid rising phrase. So, in a sort of gentle dialogue, the various instruments pass the time until—

The **First Main Tune** returns (a little changed) now clothed in sober **HORN** harmonies, with a little thickening of **Trombones and Tubas**, a running accompaniment tossed about from one **Wood Wind** instrument to another, and a basis of **Lower Strings**.

The entry of the **Trumpet** (doubled in **Lower Strings**) is a passing incident that will probably not be missed.

The rate of speed quickens and over restless arpeggio motion in some of the **Strings**, the **SECOND MAIN TUNE** enters. It is given to **COR ANGLAIS** doubled by **CELLOS**.

Then the **VIOLINS, CELLOS and HORN** take this up (against an embroidery of **Wood Wind**) and gradually the music works up to an imposing climax in which **Brass** tone is prominent.

Very loudly the **FIRST MAIN TUNE** now returns, thundered by all the **BRASS (Horns, Trumpets, Trombones, Tube)**.

Soon the tone begins to die away, the speed slackens, but as the Movement ends there is a reassertion of force, so that its last bars are played very loudly.

Some Conductors (possibly including that of to-night) pass without lingering into—

III.

Animated. We plunge into the **Finale** with a whirl of **STRINGS** playing in octaves. **TRUMPETS** (and some **Wood Wind**) blare through this a forecast of the **First Main Tune** which is to come.

The **Violins** rush violently up a chromatic scale, and then the **WOOD WIND** takes up the whirling figure, whilst **HORNS** give out the prophetic phrases, followed by **Violins and Trumpet** again.

Two loud chords by **FULL ORCHESTRA**, the chromatic upward rush again, this time played by **Wood Wind**, and then (everything so far having been merely introductory) the Movement proper opens. (*Very animated*.)

The **FIRST MAIN TUNE** (the one that has already cast its shadow before) is at once heard, rather softly, in **CELLOS and DOUBLE BASSES**, against a repeated-chord in the **Horns**. After a time **Violins**, high up, double the **CELLOS**.

Some connective tissue follows and then (*More animated still*) the **SECOND MAIN TUNE** comes in. It moves in solid blocks of harmony, very loudly in almost **FULL ORCHESTRA**.

Soon it changes in character, taking the form of a rather high-lying **OBOE SOLO** (later a **Clarinet Solo**) beneath which may be heard the two **Flutes** both playing a prolonged trill three notes apart.

These two **Main Tunes** are now developed, and then recapitulated, according to the usual plan of what is called "Sonata Form."

At the end (*Grave*), in **TRUMPET and HORN** (soon reinforced by **Trombone and Tube**) we hear a reference to the first Tune of the whole Symphony. **Violins and Wood Wind** soon take over this Tune.

In the last bars of all the same snatch of tune is solemnly intoned by **CELLOS, Double Basses, Double Bassoon and a Horn**, supported by a soft sustained chord on the rest of the instruments.

CONCERTO FOR 'CELLO.—LALO.

Lalo was a well-known French composer (1823-92). His **Violoncello Concerto in D Minor** was written in 1876. It has three Movements as follows:—

I.

This begins with an Introduction (*Slow*), in which declamatory passages for the Solo **Cello** are prominent.

The Movement proper (*Quick, but majestic*) opens with the bold **FIRST MAIN TUNE** given out by the **SOLO 'CELLO**.

The gentle and more plaintive **SECOND MAIN TUNE**, when it comes, is also given out by the soloist.

A short "Development" which follows treats briefly these two themes and also that of the Introduction.

Then comes the "Recapitulation," or repetition of the two main tunes, and a "Coda," or closing passage brings all to an effective conclusion.

II.—INTERMEZZO.

This begins (*Steadily flowing at a fair speed*), with a brief orchestral introduction.

Then enters the Soloist with a flowing song-like **FIRST TUNE**.

After a time, with a change of speed (*Very quick*) comes a change of mood, represented by the bright and piquant **SECOND MAIN TUNE** given out by the soloist, over a standing note—a drone bass (or, to use the technical term, a "pedal").

Both **First Tune and Second Tune** are afterwards repeated with alterations.

III.—FINALE.

This opens with a short **INTRODUCTION**, the chief musical theme of which suggests Spain.

Then the Movement proper opens (*Quick and lively*). It is a Rondo, i.e., a piece in which a **Main Tune** comes round and round again, its appearance being separated from one another by the interposition of other matter.

The **MAIN TUNE** is soon loudly heard from the **SOLOIST**. It runs along in triplets. (It is marked to be played *With fire*.)

Various other Tunes are heard, including the Spanish-sounding one whose acquaintance we made in the Introduction, the **Main Tune**, of course, constantly turning up again and asserting its position.

The Concerto ends brilliantly.

VARIATIONS ON A THEME OF HAYDN.— BRAHMS.

The *Variations on a Theme of Haydn* represent **Brahms** on, perhaps, his more reticent side. They must be listened to sympathetically, and with a little understanding of their structure, or a good deal of their beauty may be overlooked.

The Tune out of which the seven variations are made was taken by **Brahms** from an unpublished brass band piece of **Haydn**, where it is called a "Hymn of St. Anthony."

THE HYMN. (*Steadily moving at a gentle pace*.) This is rather march-like in character. It is played by **OBOES, BASSOONS, DOUBLE BASSOON, and HORNS**, with the bass picked out a little more clearly by the addition of **CELLOS and DOUBLE BASSES** (plucked instead of bowed).

Later, **Flutes, Clarinets, and Trumpets** are added, and brighten the colour.

VARIATION I. (*A little more lively*.) The **STRINGS**, which in the Hymn itself had so little part in the music, now become important.

There are two themes going on at once. Note them at the opening, where the **UPPER STRINGS** have a rising phrase, four-in-a-bar, and the **LOWER STRINGS** have a falling phrase, six-in-a-bar.

This is at once inverted, the **Upper Strings** having the falling, six-in-a-bar phrase, and the **Lower Strings** the rising, four-in-a-bar phrase.

(Continued on the facing page.)

THE PROGRAMME—WEDNESDAY.



M. PIERRE MONTEUX.

VARIATION II. (*With greater spirit.*) The music goes into the minor.

At the opening CLARINETS and BASSOONS carry on a version of the Hymn, the Violins, etc., weaving against it a phrase partly four-in-a-bar and partly six-in-a-bar, reminiscent of the preceding Variation. The CELLOS and DOUBLE BASSES pluck a bass to the whole thing.

This gives the material of the whole Variation.

VARIATION III. (*Fast.*) At the opening OBOES and BASSOONS (as in the Hymn itself) have the main melody, a pleasantly flowing one, the Lower Strings providing a smooth bass.

Then the STRINGS take the main melody, Flute and Bassoon (with touches of other Wind Instruments) adding a rapid embroidery.

Some other varied orchestral colour is introduced later, and altogether this Variation (which is a longer one than those previously heard) is a very charming one.

VARIATION IV. (*Going steadily at a moderate speed.*) The time changes to three beats in a bar.

At the opening OBOE and HORN sing a simple little tune—Violas running up and down scales beneath them, and Cellos and Basses plucking an accompaniment.

Then VIOLINS and VIOLAS sing the tune, the scales being taken over by Flute and Clarinet.

Next OBOE and HORN (later joined by Flute up aloft and Bassoon down below) play a simple Tune, and the Strings run up and down scales.

And so on!

VARIATION V. (*Lively.*) Now the music goes into six-in-a-bar. This Variation is a very active one—a sort of "Scherzo," in fact.

Whilst STRINGS play a repeated note figure, FLUTES, OBOES, and BASSOONS (the two instruments of each pair running parallel to one another in double lines, three notes apart, i.e. in "thirds," and each pair of instruments doing this in a different octave) play a light, tripping tune.

Later the Wind Instruments play the repeated note figure and the Strings the tripping theme.

ALL STATIONS PROGRAMME (except Belfast).

Relayed from

The Royal Opera House,
Covent Garden.

INTERNATIONAL SYMPHONY CONCERT.

First Concert (Second Series).
Conductor, PIERRE MONTEUX.

8.0-9.30.

3 Danses Anciennes Respighi
Symphony in B Flat Chausson
Concerto for 'Cello and Orchestra in D Minor Lalo

Interval.

9.45-10.30.

Variations on a Theme by Haydn. Brahms
Symphonic Poem, "Don Juan". Strauss
Solo Violoncello,
BEATRICE HARRISON.

And so, with various "swoppings" of these two little themes, the Variation continues—until it ends with a piquant little chord, just plucked once and done with.

VARIATION VI. (*Lively.*) The time changes back to two-in-a-bar.

At the opening HORN, BASSOON and DOUBLE BASSOON carry the main theme of the Variation, Strings plucking an accompaniment, which is in itself a version of the Hymn. Note this main theme, and observe how it is treated by other instruments also.

Later a bold climbing-down arpeggio figure in treble instruments, combined with a climbing-up one in bass instruments, is also introduced.

There is a good deal of BRASS and KETTLE-DRUM about this Variation, and it becomes rather exciting.

VARIATION VII. (*Gracefully.*) This is a sort of pastoral dance—six-in-a-bar.

Note how, at the opening, VIOLINS gently limp their way down the scale, whilst FLUTE and VIOLA play a pleasant swinging tune against it. What follows will be easily observed.

VARIATION VIII. (*Quick, but not too much so.*) We have now three-in-a-bar again.

Strings are muted throughout, and the whole Variation is delicate.

The beginning is made by VIOLAS and CELLOS, playing in octaves. Then VIOLINS join them and almost immediately PICCOLO, CLARINET and BASSOON playing the opening phrase "inverted" (i.e. where the one went up the other goes down, and vice versa).

A sober phrase for Bassoons and Double Bassoon may be noted.

The whole Variation grows out of the opening phrase. The end of it is mysterious.

FINALE. (*Steadily moving along at a gentle pace.*) Four-beats-in-a-bar.

This is rather lengthy in comparison with the Variations just described.

Note the opening tune (STRINGS alone), as a great deal is made of it later. Especially listen to the bass phrase (which is derived from a fragment of the Hymn). This phrase (which is five bars long) is repeated in the bass a dozen times, the accompanying upper parts being constantly changed.

Then the same phrase appears in the upper parts, in various instruments, and, indeed, given out from one part of the orchestra or another, it pervades almost the whole Finale.

Near the end the original HYMN is heard in the STRINGS, with mighty, rushing Wind against it.

The whole Orchestra (including Triangle) engages in giving a brilliant conclusion to the work.

"DON JUAN" (SYMPHONIC POEM)—STRAUSS.

The version of the Don Juan legend which has interested Strauss and inspired this orchestral work of his is that of Lenau, a Hungarian writer (1802-1850).

Don Juan is one of Strauss's earlier works. It was first performed in 1889.



Miss BEATRICE HARRISON.

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

2LO LONDON. 365 M.

3.15-3.45.—Talk to Schools: Mr. J. C. STOBART, "Stories in Poetry."

4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Dorothy Chalmers (Solo Violin). "My Part of the Country," by A Bonnet Laird. More Letters of O Toyo, a Japanese Schoolgirl, by Kathie Herrick.

5.30-6.15.—CHILDREN'S CORNER: Frederick Thurston, Clarinet Solos.

6.40.—Lieut. Col. E. H. Richardson on "Dogs."

7.0.—TIME SIGNAL from BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Mr. HARTLEY WITHERS, "Taxation: How and Why the Government Takes Our Money." *S.B. to other Stations.*

The Week's Work in the Garden, by the Royal Horticultural Society. *S.B. to all Stations.*

Mr. DOUGLAS KENNEDY, of the English Folk Dance Society, on "The Country Dance" (2). *S.B. to all Stations.*

Local News.

7.55-8.0.—Interval.

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

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

9.45.—Symphony Concert (Continued).

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.10-4.50.—The Station Piano Quintet. Tom Kinniburgh (Bass).

5.0-5.30.—WOMEN'S CORNER: Mr. J. W. Smith (of the Juvenile Employment Department, Birmingham Education Committee) on "Careers for Boys—Public Services." Madge Rogers (Soprano).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teens' Corner.

7.0-10.30.—Programme *S.B. from London.*

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—The "6BM" Trio. Edith Powell (Soprano). Talk to Women: "Gardening," by George Dance.

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: Mr. Till on "Art of Scandinavia" (2).

6.30-6.45.—Talk by Station Director.

7.0-10.30.—Programme *S.B. from London.*

5WA CARDIFF. 351 M.

3.0-4.0.—Falkman and his Orchestra relayed from the Capitol Cinema.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.45.—Mrs. De Courey Hamilton will read from "The Eternal Quest," a Poem.

7.0-10.30.—Programme *S.B. from London.*

2ZY MANCHESTER. 375 M.

3.0-3.30 } Music relayed from the Piccadilly
4.0-4.30 } Picture Theatre.

3.30-4.0.—Broadcast for Primary Schools: Mr. E. J. WHITNALL, B.Sc.,—"Animals."

4.30-5.0.—WOMEN'S HALF-HOUR: Doris Barrow (Soprano).

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.55.—Prof. T. H. Pear, M.A., B.Sc., "What is Psychology? (3). Experiments for Listeners."

7.0-10.30.—Programme *S.B. from London.*

5NO NEWCASTLE. 400 M.

3.45-4.45.—The Station Septet.

4.45-5.15.—WOMEN'S HALF-HOUR.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour.

6.35.—Farmers' Corner: Prof. Gilchrist—Seasonable Notes.

7.0-10.30.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

3.30-4.45.—Marie Sutherland and Nan Davidson—Recital for Two Pianos. Feminine Topics.

5.30-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Mr. Eugen Deith, Ph.D., 8th Lecture on "German."

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

"C.D." Looks Out on the World.

7.25-10.30.—Programme *S.B. from London.*

5SC GLASGOW. 420 M.

3.30-4.0.—Broadcast to Schools: Talks on Literature and Music. Quartet.

4.0-5.15.—The Wireless Quartet. John Henry and Blossom. Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—D. MILLAR CRAIG on "The History of Opera."

7.0-10.30.—Programme *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 497.

WIRELESS PROGRAMME—THURSDAY (Dec. 11th.)

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

2LO LONDON. 365 M

- 1.0-2.0.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.
- 3.15-3.45.—Transmission to Schools: Prof. A. J. IRELAND on "Lives of Great Men."
- 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Robert Carr (Baritone). A Talk about Fashion, by Phillida. "Great Grandmother Goes to Market," by Kathie Herrick.
- 5.30-6.15.—CHILDREN'S CORNER: L. G. M., of the *Daily Mail*. Music by the Cloud Lady. Miss Nobody Special. "The Hippopotamus and the Hip-hip-hip-hoorsy," by Leonora Harris. Round the Islands of Great Britain: "Lindisfarne and the Farne Islands."
- 6.40-6.55.—Mr. C. Whitaker-Wilson: "How to play Chopin's A Flat Impromptu."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
FRENCH TALK under the auspices of L'Institut Français. *S.B. to all Stations.* Local News.
- 7.35. **Popular Evening.**
MICHAEL HEAD (Baritone).
DOROTHY HOWELL (Solo Pianoforte).
MABEL FITZGERALD (Entertainer).
CHARLES WREFORD (Devonshire Dialect Entertainer).
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr. The Orchestra.
March, "Manhattan Beach" *Sousa*
Overture, "Tenerdi" *Rossini*
Michael Head.
Irish Folk Songs at the Piano.
"Barney Brallaghan" ... *arr. A. Somervell*
"The Benks of the Daisies" ... *arr. C. V. Stanford* (1)
"Cockles and Mussels" ... *arr. Percy Buck*
Dorothy Howell.
Berceuse *Chopin*
Concert Study in G Flat *Rosenbloom*
- 8.0 (Approx.). The Orchestra.
Selection, "Primrose" *Gershwin*
Charles Wreford.
"Ned Hannaford Keeps House" *Jan Steuer*
The Orchestra.
Suite, "Gipsy Pictures" *Mallory* (1)
- 8.40 (Approx.). Mabel Fitzgerald.
"Arsabella"; "A Rustic Idyll"; "Zis Engleash" *Peter Brayton*
"The Yellow Dog" *Anon.*
Musical Settings by Alba Rizzi.
Accompanied by the Composer.
The Orchestra.
Intermezzo, "In a Clock Store" *Orth*
- 9.0. (Approx.). Michael Head.
Songs at the Piano.
"A Blackbird Singing" ... }
"A Piper" }
"The Green Cornfield" ... } *Michael Head*
"Love Me Not for Comely } (1)
Grace" }
Dorothy Howell.
Caprice (after Searlatti) *Padercuski*
Prelude No. 5 in G Major *Rachmaninov*
"Hobby Horse" *Leo Livens* (17)
The Orchestra.
Selection, "Katinka" *Friml*
- 9.36.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Topical Talk. Local News.
- 10.0. The Orchestra.
Intermezzo, "Hobomoko" *Reeves*
Charles Wreford.
"Our Firo Brigade" *Fred. Rome*

The Orchestra.
Selection, "Little Nellie Kelly" *Cohan* (6)
10.30.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—The Station Piano Quintet. Gwen Godfrey (Soprano).
- 5.0-5.30.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.30-6.45.—Teens' Corner.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News.
- 7.35. **Comedy Overture.**
THE BESCOT (L.M. and S.) SILVER PRIZE BAND.
Conducted by W. HADDON.
EMILY BROUGHTON (Soprano).
ALICE VAUGHAN (Contralto).
The Band.
March, "Palmer House" *Pette*
Overture "Lustspiel" *Keler Bela*
Elizabethan Soprano Songs.
"Sweet Was the Song the Virgin Sang" *Atley*—1622
"Come Away" *Dowland*—1600
"Down-a-Downe" *Pilkington*—1605
"What If I Speede?" *Jones*—1603
The Band.
Selection, "William Tell" *Rossini*
Prelude in C Sharp Minor ... *Rachmaninov*
Contralto Songs.
"If I Can Live" *Stephenson* (1)
"My Ain Folk" *Laura Lemon* (1)
The Band.
Selection, "The Lady of the Rose" *Jean Gilbert*
Suite, "Four Indian Love Lyrics" *Amy Woodforde-Finden* (1)
Soprano Songs.
"Bablock Hythe" *Martin Shaw* (2)
"Piggessie" *Warlock*
The Band.
Entr'acte, "Evening Bells" *Rimmer*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. Local News.
The Band.
10.0. Selection, "La Traviata" *Verdi*
Contralto Songs.
"Homing" *del Riego*
"Because" *d'Hardelot*
The Band.
Selection, "Faust" *Gounod*
- 10.35.—Close down.

6EM BOURNEMOUTH. 385 M.

- 3.45-5.0.—The Wireless String Orchestra.
John Boorman (Tenor). Mr. Walter Butler on "Wordsworth."
- 5.0-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour.
6.30-6.45.—Dr. J. H. Baldwin on "Poultry—The Selection of Birds for Breeding."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News.
- Dance Night.**
THE WIRELESS ORCHESTRA:
Conducted by Capt. W. A. FEATHERSTONE.
HELENA MILLAIS (the Actress Entertainer).
RONALD GOURLEY (Entertainer).
THE ROYAL BATH HOTEL DANCE ORCHESTRA.
Relayed from King's Hall Rooms.
Musical Director, DAVID S. LIFF.
Orchestra.
- 7.35. Selection, "Bric-à-Brac" *Monckton and Finck*
- 7.40. Helena Millais.
In Songs and Fragments from Life.

- 7.50. Orchestra.
Selection, "Princess Caprice" ... *Leo Fall*
- 8.0. Ronald Gourley.
In Music and Humour.
Orchestra.
- 8.10. Waltz, "Mon Réve" *Waldteufel*
- 8.15. Dance Orchestra.
Helena Millais.
- 8.50. In Songs and Fragments from Life.
Orchestra.
- 9.0. "Echoes from the South" *Klohr*
- 9.10. Dance Orchestra.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. Local News.
Ronald Gourley.
In Music and Humour.
Orchestra.
- 10.10. "Three Woodland Dances" ... *Haines* (7)
- 10.20. Dance Orchestra.
- 11.15.—Close down.

5WA CARDIFF. 351 M.

- 3.0-3.30.—New Gramophone Records.
3.30-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."
5.15-6.0.—CHILDREN'S CORNER.
6.45-7.0.—Dr. Jas. J. Simpson, M.A., D.Sc., "Romances of Natural History."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News.
TOM KINNIBURGH (Base).
DOROTHY CHORLEY (Soprano).
THE STATION ORCHESTRA:
Conductor,
WARWICK BRATHWAITE.
Orchestra.
- 7.35. March, "Entry of the Gladiators" ... *Fucik*
"Prize Song" *Wagner*
Overture, "The Merry Wives of Windsor" *Nicolai*
Dorothy Chorley.
"Love's Greeting" *Lone Wilson* (1)
"When Molly Smiled" *H. W. Jones*
"Sing, Joyous Bird" ... *Montague Phillips*
Tom Kinniburgh.
"Come to the Fair" *Easthop: Martin* (5)
"Hatfield Belle" }
Orchestra. }
Bassoon Solo, "Lucy Long" ... *Godfrey* (1)
"The Darkey's Dream" *Lausing*
Dorothy Chorley.
"Hawthorn" }
"The Bluebell Way" } ("By Road and }
"O Western Wind" } River")
"In Morley Wood" } *May Brahe* (5)
Tom Kinniburgh.
"Old English Love Song" ... *Allitsen* (1)
"When Dull Care" ... *Arr. Lane Wilson* (1)
Orchestra.
Dance Suite, "Decameron Nights" *Finck*
Dorothy Chorley.
"The Bells of Burma" } ("Songs of the }
"The Great Bazaar" } Orient")
H. Oliver (8)
Tom Kinniburgh.
"Stone Cracker John" *Cones* (1)
"Youth" *Allitsen* (1)
Orchestra.
Selection, "Faust" *Gounod*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. Local News.
10.0.—Dance Music.
10.30.—Close down.

2ZY MANCHESTER. 375 M.
11.30-12.30.—Concert by the "2ZY" Quartet.
4.30-5.0.—WOMEN'S HALF-HOUR.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
FRENCH TALK. *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 497.

WIRELESS PROGRAMME—THURSDAY (Dec. 11th.)

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

7.30. Hallé Concert.
Relayed from the Free Trade Hall.
Conductor, HAMILTON HARTY.
BELLA BAILLIE (Soprano).
HARRY MORTIMER (Solo Clarinet).
Orchestra.
Overture, "The Magic Flute" Mozart
Soprano Solos.
Recit., "Chio mi Scordi-dito" Mozart
Aria, "Non Temer" Mozart
Orchestra.
Concerto in A Major for Clarinet
and Orchestra Mozart
Symphony in E Flat (No. 39) Mozart

8.20. A VARIED HOUR.
JOHN PALEY (Cornet and Bach Trumpet).
FRED CLARE (Humorist).
Cornet Solos.
"My Dreams" Tosti
"Parted" Tosti
Humorist.
Sketch, "Housey Housey" West and Clare
Cornet and Bach Trumpet Solos.
"Triple Tongueing Polka" (Cleopatra).
"Il Bacio" Arditi
Humorist.
"Tom o' Malmesbury" Douglas Grant (1)
"Warwickshire Wooing" William C. James

9.50. WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.

10.0. THE PICCADILLY DANCE BAND.
10.30. Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I., Spanish Talk.
11.0. Close down.

5NO NEWCASTLE. 400 M.

11.30-12.30. Midday Concert.
3.45-4.45. Afternoon Concert.
4.45-5.15. WOMEN'S HALF-HOUR.
5.15-6.0. CHILDREN'S CORNER.
6.0-6.35. Scholars' Half-Hour: Mr. W. L. Brown, M.Sc., on "The Ice Age."
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
Radio Society Talk. S.B. from London.
FRENCH TALK. S.B. from London.
Local News.
Selections from Wagner's Operas.
BEATRICE MIRANDA (Soprano).
FREDERIC COLLIER (Baritone).
THE STATION SYMPHONY ORCHESTRA.
Conductor, EDWARD CLARK.
Orchestra.
7.35. Overture, "The Mastersingers."
7.45. Beatrice Miranda.
Elizabeth's Greeting ("Tennhäuser").
Orchestra.
7.55. Siegfried Idyll.
Frederic Collier.
8.10. "Engulfed in Ocean's Deepest Wave"
("The Flying Dutchman").
Orchestra.
8.20. "Forest Murmurs" ("Siegfried").
Beatrice Miranda.
8.30. "Elsa's Dream" ("Lohengrin").
Frederic Collier.
8.45. Wotan's Farewell ("The Valkyrie").
WALLACE CUNNINGHAM (Entertainer).
BELL'S FLUTE TRIO.
9.0. Trio for Two Flutes and Cor Anglais,
Op. 87 Beethoven
First and Second Movements.
9.10. Wallace Cunningham.
Burlesque, Song, Story and Whistling.
Song, "A Fishy Story" Clare (13)
Whistling Solo, "Cleopatra" Damare
Orchestra.
9.20. Overture, "Carnaval Romain" ... Berlioz
9.30. WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.0. Trio for Two Flutes and Cor Anglais,
Op. 87 Beethoven
Third and Fourth Movements.

10.10. Wallace Cunningham and an Imaginary Partner.
Original Sketch, "The Substitute."
Orchestra.
Berceuse and Fincle ("The Firebird")
Stravinsky
10.30. Close down.

2BD ABERDEEN. 495 M.

3.30-5.0. The Wireless Septet. Elsie S. Cook
(Contralto). Feminine Topics.
5.30. CHILDREN'S CORNER.
6.20-6.35. Boys' Brigade News Bulletin.
6.40-6.55. Prof. H. J. C. GRIERSON. S.B.
from Edinburgh.
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
Radio Society Talk. S.B. from London.
FRENCH TALK. S.B. from London.
Local News.
7.35-9.30. "When Greek Meets Greek."
S.B. to Edinburgh.
Humour between North and South.
JOHN HENRY and BLOSSOM.
DUFTON SCOTT (Braid Scots Humorist).
GRACE IVELL and VIVIAN WORTH
(Entertainers).
THE WIRELESS ORCHESTRA.
9.30. WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.0. "When Greek Meets Greek" (Continued).
10.30. Close down.

5SC GLASGOW. 420 M.

3.30-4.50. Request Afternoon.
5.15-6.0. CHILDREN'S CORNER.
6.0-6.5. Weather Forecast for Farmers.
6.40-6.55. Prof. H. J. C. GRIERSON. S.B.
from Edinburgh.
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
Radio Society Talk. S.B. from London.
FRENCH TALK. S.B. from London.
Local News.

Festival Prize Winners (No. 2).

THE GLASGOW POLICE MALE VOICE CHOIR.

ELLEN S. C. MORRISON (Soprano).
WILLIAM HAMILTON (Tenor).
NAN SCOTT (Elocutionist).
THE STATION ORCHESTRA:
Conducted by ISAAC LOSOWSKY.
Orchestra.
7.35. Overture, "Don Giovanni" Mozart
7.45. Tenor Solo.
"Bredon Hill" George Butterworth
Reading.
"McLeod's Lament" Neil Munro
Choir.
"Loch Leven Love Lament" Robertson (2)
"Marching" Brahms
8.0. Orchestra.
"Impressions Rustiques" Razagade
8.20. Soprano Solo.
"A New Year" Boughton
Tenor Solo.
"To Daisies" R. Quilter (1)
Reading.
"Ode to a Nightingale" Keats
Orchestra.
8.35. Ballet Music, "Sicilian Vespers" ... Verdi
8.55. Soprano Solo.
"Ah! Perfido" Beethoven
Choir.
"Loch Lomond" ... Vaughan Williams (14)
"Swanee River" Traditional
"Jemima" Cyril Rootham (2)
9.10. PERSONALITIES.
9.30. WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.0. Orchestra.
Selection, "A Little Dutch Girl" ... Kalman
"Sérénade d'Amour" Blon
March, "Pro Patria" Lotter
10.30. Close down.

Friday's Programme.

(Continued from page 495.)

9.10. Quartet.
Two Movements from Piano Quartet
Beethoven

9.30. WEATHER FORECAST and NEWS.
S.B. from London.
Foreign Affairs Talk. S.B. from London.
Local News

10.0. Choir.
"My Love Dwelt" Elgar (11)
"Let Us Wander"
Part Songs { "Coronach" arr. Moffat (25)
"Schubert" (11)
Solos { "Hindu Song" Beunberg
"Come, My Own One" Butterworth
Duets { "Sweet Kate"
"Whither Runneth, My Sweetheart?" } arr. Warlock
Solos { "O Can Ye Sew"
"Cushions?"
"There's Nae Luck About the Hoose" } arr. Diack (34)

10.30. Close down

5SC GLASGOW. 420 M.

3.30-4.0. Broadcast to Schools: Talks on History and French. Quartet.
4.0-5.10. The Wireless Quartet. Nan Armstrong (Soprano). Afternoon Talks.
5.15-6.0. CHILDREN'S CORNER.
6.0-6.5. Weather Forecast for Farmers.
6.40-6.55. Dudley V. Howells on "Horticulture."
7.0. WEATHER FORECAST and NEWS.
S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.
7.30-7.45. Dental Talk by an L.D.S., D.D.S.
Orchestra.
7.45. Selection, "Merrie England" Ed. German
8.5. CARMEN HILL (Soprano).
Recital of Songs by Roger Quilter (1).
"Now Sleeps the Crimson Petal."
"A Land of Silence."
"A Song of the Blackbird."
"Weep You No More."
"To Daisies."
"Mistress Mine."
"Love's Philosophy."
EAST TO WEST.
Orchestra.
8.20. JAPAN.—"National Air."
CHINA.—"In a Chinese Temple Garden"
Kotelbey
8.30. HELEN WHITELAW (Contralto).
BURMA.—"The Loom," from "Songs of Burma"
J. Alves (1)
INDIA.—"Kashmiri Song"
A. Woodforde-Findlen (1)
Orchestra.
8.40. ARABIA ("Caliph of Baghdad" A. Boicdieu
"The Muezzin Call" ... Walton
8.55. Helen Whitelaw.
ITALY.—"Every Saturday Shall a Lamp Be Lighted"
Gordigiani
FRANCE.—"Le Cœur de Ma Mie"
J. Dalcroze
9.0. Speech by the MAYOR of SWANSEA on the occasion of the Official Opening of the SWANSEA RELAY STATION. S.B. from Swansea.
9.10. Orchestra.
ENGLAND—Dance Suite ("Young England") (Clutsam); Hornpipe and Country Dance; Mermaid Dance; Jig.
9.20. Helen Whitelaw.
ENGLAND.—"Blow, Blow, Thou Winter Wind"
R. Quilter (1)
SCOTLAND.—"Leezie Lindsay"
arr. M. Lawson
9.30. WEATHER FORECAST and NEWS.
S.B. from London.
Foreign Affairs Talk. S.B. from London.
Local News.
10.0. Orchestra.
IRELAND.—"Eileen Alannah" ... Baynes
SCOTLAND.—"Scotch Fantasia" Stephen
10.30. Close down.

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WIRELESS PROGRAMME—FRIDAY (Dec. 12th.)

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

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Big Ben. Concert: The "2LO" Trio and Edward C. Yapp (Tenor).
- 3.15-3.45.—Transmission to Schools: French Talk under the auspices of L'Institut Français.
- 4.0-5.0.—Time Signal from Greenwich. Olive McKay (Contralto). Eminent Women Interviewed: Mrs. Henry Sedgwick (Educational Pioneer). Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. "Insects with Human Professions," by Arnot Robertson.
- 5.30-6.15.—CHILDREN'S CORNER: Songs by Uncle Rex. Auntie Marie's Stories of France. "Bobalong the Fisher-Gnome," by Mabel Marlowe, from "The Merry-go-Round," Uncle Jack Frost's Wireless Yarn.
- 6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. to other Stations.*
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- PERCY SCHOLES, The B.B.C. Music Critic. *S.B. to all Stations.*
- Local News.
- 7.30. HALF-AN-HOUR'S HUMOUR. THE NOVELTY TRIO: MARGARET GLANVILLE (Soprano). RONALD GOURLEY (Blind Pianist, Entertainer and Siffleur); HARRY EAST (Humorous Entertainer).

8.0. Old English Ayres and Keyboard Music (1597-1622).

- Foreign items included for Contrast.*
- VICTOR CARNE (Tenor).
- THE CATHEDRAL SINGERS: GLADYS CURRIE, ALBERT WHITEHEAD, TAYLOR HARRIS, JOSEPH McLEAN.
- VIOLET GORDON WOODHOUSE (the Eminent Harpsichord Player).
- The Programme Compiled and Explained by PHILIP HESELTINE ("Peter Warlock"). All the Ayres transcribed from the Original Editions by Peter Warlock and Philip Wilson.
- Victor Carne.
- "Why Canst Thou Not As Others Do?" *John Danyel (5)*
- "What Then Is Love But Mourning?" *Philip Rosseter (5)*
- "There is a Garden in Her Face" *Thomas Campian*
- "My Love Bound Me With a Kiss" *Robert Jones (5)*
- "Celestina" *Thomas Greaves (5)*
- Violet Gordon Woodhouse.
- "Galliard" *John Bull*
- "Alman" *Thomas Morley*
- "Tell Me, Daphne" *Giles Farnaby*
- "Mal Sims" *Giles Farnaby*
- "The Earl of Oxford's March" *William Byrd*
- (From the Fitzwilliam Virginal Book.)
- The Cathedral Singers.
- "Sweet, Come Away, My Darling" *Robert Jones (5)*
- "Come Away, Come, Sweet Love" *John Dowland (5)*
- "Fair Are Those Eyes" *Michael Cavendish*
- "When From My Love I Look'd For Love" *John Bartlet (5)*
- Victor Carne.
- "Fain Would I Change That Note" *Tobias Hume*
- "I Am a Lover, Yet Was Never Lov'd" *Alfonso Ferrabosco (5)*
- "My Love is Neither Young Nor Old" *Robert Jones (5)*
- "Willow, Willow" *Anonymous (5)*
- "I Care Not For These Ladies" *Thomas Campian (5)*

- Violet Gordon Woodhouse.
- Additional Group of Harpsichord Solos.
- Tambourin *Rameau*
- Polonaise, March and Musette (from Maddelena Buck's Note Book) *Bach*
- Hornpipe *Purcell*
- The Cathedral Singers.
- "Now Let Her Change and Spare Not" *Francis Pilkington*
- "Stay, Time, Awhile Thy Flying" *John Dowland (5)*
- "Since First I Saw Your Face" *Thomas Ford (11)*
- "My Mistress Sings No Other Song" *Robert Jones (5)*
- 9.0.—Speech by the MAYOR of SWANSEA, on the occasion of the Official Opening of the SWANSEA RELAY STATION. *S.B. from Swansea.*
- 9.10. Violet Gordon Woodhouse. Folk Song Group.
- Scotch Brawl (from Alexander Straloch's Collection).
- The Irish Ho-hoane (from the Fitzwilliam Virginal Book).
- "Newcastle" *(English Folk-Songs, collected by Cecil Sharp and arranged for the harpsichord by Violet Gordon Woodhouse.)*
- "Heddon of Fawsley" *(English Folk-Songs, collected by Cecil Sharp and arranged for the harpsichord by Violet Gordon Woodhouse.)*
- "Hunsdon House" *(English Folk-Songs, collected by Cecil Sharp and arranged for the harpsichord by Violet Gordon Woodhouse.)*
- Morris Jig ("I'll Go and Enlist") *(English Folk-Songs, collected by Cecil Sharp and arranged for the harpsichord by Violet Gordon Woodhouse.)*
- Staines Morris *(English Folk-Songs, collected by Cecil Sharp and arranged for the harpsichord by Violet Gordon Woodhouse.)*
- Brighton Camp *(English Folk-Songs, collected by Cecil Sharp and arranged for the harpsichord by Violet Gordon Woodhouse.)*
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Talk by the British Institute of International Affairs—"Foreign Affairs." *S.B. to all Stations.*
- Local News.

- 10.0. ROBERT CARR Presents for the First Time this Season, "THE GEORGIANS": VIOLET WENDERBY (Soprano); GERTIE VINCENT (Comedienne); DOROTHY HOLDEN (Pianiste); FRANK THORDEN (Entertainer); HARRY HEARNE (Comedian); ROBERT CARR (Baritone).
- 10.30.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—Lozell's Picture House Orchestra.
- 5.0-5.30.—WOMEN'S CORNER: Commander Locker-Lampson, M.P., C.M.G., D.S.O., "Advice to Women."
- 5.30-6.30.—CHILDREN'S CORNER: William Macready: Reading from "Treasure Island."
- 6.30-6.40.—Teens' Corner: Cyril Midgley, B.Sc., F.G.S., "Travellers' Tales—(2) With the Phenecians Through the Pillars of Hercules."
- 6.40-6.55.—Ministry of Agriculture Talk. *S.B. from London.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- Local News.
- 7.30-8.0.—Spanish Lecture, relayed from the Cosmopolitan Club.
- 8.0. A Mystery Programme and Competition. THE STATION ORCHESTRA. FRANK THOMPSON (Entertainer). Various leads of the STATION REPERTORY COMPANY. The Programme will consist of Popular Orchestral and Vocal Items. Listeners are requested to guess the numbers and forward their entries to the Studio marked "Mystery Competition." A prize will be given for the best entry.
- 9.0.—Speech by the MAYOR of SWANSEA, on the occasion of the Official Opening of the SWANSEA RELAY STATION. *S.B. from London.*
- 9.10.—Mystery Programme (Continued).
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*

- Foreign Affairs Talk. *S.B. from London.*
- Local News.
- 10.0.—Mystery Programme (Continued).
- 10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.0-3.30.—Educational Talk: Mr. C. WHITAKER WILSON, on "Famous Composers—Haydn."
- 3.45-5.0.—The "6BM" Trio. Joan Hastings (Songs at the Piano). Talk to Women: "Photography," by Miss Penrice.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Mr. W. Troath on "Charles Kingsley."
- 6.40-6.55.—Ministry of Agriculture Talk. *S.B. from London.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- Local News.
- Mr. T. FOWLER WRIGHT. MADGE WHITEMAN (Elocutionist). THE WIRELESS ORCHESTRA. Under the Direction of Capt. W. A. FEATHERSTONE.
- 7.30.—Mr. T. Fowler Wright: Short Foreword on the Programme.
- 7.40. Orchestra. Overture to "Manfred" *Schumann*
- T. Fowler Wright and Madge Whiteman: Excerpts from Byron's Dramatic Poem, "MANFRED." Act I.—Scenes 1 and 2. Orchestra. "Night Serenade" ("Manfred") *Schumann*
- T. Fowler Wright and Madge Whiteman. "Manfred" (Continued). Act II.—Scene 2. Act III.—Scene 4. Orchestra. "Manfred Music" *Schumann*
- 8.15-8.20.—Interval.
- 8.20. Madge Whiteman. Excerpts from Moore's Oriental Romance, "LALLAH ROOKH." Part 2—"Paradise and the Peri." Orchestral Interlude. "I'll Sing Thee Songs of Araby" ("Lallah Rookh") *Clay*
- Madge Whiteman. "Paradise and the Peri" (Continued). Orchestra. Fantasia Overture, "Paradise and the Peri" *Sterndale Bennett*
- 8.55-9.0.—Interval.
- 9.0.—Speech by the MAYOR of SWANSEA on the occasion of the Official Opening of the SWANSEA RELAY STATION. *S.B. from Swansea.*
- 9.10. Orchestra. Chamber Music. Quintet for Piano and Wood Wind, Op. 369 *Spydler*
- Octet for Strings, Op. 20 *Mendelssohn*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Foreign Affairs Talk. *S.B. from London.*
- Local News.
- 10.0. Madge Whiteman and T. Fowler Wright. Excerpts from Tennyson's Immortal Poem, "IN MEMORIAM." Orchestra. Overture, "In Memoriam" *Sullivan (11)*
- 10.30.—Close down.

5WA CARDIFF. 351 M.

- 3.0-3.30.—Transmission to Schools.
- 3.30-4.0.—The Station Trio.
- 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Ministry of Agriculture Talk. *S.B. from London.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

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WIRELESS PROGRAMME—FRIDAY (Dec. 12th.)

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

PERCY SCHOLES. *S.B. from London.*
Local News.

7.30. DOROTHY ROBSON (Soprano).
HERBERT THORPE (Tenor).
FRANK TYLEY (Entertainer).
THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.
Orchestra.
March, "Stars and Stripes" *Sousa*
Overture, "Zampa" *Herold*
Herbert Thorpe.
"Questa O Quella" ("Rigoletto") *Verdi*
"La Donna è Mobile" ("Rigoletto")
Verdi
Frank Tyley.
"Zimmerzethire" *G. Newton* (11)
"Widdecombe Fair" *Moreton*
Dorothy Robson.
"Over the Mountains" *Quilter*
"Amaryllis at the Fountain" *Quilter* (1)
"Blackbird's Song" *Quilter* (1)
"Love's Philosophy" *Quilter* (1)
Orchestra.
Three Dances, "Henry VIII." *German* (11)
Herbert Thorpe
"The Sea Gipsy" *M. Head* (1)
"Sweetest Song of All" *Wakefield* (8)
"Fifinella" *Oliver* (8)
"Flower of Sicily" *Oliver* (8)
Frank Tyley.
"Apple Dumplings" *Collman* (13)
"Wot Vur Do E Luv I" *West* (13)
"Mary Ann She's After Me" *Leight* (7)
Dorothy Robson.
"Fiddler of Dooney" *Dunhill* (14)
"Why So Pale and Wan?" *Parry* (11)
"Rann of Wandering" *H. Hart* (11)

9.0.—Speech by the MAYOR of SWANSEA on the occasion of the Official Opening of the SWANSEA RELAY STATION and Programme. *S.B. from Swansea.*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Foreign Affairs Talk. *S.B. from London.*
Local News.

10.0.—Dance Music.
10.30.—Close down.

2ZY MANCHESTER. 375 M.

12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.

2.30-3.0.—Broadcast to Secondary Schools (Seniors): C. S. S. HIGHAM, M.A., "Punch" as a History Book."

3.30-4.30.—Concert by the "2ZY" Quartet.

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

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.55.—Dr. J. E. Myers, O.B.E., "Everybody's Chemistry—(5), A Talk About Alkalies."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Local News.

7.30. "2ZY" Gala Night.
OPENING OF THE NEW STUDIO.
BEATRICE MIRANDA (Soprano).
WINIFRED SMALL (Solo Violin).
VICTOR SMYTHE and ALGY.
THE "2ZY" OPERA CHORUS:
Chorus Master, SAM WHITTAKER.
THE "2ZY" AUGMENTED ORCHESTRA.
Conductor, T. H. MORRISON.
Grand Concerted Opening by the Chorus and Orchestra.
"Land of Hope and Glory" *Elgar* (1)
Soloist, ELSIE BOARDMAN (Contralto).
Orchestra.
Overture, "Le Carnaval Romain" *Berlioz*
Soprano Solo.
Closing Scene, "Tristan and Isolde"
Wagner
Violin Solos.
"Allegro" *J. H. Fiocco*
"Aria" *A. F. Tenaglia*

"The Admiral's Galliard"
arr. Alfred Moffat
Chorus.
"Hail! Bright Abode" ("Tannhäuser")
Wagner
Orchestra.
3rd and 4th Movements from Symphony No. 3 (The "Scotch") *Mendelssohn*
Soprano Solo.
"Air de Lila" ("L'Enfant Prodigue")
Debussy
Violin Solo.
"Slavonic Dance in G Major"
Dvorak-Kreisler
"Dances Tziganes" *Tivador Nochez*

9.0.—Speeches by the LORD MAYOR of MANCHESTER at the formal opening of the new Studio.
Chorus.
"The Soldiers' Chorus" from "Faust"
Gounod
Orchestra.
Slavonic Dances, Nos. 1 and 2 *Dvorak*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Foreign Affairs Talk. *S.B. from London.*
Local News.

10.0. Orchestra.
Overture, "Di Ballo" *Sullivan* (11)
Slavonic Dances, Nos. 3 and 4 *Dvorak*
An Algy Sketch (R. Guy Reeve).
Orchestra.
"The Welsh Rhapsody" *German* (11)

11.0.—Close down.

5NO NEWCASTLE. 400 M.

3.30-4.0.—Transmission to Schools.

4.0-4.45.—Harold Dixon (Solo Oboe). W. J. Starkey (Solo Banjo). A. H. Bodycombe (Tenor).

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: Mr. P. Bateman, B.A., "Biographical Sketches of Great Musicians—Schubert."

6.40-6.55.—Ministry of Agriculture Talk. *S.B. from London.*

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Local News.
THE STATION ORCHESTRA:
Conductor, EDWARD CLARK.
THE GAIETY QUARTET.
GRACE IVELL and VIVIAN WORTH.

7.30. Orchestra.
"Miss Hook of Holland" *Rubens*

7.45. Quartet.
Solo, "O Gee, O Gosh" ("Stop Flirting")
Wm. Daly
Solo, "Crinoline" *Lionel Monckton*
Trio, "Round the Corner" ("To-Night's the Night") *Paul Rubens*
Solo and Chorus, "Ballinasloe" ("My Lady Molly") *Sidney Jones* (31)

8.0. Grace Ivell and Vivian Worth.
"I Ain't Going Back to Nowhere"
Alleyne (6)
Barcarolle *Offenbach*
"Sure As You're Born"
Little, Gillespie and Shay (9)
"Hard-hearted Hannah"
Yellen, Bigelow and Bates (9)

8.10. Orchestra.
Waltz, "Lilac Time" *Schubert-Clutsam*

8.20. Quartet.
Duet, "Oh, Joseph" ("Madame Pompadour") *Leo Fall*
Solo, "The Girl With the Brogue"
L. Monckton
Duet, "Dirty Work" *Fraser-Simson*

8.35. Grace Ivell and Vivian Worth.
"Yaddie, Kaddie Kiddie Kaddie Koo"
Meyer (6)
"Rock-a-bye, My Baby Blues"
Billy Hill (31)
"April Showers" *Friml*

8.45. Quartet.
Solo, "Sly Cigarette" ("The Runaway Girl") *L. Monckton*

Solo and Chorus, "A Bachelor Gay"
Jas. W. Tate
Solo, "What'll I Do?" *Irving Berlin* (7)
Solo and Chorus, "Don't Whistle So Loud"
Sidney Jones (31)

9.0.—Speech by the MAYOR of SWANSEA, on the occasion of the Official Opening of the SWANSEA RELAY STATION. *S.B. from Swansea.*

9.10. ERNEST SHARP (Violin Recital).
Tambourin *Gossec*
Menuet *Mozart*
Gigue *Grétry*
Menuet *Vicuxtempes*
Sarabande *Salzer*
Bourrée *Ries*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Foreign Affairs Talk. *S.B. from London.*
Local News.

10.0. Orchestra.
Dance Music.

10.30.—Close down.

2BD ABERDEEN. 495 M.

3.30-4.0.—Transmission to Schools.

4.0-5.0.—The Wireless String Quartet and Lena Dunn (Contralto). Feminine Topic: Mrs. Robertson Cameron on "Modern Poets—Walter de la Mare."

5.15-6.0.—CHILDREN'S CORNER: Mr. J. G. Burnett, L.R.A.M., on "Learning to Listen." Half-an-Hour in Hawaii.

6.0-6.15.—Football Corner, conducted by Peter Craigmyle.

6.30-6.45.—Advisory Corner, under the auspices of the North of Scotland College of Agriculture: Conducted by Mr. Don G. Munro, B.Sc.

6.45-6.55.—Ministry of Agriculture Talk. *S.B. from London.*

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Local News.

Ladies' Night.
DAISY MONCUR (Recitalist).
THE INVERNESS LADIES' CHOIR.
THE "2BD" LADIES' QUINTET.
Choir.

7.30. "Spring" *Oldroyd*
Part Songs {"The Shepherd" *Davis* (11)
"Ye Spotted Snakes" *Brian* (2)
Solo, "The Lord is My Shepherd"
Lane Wilson (11)
Duets {"Sound the Trumpet" *Purecell*
"Shepherd's Dance" *German* (11)
Solos {"Heart of Fire Love" } *Kennedy*
"The Island Herd-Maid" } *Fraser*

7.55. Daisy Moncur.
"Christmas Bells" *Harris* (13)
"Men" *Rubens* (13)

8.5. Quintet.
Concerto for Four Violins with Piano Accompaniment *Maurci*

8.20. Choir.
"O Where, Tell Me Where" *Robertson* (2)
"The Flowers o' the Forest"
Roddie (2)
Part Songs {"The Keel Row" *arr*
Whittaker (2)
Solo, "The Lark Now Leaves His Watery Nest."
Culcott (11)
Duets {"Shepherd, Shepherd, Leave Decoying"
Purecell
"Row, Weel, My Boatie"
Traditional (34)

Solo, "Ich Liebe Dich" *Beethoven*

8.40. Daisy Moncur.
"Hullo" *Foss*
"Second Fiddle" *Anon.*

8.50. Quartet.
One Movement from Piano Quartet
Beethoven

9.0.—Speech by the MAYOR of SWANSEA on the occasion of the Official Opening of the SWANSEA RELAY STATION. *S.B. from Swansea.*
(Continued in column 3, page 493.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 497.

WIRELESS PROGRAMME—SATURDAY (Dec. 13th.)

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

2LO LONDON. 365 M.

4.0-5.30.—Time Signal from Greenwich. Concert: Sinclair Logan (Baritone). Irene Rose (Entertainer). The Wireless Octet (Leader, S. Kneale Kelley). The Winning Essays upon the Domestic Service Problem. A Garden Chat, by Mrs. Marion Cran, F.R.H.S.

5.30-6.15.—CHILDREN'S CORNER: "How to make some Christmas Presents," by F. S. Thomas. A Story by Kirkham Hamilton. "The Butterfly and the Crane," from "Animal Legends from Many Lands," by Rose Yeatman Woolf. Children's News.

6.40-6.55.—Prof. A. J. Ireland, "Vengeance of the Vikings."

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

Mr. A. LLOYD JAMES, Lecturer in Phonetics at University of London, "More Facts about our Speech." *S.B. to Cardiff.* Local News.

THE BAND OF H.M. ROYAL AIR FORCE.

(By permission of the Air Council.)
Director of Music,
Flight-Lieut. J. AMERS.

MARJORIE BOOTH (Contralto).
DAVID JENKINS (Bass).

WINIFRED FAIRLIE (Entertainer).
WILSON JAMES and PARTNER ("The Wranglers").
The Band.

7.30. March, "Menin Road".....Starke
Overture, "Giralda".....Adolphe-Adam
Marjorie Booth.

"The Glory of the Sea".....Sanderson (1)
"Absent".....Metcalf (1)
David Jenkins.

"Melisande in the Wood".....Goetz
"King Charles".....White (1)

8.0 (approx.). The Band.
Grand Selection, "Tannhäuser".....Wagner
Wilson James and Partner will wrangle.

8.30 (approx.). The Band.
Waltz, "Wine, Women, and Song".....Strauss
Winifred Fairlie.

Humorous Song, "Public Conversations"
Frank Leo (13)

American Song, "We've Got a Servant" (3)
Character Monologue, "Bless Me!".....Pense
The Band.

Selection from the Comic Opera "Falka"
Chasseaigne

9.0 (approx.). Marjorie Booth.
"The Hills of Donegal".....Sanderson (1)
"Mummy's Li'l Feller".....Austin
David Jenkins.

"Kashmiri Song".....Woodforde-Finden (1)
"Invictus".....Huhn
The Band.

"In the Cloisters".....Leo Torrance (8)
"Grand Military Tattoo".....arr. Cecil Sharp

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

Mr. F. M. CARRUTHERS, "The Referee
in Soccer." *S.B. to all Stations.*
Local News.

10.0. The Band.
Musical Idyll, "The Smithy in the Wood"
Michaels (1)

Early Morning; By the Brook; Morning
Hymn; At the Smithy.

Wilson James and Partner
Still at it!

The Band.
Selections from "Songs of the Fair"
Easthope Martin

10.30.—TURNER LAYTON and CLARENCE
JOHNSTONE, the Celebrated Duettists.
S.B. to all Stations.

10.40.—THE SAVOY ORPHEANS AND
SAVOY HAVANA BANDS, and SELMA

FOUR, relayed from the Savoy Hotel,
London. *S.B. to all Stations.*

10.50.—Turner Layton and Clarence Johnstone.
S.B. to all Stations.

11.0.—Savoy Bands. *S.B. to all Stations.*

12.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—Children's Concert.

5.0-5.30.—WOMEN'S CORNER: C. A. Glover,
Homecraft Chat No. 12, "Hints on
Making and Renovating Underclothing."
E. J. Russon (Solo Pianoforte).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teens' Corner: W. H. Cotton,
"Beautiful Objects for the Microscope."

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

Mr. GIL EVANS (Welsh International and
Oxford and Cambridge Inter-Varsity
Referee), on "Rugby Football"
Local News.

A Varied Programme.

ALICE VAUGHAN... (in Duets).
LEONARD GORDON... (in Duets).

HERBERT THORPE (Tenor).
WINIFRED SMALL (Solo Violin).

NIGEL DALLAWAY (Solo Pianoforte).
GLADYS SEYMOUR... (in Music and
ROBERT STURTIVANT... Humour).

7.30. Pianoforte Solo.
"Rigoletto Fantasia".....Verdi-Liszt

7.40. Tenor Songs.
"My Own Fireside".....Carey (8)

"Unpin the Rose".....Nightingale (8)

"Flower of Sicily".....Oliver (8)

7.50. Violin Solos.
"Prelude and Allegro".....Pugnani-Kreisler

"Après un Rêve".....Faure

"The Admiral's Galliard".....arr. Moffat

"Moto Perpetuo".....Frank Bridge

8.5. An Interlude.
A combined entertainment of Music and
Humour at the Piano.

8.30. Tenor Songs.
"There Is a Flower that
Blooms".....("Maritana")
Wallace

"Yes! Let Me Like a
Soldier Fall".....

8.40. Duets.
"Beauty's Eyes".....Paolo Tosti

"Barcarolle".....Offenbach

8.50. Violin Solos.
"Hymn to the Sun"
Rimsky-Korsakov-Kreisler

"Slavonic Dance in G Major"
Dvorak-Kreisler

"Capriccio All'Antica".....Sinigaglia

"Hungarian Dance in G Minor".....Brahms

9.5. Duets.
"O Lovely Night".....Landon-Ronald (5)

"Night in Venice".....Lucantoni

9.15. Pianoforte Solos.
"Nocturne in B Major".....Chopin

"Berceuse".....Moszkowski

"Etincelles".....Moszkowski

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

Mr. F. M. CARRUTHERS. *S.B. from
London.*

Local News and Football Review.

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

LAYTON and JOHNSTONE. *S.B. from
London.*

12.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—The Bijou Military Band. THE
ROYAL BATH HOTEL DANCE OR-
CHESTRA, relayed from King's Hall
Rooms. Musical Director, DAVID S.
LIFE. Talk to Women: "Book Talk,"
by Moira Meghn.

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: Mr. C. H.
Woodward, A.M.I.C.E., on "Experimen-
tal Wireless and the Amateur."

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

Mr. E. CAVAN DANCE: "Desperadoes I
Have Known." Local News.

Lucky Dip Night.

7.30.—"Dips" will be made into the pro-
grammes of the following stations:—
ABERDEEN, NEWCASTLE, CARDIFF,
GLASGOW, MANCHESTER, BIR-
MINGHAM, LONDON.

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

Mr. F. M. CARRUTHERS. *S.B. from
London.* Local News.

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

LAYTON and JOHNSTONE. *S.B. from
London.*

12.0.—Close down.

5WA CARDIFF. 351 M.

3.0-4.0.—Falkman and his Orchestra relayed
from the Capitol Cinema.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Capt. Morrey Salmon, M.C., on "Wild
Birds of Wales and the West Country—
The Winter's Toll of the Unfit."

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

Mr. A. LLOYD JAMES. *S.B. from London.*
Local News.

THE STATION ORCHESTRA.
THE "BOHEMIANS" CONCERT
PARTY.

7.30. Orchestra.
Selection, "Melodious Memories".....Finck

Mr. W. H. DALTON, F.Z.S., F.R.H.S.,
A.R.San.L., on "The Rat Menace—Traps
and Poisons."

WILLIE ROUSE (Wireless Willie) and his
Merry Bohemians.

Orchestra.
Selection, "Little Nellie Kelly".....Cohan (6)

Willie Rouse and his Merry Bohemians.

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

Mr. F. M. CARRUTHERS. *S.B. from
London.* Local News.

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

LAYTON and JOHNSTONE. *S.B. from
London.*

12.0.—Close down.

2ZY MANCHESTER. 375 M.

3.50-4.30.—Moses Baritz: Lecture on "Dvorak,"
with Gramophone Illustrations.

4.30-5.0.—WOMEN'S HALF-HOUR: Eric G.
Turner (Baritone).

5.0-6.0.—CHILDREN'S CORNER.

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

Mr. F. STACEY LINTOTT: Weekly Talk
on Sport. Local News.

7.30. UNA TRUMAN (Pianoforte Recital).
Polichinelle.....Rachmaninov

Nocturne for Left Hand alone.....Scriabin

Carillon.....W. Richardson (1708), reset by
Alec Rowley

Waltz, Sketch.....H. Hodge (34)

Allegro Moderato.....Moszkowski

Air.....Moszkowski

Polonaise, Op. 26, No. 1.....Chopin

Polonaise, Op. 40, No. 1.....Chopin

Dance Night.

THE PICCADILLY DANCE BAND.
Directed by S. E. MILLS.

Relayed from the Piccadilly Picture Theatre.
IDA SAGAR (Soprano).

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 417.

WIRELESS PROGRAMME—SATURDAY (Dec. 13th.)

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

8.0. Band.
One-step, "Scotch Medley"; Fox-trot, "Dream Daddy" (9); Fox-trot, "You Can Take Me Away from Dixie" (6); Blues, "Henpecked Blues"; Fox-trot, "Sahara" (9); Fox-trot, "Glad" (31); Waltz, "Sleep" (3).

Soprano Solos.
"Softly Awakes My Heart" *Saint-Saens*
"All For You" *Easthope Martin* (5)
"O. Lovely Night" .. *London Ronald* (5)
"Cecily" *Strauss*

Band.
Fox-trot, "Queen of the Orient"; Fox-trot, "Our House will be All Right" (9); One-step, "Piccadilly"; Fox-trot, "Barcarolla"; Fox-trot, "Don't Waste Your Tears Over Me" (33); Blues, "You Can't Do What My Last Man Did"; Fox-trot, "Pasadena" (9); Fox-trot, "Sunshine of Mine."

Soprano Solos.
"How Lovely Are Thy Dwellings" *Liddle* (1)
"O Don Fatale" *Verdi*
"Devotion" *Strauss*
"The Erl King" *Schubert*

Band.
Waltz, "Golden West" (9); Fox-trot, "Glowing" (20); Fox-trot, "Sure As You're Born" (9); Fox-trot, "Two Blue Eyes" (16); One-step, "I've Got Ye Eye" (3).

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. M. CARRUTHERS. *S.B. from London.* Local News.

10.0.—THE SAVOY BANDS. *S.B. from London.*
LAYTON and JOHNSTONE. *S.B. from London.*

12.0.—Close down.

5NO NEWCASTLE. 400 M.

3.45-4.45.—The Station Septet. Conductor: Edward Clark.

4.45-5.15.—WOMEN'S HALF-HOUR: The Misses Easton: Dramatic Recital.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: Mr. W. C. F. Campaign, B.Sc., on "Lives of Engineers: Smeaton."

6.35-6.55.—Farmers' Corner: Mr. H. C. Pawson on "Farmyard Manure." Poultry Notes.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
JOHN KENMIR: Association Football. Local News.

Miners' Saturday Night.

PALMERS' WORKS BAND.
MADGE RAINE (Contralto).

7.35. Band.
March, "The Leader" *Hume*
Selection.
Idyll, "My Syrian Maid" *Rimmer*
Fox-trot, "Linger Awhile" *Rose* (7)

8.5. Madge Raine.
"The Glory of the Sea" *Wilfred Sanderson* (1)
Scotch Air, "Caller Herrin'."

8.15. Band.
Trombone Solo, "The Nightingale" .. *Moss*
Waltz Song, "What'll I Do?" .. *Berlin* (7)

8.25. Madge Raine.
"The Girl with the Brogue" ("The Arcadians") *Monckton*
"The Green Ribbon Song" *Edward German*

8.35. Band.
Fantasia, "In Sunny Lands" ... *Laurent*
Cornet Solo, "My Dreams" *Tosti*
Waltz, "Queen of Emeralds" *Greenwood*

9.0. TILLEY'S ORCHESTRA.
Relayed from Grand Assembly Rooms, Barras Bridge.

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. M. CARRUTHERS. *S.B. from London.* Local News.

10.0.—THE SAVOY BANDS. *S.B. from London.*
LAYTON and JOHNSTONE. *S.B. from London.*

12.0.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Orchestra. Annie King (Soprano). Feminine Topic: Miss Rosemary Lamond on "Amateur Theatricals."

5.30-6.15.—CHILDREN'S CORNER.
6.40-6.55.—This Week's Interesting Anniversary: "Mary, Queen of Scots, born December 7th, 1549." (Prepared by John Sparke Kirkland.)

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. ALEXANDER KEITH, M.A., on "Scottish Ballads." Local News.

Romany Night.

CARMEN HILL (Mezzo-Soprano).
HELEN BURNETT (Solo Violin).
J. G. BURNETT (Solo Pianoforte).

THE "2BD" REPERTORY PLAYERS.
THE WIRELESS ORCHESTRA.

7.30. Orchestra.
Selection, "Il Trovatore" *Verdi*

7.45. Carmen Hill.
"Songs of a Gipsy Trail" *Easthope Martin* (5)

7.55. "THE GIPSY."
A Play in One Act by Charles Hannan.
Cast:

Sir Aubrey E. R. R. LINKLATER
Maud (his Niece) ELMA REID
Geoffrey (her Lover) ... G. R. HARVEY
The Gipsy DAISY MONCUR
Produced for Broadcast by A. M. SHINNIE.

8.30. Helen Burnett.
Scenes from Czardas, No. 3 *Hubay*
Gitana *Kreisler*

KEY LIST OF MUSIC PUBLISHERS.

- Boosey and Co.
- Curwen, J., and Sons, Ltd.
- Herman Darewski Music Publishing Co.
- Elkin and Co., Ltd.
- Enoch and Sons.
- Feldman, B., and Co.
- Francis, Day and Hunter.
- Larway, J. H.
- Lawrence Wright Music Co.
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- Worton David, Ltd.
- A. J. Stasney Music Co., Ltd.
- Paterson, Sons and Co., Ltd.
- Reid Bros., Ltd.

In the Belfast Programme on Page 403 of our issue dated November 21st, we gave an incorrect indication number of the publishers of "Of in the Stilly Night" and "The Meeting of the Waters" (arranged Herbert Hughes). These songs are published by Messrs. Metzler & Co., (1920) Ltd., 142, Charing Cross Road, London, W.C.2.

8.40. Carmen Hill.
"They Tell Me that the Rose is Coming" *Armand*

"I Was a Fair Maid" *Josef*
"Csinka Panna's Curse" *Lajos*

8.50. J. G. Burnett.
Hungarian Rhapsody, No. 2 *List*

9.0. Carmen Hill.
"Danube, Theiss and Tinta" *Gyula*
"Dark is My Heart" *Istuan*
"The Nightingale Sang to Me in My Little Garden" *Josef*

9.10. Helen Burnett.
"The Gipsy Poems" *Hubay*

9.20. Orchestra.
"A Gipsy Impression" *Minchin*
Czardas in G *Monti*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. M. CARRUTHERS. *S.B. from London.* Local News.

10.0.—THE SAVOY BANDS. *S.B. from London.*
LAYTON and JOHNSTONE. *S.B. from London.*

12.0.—Close down.

5SC GLASGOW. 420 M.

11.0-12.0 noon.—Rehearsal for "5SC'S" Radio Circle Choir.

3.30-4.50.—The Wireless Quartet. J. Bland Bruce (Baritone). Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

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

Glasgow Radio Society Talk. Local News.

Dance Night.

THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.
DANIEL SEYMOUR

will Sing the Choruses and Vocal Numbers.
GRACE IVELL and VIVIAN WORTH
(Duettists with One Piano).

7.30. Orchestra.
Fox-trot, "Dancing in Dreamland" (9);
Fox-trot, "Any Way the Wind Blows" (31);
Waltz, "Tripping Along" (9);
One-step, "Dancing Jim"; Fox-trot, "Susquehanna Home" (9);
Fox-trot, "Raggedy Ann"; Fox-trot, "Believe Me" (3);
Blues, "Tomahawk" (3);
Waltz, "Just to Hold You in My Arms";
Quadrilles, "The Denman";
Fox-trot, "Dream Daddy" (9);
Fox-trot, "From One Till Two" (6).

8.15. Grace Ivell and Vivian Worth.
"Sure as You're Born" (9)
"Rock-a-bye, My Baby Blues" (31)
"Hard-hearted Hannah" (9)

8.30. Orchestra.
Eightsome Reel, "L. M. S."; Fox-trot, "Dreary Weather" (9);
Fox-trot, "You Can Take Me Away from Dixie" (6);
Waltz, "What'll I Do?" (7);
Fox-trot, "Now That I Need You, You're Gone" (31);
One-step, "Choerio" (31);
Waltz, "Katie Callaghan";
Fox-trot, "The Rat Step";
Fox-trot, "It Ain't Gonna Rain No More" (7);
Waltz, "Nightingale" (9).

9.15. Grace Ivell and Vivian Worth.
"What'll I Do?" (7)
"Just Like a Violin."
"Any Way the Wind Blows" (31)

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. M. CARRUTHERS. *S.B. from London.* Local News.

10.0.—THE SAVOY BANDS. *S.B. from London.*
LAYTON and JOHNSTONE. *S.B. from London.*

12.0.—Close down.

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

Try These!



Western Electric HEAD RECEIVERS.

Western Electric Company Limited.

Connaught House, Aldwych, London, W.C.2. Central 7345 (9 lines).

Branches: Birmingham, Leeds, Manchester, Newcastle, Glasgow, Cardiff,
Southampton, Liverpool, Dublin.

THE last and most important component to be fitted to any wireless receiving set is the head-receivers, and it is often forgotten that inefficiency at this point will spoil the results of the best circuits ever devised.

Western Electric head-receivers are the result of over 40 years' experience and research, and by sheer excellence of design and construction have maintained their reputation of being the finest instruments procurable.

Comfort in wear is assisted by the addition of an adjustable Head Pad which is supplied with every pair of head-receivers.

Price (Complete with head-pad) 25/-

Insist upon Western Electric wireless apparatus, then failure is impossible.

WIRELESS PROGRAMME—BELFAST (Dec. 8th to Dec. 13th.)

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

2BE 435 M.

MONDAY.

4.0-5.0.—The "2BE" Quartet.
5.30-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. J. B. O'NEILL on "Rugby Football."
Local News.

Popular Concert.

JOHN DONNAN (Tenor).
JOHN CROWTHER (Solo Violin).
PAULINE BARKER (Solo Harp).
THE STATION ORCHESTRA.

7.30. Orchestra.
March, "The Yeomanry Patrol" *Squire (1)*
Overture, "Semiramide" *Rossini*
7.48. John Donnan.
"For You Alone" *Geehl*
"Now Sleeps the Crimson Petal" *F. Nicholls (8)*
"The Jocund Dance" *Quilter (4)*
8.0. Orchestra.
Selection, "The Emerald Isle" *Sullivan and German*
8.12. J. Crowther.
Allegro *Fiocco*
Berceuse *Faure*
Danse Hongroise *Brahms*
8.24. Pauline Barker.
Selected.
8.35. Orchestra.
"Pas des Fleurs" ("Naila") *Delibes*
Selection, "Tom Jones" *German*
8.54. John Donnan.
"Where Be You Going?" *Quilter (4)*
"Faery Song" *Boughton (14)*
"When the Swallows Homeward Fly" *M. V. White*
"The Palanquin Bearers" *Martin Shaw (2)*
9.6. John Crowther.
Selected.
9.18. Orchestra.
"Chanson Melodie" *Friml*
March, "Jack Tar" *Sousa*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Capt. C. H. BROWN. *S.B. from Glasgow.*
Local News.
10.0.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.

TUESDAY.

3.45-5.0.—The Station Orchestra.
5.30-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
JOHN STRACHEY. *S.B. from London.*
Local News.
Operatic Night with Interruptions.
JOSEPH FARRINGTON (Bass).
CHARLEY HARVEY (Entertainer).
THE STATION ORCHESTRA.
7.30. Orchestra.
Overture, "The Bronze Horse" *Auber*
Selection, "Philemon and Baucis" *Gounod*
7.52. Joseph Farrington.
Recit. and Aria { "I Rage, I Melt, I Burn" ("Acis and Galatea")
"Oh, Ruddier than the Cherry" *Handel*
8.2. Orchestra.
Meditation from "Tnals" for Violin, Harp and Orchestra *Massenet*
8.7. Charles Harvey.
In Selections from his Repertoire.
8.19. Orchestra.
Intermezzo from "Cavalleria Rusticana" *Mascagni*
8.23. Joseph Farrington.
Traditional Ulster Airs.
"The Blue Hills of Antrim"
"My Lagan Love" *arr. Hamilton*
"Black Sheila of the Silver Eye" *Harty*

8.33. Charley Harvey.
In Selections from his Repertoire.
8.46. Orchestra.
Ballet Music, "William Tell" *Rossini*
8.58. Joseph Farrington.
"O Could I but Express in Song" *Malashkin*
"A Ballynure Ballad" *Herbert Hughes*
"Silent Noon" *R. Vaughan Williams*
"Largo al Factotum" ("Il Barbiere") *Rossini*
9.8. Orchestra.
Selections { "Tannhäuser" *Wagner*
"Lohengrin" }
Overture, "Mirella" *Gounod*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir WILLIAM BRAGG. *S.B. from London.*
Local News.
10.0.—Close down.

WEDNESDAY.

4.0-5.0.—The "2BE" Trio.
5.30-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. HARTLEY WITHERS. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Mr. DOUGLAS KENNEDY. *S.B. from London.*
Local News.
Symphony Concert.
OLIVE STURGESS (Soprano).
REGINALD DOBSON (Violoncello).
THE AUGMENTED STATION ORCHESTRA.
Conductor, E. GODFREY-BROWN.
7.50. Orchestra.
Polonaise in A *Chopin-Glazounov*
Overture, "Leonore," No. 3 *Beethoven*
8.15. Olive Sturgess.
Polonaise, "Mignon" *Thomas*
8.23. Orchestra.
Largo in G for Violin, Harp, and Orchestra. *Handel*
8.28. Olive Sturgess.
"Prince Charming" *Liza Lehmann*
"Ecstasy" *Morse Rummel*
"Our Little Home" *Eric Coates*
8.40. Orchestra.
Allegro, Con Grazia 5/4 from Symphony No. 6 ("Pathétique") *Tchaikovsky*
8.52. Olive Sturgess.
"Early Morning" *Graham Peel*
"Songs My Mother Taught Me" *Deorak*
"Aubade" ("Le Roi D'ys") *Lalo*
9.4. Orchestra.
Adagio (No. 5) from the "Prometheus" *Beethoven*
Ballet Music.
(Soloist, REGINALD DOBSON.)
Suite, "Rustic Revols" *Fletcher*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
9.45. Orchestra.
Overture, "The Merry Wives of Windsor" *Nicolai*
10.0.—Close down.

THURSDAY.

4.0-5.0.—The "2BE" Quintet.
5.30-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Prof. H. J. C. GRIERSON. *S.B. from Edinburgh.*
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Radio Society Talk. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News.
Light Music and Folly.
AGNES O'KELLY (Contralto).
HAROLD MORROW (Baritone).
Mrs. ROONEY, of Belfast, assisted by Mr. KINCAID.
E. J. HARRIS (Clarinet).
THE STATION ORCHESTRA.
7.35. Orchestra.
March, "The Free Lance" *Sousa*
7.42. Harold Morrow.
"Where'er You Walk" (Opera, "Semele") *Handel*

"All Joy Be Thine" *Sanderson (1)*
"When Dull Care" *arr. H. Lane Wilson*
7.54. Orchestra.
Suite, "The Shoe" *Ansell*
8.6. Agnes O'Kelly.
"Has Sorrow Thy Young Days Shaded?" *arr. Hughes*
"Teddy O'Neale"
"Kitty of Coleraine" *Traditional*
8.18. Mrs. Rooney, assisted by Mr. Kincaid.
8.35. Orchestra.
Selection, "The Last Waltz" *O. Straus*
8.47. Agnes O'Kelly.
"Bantry Bay" *Molloy (1)*
"Yonder" *Oliver (8)*
"Oh, Didn't it Rain?" *Burleigh*
8.59. E. J. Harris.
Selected.
9.9. Mrs. Rooney and Harold Morrow.
9.22. Orchestra.
Waltz, "Bürgerweisen" *Strauss*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.0.—Close down.

FRIDAY.

3.45-5.0.—Concert: The Station Orchestra.
5.30-6.15.—CHILDREN'S CORNER.
6.45-6.50.—Mr. G. T. Dickson, F.L.S., Horticultural Bulletin.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
PERCY SCHOLES. *S.B. from London.*
Local News.
7.30. "The Messiah."
by the
BELFAST PHILHARMONIC SOCIETY.
Relayed from the Ulster Hall.
DORA LABBETTE (Soprano).
HELEN SEEDS (Contralto).
HUGH MACKLIN (Tenor).
FOSTER RICHARDSON (Bass).
In the Studio.
THE OLDPARK MALE VOICE QUARTET:
T. A. HAUGHEY (1st Tenor),
F. P. McILREVEY (2nd Tenor),
R. H. MOORE (1st Bass),
J. V. GREER (2nd Bass),
T. O. CORRIN (Pianist).
8.50. Quartet.
"To Celia" *Lee Williams (11)*
"Mrs. Cosy's Boarding-House" *Macy (2)*
"The Owl and the Pussycat" *Reg. De Koven (2)*
9.0.—Speech by the MAYOR OF SWANSEA on the occasion of the Official Opening of the SWANSEA RELAY STATION.
S.B. from Swansea.
9.10. Quartet.
"Ole Uncle Moon" *Charles Scott*
"Negro Medley from the South" *arr. H. H. Pike*
"Away Down South" *arr. George Rosey*
9.22. T. O. Corrin.
Bourrée from Suite for Orchestra *Bach*
Scherzino; Andante Maestoso *Cyril Scott (24)*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Foreign Affairs Talk. *S.B. from London.*
Local News.
10.0.—Close down.

SATURDAY.

4.0-5.0.—The "2BE" Trio.
5.30-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mrs. ROONEY, of Belfast.
Local News.
GRACE BRUCE (Soprano).
ALEX. STEWART (Entertainer).
THE ULSTER AMATEUR FLUTE BAND.
THE "2BE" QUARTET.
(Continued in column 1, page 503.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 497.

Radio and Women's Dress.

Talks by Great Dressmakers? By May Edginton.

WHEN the day comes that great dress-makers will so far unbend towards the impecunious multitude as to advise them by wireless, many thousands of women will be made very happy.

It is easier for women to dress well nowadays than it ever was before, owing to the shopping-by-post services, the great sales, and the countless articles in women's magazines, and even in daily papers. But, all the same, there are still many women who would like counsel, before shopping by post, and who feel pangs of anguish when their precious postal-orders have actually been despatched, to bring back, in return, the length of material, the ready-made blouse that looked so well in the advertisements, or something else that may not prove to be the right or charming or wise thing to buy after all! They are not minor tragedies, these, but major tragedies in the lives of many women in whose days the immense importance of little things must count high.

How to Buy.

There are thousands of country women who never come up for the great sales, and who are carried away by mob ecstasy into injudicious purchasing, if they do. There are a great many women, too, who cannot afford the best women's periodicals, and don't always find what is of immediate practical use in them, anyway.

But I think there is a popular future for wireless talks on clothes, especially at certain times of year, when women are likely to be planning for their seasonal outfits; during school holidays when next term has to be provided for; just about the time that the Christmas parties are beginning to twinkle on the horizon; and before the family tickets are taken for the winter sports.

Successful shopkeepers have great knowledge of human nature, or they would soon be out of business. They know how to sell their wares far better than most women know how to buy them.

Tragedy of the Sales.

The sales spell tragedy for many a girl and many an older woman, too. The majority of women have little to spend on dress; and when that little is spent, it is spent, and cannot be retrieved. But the situation might be saved, with help at the right moment.

Last January, a girl came up from the country to the sales. She chose her shop by the advertisements in the papers before the day. Vaguely she meant to buy a tweed suit—they were marked down very low; a velour hat, also marked very, very low. And she meant to pick up some good lengths of materials to make up into party frocks at home. She had twenty pounds to spend—it was three-quarters of a year's allowance.

A Country Girl's Mistake.

She came home, glowing, hung with parcels. She unwrapped them before the family. The glow faded. She saw all the things spread before her on the same table, and saw them for what they were—mistakes. She had many short lengths of materials, ill-blended—and she wouldn't have known how to blend them anyway—the velour hat, and an unsuitable frock that the assistant had impressed upon her was always "so useful."

But useful for what? Not for this particular little country girl.

But she had never got as far as the tweeds. Her £20 was spent before she reached them. So she had nothing with which to wear the velour hat.

She had many months before her before she could save £20 again.

So, you see, that was a real tragedy.

If, on an evening before the fatal day she and her mother and her sisters had had an opportunity of listening to a wireless talk by a great dressmaker with a revered name of world-wide fame, she might have been saved. That dressmaker, remembering that she was not talking to millionairesses, and knowing the sales, all over the country, in provincial towns as well as in London, to be imminent, would talk on wise buying.

Priceless Instructions.

She would talk of restraint in choice, of the value of matching in some cases, of the value of contrast in others. She would lay down the law as to which colours dark, pale, red, fair, fat, thin, tall, short women should wear. She would give hints on line; priceless instruction to the home dressmaker on errors to avoid; she would tell what was being worn in places to which her listeners could never aspire, and prophesy what would be worn in the near future. She could tell the styles that would "date" soon, and the ones which would render long service.

For it is not the rich woman who needs wireless talks by great dressmakers, but the poor one; the middle-class woman trying to make ends meet and at the same time achieve dainty clothes for young daughters; the business woman; the curate's wife, far away in a remote village, with hardly even a dream about dress; the girl beginning on her own allowance; the fortyish spinster who would like to dare, but daren't, unless encouraged; but who when meeting Mrs. Vicar on their mutual parochial rounds, could say: "Well, but I hope you don't think it too smart, dear Mrs. Shepherd, for my time of life. Madame X says it is the thing for a country woman of my age. And anyway, I got the idea, as you know, when you so kindly let us come and listen at the Vicarage the other day."

Without a Guide.

Most poor and middle-class married women in remote country districts dress very badly in surprisingly ill-assorted and ill-chosen clothes. Literally, they do not see or hear of any other kind. They have no precedent, no guide.

The very young girls, on the contrary, manage, somehow, some sort of attractive effect. They get ideas, one supposes, from pictures of actresses in Sunday papers, and from the covers of their cheap novelettes. These rudimentary beginnings, improved by sound advice by wireless, might develop marvellously.

The Desire for Adornment.

In every woman, at some time of her life, is the seed of desire for adornment; in every woman, at some moment, is the ambition to be beautiful. And to tell a woman how to use up to her personal decorative advantage the last remnant of her ancient fur coat; how to cut her young girls' party frocks; how to bring last year's hat up-to-date, and what stockings to wear, is to help her a very long way along the road of her ambition. It may light again the old fires—which never should have gone out—it may spread balm on fretted tempers and outworn patience. For the little economies and trials of every day peek at women, making lines and pits and furrows of worry and dissatisfaction, not only in the face, but in the heart.

We are all nicer when we are charmingly dressed; when we are doing a hopeful, instead of a hopeless, best to be beautiful.

EVENTS OF THE WEEK.

SUNDAY, December 7th.

LONDON, 9.0.—De Groot and the Piccadilly Orchestra, and Mavies Bennett (Soprano).

CARDIFF, 3.0.—The Band of H.M. Grenadier Guards.

GLASGOW, 9.0.—The Bach Choir.

MONDAY, December 8th.

LONDON, 7.30.—"Rosemary! That's for Remembrance." S.B. to all Stations except Bournemouth and Belfast.

BOURNEMOUTH, 8.0.—Bournemouth Municipal Orchestra. Conductor: Sir Dan Godfrey.

TUESDAY, December 9th.

LONDON, 7.30.—"A Day in the Country," including "The Roosters."

BIRMINGHAM, 7.30.—The City of Birmingham Symphony Orchestra. Conducted by Bruno Walter.

BOURNEMOUTH, 7.30.—Old Pantomime Favourites.

NEWCASTLE, 7.30.—An Evening of Variety.

GLASGOW, 7.30.—Watteau Night.

WEDNESDAY, December 10th.

LONDON, 8.0.—International Symphony Concert. Conductor: Pierre Monteux. Beatrice Harrison (Solo Violoncello). Relayed from the Royal Opera House, Covent Garden. S.B. to all Stations except Belfast.

THURSDAY, December 11th.

BIRMINGHAM, 7.35.—Comedy Overture.

MANCHESTER, 7.30.—Part of Hallé Concert. Conductor: Hamilton Harty.

ABERDEEN, 7.35.—"When Greek Meets Greek."

FRIDAY, December 12th.

LONDON, 8.0.—Old English Ayres and Keyboard Music.

BIRMINGHAM, 8.0.—A Mystery Programme and Competition.

BOURNEMOUTH, 7.30.—Poetry and Music.

ABERDEEN, 7.30.—Ladies' Night.

BELFAST, 7.30.—Oratorio, "The Messiah."

SATURDAY, December 13th.

LONDON, 7.30.—The Band of H.M. Royal Air Force.

ABERDEEN, 7.30.—Romany Night.



THE SHAG.

This bird will be described by Mr. E. Kay Robinson in his talk on "British Birds," to be given from London on Tuesday, December 9th.

In the Land of the Moon God.

Digging Up a Wonderful City. By C. LEONARD WOOLLEY.*

[Mr. C. Leonard Woolley is well known for his important work in connection with excavations in Mesopotamia. Results of great value to historians and archaeologists have been achieved, and in the following talk Mr. Woolley describes some interesting recent experiences at the ancient city of Ur of the Chaldees.]

MOST people when first they meet an archaeologist declare to him that his calling must be of a most exciting sort, a regular treasure-hunt. Well, it is interesting enough, and sometimes exciting; but a treasure-hunt in the ordinary sense of the words it is not. Archaeology is the hand-maiden of history. By digging up what remains of dead civilizations, we hope either to add some new chapter to history, or to illustrate the history which was already known in outline by throwing new light upon the sort of life men lived at that time, upon the things they made and used, upon the setting of their lives. So digging has for its excuse the addition which it makes to history, to our knowledge of mankind in the past and, therefore, in the present

A Murderer as Cook.

This is the real and permanent interest of excavation—the continual learning of something more about our own past; but there are excitements, too. And much of this depends on the men. At Ur we employ two hundred or so Arabs, pretty wild fellows some of them, but good workmen. My foreman, a splendid man, used to be a brigand in North Syria and for five years was an outlaw with a troop of Turkish cavalry always at his heels; my late cook had twice been imprisoned for murder. There is a general rule that no weapons are allowed upon the dig, but last winter I had to make an exception in favour of the railway sub-foreman, for one night he had killed a couple of thieves who attacked his village and the relatives of the dead men were on the look-out to pay off the score of blood.

Where Abraham Lived.

The Joint Expedition of the British Museum and the University Museum, Philadelphia, for which I am working in Mesopotamia, chose Ur as the scene of our labours for several reasons. From the Old Testament we learn that the patriarch Abraham lived at Ur before he moved up north to Harran, and so at Ur we have the original seat of that tribe which was to influence more profoundly than any other people the religion and thought of the world. From the old Babylonian records we know that Ur was a great city, a religious centre for the worship of the Moon God, a city whose rulers on three separate occasions in Babylonian history were strong enough to found dynasties which ex-

tended their rule over the whole valley of the Tigris and Euphrates and even to push their arms westward to Syria and the Mediterranean coast.

But to-day it is hard to realize that Ur was ever anything very important. Standing where the Moon God's temple stood, you can see, ten miles off to the east, the line of palm trees that fringes the Euphrates bank; between you and them runs the single line of railway track that links up Baghdad with the Persian Gulf. In every other direction, as far as the eye can see, stretches a flat waste of mud and sand, barren and salt, relieved only by the low mounds that are formed from and conceal ancient buildings. It is the utter desolation of Nature, made more grim by the graves of human effort. Yet these sad mounds are our objective.

Precious Records.

The gangs of Arabs are set to work with pick and spade, long lines of men carry off the loosened earth in small baskets to the trucks of the light railway which run it off to some low-lying patch of unproductive ground, and little by little there appear ragged walls of burnt brick, or of grey sun-dried brick still preserving somewhat of their ancient plaster and whitewash, doorways and altars, tiled floors and all the wreckage of buildings buried in their own ruins thousands of years ago; and in the filling of the chambers there may be all manner of stray odds and ends that throw light upon the life which was lived in these buildings.

Beneath the floor, in the angle of a door, we may find the socketed stone in which turned the hinge pole of the door, on its smoothed side a cuneiform inscription recording the name of the king who ordered the place to be built and the purpose for which he built it. Here and there may be a little clay tablet, also inscribed in cuneiform, with, perhaps, a contract for the sale of goods, a list of tithes due to a temple, a hymn to a god, showing us that here we have a chamber where legal archives were kept, a priestly storehouse, or a chapel dedicated to some god's ritual.

Almost everywhere there are fragments of

broken clay vessels, things of no value whatsoever in themselves, but precious records for the archaeologists, for, as work goes on, we can with ever more and more certainty date the changing fashions which dictated the shape and ware of household pots, and so, reversing the process, we can even from broken bits of such pots decide the date at which the rooms where they are found were in use. It is from such unconsidered trifles that we can reconstruct the history of a building.

But we find other evidence, too. There is no building stone in southern Mesopotamia, and brick was, and is, the one material employed. Brick walls, however solidly constructed, decay in time and must be repaired and rebuilt, and so we find that a wall is not uniform throughout its height; the lower courses may be of one type of brick, the upper of quite a different sort, due to a different builder who may have worked hundreds of years after the original foundations were laid.

An Historical Sandwich.

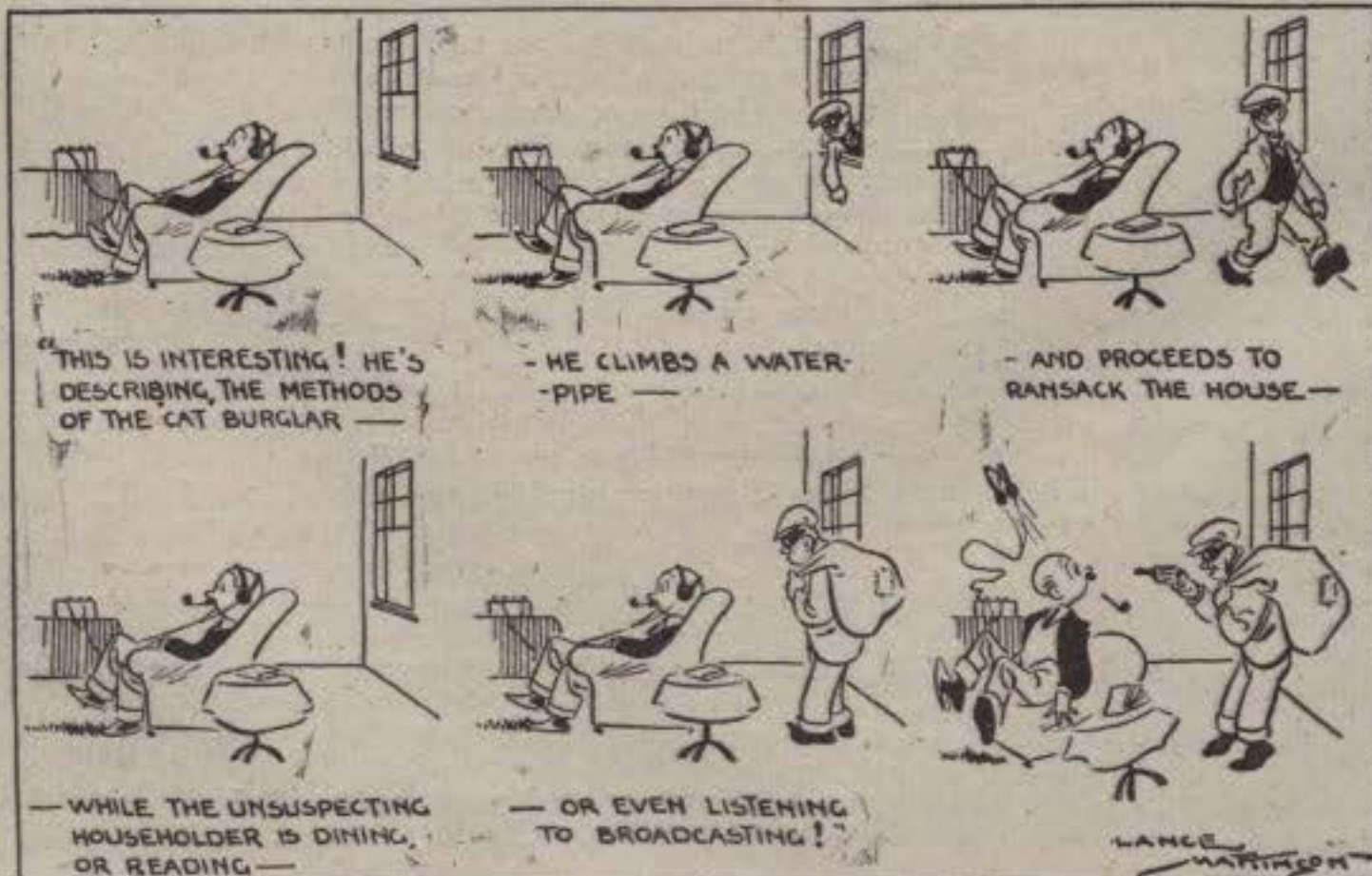
Often a royal builder had his name and titles stamped upon the bricks which he used (or, rather, upon a certain percentage of them), and so we can date with certainty the two or more periods which we have already been able to distinguish by the types of building; and as the Sumerian and Babylonian kings were, for the most part, piously careful to preserve the form of the ancient buildings which they repaired and generally used the remains of the old work as a foundation for the new, we sometimes find in a single wall face only six or eight feet high half a dozen separate builders represented whose activities may have been spread over two or three thousand years—the wall is a sort of historical sandwich!

This was the case with the little shrine of the Moon God Nannar and his wife which were excavated in our first season at Ur. The foundation of the temple went back to some date in the mists of time whereof we have no record. It had been rebuilt once or twice already when a complete reconstruction, always on the old lines, was undertaken by the founder of the Third Dynasts of Ur, and his sons, who reigned between 2300 and 2200 B.C.

A Holy Place.

Ur-Engur's shrine, which was the one that Abraham was familiar with when he walked the streets of Ur, consisted of a small central building with a narrow courtyard behind it and priests' rooms and service chambers surrounding it on three sides.

A winding corridor led past the doors of the priests' chambers to the single entrance of the shrine; the whole thing was hidden, for this was the private dwelling house of the god and his harem, and only the priests, his servants, could penetrate into or see the holy place.



Absolutely Right!

* In a Talk from London.



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Belfast Programme.

(Continued from page 499.)

- 7.30. Quartet.
Fantasia on "Carmen" Bizet-Tavan
- 7.40. Grace Bruce.
"A Blackbird Singing" Michael Head
Waltz Song ("Romeo and Juliet") Gounod
"Fall, Snowflakes" S. Liddle
- 7.52. Band.
Selection, "The Lily of Killarney"
Benedict
- 8.4. Alex. Stewart.
"Mister Macpherson" Godfrey and Williams
"One Little One More" Sterndale Bennett
- 8.17. Band.
Piccolo Solo, "L'Oiseau du Bois" Le Thiere
- 8.23. Grace Bruce.
A Pastoral Vcracini (1)
"So Sweet is She" }
"Come, Lovers, Follow Me" } Bairstow (14)
"There is a Lady"
Edmund H. Fellowes (14)
- 3.35. Quartet.
"Simple Aven" Thome
Rustic Dance ("Airs and Graces")
Monckton
- 8.40. Alex. Stewart.
"I Love Kids" Hanna
"Sarah" ("In The Shoe Shine Shop")
"On the Pom, Pom, Tiddley-om Parade"
Bert Lee
- 8.53. Band.
Selection, "Songs of the Plantation"
arr. W. Blythe
- 9.5. Quartet.
Irish Reels and Jigs.
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. F. M. CARRUTHERS. S.B. from
London.
Local News.
- 10.0.—THE SAVOY BANDS. S.B. from
London.
- 12.0.—Close down.

Edinburgh Programme

(Continued from column 3.)

- 9.10. Marion Richardson and James Crow.
"The Keys of Heaven" Traditional
- 9.15. Marion Richardson.
"Should He Upbraid?" Bishop
"Nymphs and Shepherds" Purcell
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Foreign Affairs Talk. S.B. from London.
Local News.
G. L. MARSHALL on "Station Topics."
James Crow.
- 10.5. "Revenge" Hatton
"Drink to Me Only with Thine Eyes"
Old English
"Molly Bawn" Lover
"Will o' the Wisp" Cherry
- 10.10. James G. Adair.
In Selections from his Repertoire.
- 10.20. Marion Richardson.
"Darby and Joan" Molloy (1)
"Good-Bye" Posti
"Castles in the Air" (Old Scotch).
"Oft in the Stilly Night" (Old Irish).
- 10.30.—Close down.

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will contain forty pages of real Christmas cheer and kindly jollity. It will spread the same seasonable spirit that made its pages famous in the Homes of Britain when our parents were youngsters.

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will contain special Christmas stories and articles by—George Robey, John Henry, F. W. Thomas, Arthur R. Burrows, F. Morton Howard, Stephen Leacock, Bransby Williams, K. R. G. Browne, Elliot Bailey, Mark Allerton, J. Jefferson Farjeon, Ashley Sterne, Etc.

The illustrations are by such famous artists as—Will Owen, Thomas Henry, Arthur Ferrier, Wilson Flemming, Ridgewell, Glossop, Abby, Lance Mattinson, Etc.

(40 pages—On Sale on Monday—3d.)

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, December 7th.

SUNDAY, December 7th.

- 3.0-5.30.—Programme S.B. from London.
- 8.30-10.25.—Programme S.B. from Aberdeen.

MONDAY, December 8th.

- 3.30-5.0.—Orchestral and Organ Music, relayed from Kinnaird Hall.
- 5.0-5.15.—WOMEN'S TOPICS.
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0-11.0.—Programme S.B. from London.

TUESDAY, December 9th.

- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0-10.30.—Programme S.B. from Glasgow.

WEDNESDAY, December 10th.

- 3.30-4.30.—Music, relayed from Kinnaird Hall.
- 5.0-5.15.—WOMEN'S TOPICS.
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0-10.30.—Programme S.B. from London.

THURSDAY, December 11th, and SATURDAY, December 13th.

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

FRIDAY, December 12th.

- 3.30-5.0.—Music, relayed from Kinnaird Hall.
- 5.0-5.15.—WOMEN'S TOPICS.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Ministry of Agriculture Talk. S.B. from London.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- PERCY SCHOLES. S.B. from London.
- Local News.

A Night With Russian Composers.

THE HARTLEY QUARTET.
FLETCHER PERRY (Baritone).
GRETTA DON (Soprano).

- 7.30. Orchestra.
"March and Valse des Fleurs"
Tchaikovsky
- 7.40. Soprano Songs.
"None But the Weary Heart"
Tchaikovsky
"Berceuse" Arensky
"The Harvest of Sorrow" Rachmaninov
- 7.50. Violin Solos.
"Chanson Arabe" Rimsky-Korsakov
"Chant Indoue" Kreisler
- 8.0. Orchestra.
"Russian Dance" Sarukowski (12)
"Le Chant des Muses" Patrowski
"Melody in F" Rubinstein
- 8.10. Baritone Songs.
"Don Juan's Serenade" Tchaikovsky
"Pilgrim's Song" Tchaikovsky
- 8.20. Pianoforte Solo.
Prelude in C Sharp Minor Rachmaninov
- 8.25. Orchestra.
"Chanson Triste" Tchaikovsky
"Chant sans Paroles" Tchaikovsky
"Andante Cantabile" Tchaikovsky
- 8.40. Soprano Songs.
"Peasant Cradle Song" Moussorgsky
"The Sower" Cesar Cui
"Parting" Ippolitov-Ivanov
- 8.50. Violin Solos.
"Legende" Wieniawski
"Obertass" Wieniawski
- 9.0.—Speech by the MAYOR of SWANSEA on the Official Opening of the SWANSEA RELAY STATION. S.B. from Swansea.
- 9.10. Baritone Songs.
"Song of Mephistopheles"
Rimsky-Korsakov
"The Dreary Steppe" Gretchaninov
"In the Silent Night" Rachmaninov
- 9.20. Orchestra.
"Spanish Dances" Moszkowski
- 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Foreign Affairs Talk. S.B. from London.
Local News.
- 10.0. Dance Music.
- 10.30.—Close down.

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, December 7th.

SUNDAY, December 7th.

- 3.0-5.30.—Programme S.B. from London.
- 8.30-10.25.—Programme S.B. from Aberdeen.

MONDAY, December 8th, and SATURDAY, December 13th.

- 3.0-4.0.—The Station Pianoforte Trio.
- 5.0-6.0.—CHILDREN'S CORNER.
- 7.0 onwards.—Programme S.B. from London.

TUESDAY, December 9th.

- 3.30-4.0.—The Station Pianoforte Trio.
- 5.0-6.0.—CHILDREN'S CORNER.
- 7.0-8.20.—Programme S.B. from London.
- 8.20-9.25.—Programme S.B. from Glasgow.
- 9.30-10.30.—Programme S.B. from London.

WEDNESDAY, December 10th.

- 3.0-3.30.—Talk to Country Schools.
- 3.30-4.0.—The Station Pianoforte Trio.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—D. MILLAR CRAIG. S.B. from Glasgow.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- 7.10-7.25.—Mr. JAMES PATERSON, R.S.A., P.R.S.W., R.W.S., on "Appreciation in Art"—(5).
- 7.30-10.30.—Programme S.B. from London.

THURSDAY, December 11th.

- 3.0-4.0.—The Station Pianoforte Trio.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Prof. H. J. C. GRIERSON, LL.D., D.Litt., on "The First Novel"—(6). S.B. to Glasgow, Aberdeen and Belfast.
- 7.0-10.30.—Programme S.B. from Aberdeen.
- 10.30-11.30.—"THE ROMANY REVELLERS," from the Dundee Palais de Danse.

FRIDAY, December 12th.

- 3.0-4.0.—The Station Pianoforte Trio. Talk to Schools.
- 5.0-6.0.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- PERCY SCHOLES. S.B. from London.
- Local News.

An Old-Fashioned Night.

- "Fond memory brings the light of other days around me"—Moore.
- MARION RICHARDSON (Soprano).
- JAMES CRAW (Baritone).
- JAMES G. ADAIR (Entertainer).
- ELIZABETH B. DONALDSON.
- JEAN KERR.
- HILDA HARVEY.
- ANDREW H. GRANT.
- D. R. HARVEY.
- RALPH THOMSON.
- 7.30. Marion Richardson.
"I've Been Roaming"
"Cherry Ripe" Horn
- 7.40. James G. Adair.
In Selections from his Repertoire.
- 7.50. James Crow.
"Old English Love Song" Anon.
"To Anthea" Hatton
"The Village Blacksmith" Brahms
- 8.0. Miss ROSALINE MASSON on
"Old Edinburgh."
- 8.15. "THE RAT-TRAP."
A Scotch Comedy by Ella S. Boswell.
Cast:
Davie Duncan (an Old Soldier)
D. R. HARVEY
Jessie (his Grand-daughter)
JEAN WALKER
Kenneth Reid (a Clerk)
RALPH A. E. THOMSON
Mrs. Paterson (a Grocer)
E. B. DONALDSON
Auld Mery (a Charwoman)
HILDA HARVEY
Geordie (a Policeman)
ANDREW H. R. GRANT
Scene: The Duncans' Kitchen.
- 9.0.—Speech by the MAYOR OF SWANSEA, on the occasion of the Official Opening of the SWANSEA RELAY STATION. S.B. from Swansea.

(Continued in column 1.)

"THE MASTER-FORCE OF EVERYTHING."

Sir James Yoxall Tells Readers How to "Get On" in Life.



(Elliot & Fry.)

Sir James Yoxall.

"THE more I think about it the more I feel that Pelmanism is the name of something much required by myriads of people of to-day." So writes Sir James Yoxall, the eminent educationist, who recently retired from the position of General Secretary of the National Union of Teachers, an office he had held with great dignity and efficiency for more than thirty years. His statement shows how much this famous system of scientific mind-training is valued and appreciated, not only by Business and Professional men and women, but by those who have given a lifetime's study to Educational matters.

Not For the Few: For the Many

Sir James Yoxall agrees with Canon Hannay ("George A. Birmingham") that Pelmanism "is not for the few alone."

"It is not of the relatively few," he says, "whom Nature has endowed with the successful qualities, who cannot help getting on, and who get on early because the many do not compete with them."

"It is for the many whom Nature has endowed with all qualities for success except the instinctive knowledge of how to use them aptly."

"Pelmanism," he continues, "is not for the self-satisfied; nor for the easily satisfied, content with any way of life, no matter how narrow and poor; not for the sluggard, too inert; nor the laggard, too idle. It is discipline, and many a client has found it to be just the training he needed."

"It is a means of energising, and energy is the master-force of everything."

People Pelmanism Helps.

Sir James Yoxall then goes on to specify certain classes of people to whom Pelmanism is of special value.

"The Clerk," he says, "who does not get on—"

"The Salesman, the Commercial Traveller, the Shopkeeper who does not sell successfully—"

"The underling, 'the most conscientious worker in the office,' who is, nevertheless, too slow—"

"The Teacher, not successful in a peculiarly difficult vocation—"

"The would-be Writer who always gets his manuscript (it should be typescript) back again—"

"The Solicitor who might as well be his own clerk—"

"The Doctor who vainly waits for patients—"

"The briefless man at the Bar—"

"The Curate never offered a benefice—and many another, will find that the discipline, the guidance and the training of Pelmanism will help them on."

And how will anyone so situated be helped by Pelmanism?

The reply can be given in the words of the famous writer, Jerome K. Jerome.

"It won't turn him into a genius. But it will enable him to make full use of the brain he has been given."

Practical Results.

Glancing through the reports received daily from readers who have taken up Pelmanism one finds examples of every type mentioned by Sir James Yoxall, together with countless others. Here are a few extracts from letters received by the Pelman Institute from men and women who have taken up Pelmanism and write to describe the benefits they have secured as the result of practising this wonderful system. It will be noted that these particular letters are from people corresponding to the various "types" mentioned by Sir James Yoxall:—

A Clerk writes: "Since taking the Pelman Course I have doubled my salary, which I attribute entirely to Pelmanism."

A Salesman writes: "The benefits I have derived are incalculable. Auto-Suggestion has been of considerable help. I am convinced that in many cases it is through this that I have revived the business. Since I practised Pelman methods my sales have increased."

A Commercial Traveller writes: "My salary has doubled since taking the Course. I am all alive, where previously I have been stale. As a Salesman I have made strides, and am quite confident of doing even better in the future."

A Shopkeeper writes: "I have never regretted having taken the Pelman Course. It acts as a sort of backbone to all I do. Business is more successful than ever before."

A Clerk writes: "I have been able to do better work and also to work more rapidly and accurately than hitherto, and to get ahead of my colleagues. Incidentally it has resulted in an increase in salary."

A Teacher writes: "It is simply splendid. The greatest benefit it has conferred in my case has been that it has been the means of giving me the feeling of Self-Confidence, the lack of which was a great drawback to me when I began taking the Course."

A Journalist writes: "I should like to have the space and time to tell you how you helped me to sell more and more MSS. In eight months I have added eight new papers to my list of regular markets."

A Solicitor writes: "I have found the Course particularly useful. It has enabled me to

advise far more usefully and to deal with professional work and problems far more efficiently."

A Doctor writes: "It is impossible for me to express adequately my appreciation of the Course and my sense of the enormous benefit I have derived. The gain I have already made is great, and I feel confident that this is only a part of what I shall gain later with increased practice. I only wish I had taken the Course years ago."

A Barrister writes: "I am sure it has helped me to get through my work. In particular it has helped me to put the desired stiffening into my efforts."

A Clergyman writes: "I am astonished at the result. I seem to be a new man in my preaching, and from partly reading the MS. of my sermons I have only occasionally to refer to the head paragraph."

Here are some of the qualities Pelmanism develops. They are qualities of the utmost value to everyone. They are qualities of the utmost practical value to you, whatever your position in life may be:—

- | | |
|--------------------|---------------------|
| —Concentration. | —Directive Ability. |
| —Observation. | —Forcefulness. |
| —Perception. | —Self-Confidence. |
| —Judgment. | —Driving-Power. |
| —Initiative. | —Self-Control. |
| —Will-Power. | —Tact. |
| —Decision. | —Reliability. |
| —Ideation. | —Salesmanship. |
| —Resourcefulness. | —Originality. |
| —Organising Power. | —A Reliable Memory. |

These are the qualities which make the difference between a leader and a follower, between one who dares and does and one who weakly drifts through life, between Success and Failure. And these are the qualities you can develop by means of Pelmanism.

The Will to Win.

Make up your mind to develop these qualities in the months ahead. Have done with the second rate and the back seats. Get to the front. Let only the best satisfy you. Let Pelmanism develop your powers to their fullest capacity. Show the world what you are and of what you are capable. Will to Win and Pelmanism will enable you to attain Success. Now is the time. Post the following coupon to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. By return you will receive, gratis and post free, full particulars of the famous Course that has enabled so many men and women to succeed and the full benefits of which you can now obtain for yourself on specially convenient terms.

USE THIS COUPON (OR CALL) TO-DAY.

To the PELMAN INSTITUTE,
95, Pelman House, Bloomsbury Street, LONDON, W.C.1.

Sir,—Please send me, gratis and post free, a copy of "The Efficient Mind," and particulars of the offer entitling me to take the Pelman Course on special terms.

NAME

ADDRESS

All Correspondence is Confidential.

Hull Programme.

6KH 335 M.

Week Beginning Sunday, December 7th.

SUNDAY, December 7th.

3.0-5.30. } Programmes S.B. from London.
8.30-10.30. }

MONDAY, December 8th.

3.0-3.30. } Robert A. Jackson and his Orchestra
4.0-4.30. } relayed from the Majestic Picture
House.
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

TUESDAY, Dec. 9th, THURSDAY, Dec. 11th, and SATURDAY, Dec. 13th.

3.0-3.30. } Claude Duval's Dance Orchestra,
4.0-4.30. } relayed from the City Hotel.
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.10-7.25.—Capt. J. S. LAMPLOUGH. "A
Personal Experience of a Shipwreck."
(Sat., Dec. 13th).
7.0 onwards.—Programme S.B. from London.

WEDNESDAY, December 16th.

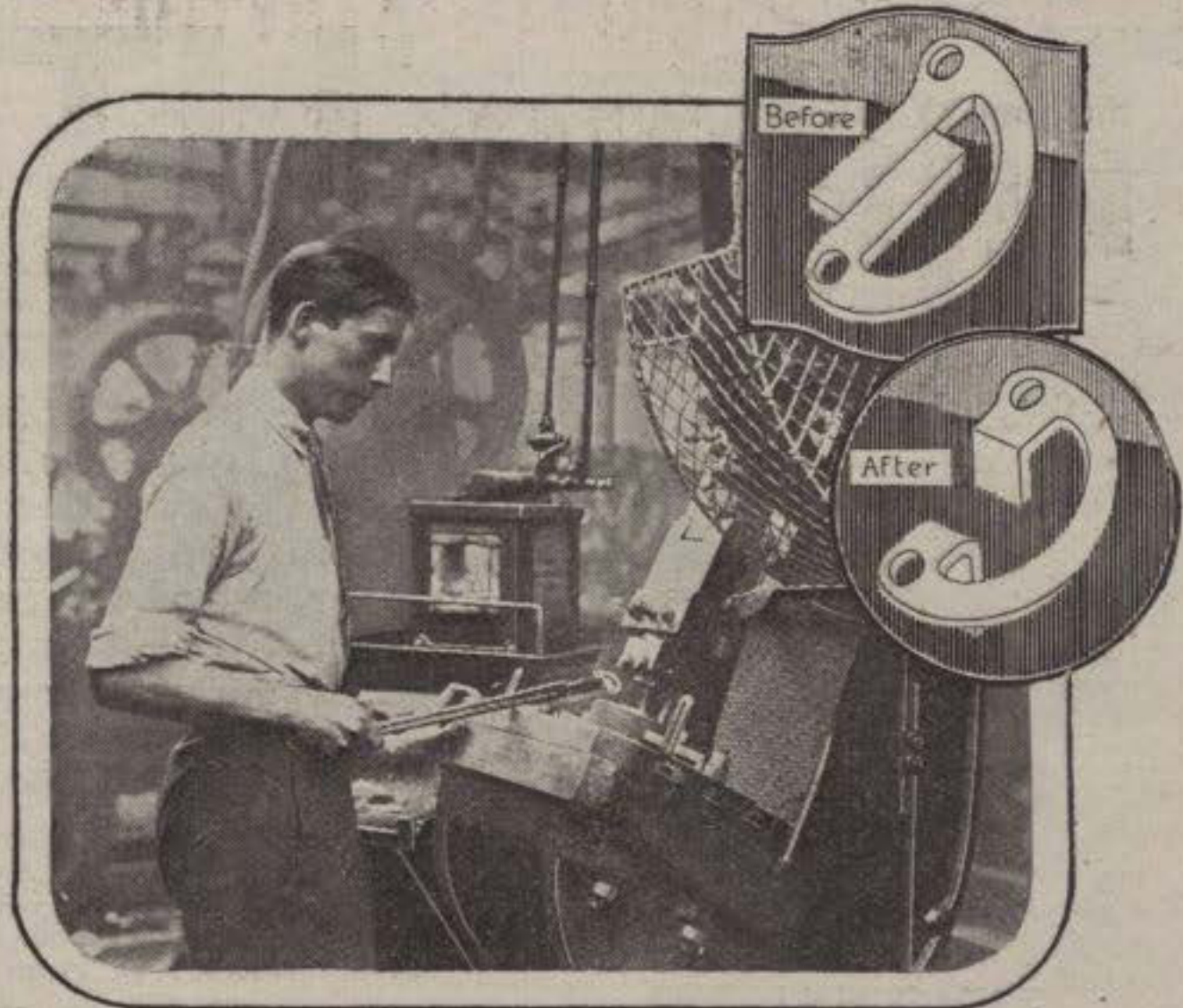
3.0-3.30. } Robert A. Jackson and his Orchestra.
4.0-4.30. }
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.45-7.0.—Boy Scouts' Talk.
7.0-10.30.—Programme S.B. from London.

FRIDAY, December 12th.

3.0-3.30. } Robert A. Jackson and his Orchestra.
4.0-4.30. }
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.

Dance Night.

DOROTHY WICK (Child Studies).
GLADYS SEYMOUR and ROBERT STURTIVANT (Entertainers).
JOHN BIRCH (West Riding Dialect Sketch).
MANLEY'S DANCE ORCHESTRA.
Relayed from the Beverley Road Baths.
7.30. Dance Orchestra.
7.40. Dorothy Wick.
"Stories of Children" Trad.
"A Common Little Girl" ("The Girls of Gottenburg") Monckton
"I Would If I Could" Ibbot Tracy (13)
8.0. Gladys Seymour and Robert Sturtivant.
Duet, "You're the Sort of Girl"
Melville Gideon (7)
Duet, "Two Poems of Childhood"
Sivori Levey
8.10. Dance Orchestra.
8.20. John Birch.
"Joshua Thirtlewhistle on 'Wesher-wimmin'."
8.50. Dorothy Wick.
"When I'm As Old As Muvver"
H. Worlock and Jas. Gallatly (3)
"Mabel's Pigtail" Nora Blaney
"If You Knew Muvver" ... Chas. Cory (13)
9.0.—Speech by the MAYOR of SWANSEA on the occasion of the official Opening of the SWANSEA RELAY STATION. S.B. from Swansea.
9.10. Gladys Seymour and Robert Sturtivant.
Song, "A Ballad of Cape St. Vincent"
Hermann Lohr
Duet, "A Fine Old English Gentleman"
Tom Clars (13)
9.20. Dance Orchestra.
9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Foreign Affairs Talk. S.B. from London.
Local News.
10.0. Dance Orchestra.
10.10. Gladys Seymour and Robert Sturtivant.
Song at the Piano, "That's What Daddy Does" Gatty Sellars (7)
Duet, "The Bullfrog Patrol" Kern
10.20. Dance Orchestra.
10.30.—Close down.



—at the 'home' of the Loud Speaker

THE years that have elapsed since S. G. Brown, Ltd., produced the first Loud Speaker ever built for Wireless use have certainly not been wasted. Continual progress has been made—not only in the actual design of Brown Wireless Instruments—but in methods of manufacturing that would permit economies being affected without sacrificing quality.

Taking into consideration the intricate mechanism of the Brown Loud Speaker and the exceptional results that it gives, its cost is remarkably low. In fact, it is only due to the demand—not only from this country but from all over the world—being so immense, that its present low selling price can be reached.

Before buying your Loud Speaker be sure to hear a Brown—for it is only when you are successful in hearing a

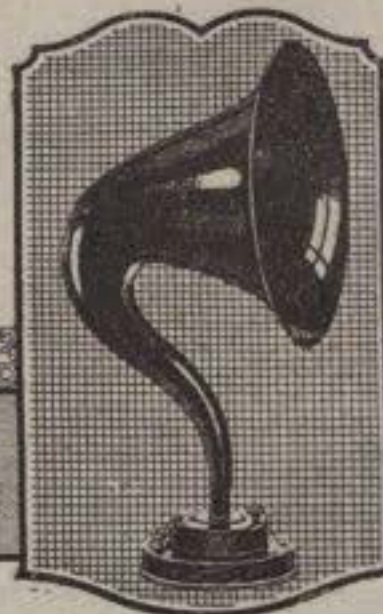
demonstration that you can appreciate that it is entirely without a rival both in volume and tonal purity.

Its exclusive tuned reed and cone-shaped aluminium diaphragm enables the Brown H.2 to give ample volume for the room of average size. Don't be misled by its small size but remember that its horn has been designed by experts who have made a life study of acoustics and the science of sound reproduction.

The big factory responsible for Brown Loud Speakers also produces many thousands of pairs of P. type (Feather-weight) Headphones every week. Here we see a powerful press about to shape a white iron magnet. All Brown Wireless Instruments are manufactured throughout at the North Acton works.

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Type H.1, 21 in. high:
120 ohms £5 5 0
2,000 ohms £5 8 0
4,000 ohms £5 10 0

Type H.2, 12 in. high:
120 ohms £2 5 0
2,000 ohms £2 8 0
4,000 ohms £2 10 0

Type Q. (all resistances)
£15 15 0.

Brown

Loud Speakers

THE BIG 'LITTLE-3'

We have pleasure in inviting your attention to three big events of the present Radio Season, namely, the evolution of three perfect radio instruments in miniature—Crystal Set—Amplifier—Loud Speaker, all of the famous Sparta Series. Each instrument is a complete unit—the three together form a complete set for home use.



SPARTA CRYSTAL RECEIVER.

1

This beautifully-made little set embodies all the features really worth having in a Crystal Receiver—including perfectly adjustable cat-whisker arm and crystal holder, the latter with cover. Long and short aerial terminals and provision for Loading Coil (price 3/6) for Chelmsford High Power Station.

Nickel fittings and leatherette covered case.

Price 21/-

Sparta Headphones, 19/6.

SPARTA CRYSTAL SET.



SPARTA ONE-VALVE AMPLIFIER.

2

This is the simplest and neatest instrument of the kind obtainable. Constructed with Sparta Radio Components, it is a thoroughly reliable unit in leatherette covered case, exactly the same size and finish as the Crystal Set. The terminals are outside case, and once the filament resistance is adjusted the case can be closed, thus safeguarding the valve from breakage. Complete, without dull emitter valve and batteries.

Price 63/-

(Plus Royalty 12/6.)

SPARTA ONE-VALVE AMPLIFIER, Type A.C.1.



'LITTLE SPARTA'
LOUD
SPEAKER.

3

'LITTLE SPARTA' LOUD SPEAKER.

This is a smaller edition of the well-known standard model Sparta Loud Speaker, which it equals in purity of reproduction, with ample volume for ordinary indoor reception. Nothing has been omitted from the Little Sparta which can add to its efficiency as a Loud Speaker—it's all there!

Height, 18 ins. Diam. of Horn, 9½ ins

Price 55/-

The Crystal receiver and amplifier sets in handsome cases are the most convenient type of instrument for home use. Can be kept clean and in good order always, and occupy the minimum space.

Stocked by all good dealers.

FULLER'S UNITED ELECTRIC WORKS, Ltd.,
CHADWELL HEATH, ESSEX.

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BRANCHES: Birmingham, Manchester, Newcastle-on-Tyne, Leeds, Swansea, Glasgow and Belfast.

**FULLER
RADIO APPARATUS
IS FULLY GUARANTEED.**

Leeds-Bradford Programme.

2LS 346 M.

Week Beginning Sunday, December 7th.

SUNDAY, December 7th.

3.0-5.30.—Programme S.B. from London.
 8.15.—Address by the Rev. LORD THURLOW :
 "Britain and Her Sailors."
 8.30-10.30.—Programme S.B. from London.

MONDAY, December 8th, and SATURDAY, December 13th.

2.45-3.45.—The Station Trio, under the Direction of Percy Frostick.
 5.15-6.15.—CHILDREN'S CORNER.
 7.0 onwards.—Programme S.B. from London.

TUESDAY, December 9th, and THURSDAY, December 11th.

2.30-4.0.—Harold Gee and his Orchestra, relayed from the Theatre Royal Cinema, Bradford.
 4.45-5.15.—WOMEN'S HALF-HOUR.
 5.15-6.15.—CHILDREN'S CORNER.
 7.0-10.30.—Programme S.B. from London.

WEDNESDAY, December 10th.

3.30-4.30.—Bensley Ghent and his Orchestra, relayed from the Tower Picture House, Leeds.
 5.15-6.15.—CHILDREN'S CORNER.
 7.0-10.30.—Programme S.B. from London.

FRIDAY, December 12th.

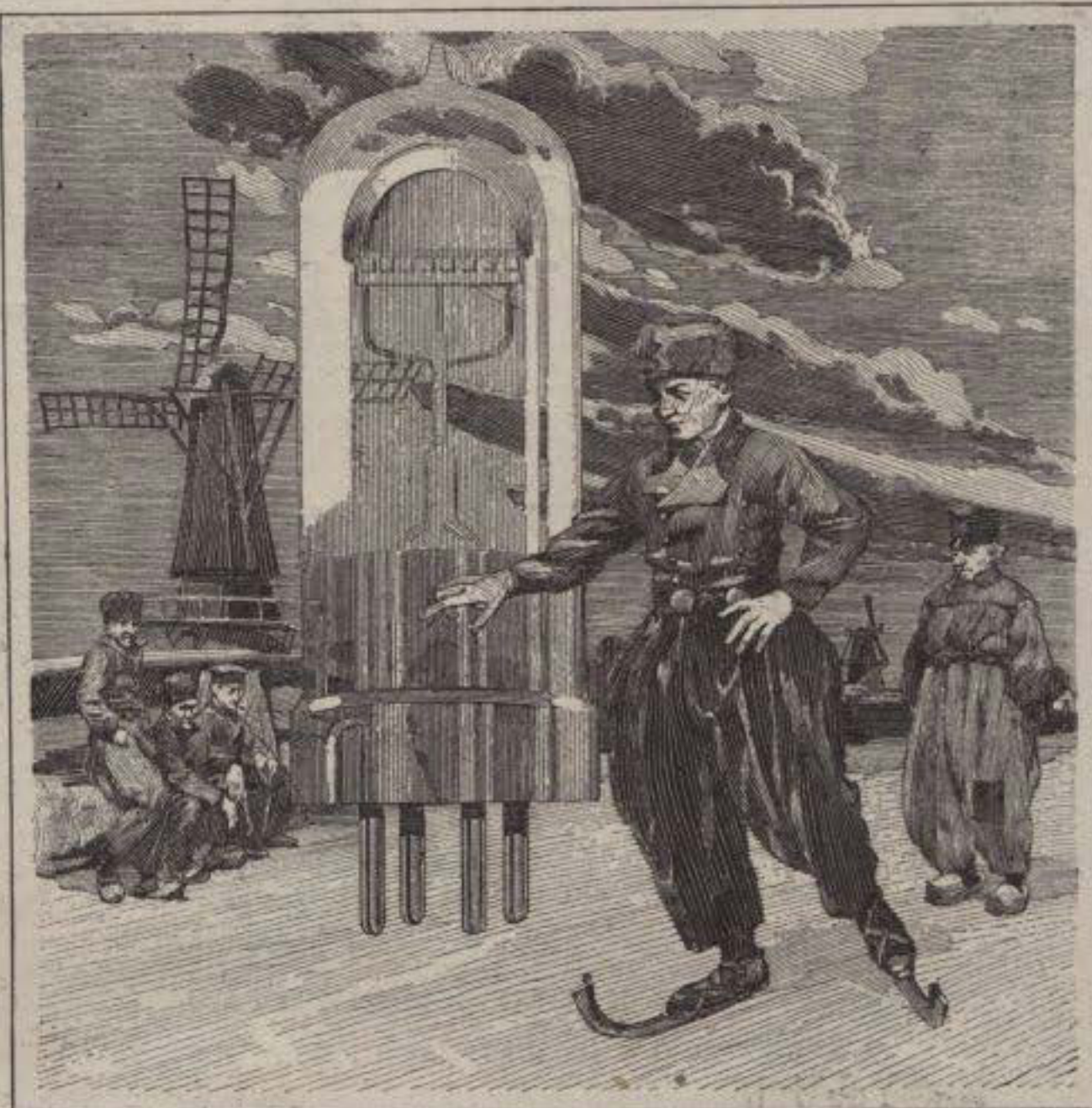
3.30-4.30.—Bensley Ghent and his Orchestra, relayed from the Tower Picture House, Leeds.
 5.15-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Ministry of Agriculture Talk. S.B. from London.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 PERCY SCHOLES. S.B. from London.
 Local News.

Local Programms.

LEEDS IMPERIAL QUARTET.
 MARJORIE WILKINSON (Soprano).
 MADAME HILEY (Contralto).
 JOHN NAYLOR HALL (Tenor).
 LEONARD MOORE (Bass).
 MADAME A. M. HALL (Accompanist).
 J. WOOD SMITH (Songs at the Piano).
 THE STATION QUINTET.

Under the Direction of PERCY FROSTICK.

- 7.30. Quartet.
 "Music All Powerful" T. F. Walmisley (11)
 "The Goslings" Bridge (11)
 7.45. J. Wood Smith.
 "Our Housing Scheme" J. Wood Smith
 "Ten Little Bridesmaids"
 8.0. Quintet.
 Overture, "Orphée aux Enfers" Offenbach
 Valse Lente, "First Love" F. Lehár (19)
 Serenade R. Strauss
 8.15. Quartet.
 "The Gypsies."
 "Oh, Hush Thee, My Baby"
 Arthur Sullivan (11)
 8.30. J. Wood Smith.
 "When I Was a Boy at School" Spurr
 8.45. Quintet.
 Fantasia, "Souvenir de Chopin" arr. Petras
 9.0.—Speech by the MAYOR OF SWANSEA, on the occasion of the Official Opening of the SWANSEA RELAY STATION. S.B. from Swansea.
 9.10. Marjorie Wilkinson.
 "St. Nicholas' Day in the Morning"
 Easthope Martin (5)
 "Sleep and the Roses" Arthur Tate (8)
 9.20. Quintet.
 Selection, "Irish Airs" arr. O. Langley
 9.20.—WEATHER FORECAST and NEWS. S.B. from London.
 Foreign Affairs Talk, S.B. from London.
 Local News.
 10.0.—Close down.



Continental Series No. 2

Take trips abroad —Cossor Valves will help you

EXCELLENT as the B.B.C. programmes are, there is still much enjoyment to be obtained from the reception of Continental Broadcasting Stations.

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Innumerable letters are in our possession from users telling us about the splendid results they have had.

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Ask any of your friends who may have had greater wireless experience than you. Unanimously they will tell you that for long-distance work the Cossor P2 is unique.

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COSSOR

BRIGHT EMITTERS.

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P2. (With Red top) for H.F. use ...	12/6

WUNCCELL DULL EMITTERS.

Model A. (With resistance in base for use with 2-, 4-, or 6-coil accumulator.)	Model B. (Without resistance working direct from 2-coil accumulator.)
WR1. For Detector and L.F. use ...	21/-
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Cossor Valves

Tune the Table-Talker with the "Matched Tone" Headphones



The Brandes Family Series.

OH, Boy! What fun you'd get with the *Table-Talker*, as well as your "Matched Tone" Headphones. Ask Father. Can you think of a better gift for Christmas? Just real fun—fun for the Christmas Vac.—fun all the year round. You will hear every blessed word as plain as though your own form-master was speaking—and it's heaps more interesting. You'd hear real music just as loud as you hear that girl thumping on the piano next door—but no false notes. Oh no! And it's so pleasantly natural. *Ask your Dealer for Brandes.*

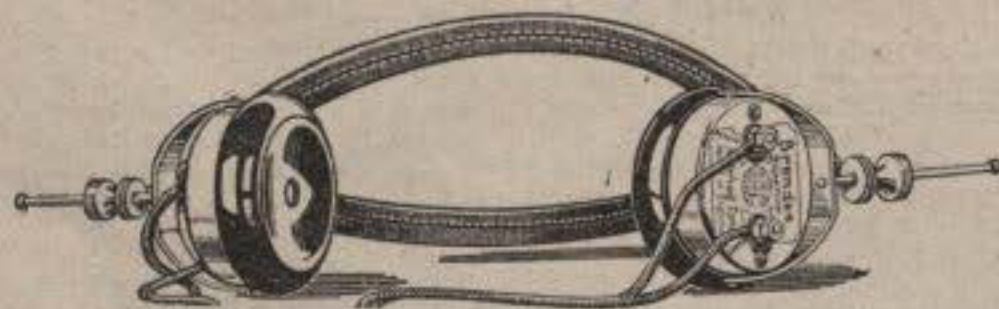
British Manufacture (B.B.C. Stamped).



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


The "Matched Tone" feature was copyrighted as the distinctive characteristic of Brandes' Headphones in 1908, and means that both your ears hear exactly the same sound at the same instant—and you learn a new beauty of tone. They are tested and re-tested for just this one vital point, and in addition their strength, long-wearing comfort and reliable efficiency make them undoubtedly superior .. **25/-**

The *Table-Talker* is a Brandes quality product at a moderate price. The non-resonant, specially constructed horn is matched to the unit so that the air resistance produced will exactly balance the mechanical power of the diaphragm. This means beautiful sound-balance and remarkable tone qualities. It is twenty-one inches high, and is finished a shade of neutral brown .. **42/-**




Crown Farm House,
Watton-on-Thames,
Surrey,
19-11-24.

Dear Sirs,
It may interest you to know that I received *Australia* on your 'phones. I consider that they are the most sensitive 'phones that I have used, and I am much pleased with their general performance. Yours faithfully,
(Sgd.) F. WALKER.



25/-



42/-

Brandes

The name
to know in Radio

Result of
-16 Years
Experience

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, December 7th.

SUNDAY, December 7th.

3.0-5.30.—Programme S.B. from London.
8.30.—Religious Service.
9.0-10.30.—Programme S.B. from London.

MONDAY, December 8th, WEDNESDAY, December 10th, THURSDAY, December 11th, and SATURDAY, December 13th.

3.30-4.30.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—"Teens' Corner."
7.0 onwards.—Programme S.B. from London.

TUESDAY, December 9th.

11.30-12.30.—Mid-day Concert.
4.0-5.0.—The "State Brighter Liverpool" Band, relayed from the State Café.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—"Teens' Corner."
7.0-10.30.—Programme S.B. from London.

FRIDAY, December 12th.

3.15-3.45.—Broadcast to Schools.
4.0-5.0.—The "State Brighter Liverpool" Band, relayed from the State Café.
5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—Ministry of Agriculture Talk. S.B. from London.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.

Military Band Night.

THE BAND OF THE LIVERPOOL CITY POLICE.

(By kind permission of the Watch Committee and the Chief Constable.)

Under the Direction of CHARLES R. BICKS, Ch. Ins., Bandmaster.
GLADYS GERRARD (Soprano).

THE ABBEY MALE VOICE QUARTET.

J. E. DEYS (Alto)
MAT THOMAS (Tenor)
J. T. WILLIAMS (Baritone).
RALPH SMITH (Bass).

7.30. Band.
"Festival March" ("Tamhüuser") Wagner
Overture, "Mignon" Thomas
Patrol, "The Wee Macgregor" Amers

8.0. Soprano Songs.
"The Market" Carcu
"Sing, Joyous Bird" Phillips

8.10. Band.
Selection, "Cavalleria Rusticana" Mascagni

8.30. Quartet.
"Simple Simon" Macy
"Ashes of Roses" Robinson
"Jenk's Vegetable Compound" Macy

8.40. Band.
Entr'acte, "Moresque" Eric Coates

8.50. Soprano Songs.
"Down in Lover's Land" Easthope Martin
"The Enchanted Forest" Phillips

9.0.—Speech by the MAYOR of SWANSEA on the occasion of the Official Opening of the SWANSEA RELAY STATION. S.B. from Swansea.

9.10. Band.
Fantasia, "Eileen Alannah" and other Irish Songs arr. Baynes (1)
Hungarian Dances, Nos. 5 and 6 ... Brahms

9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Foreign Affairs Talk. S.B. from London.
Local News.

10.0. Quartet.
"A Catastrophe" Sprague
"The Long Day Closes" Sullivan
"Little Tommy Went A-Fishing" ... Macy

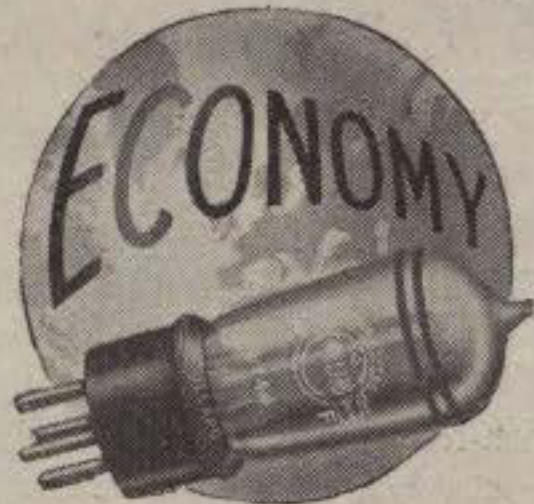
10.10. Band.
Waltz, "Españá" Waldteufel
"A Musical Jigsaw" arr. Aston

0.30.—Close down.

Mullard Double Ring DULL FILAMENT Valves



The REAL long distance valve.



The REAL pure tone valve.

Ask for Leaflet V.R.20.

Are you Missing

- (1) Powerful Amplification.
- (2) Minimum current consumption.
- (3) Reduced battery cost and trouble.
- (4) Long filament life.
- (5) Purity of tone.
- (6) Constant sensitivity.
- (7) Mechanical robustness.

Then you need Mullard H.F. and L.F. Dull Filament Valves in your set.

Ask for Mullard H.F. Double Red Ring Valves for

H.F. AMPLIFICATION:
Type D.3. for Accumulators,
21/- each.

Type D.06. for Dry Cells,
25/- each.

THE "REAL" LONG DISTANCE VALVE
Ask for Mullard L.F. Double Green Ring Valves for

L.F. AMPLIFICATION:
Type D.3. for Accumulators,
21/- each.

Type D.06. for Dry Cells,
25/- each.

THE "REAL" PURE TONE VALVE.

Mullard

THE MASTER VALVE

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

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



for Better Radio / Reproduction

TO-DAY the Amplion ranks as the first and foremost Wireless Loud Speaker. Many patented, and therefore exclusive features, including the non-resonating Sound Conduit and the new super electro-magnetic Unit with "floating" diaphragm, place the Amplion in a class by itself . . . the standard by which all other Loud Speakers are judged.

Possessing artistry in design and fine finish, the Amplion is appropriate to Home surroundings, whilst extreme sensitivity, volume of sound, clarity and delightfully natural tone demonstrate Amplion supremacy and emphasise to the full the meaning of "Better Radio Reproduction."

*Amplion Loud Speakers
are obtainable at 25/-
and upwards from all
Radio Dealers of
repute. Descriptive List
mailed with pleasure.*

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St., Clapham, S.W.4

Nottingham Programme.

5NG 322 M.

Week Beginning Sunday, December 7th.

SUNDAY, December 7th.

3.0-5.30.—Programme S.B. from London.
8.30-10.30.—Programme S.B. from London.

MONDAY, Dec. 8th, THURSDAY, Dec. 11th, and SATURDAY, Dec. 13th.

3.30-4.30.—The Scala Picture Theatre Orchestra. Musical Director, Andrew James.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
7.10.—Mr. W. B. HAYCRAFT. "Rugby Football."
7.0 onwards.—Programme S.B. from London.

TUESDAY, Dec. 9th, WEDNESDAY, Dec. 10th.

11.30-12.30.—Gramophone Records (Dec. 10th).
2.30-4.30.—Lyons' Café Orchestra: Conductor, Brassey Eyton.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner (Dec. 9th).
7.0-10.30.—Programme S.B. from London.

FRIDAY, December 12th.

3.30-4.30.—Lyons' Café Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
6.40-6.55.—Ministry of Agriculture Talk. S.B. from London.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London. Local News.

The Pageant of Nottingham Castle.

Dramatic Cast:

MARGARET M. GUILFORD.
ELIZABETH WYCHE.
E. L. GUILFORD.
F. C. PORTER.
R. J. WHITELEY.
W. T. ADAMS.

ADA RICHARDSON and her INSTRUMENTAL QUARTET.

7.30. The Quartet.
"Henry VIII." Dances Edward German (11)
"Robin Hood" March Schertzinger
7.40. Scenes from the
HISTORY OF NOTTINGHAM CASTLE AND TOWN.
Written and Arranged by E. L. GUILFORD.
Produced by EDWARD LIVEING.
Scene I.—The Arrest of Mortimer.
Scene II.—The Siege of Nottingham Castle in 1643.
Scene III.—In the "Feathers Inn," Nottingham, December 4th, 1745.
8.30. The Quartet.
Selection, "Lilac Time"
Schubert, arr. Clutsam

Popular Concert.

FANNY PINDER (Soprano).
Dr. COLE (Solo Violoncello).
FREDDY BATTERS (Entertainer).
8.40. Freddy Batters Attacks the Microphone.
9.0.—Speech by the MAYOR OF SWANSEA on the occasion of the Official Opening of the SWANSEA RELAY STATION. S.B. from Swansea.
9.10. Violoncello Solos.
Sonata in C Major. Benedetto Marcello
9.15. Group of Soprano Songs.
9.25. Freddy Batters gives himself an Encore.
9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Foreign Affairs Talk. S.B. from London. Local News.
10.0. Violoncello Solos.
"Elégie" Van Goens
"An Old Italian Love Song"
Sammartini-Squire (1)
Gavotte in D Popper
10.10. Soprano Songs.
"Angels Guard Thee" Godard
"Villanelle" Dell'Acqua
"Elégie" Massenet
10.20. Freddy Batters still at it.
10.30.—Close down.

Uncle Fellows calling!



The New Super-One.

Hello everybody! Another winter season well on its way. And a new Fellows set to help it along.

It seems as if the Super-One is just going to meet the popular demand, too. The crystal enthusiasts of last year are rapidly becoming the valve experts of this. And when they've seen my new set they won't take long to become enthusiasts as well.

Even I, who expected it, was quite enthusiastic about its performance. I sat in my house in London with my Lightweight Headphones on and heard Birmingham comfortably. And when I fitted the Amplifier, 2LO came in nicely on my Junior Loud Speaker. A good aerial and earth of course, but not a bad performance all the same, and the reproduction was perfect.

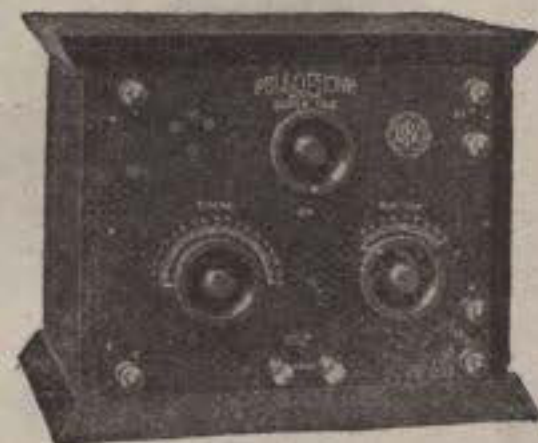
It looks such a handsome little set too. Mounted in a neat black cabinet it's an ornament to any room. So is the amplifier which is finished in exactly the same manner.

I don't think I need say much about the price. Our policy holds good for the Super-One as it does for all our sets.

Quality apparatus at low cost.

Mulla Fellows

FELLOWS WIRELESS



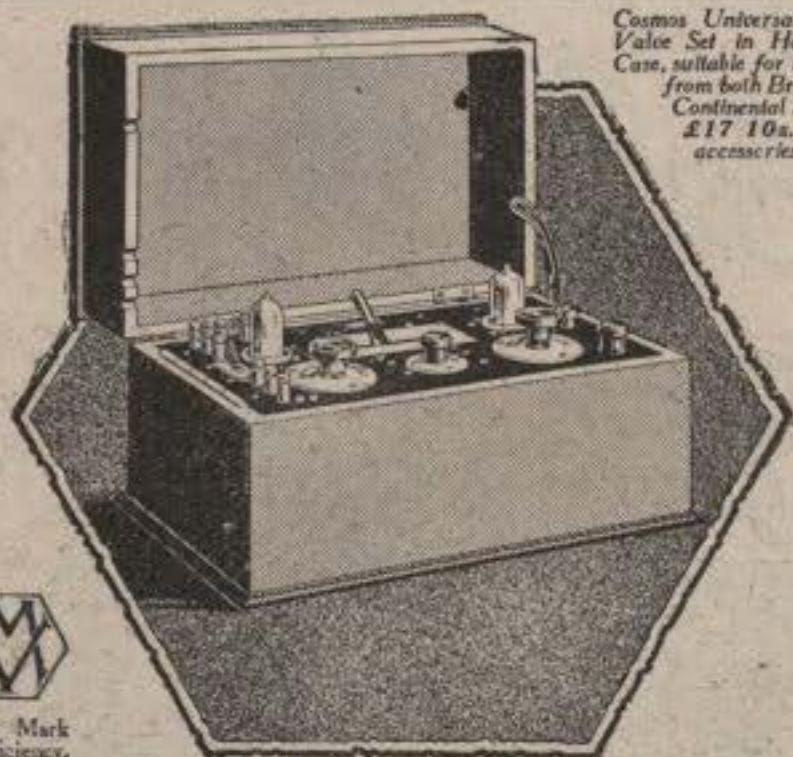
Super-One Valve Set.
Price of Cabinet (with Fellows Loading coil), £2 10 0
or
Set complete with Headphones, valve, Fellows loading coil, 6V. Accumulator, H.T. Battery, Aerial and Insulators.
Price, £7 0 0
Marconi Tax extra in each case, 12/6.
Price of Amplifier, £3 0 0
or
Amplifier complete with H.T. Battery, 6-Volt Accumulator and valve, £5 5 0
Marconi Tax extra in each case, 12/6.

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"Cosmos" Radiophones speak for themselves.

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THE MAKER'S REMINDER.



The little tongues of metal you see on your new component are there as a reminder to you from the makers that this instrument is best soldered into your circuit.

You may say to yourself—"Why should I bother to solder when I can easily screw or twist a wire into position—besides, soldering is hard to do, and messy as well."

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ANOTHER USE FOR FLUXITE
HARDENING TOOLS & CASE HARDENING
ASK FOR LEAFLET ON IMPROVED METHODS.

Plymouth Programme.

5PY 335 M.

Week Beginning Sunday, December 7th.

SUNDAY, December 7th.

3.0-5.30. } Programmes S.B. from London.
8.30-10.30. }

MONDAY, December 8th, TUESDAY, December 9th, and WEDNESDAY, December 10th.

3.30-4.30.—Ernest Manning and his Orchestra, relayed from the New Palladium Cinema. Dorothy Lincoln (Soprano).

5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

THURSDAY, December 11th, and SATURDAY, December 13th.

4.0-5.0.—Albert Fulbrooke and his Trio, relayed from the Royal Hotel.

5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, December 12th.

3.30-3.45.—Mr. S. G. MONK (President, Plymouth Radio Society) on "How the Wireless Works."

3.45-4.0.—Mr. W. P. WEEKES, A.R.A.M., on "Musical Appreciation—Some Music by Edward MacDowell."

4.0-5.0.—Albert Fulbrooke and his Trio, relayed from the Royal Hotel.

5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—Ministry of Agriculture Talk. S.B. from London.

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

PERCY SCHOLES. S.B. from London.
Local News.

Two Shakespearean Recitals.

WINIFRED FAIRLIE (Entertainer),
EDWIN BIRCH (Shakespearean
MINA LIMPENNY Recitals).
ERIC WEALE

PERCY TAYLOR (Baritone).
ALBERT HOSIE'S STRING QUARTET.
THE STATION ORCHESTRA.

Under the Direction of ALBERT HOSIE.
Orchestra.

7.30. March, "Chevalier" Peters
Overture, "Rosamunde" Schubert

7.45. Percy Taylor.
"Lend Me Your Aid" Gounod
"Mine" A. Solman

8.0. "THE TAMING OF THE SHREW."
Act II, Scene 1. The Wooing of Katherine.
Katherine the Shrew MINA LIMPENNY
Petruchio EDWIN BIRCH
Baptista, Father to Katherine
ERIC WEALE

8.15. String Quartet.
Op. 96—Lento Vivace (Finale) .. Dvorak

8.30. Winifred Fairlie.
"Onions."
"We've Got a Servant" .. J. P. Weston (7)
String Quartet.

"The Emperor" Haydn
9.0.—Speech by the MAYOR OF SWANSEA,
on the occasion of the Official Opening
of the SWANSEA RELAY STATION.
S.B. from Swansea.

9.10. "MACBETH."
Act I, Parts of Scenes 4, 5, and 7.
Act II, Parts of Scenes 1 and 2.
Macbeth EDWIN BIRCH
Lady Macbeth MINA LIMPENNY
Messenger ERIC WEALE

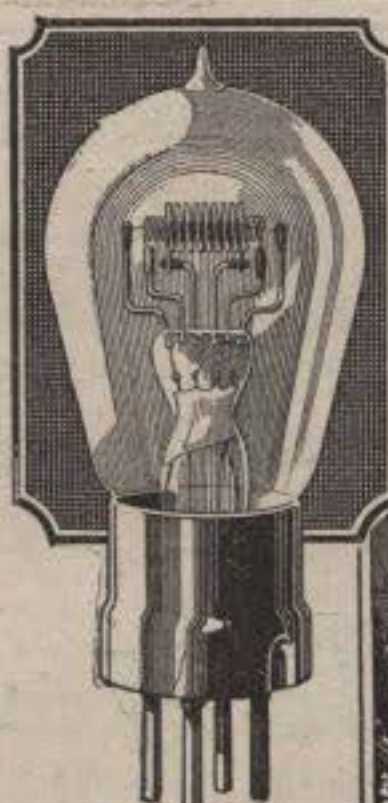
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Foreign Affairs Talk. S.B. from London.
Local News.

10.0. Orchestra.
Selection, "Le Cid" Massene
Percy Taylor.

"She Alone Charmeth My Sadness" ("The
Queen of Sheba") Gounod
"Since the Day" Hickley
Jack S. Matthias on "China and Her
People."
Winifred Fairlie.

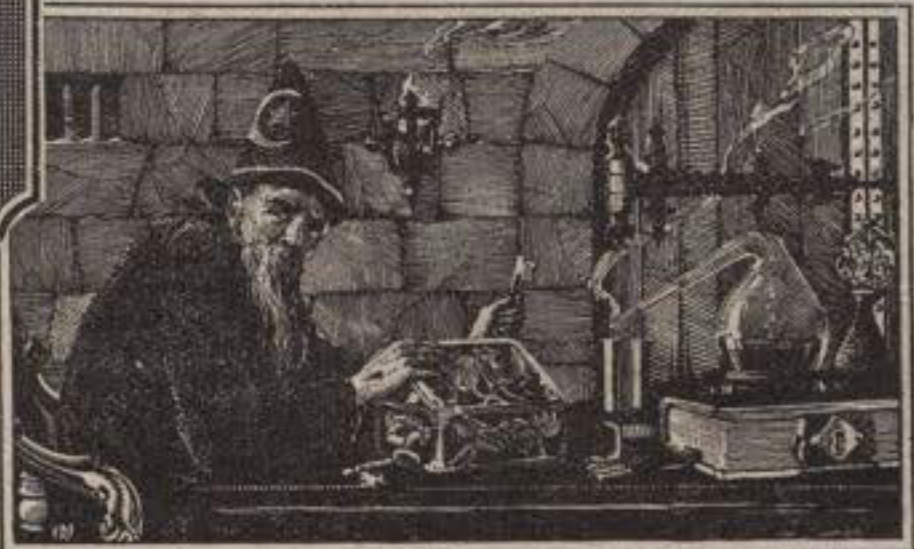
"Only a Working Man" H. Rule
Impersonations of Variety Stars.
Orchestra.

"Spanish Rhapsody" Ricardy
10.30.—Close down.



10/-

Louden



The Secret

Magicians and Sorcerers had their "Secrets of Healing," and "Secrets of Success," which they would dispense for a consideration, but in these less romantic times success is more apt to be won on sheer merit.

Take the case of the Loudon Valve. Four months ago it was unheard of—to-day there are thousands of enthusiastic "slaves of the lamp" who will never go back to the old type of valve. Why? Well, because however you consider the Loudon Valve it is a sound investment.

It costs only ten shillings. It takes so little current that your accumulators will last twice as long as they do with ordinary bright filament valves, and, in spite of the fact that the anode is "full of holes," volume is, if anything, above the normal, showing that a full use is made of the electron stream.

It is the **unwanted** charges that escape through the turns of the anode, and strangely enough this is precisely what we intend to happen.

It gives a silver clear reproduction which is the delight of all who have heard it, and the life of the filament is exceptionally long.

So naturally the Loudon is outstripping all other valves in popularity.

There is no secret—only merit.



The plain Loudon for detecting and Low Frequency Amplifying.
The Blue Loudon for H.F. Amplification.
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Filament Amps. 0.4.
Anode Volts 40-80.

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Manufactured throughout in Great Britain.
All Loudens are Silver Clear and free from "mush."
The current consumption is very low and the life long.

Louden Valves - Silver Clear



“Broadcasting” Comfort

BERKELEY Comfort is broadcast throughout the entire country and has indeed added to the greater enjoyment of wireless by providing ideal conditions for “listening-in.” What can be more delightful than to rest in the luxurious deep-seated comfort of a Berkeley and “listen-in” to the broadcasting concerts and the wireless news?

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HAS THE LARGEST SALE OF ANY EASY CHAIR IN THE WORLD.

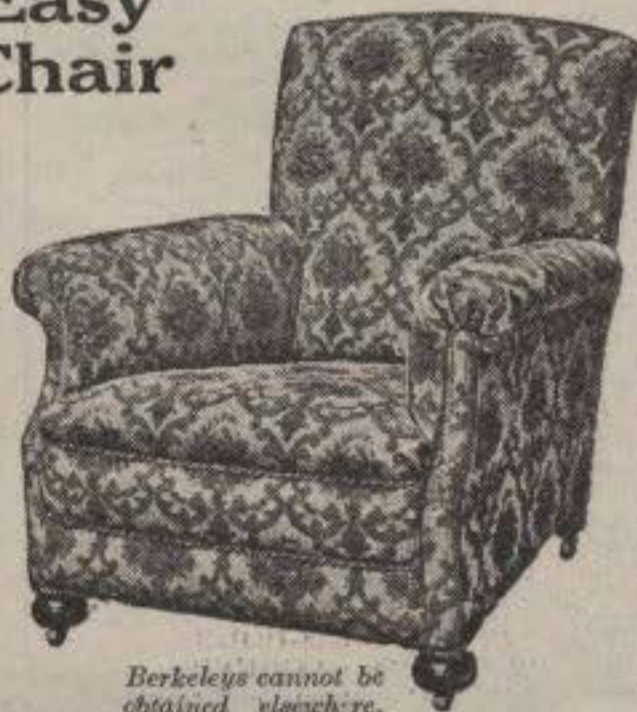
The frame of the Berkeley is exceptionally strong. It is fitted with long steel-coppered springs in the back, seat, and front edge. The Berkeley has bold, broad, heavily upholstered arms, with an extra deep seat and double-bordered front. The seat also has an independent front edge which adds greatly to the comfort and life of the chair.

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The violin is the most human of all instruments, its power of expression and adaptability being far greater than any other. What weird and alluring pathos can be brought forth from a violin by such a talented player as Mr. Albert Sammons.

There is also a practical side. Become a reliable violinist and you can join a good dance band. Every

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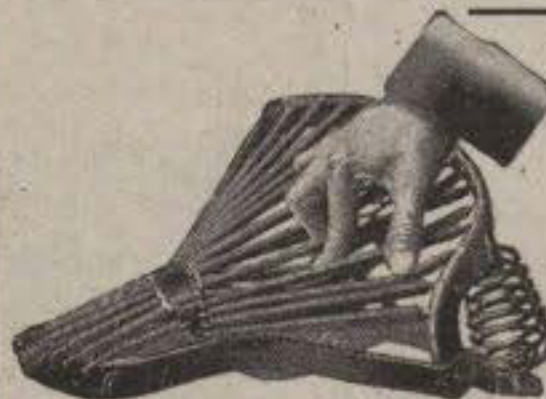
Insist on a fine modern instrument such as can be supplied by Hawkes & Son, who have made a study of good violins for many years. Only a good instrument will help you to ultimate success. Send for particulars to-day. Other stringed instruments if desired.

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For NEURALGIA and HEADACHE
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TERRY

Herbert Terry & Sons, Ltd.,
Mfrs., REDDITCH, ENG.
Estab. 1855. 1005/24

Sheffield Programme.

6FL 301 L.I.

Week Beginning Sunday, December 7th.

SUNDAY, December 7th.

3.0-5.30. } Programmes S.B. from London.
8.30-10.30. }

MONDAY, December 8th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Programme S.B. from Birmingham.
5.0-5.30.—WOMEN'S HALF-HOUR.
5.30-6.45.—CHILDREN'S CORNER: Round the World with Uncle Herbert.
7.0-11.0.—Programme S.B. from London.

TUESDAY, December 9th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Programme relayed from the Albert Hall.
5.0-5.30.—WOMEN'S HALF-HOUR.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

WEDNESDAY, December 10th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Nelly Jeffery (Vocalist), Hilda Francis (Pianoforte).
5.0-5.30.—WOMEN'S HALF-HOUR.
5.30-6.45.—CHILDREN'S CORNER: Round the World with Uncle Herbert.
7.0-10.30.—Programme S.B. from London.

THURSDAY, December 11th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Programme relayed from the Albert Hall.
5.0-5.30.—WOMEN'S HALF-HOUR.
5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—Mr. Eric N. Simons on "Novelists."
7.0-10.30.—Programme S.B. from London.

FRIDAY, December 12th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Programme S.B. from Birmingham.
5.0-5.30.—WOMEN'S HALF-HOUR.
5.30-7.0.—Chamber Music by the Yorkshire String Quartet, relayed from the Mappin Hall.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London. Local News.

7.30-9.0. **A Night with Your Favourite Artists.**
9.10-9.30.—"JOHN HENRY" will entertain you with Selections from his Repertoire, "BLOSSOM" permitting. JOHN DUNN from Leeds will give you Violin Solos from Chopin, Tchaikovsky, Ernst and Himself. COLLIN SMITH and his Cello will play to you for half-an-hour during the evening items from Riml, Sulzer and Dvorak. RISPAN GOOD-ACRE and CHARLES HEDGES will sing to you, and "STAINLESS STEPHEN" will give you his usual talk.
9.0-9.10.—Speech by the MAYOR of SWANSEA on the occasion of the Official Opening of The SWANSEA RELAY STATION. S.B. from Swansea.
9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Foreign Affairs Talk. S.B. from London. Local News.
10.0-10.30.—Programme S.B. from London.

SATURDAY, December 13th.

3.30-4.30.—Programme S.B. from Manchester.
5.0-5.30.—WOMEN'S HALF-HOUR.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Station Director's Talk. Local News.
7.30-12.0.—Programme S.B. from London.

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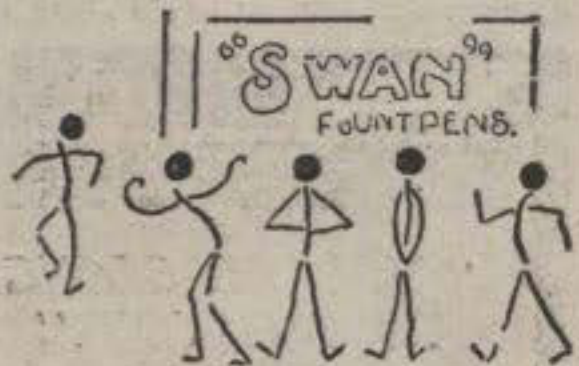
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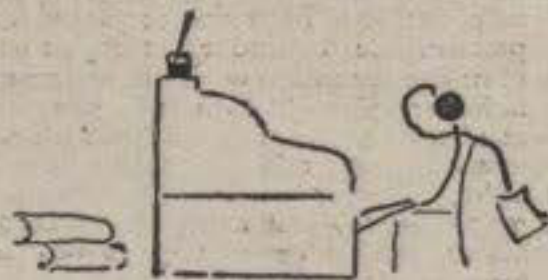
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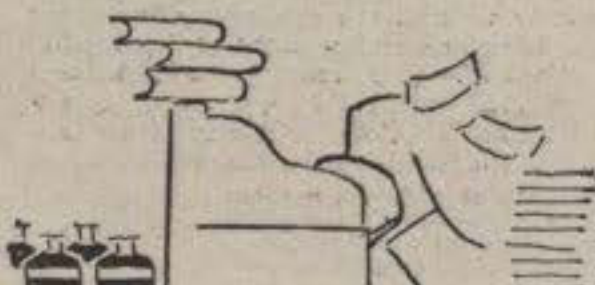
WITH EYE-BROWS KNIT
I USED TO SIT



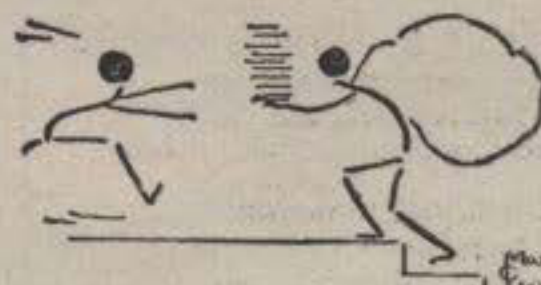
AND WAIT SUCCESS
THAT NEVER CAME.



BUT SINCE I BROUGHT
ONE HOME WITH GLEE —



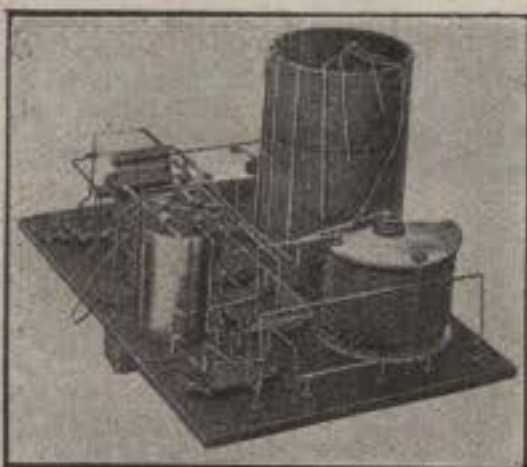
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BOTH DAY AND NIGHT,



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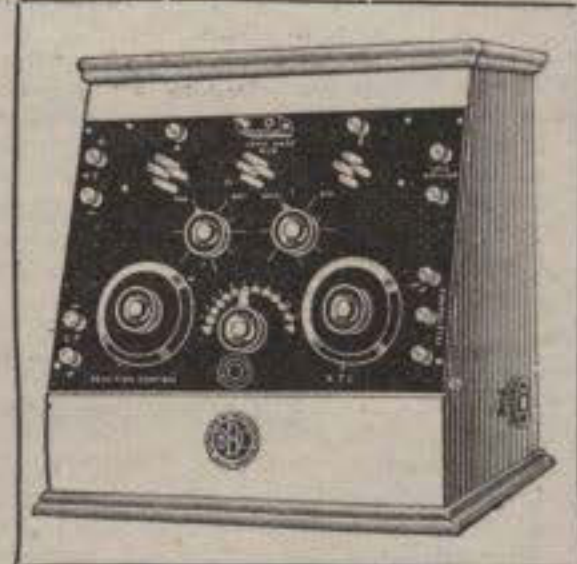
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6ST 306 M.

Week Beginning Sunday, December 7th.

SUNDAY, December 7th.

3.0-5.30.—Programme S.B. from London.
 8.30-9.0.—Religious Service. Hymn 243 (A and M). "Lord, Thy Word Abideth." Address by the Rev. J. V. WILSON, Vicar of Sheyd, Burslem.
 Hymn 54 (A and M). "Lo! He Comes With Clouds Descending."
 9.0-10.30.—Programme S.B. from London.

MONDAY, December 8th, to WEDNESDAY, December 10th.

3.30-4.30.—The Majestic Cinema Orchestra: Musical Director, Thomas Beckett.
 5.0-6.0.—CHILDREN'S CORNER.
 7.0 onwards.—Programme S.B. from London.

THURSDAY, December 11th.

3.30-4.30.—The Majestic Cinema Orchestra: Musical Director, Thomas Beckett.
 5.0-6.0.—CHILDREN'S CORNER.
 7.0-10.30.—Programme S.B. from London.

FRIDAY, December 12th.

3.30-4.30.—The Majestic Cinema Orchestra: Musical Director, Thomas Beckett.
 5.0-6.0.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.

PERCY SCHOLES. S.B. from London. Local News.

GLADYS PEAKE (Contralto).

REGINALD TUNSTALL (Tenor).

WINIFRED TAYLOR (Solo Pianoforte).

FRED C. MORRIS (Solo Violin).

PERCY BAIRSTOW (Humorist).

7.30. Pianoforte Solo.

Invention in B Flat..... Bach

7.40. Tenor Songs.

"Love, Could I Only Tell" ..J. M. Capel

"My Queen" Blumenthal

7.50. Violin Solos.

Aria...Franz Tenaglia, arr. Mischa Elman

"Minuet" .. Niccolo Porpora, arr. Kreisler

Ballade to Refrain Rocooco... J. H. Foulds

8.0. Contralto Songs.

"Break, Break, Break" .. Easthope Martin (5)

"Still as the Night" Carl Bohm

8.10. Percy Bairstow will Intrude.

8.20. Pianoforte Solo.

Thème Varié Paderewski

8.30. Tenor Songs.

"An English Rose" .. Edward German

"The Sailor's Grave" Sullivan

8.40. Violin Solos.

Negro Spiritual, "Nobody Knows the

Trouble I've Seen," arr. Clarence White

Waltz in A Major .. Brahms, arr. D. Hochstein

8.55. Contralto Songs.

Two September Songs Quilter (4)

9.0.—Speech by the MAYOR of SWANSEA,

on the occasion of the Official Opening

of the SWANSEA RELAY STATION.

S.B. from Swansea.

9.10.—Percy Bairstow will again Intrude.

9.20. Pianoforte Solo.

Rhapsody in G Major Brahms

9.20.—WEATHER FORECAST and NEWS.

S.B. from London.

Foreign Affairs Talk. S.B. from London.

Local News.

10.0. Tenor Songs.

"Farewell to Summer" .. Noel Johnson

10.10. Violin Solo.

"Polichinelle Serenade" Kreisler

10.17. Contralto Song.

"Sapphic Ode" Brahms

10.25. Pianoforte Solos.

"Pierrot Piece" Cyril Scott (1)

"Tocatta" Purcell (25)

10.30.—Close down.

SATURDAY, December 13th.

3.30-4.30.—The Majestic: Director, Thomas Beckett.

5.0-6.0.—CHILDREN'S CORNER.

7.0-12.0.—Programme S.B. from London.



Mr. Goodfellow (giving generously): "Not to-night, you fellows, thank you! We're listening-in to the carols on our new Bijouphone."

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Swansea Programme.

5SX 318M.

Week Beginning Friday, December 12th.

FRIDAY, December 12th.

Opening Ceremony.

ROSE MYRTIL (Mezzo-Soprano),
WALTER GLYNNE (Tenor).
ROBERT PITT and LANGTON MARKS
(Entertainers).

BAND OF H.M. ROYAL AIR FORCE.
(By permission of the Air Council.)
Director of Music, Flight-Lieut. J. AMERS.

7.30. Band.
"Land of My Fathers."
A Comedy Overture, "Vanity Fair"

Percy Fletcher
(In this Overture, several characters from
Thackeray's novel are portrayed.)

7.55. Rose Myrtil.
"O Love, from Thy Power" ("Samson
and Delilah") *Saint-Saens*

8.0. Band.
Suite, "The Miracle" *Humperdinck*
Prelude; Procession and Children's
Dance; Banquet Scene and the Nuns'
Dance; March of the Army and Death
Motive; Christmas Scene and Finale,
Act I.

8.10. Walter Glynne.
"Passing By" *Purcell*
"O Lovely Night" *London Ronald* (5)

8.25. Band.
Three Pieces *Tchaikovsky*
(1) Barcarolle; (2) Danse Reverie; (3)
Petite Valse.

8.35.—Robert Pitt and Langton Marks will
Entertain.

8.40. Band.
Folk Song Suite *Vaughan Williams*

Opening Speeches.

8.50.—Rear-Admiral C. D. CARPENDALE,
C.B. (Controller, B.B.C.).
Mr. A. R. BURROWS (Director of Pro-
grammes, B.B.C.).

9.0.—Time Signal from Big Ben.
The MAYOR OF SWANSEA.
(S.B. to all Stations except Manchester).

9.10. Band.
Selection, "Il Pagliaccio" *Leoncavallo*

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

9.45. Rose Myrtil.
"Sea Wreck" *Hamilton Harty* (1)
"Agnus Dei" *Bizet*

9.50. Walter Glynne.
"The Night Has a Thousand Eyes"
Frank Lambert

10.0. Band.
"Blodwen Fanwylyd" *Parry*
"The Love-Lily" *Bothwell Thompson*

10.5.—Robert Pitt and Langton Marks will
Entertain.

10.10. Band.
"Marche Lorraine" *Ganne*

SATURDAY, December 13th.

5.0-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from Cardiff.

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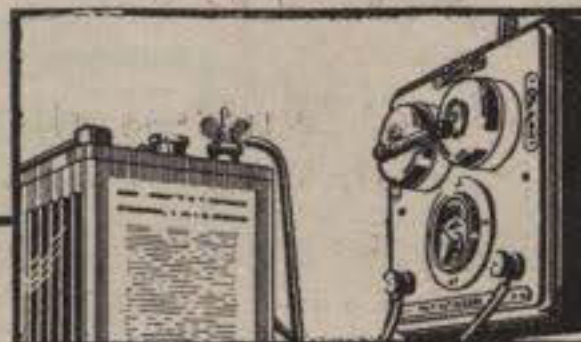
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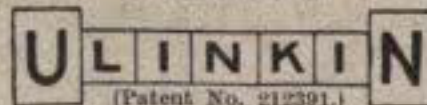


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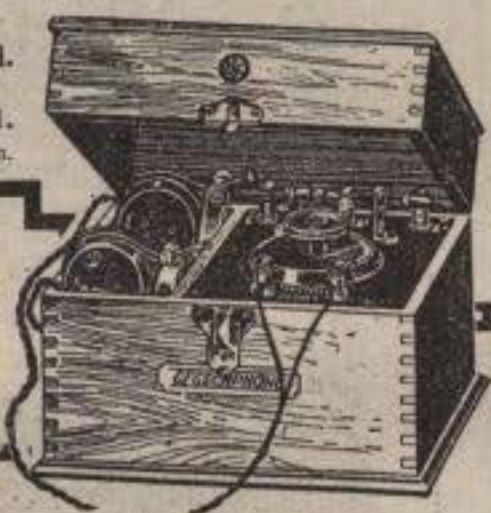
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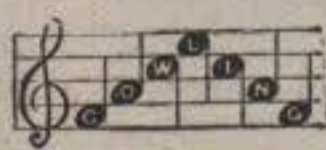


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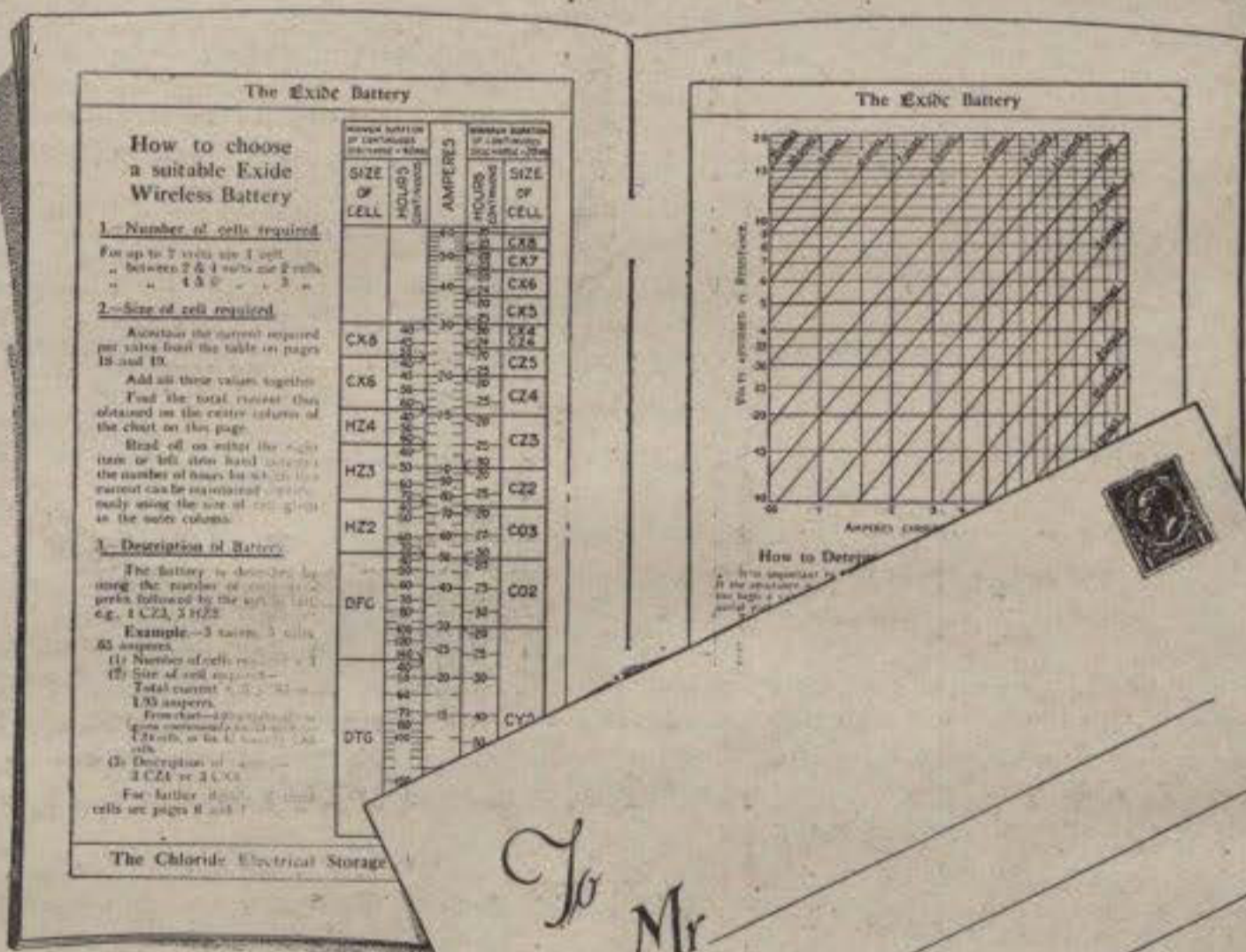
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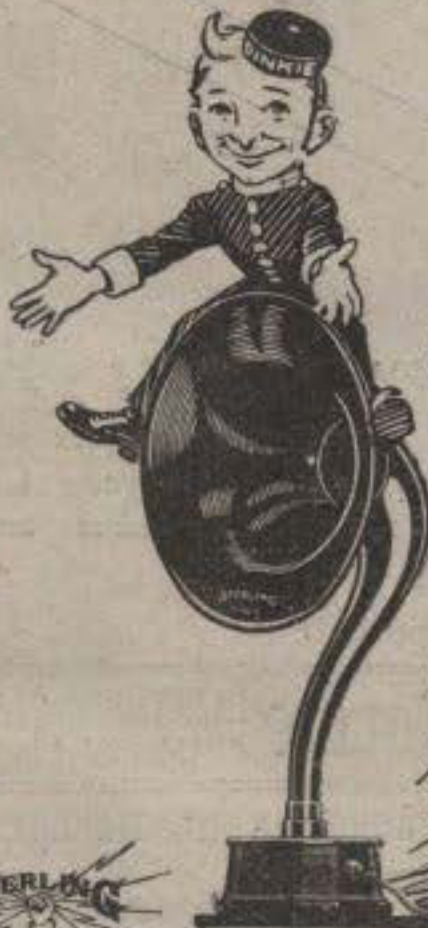
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