

THE FRIENDSHIP OF NATIONS. By EARL BALFOUR, K.G.



THE OFFICIAL ORGAN OF THE B. B. C.

Vol. 5. No. 64.

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

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing SUNDAY, December 14th.

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)
 CHELMSFORD (High-Power)

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 By Earl Balfour, K.G.

THE ROMANCE OF A FAMOUS SONG.
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 By Professor E. W. Scripture.

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OFFICIAL NEWS AND VIEWS.

LISTENERS' LETTERS.

The Revival of Home-Life.

By J. A. R. CAIRNS.

[Mr. Cairns is, of course, the well-known London magistrate. In his Court he has learnt much of the great Battle of Life that is waged by countless thousands of the people of these islands. He has gained an insight into the domestic histories of ordinary people. In the following article he tells us the effect that wireless is having, and may have, on the Home.]

THE home is the unit of the Empire, and those virtues and emotions that are expressed by the word "home" are the foundation upon which the Empire rests. Upon that foundation it was built and upon it it will endure. This truth is disclosed by a study of our colonial development and the attachments that were maintained and increased by the men and women who left the shores of Britain to build new homes and rear sons and daughters as British as themselves. They carried with them their traditions, associations, institutions, and the atmosphere of their domestic life was that in which they had been nurtured. They brought to new lands old memories, they sang the songs of old places and the children grew to man's estate in the sentiments and associations of home.

This is the bond of the Empire that holds it together one and indivisible; and millions of men and women who have never seen the shores of England speak of England as the Homeland.

The War demonstrated to the world the familyhood of the British race. All the Commonwealth of the free peoples of the Empire responded to the call to defend the common home—Canada, Australia, New Zealand, South Africa joined hands with the lesser colonies and dependencies. These men had grown up amongst the memories of England and Scotland. In far-off places songs were sung that brought scenes of Devon, or the braes of Scotland, or the snow-capped Cheviot Hills. And out of these were woven an intimate kinship with home. The truth is that the dynamics of life are made up out of the simpler emotions and experiences.

The memory of a white-washed cottage facing the North Sea and flanked with bracken and moss has given inspiration and courage to many a wanderer, and God's acre adjoining the little Norman church becomes a shrine.

These things explain the success of Harry Lauder. I like him best without the prefix. He tours the Colonies from sea to sea, he wanders across the world wherever there are collections of the British races, with only lilting melodies. He is not a great actor; he is not a great singer. He is a great artist—the supreme artist of the simple, homely things. He calls to life's dreams, for memories are only great dreams. He calls to old friends and faces, old loves and lovers, days of dreaming and longing. He is the magician that makes us lads again. He eliminates time and distance and gathers us back again at the memorable places of our lives. He is the high priest of home and human love.

In another place I have told of Harry Lauder in East London. It was a crowded hall on the Mile End Road. He came on the stage garbed in his garish yellow kilt and with his distorted, twisted and exaggerated "ash-plant." He was greeted with yells of welcome. At once the shout began "I Love a Lassie." Lauder put up his hand for silence and crooned the haunting melody.

"I love a lassie, a bonny Hielan' lassie,
 She's as pure as the lily in the dell,
 She's as pure as the heather, the bonny
 purple heather,
 Mary, my Scotch Bluebell."

The audience listened and one watched the mists about the people's eyes. Lauder was singing just the sweet, homely, honest longings of every clean man's heart. Emotion, pure, and clear, and glorious swept across the crowd like a gentle wind across a forest—healing and soothing in its effect.

At the right moment he asked the crowd to

(Continued overleaf in column 3.)

A Mystery of the Animal World.

Nature's Own Wireless. By E. de Poynton.

As you sit listening to the sounds of a musical programme which your wireless set is bringing in, you cannot help feeling at times something of the wonder of it all. There are you in your drawing-room whilst at the transmitting station, thirty, three hundred, or, perhaps, even three thousand miles away, is a singer every syllable and every note of whose song comes to your ears as plainly as if you were both in the same concert hall. The time that elapses between the uttering of a note and its arrival at your ear is but a tiny fraction of a second, even if the music journeys to you from the far side of the Atlantic.

Before Broadcasting.

Wireless telegraphy has been an accomplished fact now for some thirty years, whilst broadcasting has been with us for but two. Yet countless thousands of years ago Nature enabled what we call the lower animals and the insects to develop a system of wireless which is every bit as wonderful in its way as that which we human beings have so recently acquired. Many of her creatures are able to communicate with one another over great distances at speeds that are almost incredible, and this they do without using visible sign or audible sound.

Have you ever watched the evolutions of a flock of tiny fast-flying birds such as dunnings? They fly in very close formation, each bird being but a few inches from those before and behind, above and below it. Their speed is tremendous. As they speed along the sea shore near the water's edge, the whole flock suddenly "banks" and turns as one. It cannot be that they see the birds in front of them swerve and follow their lead; the movement is absolutely simultaneous, in fact, if any one bird were the least bit slow, the whole flock would be thrown into confusion and there would be collisions everywhere. There must be here some lightning method of communication by which every member of the flock is able to receive a message and to act upon it instantly. It appears to be a kind of collective thought.

The Message of Fear.

Another instance of the same kind of thing is seen occasionally amongst horses when large numbers are tethered in the same area. Not many years ago, some thousands of cavalry horses were picketed at a place near the borders of Hertfordshire and Essex. All were feeding calmly. Then one horse suddenly threw up its head. In a second every head was up, and within a few moments head ropes and heel ropes had been broken and the whole mob of horses was stampeding madly over the countryside. That first horse saw or sensed something which terrified him; in an instant he had communicated his fright to every horse within a mile. To all at the same moment came the message to stampede, and they acted upon it simultaneously.

Relics of the Past.

Every fisherman knows those days when, though there are plenty of flies on lock or river, not a trout is to be seen rising anywhere. This may go on for hours. Then a single set of widening rings shows the place where a fish has sucked down a floating fly. The signal to feed has been given, and you will find wherever you go that the trout are rising. The rise may stop just as suddenly as it started. Every fish receives the message and acts upon it at once.

Here are instances of the same thing in three kinds of animals differing very widely from one another. Birds, horses and fish can all communicate by what we may call a thought-wave.

Even in human beings something of the same kind is to be found, for, as everyone knows, a

great crowd may be seized with a sudden and inexplicable panic so that all rush madly in one direction, each striving to get in front and trampling his neighbours ruthlessly underfoot.

In men and women most of the old animal instincts have been atrophied by civilization; but they are still there and they assert themselves at times. Amongst them we may class telepathy and thought transference, instances of which have occurred to everyone. It is telepathy, I believe, that guides the carrier pigeon and other animals to take infallibly the right direction when released at great distances from their homes. The pigeon by telepathic communication senses the direction that will lead him to his loft-mates and flies unhesitatingly and unerringly.

So it is with the wasp or bee that wanders for miles in search of honey. The insect's range of vision is very limited. Frequently it flies so high that it can make no use of landmarks; yet it returns always by the shortest route to nest or hive.

Our Lost Powers.

One very remarkable manifestation of Nature's wireless is to be found amongst certain fat-bodied moths with branching antennae, of which the Oak Eggar is a well-known species. Hatch out a female Oak Eggar from the chrysalis and place her in a little gauze cage outside a window in the midst of a town miles from any woods. Within a brief space a male moth will arrive, and before long there may be half-a-dozen fluttering round the female's prison. How is it done? Not by sound, for no noise that a moth could make would travel so far. Not by sign, for these insects cannot see more than a few yards. Not by smell, for the male moths will come even if the wind is blowing from the woods that they inhabit towards the town.

No. Nature has a wireless system of her own even more wonderful than radio. We are learning how to produce by mechanical means a system of long-distance communication that takes the place of instincts and senses of which civilization has almost deprived us, and which return to us nowadays only at intervals and for brief instants.

THE "RADIO TIMES" CHRISTMAS NUMBER

On Sale Next Friday, 6^{D.}
FULL OFFICIAL PROGRAMMES.

MANY ADDITIONAL FEATURES.

"If I Were Father Christmas." By Barry Pain.

"Our Funniest Stories." By Popular Radio Entertainers.

Children's Party Pages. By Your Favourite Aunts and Uncles.

"Remembered Hymns of Yesterday." A Seasonable Symposium by Well-known People.

Christmas Carols Section: Words and Music.

Christmas Stories, Articles and Drawings by:

F. Morton Howard, J. C. W. Reith,
Will Owen, P. P. Eckersley,
Bert Thomas, A. R. Burrows,
Augustus Muir, A. B. Cooper, etc.

6^{D.} 64 PAGES.
SPECIAL COLOURED
COVER.

The Revival of Home-Life.

(Continued from previous page.)

sing the chorus with him. The out-of-work, the discharged soldier, the docker, and casual labourer of the drab streets of Whitechapel, Mile End, and Poplar sang the refrain of purity and goodness.

* * * *

Then he swung on to the exile's song and gave one a clue to the thing that binds the Empire.

"Ye can hear them singing in the mornin'
A braw Scotch song sae fine,
Ye can hear them sing o' bonny Scotland
And the days o' A' Lang Syne . . ."

Harry Lauder's success is the supreme tribute to the splendours of home and kinship.

* * * *

I used to think there were signs that we were losing this quality of home life. In the metropolis and lesser cities there seemed to be much to cause concern.

Picture houses, *thés dansants* and cabarets obtruded themselves on all sides and one could easily mistake these as symptomatic of the age. But it is easy to exaggerate their importance. In London it is perhaps the flotsam and jetsam—the people at a loose end—who are the habitués of these places. At all events wireless is a most potent counter attraction, and it can be enjoyed in the atmosphere and companionship of the home. Indeed, it is a new bond of interest to the family.

* * * *

In Victorian days the recreations of the family were found in spelling-bees, recitations, and reading aloud. In Scottish homes memorizing the Shorter Catechism was the ambition of many and the Scottish psalter was a mine of metaphors—it was poetry and drama and spiritual consolation. Crochet and samplers claimed the attention of the women.

* * * *

Wireless has widened the domestic horizon. It has destroyed nothing, but has created much. It has left the best that was and brought in new factors that enlarge the mind and the vision. There is a new intellectual and emotional appeal. It is making the "home-staying" folk citizens of the world.

Music, literature, art, horticulture, sport, science—indeed, the whole domain of refinement and culture is brought within the radius of the humblest home. And it is leaving a very definite impress. Already it is noticeable. The scope of domestic debates has been enlarged and differences of personal tastes in literary and artistic affairs developed.

The names of great composers, writers, artists are already familiar to tens of thousands and the appreciation of their achievements is being understood. The old domestic virtues can exist side by side with an enlarged outlook.

* * * *

Wireless, too, offers a heritage to the children. If environment is important, then the romance and the music and the talks have all a significance in the lives of the lads and girls. There has been no invention or discovery that contributes so definitely to home-making.

* * * *

I would make one appeal to those who select the programmes week by week. Do not get too "high-brow" either in lectures or music, and don't get too humorous. Men and women tired with the battlings of a weary day want recreation, something between the academic and the merely silly.

* * * *

Wireless is rediscovering the charm and happiness of home life, and by building happy homes it is welding the love that will hold the Empire together through sunshine and shadow, through peace and war.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Sir Hall Caine on Christmas Day.

SIR HALL CAINE, the world-famous novelist, is going to speak from the London Station at 7.0 p.m. on Christmas Day. His subject will be "A Dream of Christmas Day," and the talk will be S.B. to all Stations.

The "Peter Pan" Orchestra.

Best beloved, surely, of all children's plays is Sir James Barrie's "Peter Pan." Its ever welcome reappearance will be made at the Adelphi Theatre, London, on December 18th, under the conductorship of Mr. J. H. Squire, who has been Musical Director of this play for some years. During the afternoon of Sunday, December 21st, he will conduct, at the London Station, his "Peter Pan" Orchestra. As the music proceeds, a verbal description of the action of the play will be given, so that children who have enjoyed the play can imagine it again passing before them, while those who have not yet had the opportunity of seeing it will be able to visualize the story from the pictures they have seen in their books.

Interludes will be given by Miss Kate Winter, soprano, and Mr. Leonard Gowings, tenor.

In the evening De Groot and the Piccadilly Orchestra will provide a miscellaneous musical programme.

The "Troo." Tea Band.

The Tea Band of the Trocadero Restaurant will be broadcast from London on two afternoons a week, beginning on Monday, December 29th, and Thursday, January 1st, 1925. From that date it will be broadcast twice weekly on Mondays and Thursdays.

This transmission will be preceded and followed by the usual afternoon talks, so that the programme will be as follows: 4 p.m., 1st Women's Talk; 4.10-4.50 p.m., Trocadero Tea Band; 4.50 to 5 p.m., 2nd Women's Talk.

On Christmas Presents.

Mr. William Caine, the well-known humorous writer, will give a talk on "Buying Christmas Presents" from the London Station during the afternoon of Monday, December 22nd, at 4.10 p.m.

A Broadcast Interview.

An interview with Lady Alexander will be broadcast from the London Station on Saturday, December 27th, at 4.20 p.m.

For Manchester Listeners.

An important feature of the Manchester programmes during Christmas week will be the performance of Bach's "Christmas Oratorio" on the afternoon of Sunday, December 21st. Time will not permit of this magnificent work being given in full, but the necessary omissions will not in any way spoil the performance.

The soloists will be Miss Nell Davis, Miss Rachael Hunt, Mr. Lee Thistlethwaite, and Mr. Arthur Wilkes, who, with the exception of Mr. Arthur Wilkes, have all taken leading parts in the operas broadcast from the Manchester Station. They will be supported by the "2ZY"

Opera Chorus under the guidance of Mr. Sam Whittaker, and by the Augmented "2ZY" Orchestra, conducted by Mr. T. H. Morrison.

Another interesting feature of the Manchester programmes in the week is a Symphony Concert on Tuesday, December 23rd, in which such well-known artists as Mr. Albert Sammons, Mr. Walter Hyde, and Miss Mavis Bennett are to take part.

Nottingham's War Orphans.

A novel feature will be introduced in the Nottingham Children's Corner on Christmas Day, when the Aunts and Uncles will entertain a number of war orphans with a Punch and Judy show and a Christmas tree in the Studio. The noises of the entertainment will be broadcast so that children listening will be able to hear the fun. A Christmas tree will be loaded with presents supplied by the Nottingham Radio Circle, the membership of which, in the course of a few months, has grown to over 2,500.

Hogmanay.

The principal Scottish festival is, of course, New Year's Eve. The Edinburgh Relay Station, therefore, is not giving a special programme on Christmas Day, except during the Children's Corner, when a play will be performed which has been specially written for the occasion by Miss Nancy Shaw, the popular "Auntie Molly" of that station.

The Special programme during Christmas week will be held on Friday, December 26th, when a particularly jovial programme has been arranged to prepare the way for Hogmanay. Dr. Lee Ashton's Boys' Choir will sing a number of carols, the British Legion Band will play a selection of popular numbers, Mr. Reginald Whitehead, the well-known bass, will sing some rollicking songs, and Mr. James Murray's Hawaiian Orchestra will contribute to the programme.

Mr. Easthope Martin.



Mr. EASTHOPE MARTIN.

An evening with the works of Mr. Easthope Martin will be given at the Birmingham Station on December 17th. The name of Easthope Martin will be familiar to all listeners as one of the most popular of modern composers, and his works have been featured in the programmes on many occasions. In the main, Easthope Martin's works are descriptive of the

joys of rural life as instanced in his "Songs of the Open Country" and "Songs of the Fair."

Speaking of his birthplace, Stourport, the composer said: "There seems to be something in the atmosphere down in that quiet, unspoiled rural part of England that makes men want to express themselves in music, and in music that has something of the soil about it."

"Humpty Dumpty."

During the evening of Tuesday, December 23rd, the pantomime "Humpty Dumpty" will be relayed from the Palace Theatre, Aberdeen, and broadcast by the Aberdeen Station. The remainder of the programme will be given by the Aberdeen Students, whose programmes are always appreciated.

"The Messiah" from Aberdeen.

On Christmas Day "The Messiah" (Handel) will be relayed from the Music Hall, Aberdeen. This work is being rendered by the Aberdeen Choral Union, which was instituted in 1858, reconstructed in 1913, and is the oldest of its kind in Scotland. The conductor will be Mr. George D. Lamont, A.R.C.O.

The Spirit of Christmas.

The programme from Bournemouth on December 21st will breathe the spirit of Christmas. Mr. Herbert Heyner and Miss Doris Vane will be heard in traditional carols with modern orchestral settings by Vaughan Williams and Gustav Holst.

A Chinese Atmosphere.

On December 23rd Bournemouth listeners will be "conducted" through the city of Canton by Major Cooper-Hunt. Listeners will be asked to switch off the electric light, light up the Chinese lanterns, and burn a little incense! This, with the aid of a transmission of absolute Chinese music and dialogue, will create the necessary Oriental atmosphere.

This will be followed by the "Squire's Party," which proved such a success last Christmas. Listeners will be carried back eighty years, and entertained with the music of the Waits—the Carollers—and by the Squire's guests.

(Continued on page 529.)



"George, look at them little strings on 'is 'at! What's them for?"
"Why, them's 'is wireless aerials, o' course!"

The Story of a Famous Song.

How "Down Here" Was Written. By A. B. Cooper.

SINCE the days when Tom Moore moved the drawing-rooms of London to tears with his Irish melodies, there have been few of that poet's countrymen who have written more song lyrics than P. J. O'Reilly, whose name upon the covers of well-known songs may be seen in almost every music-shop window. It is not too much to say that such songs as "The Hills of Donegal," "Drake Goes West," "Lads o' Devon," "Harvest," and many other lyrics by this writer, have not only a high musical value, but a high poetical value also.

But, perhaps, of all Mr. O'Reilly's songs, the one which is most beloved is "Down Here," or, as it is more often called, "Oh! It's Quiet Down Here," which Dame Clara Butt sings.

English folk have sometimes had reason to think that it would be difficult to find a quiet spot in "Ould Ireland," but the true lover of the Green Isle—and who does not love it who has an eye for beauty?—knows better, so that it is quite fitting that the spot to which the song refers should be on the other side of St. George's Channel. This is Mr. O'Reilly's account of the writing of this popular song:—

"After a strenuous and exacting time in London, I decided to seek the greatest possible contrast to its noise and turmoil. As a result, I found myself in the village of Curracloe, in Co. Wexford, about five miles as the crow flies from the harbour of Rosslare.

One Quiet Afternoon.

"Curracloe is a sleepy village within a few hundred yards of the sea. The road beyond passes through stretches of reeds and magnificent sand dunes, and it is an ideal place for anyone seeking repose.

"I stayed in a thatched cottage, embowered in flowers, and presided over by an old woman who persisted in regarding and treating me as an invalid who required both rest and care. It was in this retired cottage that 'Down Here' was written, on a peaceful summer day, when even the birds seemed too drowsy to sing.

"The old woman had gone marketing, so I had the cottage to myself, and all I could hear was the gentle sighing of the wind in the trees outside, and the ticking of an old-fashioned kitchen clock.

"The quiet of the afternoon was such an extraordinary contrast to the whirl and rush of London, that an almost religious feeling pervaded the atmosphere, arousing thoughts completely alien to the strenuous wear and tear of London life. Peace seemed indeed in my heart and in my mind, and it was under these conditions the song flowed spontaneously from my pen.

"On my return to London, I showed the lyric to May H. Brahe, whose musical and delightful setting seems perfectly adapted to the thoughts that filled my mind in the quiet village of Curracloe."

When I asked the composer of the music of "Down Here" to tell me her side of the story, she said: "These verses, with their spirit of brooding peace, made a great appeal to me the moment I saw them, and especially as it was early in 1915, when peace seemed a thing of the past.

"The musical setting evolved itself almost instantaneously, and the song was first sung at Blackpool by Dame Clara Butt, so that it had a

Oh! it's quiet down here,
Yes, as quiet as a mouse,
Save the sigh of the wind
And the clock in the house;
Oh! it's quiet down here.

Oh! it's quiet down here;
If a bird-note should break,
All the easy-going folk
In the village would wake.
Sure, it's quiet down here.

Oh! it's quiet down here,
And through all the long day
To the great God of Peace
I feel I must pray.
Oh! it's quiet down here,
But God is very near!

really wonderful 'send-off' and began its career most auspiciously.

An Interruption.

"Many amusing incidents have happened in connection with 'Down Here.' On one occasion, at the Floral Hall, Scarborough, the vocalist had just sung the first line, 'Oh! it's quiet down here,' when—bang! crash!—the local firework display began before it was due, and the noise and laughter put an end to any more song. I have heard also that when Dame Clara Butt was singing this song on one occasion, a row of chairs, all fastened together in the orthodox concert-hall manner, got overturned, and crashed to the floor just at the most inopportune moment.

"I suppose the fact that I am an Australian set the story going that the spot which was so 'quiet' was 'Down Under,' and a very circumstantial story came from the antipodes telling of the song's origin. This amused Mr. O'Reilly even more than it amused me, for if anyone ought to know where and how a song was written, it must surely be its author!"

"It will probably be of interest to listeners to learn that a song of mine, 'Good-bye, and

God be With You,' of which Mr. O'Reilly wrote the words, was the first song to be broadcast in the Southern Hemisphere.

"It was in South Africa on the occasion of Lord Buxton's departure for England, after his term of office as Governor-General had ended. The song was heard out at sea, at quite a distance from the shore, and the episode created much excitement in Cape Town. The tenor who rendered the song sent me photographs and news-cuttings of the event, and I felt quite proud to think that a song of mine should have been selected."

In future, every aeroplane will carry wireless direction-finding apparatus. This enables the pilot to pick up waves from various stations, and he can thus, by estimating the angle, discover his exact position. The new apparatus is said to be much in advance of anything known before. It has been tested during fogs and cloudy weather and has been of much assistance to aeroplane pilots. It is claimed that it will make aeroplanes as regular and as certain as the railway.

A CLOCK which automatically sets itself correct by means of the wireless time-signals from the Eiffel Tower is made by a firm in Leicester and is known as the "Pul-synthetic" clock.

The system is as follows: Half a minute before the time-signal is due, the master clock switches on the valves and opens the aerial-earth switch of a specially designed receiving set. A "code-selector" rejects the warning signals preceding the time-signal, but operates at the time-signal proper and sets the clock exactly right.

A Popular Quartet.

The Story of the L.S.Q.

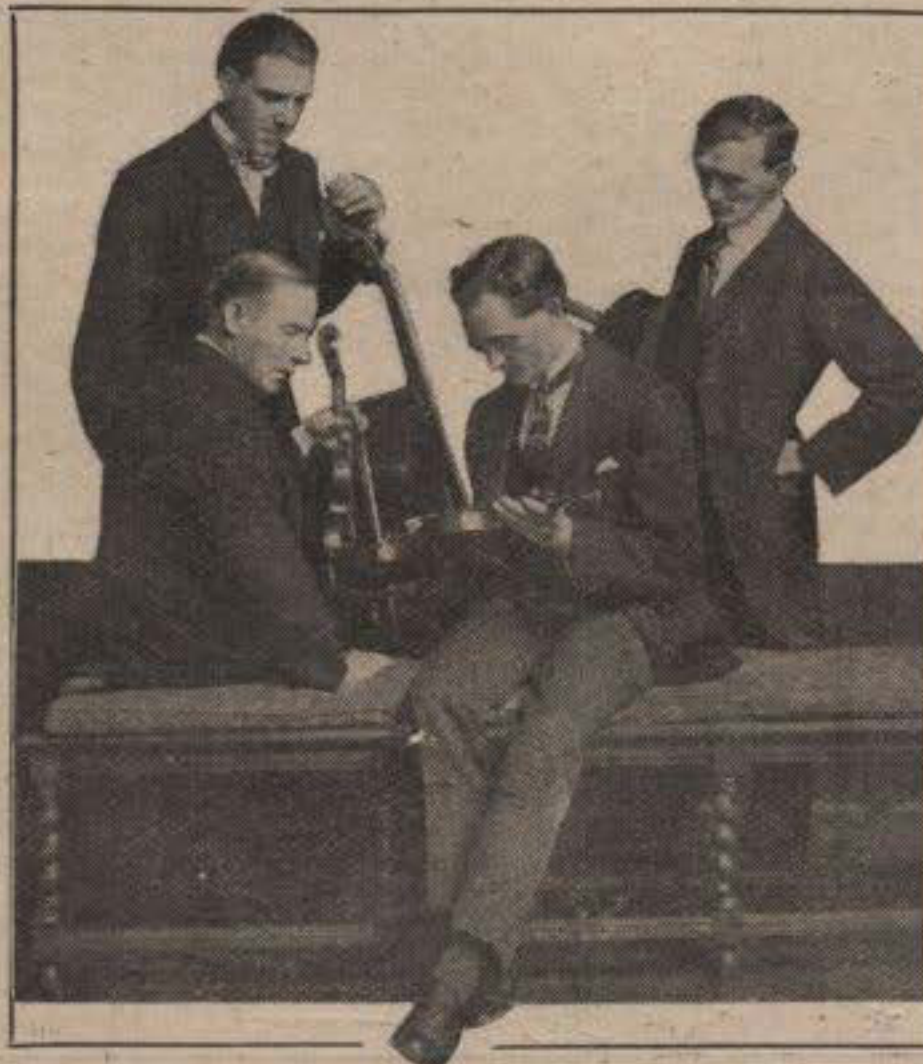
TO lovers of chamber music the London String Quartet needs no introduction, and listeners will doubtless extend a hearty welcome to it upon its broadcasting debut, on December 17th, when the Quartet will be in the London programme.

It is sixteen years since the Quartet was formed, but nearly two years were occupied in private study and rehearsal before the first appearance was made at the Wigmore Hall, London, on January 26th, 1910. The London String Quartet had its full share of difficulties to overcome. As a famous musical critic has said: "Only the genuine love of music can explain their ardour at this time."

Having established itself in the world of music, the London String Quartet set to work to revive the glories of the old St. James' Hall "Pops." They began a series of popular concerts at which the works of the Masters and of living composers were played.

The L.S.Q. is now firmly entrenched in the forefront of public popularity, not only in this country, but in North and South America, and in nearly every country in Europe.

The composition of the Quartet has of necessity altered from time to time. The first leader was Albert Sammons, perhaps the most famous of British violinists. His place is now taken by James Levey, with Thomas Petro as second violin, H. Waldo Warner as viola, and C. Warwick-Evans as 'cello. Mr. Warwick-Evans is well-known to admirers of the Queen's Hall Orchestra.



THE LONDON STRING QUARTET.

A Radio Time-Table.

THE compiler of "The Broadcasting Time Table and Reception Log" (Chapman & Hall, Ltd., 2s. 6d.), Mr. Ronald Grierson, has filled a long-felt want.

The Time Tables and Log are issued in a very handy form and constitute a compendium of useful information to possessors not only of multi-valve but also of smaller wireless receivers. A full list of the British, Continental, and American (U.S.A.) broadcasting stations with their respective call signs and wave-lengths is very skilfully tabulated and in such a form as to allow, against each station picked up, the logging of all condenser readings, coils, as well as the necessary data for rapidly and accurately tuning-in on a future occasion. Reference to any entry is facilitated by the fact that the stations have been classified into groups and in order of wave-length. All times of transmissions are also given.

Useful Maps.

Apart from the time tables and log pages, room has been found for the International Morse Code, many useful notes on reception and maintenance of equipment, hints as to the location and removal of faults in receivers, including tuning coil data, supplied by the respective makers, and three clearly engraved maps including one of marked utility, showing at a glance the approximate distance of the various foreign broadcasting stations from London.

The inside of the cover is ruled to allow of a record being logged of all amateur transmissions received.

It is a pity that a few minor errors should have been overlooked in the correction of proofs as they slightly detract from the general value of the work.

Official News and Views.

(Continued from page 527.)

With the Immortals.

Cardiff Station has arranged a programme for Boxing Day with the title, "Christmas with the Immortals." Mr. Harry Brindle, bass baritone, and the "5WA" Choir will sing excerpts from oratorio. There will be a reading of Milton's "Hymn in the Morning of Christ's Nativity," with a special setting of some of the verses sung by the choir, and two plays, "The Shepherd" and Dickens's "Christmas Carol." A selection of popular carols will be given by the Station Orchestra and the "5WA" Choir at the end of the programme.

Belfast's Radio Players.

On Tuesday, December 23rd, the Belfast Studio will be the scene of "Charley's Christmas Party," a reproduction of an Ulster Ceidlith (pronounced Caley), written for the Belfast Radio Players by Charles K. Ayre. The Ceidlith is an informal gathering of neighbours at some farmhouse where they make merry with song, story and dance. At "Charley's Christmas Party" there will be an Irish piper, fiddler, a futeer, singers, and "Arter," the crusty, deaf old farm servant may be prevailed upon to sing one of the traditional "Come-all-ye's" of the countryside.

FRENCH listeners received a shock recently when in the middle of a concert came an S.O.S. from a steamer. There were yells and cries of "Help! We are sinking!" and then silence. It turned out that it was all part of a radio play, the rehearsal of which had accidentally become broadcast with the proper programme.

The Lost Art of the Voice.

By Professor E. W. Scripture.

[The author of this article is Professor of Experimental Phonetics in the University of Vienna.]

BROWSING over the contents of a well-filled tray in a bookshop on the Continent, I came on a book with the title, "The Land Without Music." To my astonishment, I found that the land was England. It is, perhaps, too much to insist that England is a land without any music worth listening to, but certainly it is a land without song, or the ability to sing.

I recall being present at an English opera house during a performance, by a wholly British company, of Verdi's *Aida*. All the people on the stage shouted and screamed in an effort, so it seemed to me, to drown each other's voices, as well as the orchestral accompaniment. Not one of them had the faintest notion of *bel canto*—the art of beautiful singing. Every one of them had been badly trained by instructors who did not know their jobs. Not without a good deal of persuasion would I listen again to British opera. This I can honestly say.

A Severe Critic.

A London singing master, famous in his day, declared not long ago that *bel canto* is a lost art. He told of the exquisitely beautiful singing of Jenny Lind and of Patti, and others, and expressed the keenest regret that he was obliged to go on living with his ears badly tortured by the shouting and screaming, or something very closely allied to them, that pass in this country for good singing. This authority refused to listen to broadcast singing for this reason, adding that bad singing sounds even worse when broadcast, because no illusion is created by observing the singer; the listener's whole attention is focussed on the singing itself, with the result that its faults become glaring.

Hearing Without See'ng.

But, to give wireless its due, precisely similar conditions may enhance the pleasure to be derived from good singing. Concert-goers know quite well that it is possible to enjoy the pure and beautiful tones of, say, a great tenor even more by shutting one's eyes and listening, especially, perhaps, when one's attention is in danger of being distracted by the sight of a short, tubby man whose outward appearance is as unprepossessing as his voice is fascinating.

I made it my business to point out to the aforesaid singing expert that *bel canto* is by no means dead. All he had to do, I explained, was to buy a ticket to Vienna and make use of it without delay. In Vienna, the Continental city I know best, you may hear *bel canto* at a pitch nearly approaching perfection.

Caruso's Secret.

"That may be so," replied the singing master, "of Mozart's operas performed in the little theatre of the former Imperial palace, but I can hardly believe that it is true of grand opera in the big Opera House. All operatic singers, in my experience, are trained to shout."

"There you are quite wrong," I said. "I have sat in one of the galleries in the big Opera House in Vienna and heard a young singer in the rôle of Marcella, in *Carmen*, sing in the loveliest and purest tones I have ever heard. This she did without the slightest effort or strain, yet her voice penetrated to the farthest corners of the great auditorium. She, perhaps, more than anyone I have known, possessed the true secret of *bel canto*."

"How did she do it? That I cannot tell you, beyond saying that she breathed beautifully, used her vocal chords beautifully, and enunciated beautifully. One of these days I intend to

register her breathing and voice by an appliance I have in my laboratory; then, possibly, I shall discover her secret."

Once I obtained a record of Caruso's singing, and analysed the minute sound waves by the aid of a microscope. Caruso was a master of the art of *bel canto*, and the results of my experiment were astonishing. His voice did not do the things we had all supposed it did. He did not stop his larynx as would be indicated by the words he sang; he did not make his vowels of regular intensity, while he even put in little vowels, too short to be detected by the ear, where there should not have been any.

"Tricks of the Trade."

All this, which is not easily explained to the lay mind, was a secret so far as the public was concerned, but it was a secret that transformed a laborious piece into melodious song. As a matter of fact, the secret was unrealized by Caruso himself. He believed that he was singing according to theory, and when I tried to tell him that these things made his singing more wonderful than any theory could ever do, he got very angry, and said that I was accusing him of using what he termed "tricks of the trade." I dared not tell him that he never sang evenly in pitch, but moved his voice up and down to give the right expression to it.

The Tireless Singer.

These so-called tricks of the trade are, in fact, the secrets of *bel canto*. Caruso would go through grand opera without an effort. He would come off the stage ready for any sort of lark, while his fellow singers would be dripping with perspiration and often nearly fainting from fatigue.

I have a number of this great singer's secrets locked up in my desk, and there, I fear, they must remain, at any rate, for the present. I have tried to interest vocal instructors, in the hope that they might be induced to alter their methods and so produce good singers. But none up to now has listened. I repeat, I have the secret of *bel canto*, but, of course, rather than force it down unwilling throats I propose to stick to it.

The Science of Beauty.

Perhaps I may mention that I am taking up the study of *bel canto* as a science. The art of beautiful singing requires, in the first place, what I have already spoken of as beautiful breathing. Observe, if you will, that I do not speak of "correct breathing." Every vocal instructor teaches what he, or she, considers to be correct breathing, with the result that the singer seems to use his chest and stomach to the detriment of his voice. What is correct is really not of the slightest importance; what matters is what is beautiful.

In pursuance of my studies in this special branch of the subject, I am going to record in my laboratory the breathing of *bel canto* singers, by way of noticing just what it is they do, and how they do it. In this way we shall probe the most important secret of the art. Likewise by means of another kind of apparatus I hope to find out just how these singers use their vocal chords.

To this I would add that I shall not divulge the results of these experiments to the singers themselves. They should not know or think anything about them, because it is essential to good singing that the singer should never think about himself.

Shall I tell anyone else about what I find? One of these days perhaps our vocal instructors will wake up; which of them does so first will be invited to my laboratory at King's College, London, where maybe I shall be able to show him a thing or two!

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

SCHOENBERG'S "RESPLENDENT NIGHT." (NEWCASTLE, SUNDAY.)

ARNOLD SCHOENBERG was born in Vienna in 1874. *Resplendent Night* (*Verklärte Nacht*) is one of his earlier works. It first appeared some years back as a Sextet for Violins, Violas and Cellos (two of each). To-day's version is for String Orchestra. It is identical with the original, except that there are, of course, several instruments to each part, and the bass (the second Cello part) is frequently reinforced by Double Basses.

The music is based on a poem by Richard Dehmel, which is prefixed to the score of the work. It embodies a fantastic, highly-imaginative conception, telling of a man and a woman walking over a barren heath on a cloudless, moonlight night. The woman has betrayed the faith which she owed to the man. He reassures her, telling her that this glorious night transfigures all things. The two pass on through the night.

The music of this work, however "modern" it may at first sound to some hearers, is in reality distinctly descended from the German nineteenth-century style (e.g., Beethoven), and actually follows the general lines of statement, development, and recapitulation of "tunes." But there are so many tunes, and their treatment is so complex, that the most experienced musician could hardly hope immediately to follow the music in detail without the score. One should, rather, try to appreciate it as a tone-picture, and as an expression of the spirit of the poem, dominated by the atmosphere of this resplendent, moonlit night.

BACH'S "SLEEPERS, WAKE!" (ABERDEEN, SUNDAY.)

Of all Bach's Church Cantatas (and they are very many) this is, perhaps, one of the most effective. It takes its name from the well-known "Chorale" on which it is founded. Though many English people do not know a German "Chorale" as such, there are few who do not know certain examples which we have adopted as hymns; *Now thank we all our God* is everywhere familiar; and this one, *Sleepers, wake! a voice is sounding*, though not quite so frequently in use, is, nevertheless, often sung.

Bach has used the Chorale as the basis of an extended work for Soprano, Tenor, and Bass soloists, Chorus and Orchestra. Sometimes he uses the actual Chorale melody; always, the text of the Cantata follows the thought of the Chorale.

The Orchestra used is a modest one; it never exceeds three Oboes, Strings and "Continuo." This "Continuo" is represented on paper as the bass of the whole structure, with a series of figures placed underneath. From this, a player on some keyboard instrument would supply a continuous background (hence the name), filling in the general texture at his discretion.

There are seven distinct Movements.

I.

The Orchestra starts with a brief Introduction, Strings and Woodwind alternating. Very soon, SOPRANOS enter. They declaim the First Verse of the Chorale to its own Tune; "*Sleepers, wake! a voice is sounding*," is the first line. As the Tune is put into long notes, and there are slight breaks between the lines, this becomes a fairly extended Movement. The Orchestra continues throughout with the material with which it started. Altos, Tenors, and Basses meanwhile take up in turn some melodic fragment, a different one for each line of the Chorale.

II.

This is a "Recitative," or free declamatory passage, for TENOR, lightly accompanied by the

CONTINUO. He sings, *He comes! the Bridegroom comes!*

III.

This is an "Aria," or Song, for SOPRANO and BASS (soloists), SOLO VIOLA, and CONTINUO. The musical material is largely derived from the first few notes of the opening.

The Soprano sings, *My Saviour, draw near! I wait Thee with lamp brightly burning*; the Bass answers, *Thy Saviour is near!*

IV.

In this the TENORS sing the Second Verse of the Chorale, beginning *Zion hears the watchmen's voices*. There is an independent orchestral accompaniment, scored for VIOLINS and VIOLAS in unison, and CONTINUO.

V.

This is another Recitative; this time sustained STRINGS are added to the Continuo. The singer is the BASS, who begins, *No enter in with me, My fair, my chosen spouse*.

VI.

This is an Aria for SOPRANO, BASS, and SOLO OBOE (with, of course, Continuo). The Soprano begins, *My Friend is mine*, the Bass responding, *Yea, I am thine*.

VII.

This is a simple, vigorous setting of the Third Verse of the Chorale, in its hymn-like form. The four Chorus parts are simply doubled by all the Orchestra. (This doubling is sometimes left out, and the singing left unaccompanied.) The words begin, *Now let every tongue adore Thee*.

SCHUBERT'S C MAJOR SYMPHONY. (BOURNEMOUTH, TUESDAY.)

This colossal work was Schubert's last Symphony. It was quite beyond the powers of the Viennese orchestra of his day, and never, in fact, got beyond rehearsal in his lifetime.

It has four separate Movements, as follows:—

I.

Moving at a steady pace. This opens with a stately Introduction, constructed on the tune given out unadorned by HORNS at the opening. It leads without a break into—

Quick, but not too quick—the Movement proper. The FIRST MAIN TUNE is announced at the outset. Its chief feature is the phrase played by all STRINGS, unison, at a low pitch. It persists for a long time. At last it is followed by the quiet SECOND MAIN TUNE, first played by OBOES and BASSOONS. The whole Movement is made out of these two Tunes, and the stately Tune of the Introduction.

II.

Moving steadily. This Movement has a distinctly song-like character. The Strings start a soft, throbbing groundwork, then the OBOE begins a slow, expressive song, which dominates the Movement.

III.—SCHERZO.

Quick and lively. This is a very exhilarating Movement, in the regular Scherzo (or Minuet) form, though each section is of great length.

The SCHERZO proper consists of a Tune, repeated, developed, and again repeated.

It is followed by a "TRIO" in the same form, followed by the repetition of the SCHERZO.

IV.—FINALE.

Quick and lively. This is in Sonata Form. The FIRST MAIN TUNE (which starts at once) is not of the song-like order; it consists of several fragmentary phrases. But the very repetition here imprints these phrases ineradicably in one's mind before there comes a complete break. Then the HORNS start to reiterate a single note, and the WOODWIND give out the SECOND MAIN TUNE. Nothing more needs to be described.

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 Professional Fault-Finder.

DEAR SIR,—I am a professional fault-finder (medical), criticizing people's mode of living, etc. I have been listening for twelve months, and I find it impossible to raise even the semblance of a grumble. I have a lot of patients who are wireless "fiends," and I cannot get a grumble out of one of them. Let me thank you most sincerely for your splendid work. It would do your heart good to see some of my old invalid people with the 'phones glued to their ears. What a joy you have brought into all our lives!

Yours, etc.,

Surbiton,

W. A. D.

Transmitting Dialect.

DEAR SIR,—My wife and I are new recruits to wireless, and we consider your programmes excellent. One interesting fact we notice is that speech by Scotsmen and Yorkshiremen is received more clearly and crisply than any other. The short, abrupt termination to their words seems favourable to transmission. It would be interesting to know if others experience this better reception, and also why it is so.

Yours, etc.,

Suffolk,

O. G. D.

A Tip for Crystal Users.

DEAR SIR,—In a recent talk Captain Eckersley mentioned the difficulty of keeping the cat's-whisker in a permanent position, owing to the fact that vibrations caused by traffic, or even by a person walking heavily across the floor, frequently move it from the "vital spot." We get over this difficulty in very simple fashion by inserting a piece of india-rubber between the ebonite panel and the detector's glass case. The rubber can be pared down to act as an adjustable wedge, which will absorb all "shocks" and enable the crystal-user to keep his cat's-whisker on that "perfectly wonderful spot" all the time.

Yours, etc.,

Hull,

R. R.

An International Licence?

DEAR SIR,—My conscience was certainly pricked a few nights ago when it was mentioned that undoubtedly a lot of people were listening to your excellent concerts entirely free of charge, having omitted to pay their annual licence. As I reside in Paris, I feel that I must thank you for the daily enjoyment I obtain, thanks to your Chelmsford station. I hope that the time will come when there will be an international licence, so that everybody living in one country or another will in a small way contribute towards the general advancement of broadcasting.

Yours, etc.,

Paris,

W. E. C.

Balance in Music.

DEAR SIR,—"G. H. J. T." does not seem to know the meaning of balance in music, of which he talks so glibly. Does he think that when a pianist accompanies a vocalist they should both be heard at the same strength or volume? Surely not! If he does imagine that this is true balance, he has probably never been in a concert hall and heard any vocalist or instrumentalist of repute. A good accompanist would never allow himself or herself to be "heard" in the manner "G. H. J. T." suggests; and it is a poor soloist who would tolerate an accompanist as loud as himself. As a matter of fact, I have often wanted to write and complain of the heavy accompaniments which we sometimes have, marring an otherwise very excellent performance.

Yours, etc.,

London, E.

B. G.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the previous page.)

A Sailor's Request.

DEAR SIR,—Would it be possible, when giving the weather reports, to include the directions of winds? I am a master mariner, trading from London to France, and I can get London and Chelmsford quite clearly in France on a crystal set. I get inquiries from other mariners for the weather forecast, and the inclusion of the directions of winds would be of great assistance to us.

Yours, etc.,

London, S.E.

A. B.

[The B.B.C. has asked the Air Ministry for wind directions during winter months and other windy seasons.]

Translations Wanted.

DEAR SIR,—Might I plead with you to give the English translations of any foreign words used in the weekly programmes contained in *The Radio Times*?

For instance, on a recent Sunday, "Ombra mai fu" was rendered, and I plead guilty to the fact that I did not know what it meant. I feel that many who, like myself, have no knowledge of foreign languages, would be extremely grateful for a translation.

Yours, etc.,

London, W.

A. J. B.

The Oscillation Nuisance.

DEAR SIR,—Can nothing be done to stop the very selfish people who own valve sets and who like to let all their neighbours know it? I am now listening to the London Male Voice Octet through my loud speaker, but the whole concert has been absolutely spoilt for me. At intervals of five to ten minutes I get a terrible howling and whistling. I can only listen about three times each week, and invariably on the evenings on which I can tune in, this annoyance goes on the whole time. Apparently it is someone living very near to me. This has been going on for several weeks now. Personally, I think these people deserve to have their licences cancelled.

Yours, etc.,

Fulham.

C. R.

[The situation about oscillation at present is that the local Radio Societies have very kindly undertaken to do their best to educate the public in general to the avoidance of oscillation. We never broadcast an appeal, as we always find that if we do so it only makes matters worse in other areas, where there are people of so extraordinary a temperament that they desire notoriety for their district even in such a subject. The solution, therefore, seems to be to apply to the Fulham and Putney Radio Society, whose address is 125, Hurlingham Road, Putney, or to the Radio Society of Great Britain, 53, Victoria Street, S.W.1. We would recommend you to join a Radio Society, so that the Radio Societies may be able to say that they truly represent public opinion on this very vexed question. As for advice on the subject, Captain Eckersley seldom neglects to mention the matter in his technical talks.]

Listening in Norway.

DEAR SIRS,—We will present us as Norwegian Radioamateurs and enjoy very much the British Broadcasting stations. We don't exaggerate saying that the stations of the Company are the best of all to us Norwegian listeners. We thank the Direction of the Company for the Norwegian and Scandinavian Nights from Aberdeen and Bournemouth. Here in Norway we Norwegian amateurs for long time have awaited the erection of our own Broadcasting Station, and now it seems as all is in order, and thus in a couple of months we will have our own Broadcasting Station. At last we thank for the good amusement which we have got and for the good amusements to come.

Yours, etc.,

"TWO BROTHERS,"

Fredrikstad, Norway.

PEOPLE IN THE PROGRAMMES

The Talking Woman.



Mrs. PHILIP SNOWDEN.

Mrs. Snowden's title will certainly be more firmly established after December 20th, when she will talk before the microphone on the Uplifting of Palestine.

Like so many women, she has been talking all her life. But unlike so many women, she has always confined her conversation to things that matter. As she is said to be the most beautiful and the best-dressed woman in the Labour movement, so she is also said to be the only woman in the Labour movement who has never uttered an ungraceful sentence.

Oh, Comrade!

MRS. SNOWDEN has a keen sense of humour and can appreciate a joke against her own side. In her last book, for example, she quotes this letter, to show how meaningless the word "comrade" may become:—

"Dear Comrade, What do you mean by selling out like you did? You are a liar and a scoundrel. You ought to be shot, you filthy dog. Yours fraternally —"

Truly, we are all brothers and sisters. And so, like brothers and sisters, we slang one another!

Two in One.



Sir HORACE PLUNKETT.

TALKING of women and talking reminds me of a good story told by Sir Horace Plunkett, who is to talk on *Country Life* on December 16th.

Sir Horace is now a finished speaker, but it was not always so. And in the old days, after he had delivered a lecture in Dublin on the conditions of the poor, he received from a lady a note, which ran:—

"What you need are two things—first, a wife; second, lessons in elocution."

But Sir Horace was equal to that. He just wrote back: "These are only one!"

"Woodbine Willie."

THEY called him "Woodbine Willie" because, when the boys were fighting over there, he was always in the front line distributing the odoriferous weed. His real name is the Rev. G. A. Studdert Kennedy. But he doesn't mind what you call him, so long as you listen to him.

"Woodbine Willie" talks straight from the shoulder, as you'll realize when you hear his delightful brogue delivering an address from London on December 14th.

Here's a sample of his style: "Comrades, you'll agree with me when I say that if we men thought a little more about right and wrong and a little less about fags and flappers, it would be a good deal better for the world."

He never loses his head. On Armistice Night, he led his people through the Trafalgar Square mêlée holding the Cross on high.

A Great Soprano.

HERE you see a picture of Miss Miriam Licette, who is singing in the All Stations Programme on December 10th.



Miss MIRIAM LICETTE.

Whether it's Gounod or Puccini or Borodin, Miss Licette's phrasing is equally superb. But perhaps she is best of all in Mozart.

"Mozart for Mozart's sake," pronounced one critic, when he heard her as the Countess in *Figaro*. Could she have been paid a defter compliment?

"The Man Who Makes Good Music Pay."

SIR LANDON RONALD, who is conducting the Scottish Orchestra, Glasgow, on December 20th, needs no introduction. He has been described as "The Man Who Makes Music Pay." More accurately, one might call him the man who makes good music pay. It is said that he can conduct all Elgar's works from memory.

Singer and Organist.

FEW baritones have sung from Bournemouth Station so often as Mr. Herbert Smith, who has taken part in all classes of programmes, including opera and oratorio.

Before becoming a vocalist, Mr. Smith studied for the organ; but later he obtained an appointment in the choir at Carlisle Cathedral, and has since held appointments in three other Cathedral choirs—Norwich, Durham, and Winchester.

On resigning his appointment at Durham, Mr. Smith came to London and studied singing before again taking up Cathedral work at Winchester.

Three Stars.

PETER DAWSON, singing at a Carol Concert, December 20th. Baritone. His gramophone records have sold to the tune of over ten millions, and his voice raised over £150,000 for the Red Cross during the War.



Sir ALFRED ROBBINS.

Sir Alfred Robbins, Talking from London December 16th on "Dickens's America and To-Day's." One of the great journalists. Editors all agree that his literary style alone is a "scoop."

Albert Sammons, Playing violin from London, December 14th. The English Kubelik. But on the Continent they compliment players by calling them the Austrian, Hungarian, or Roumanian Sammons.

"OYEZ."

IMPRESSIONS OF JAVA.

MR. F. G. KEILLER, F.R.G.S., F.R.S.A., who will talk at the London Station on December 18th, has lived for many years in the Dutch and British Far Eastern Colonies. He speaks several of the native languages of the Archipelago, and was a member of the Dutch Municipal Council of one of the largest districts of the Island of Java.

Having an intimate knowledge of these countries, their peoples, and their customs, Mr. Keiller is able to make his lectures interesting to general audiences. His subject on December 18th will deal with his impressions of native life in Java.

WIRELESS PROGRAMME—SUNDAY (Dec. 14th.)

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. **Popular Classics.**
S.B. to Newcastle.
MAY BLYTH (Soprano).
ALBERT SAMMONS (Solo Violin).
THE WIRELESS SYMPHONY ORCHESTRA:
Conducted by DAN GODFREY, Junr.
The Orchestra.
Overture, "Le Carnaval Romain" *Berlioz*
May Blyth.
With Orchestra.
"Softly Sighs" ("Freischütz") ... *Weber*
"Elizabeth's Greeting" ("Tannhäuser")
Wagner
The Orchestra.
Suite No. 1, "Peer Gynt" *Grieg*
3.30. Albert Sammons.
Romance in G for Violin and Orchestra
Beethoven
May Blyth.
"The Lorelei" *Liszt*
"Fainter and Fainter in My Slumber"
The Serenade *Brahms*
The Orchestra.
Tone Poem, "Finlandia" *Sibelius*
4.0. Albert Sammons.
"Moment Musical" *Schubert-Kreisler*
"Cherry Ripe" *Cyril Scott*
"Waltz" *Brahms-Hochstein*
"From the Canebrake" *S. Gardener*
The Orchestra.
Symphony No. 5 in E Minor ("From the New World")
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
8.0. The Bells of St. Martin's.
8.15. A SIMPLE EVENING SERVICE,
in which all people can take part.
With an Address by
The Rev. STUDDERT KENNEDY.
Relayed from
ST. MARTIN-IN-THE-FIELDS.
9.0. **Musical Programme.**
ELSIE SUDDABY (Soprano).
GEORGE PARKER (Baritone).
HERBERT FRYER (Solo Pianoforte).
THE "2LO" QUARTET
(Violin, Flute, Harp and Organ).
Leader, S. KNEALE KELLEY.
The Quartet.
"Extase" *Ganne*
Elsie Suddaby.
"Where Shall the Lover Rest?"
"My Heart is Like a Singing Bird"
"Morning Hymn" *Henschel*
Herbert Fryer.
Minuet in E. Flat *Beethoven*
(Composed at 15 years of age.)
"Hark, Hark the Lark" ... *Schubert-Liszt*
"Si Oiseau j'Étais" *Hensell*
George Parker.
"The Bells of San Marie" ... *John Ireland*
"The Ould Plaid Shawl" *Haynes (11)*
"The Floral Dance" *Moss*
Elsie Suddaby.
"Orpheus with His Lute" ... *Sullivan (11)*
"Shepherd's Cradle Song" ... *Somervell*
The Quartet.
Largo *Handel*
Romance *Libitzky*
10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B. to all Stations. Local News.*
10.15. Herbert Fryer.
"La Cathédrale Engloutie" }
"Minstrels" } *Debussy*
Prelude in G. Minor *Rachmaninov*
George Parker.
"Litany" }
"To the Lyre" } *Schubert*

- "And Yet I Love Her Till I Die"
Parry (11)
The Quartet.
Serenade *Till*
Elsie Suddaby.
Accompanied by the Quartet.
"Ave Maria" *Bach-Gounod*
10.45.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.0-5.0. THE STATION PIANOFORTE QUINTET:
JOAN MAXWELL (Soprano).
HAROLD HOWES (Baritone).
Quintet.
Overture, "La Princesse Jaune"
Saint-Saens
Suite, "Summer Days" *Coutis*
Baritone Songs.
"The Devout Lover" *Maud White*
"Summertime on Bredon" *Graham Peal*
"I Would I Were a King" *Sullivan (1)*
Soprano Songs.
"A Cycle of Life" *London Ronald (5)*
Quintet.
Incidental Music to "Faust"
Coleridge-Taylor (1)
Baritone Songs.
"Thanksgiving" *Allison*
"The Song of Hyblria the Cretan" *Elliott*
Soprano Songs.
"The Pavilion of Dreams"
Boris Leconsou (20)
Quintet.
Intermezzo, "The Teddy Bears' Picnic"
Burton (6)
Waltz, "Bal Masqué" *Fletcher*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
8.30.—Hymn, "O Come, O Come, Emmanuel"
(A. and M., No. 49).
Religious Address by The Rev. H. A. JONES, All Saints' Church, Small Heath.
Anthem, "Sing, O Heavens" *Sullivan*
Hymn, "Lo, He Comes with Clouds Descending"
(A. and M., No. 51).
Contralto Solo, "Abide With Me"
Liddle (1)
(Soloist, WINIFRED MORRIS.)

9.5. Symphony Programme.

- THE STATION SYMPHONY ORCHESTRA.
Conducted by JOSEPH LEWIS.
Overture, "Leonora," No. 3 ... *Beethoven*
Symphony No. 20 in D *Mozart*
Suite No. 1, "Carmen" *Bizet*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London. Local News.*
10.15. Orchestra.
"Londonderry Air" ... *arr. Percy Grainger*
10.20.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.0-5.0. BAND OF 1ST BATT. THE CAMERONIANS.
CONSTANCE WENTWORTH (Vocalist).
Relayed from South Parade Pier, Southsea.
5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*
8.30.—The Very Rev. DAVID S. CAIRNS, D.D. *S.B. from Aberdeen.*
9.0. "The Golden Legend."
Adapted by Joseph Bennett from Longfellow's Poem.
Set to Music by Arthur Sullivan (11).
Elsie EDYTHE KINCH (Soprano)
Ursula GLADYS JAMES (Contralto)
Prince Henry ... OSMOND DAVIS (Tenor)
Lucifer TOM BROWN (Bass)
THE "6BM" CHOIR.
THE WIRELESS ORCHESTRA:
Under the Direction of
Capt. W. A. FEATHERSTONE.
Prologue: The Spire of Strasburg Cathedral. Night and Storm. Lucifer, with the Powers of the Air, trying to tear down the Cross.
Lucifer and Chorus.
Scene 1.—The Castle of Vautsberg on the Rhine. A Chamber in a Tower. Prince

- Henry sitting alone, ill and restless. Midnight.
Prince Henry, Lucifer, and Chorus.
Scene 2.—Before the house of Ursula. Villagers have gathered after labour. Evening.
Elsie, Ursula, Prince Henry, and Chorus.
Scene 3.—On the road to Salerno.
Elsie, Prince Henry, Lucifer, and Chorus.
Scene 4.—The Medical School at Salerno. Lucifer dressed as a Doctor.
Elsie, Prince Henry, Lucifer, and Chorus.
Scene 5.—Ursula's Cottage.
Ursula and a Forester.
Scene 6.—The Castle of Vautsberg on the Rhine. Prince Henry and Elsie stand on the Terrace. It is the evening of their marriage day. The sound of bells heard from a distance.
Elsie and Prince Henry.
Choral Epilogue.
10.0.—WEATHER FORECAST and NEWS. *S.B. from London. Local News.*
10.15. Orchestra.
"Ave Maria" *Schubert*
10.20.—Close down.

5WA CARDIFF. 351 M.

- 3.0-4.30. HERBERT WARE'S STRING ORCHESTRA.
RONALD CHIVERS (Baritone).
Orchestra.
"Sercuade" *Mozart*
"Folk Tune and Fiddle Dance" *Fletcher*
Ronald Chivers.
"An Autumn Love Song" ... *Sanderson (1)*
"Son of Mine" }
"Rebel" } *Wallace*
Orchestra.
"Two Norwegian Melodies" *Grieg*
"An Bord de La Mer" *Dunkley*
Ronald Chivers.
"Comrades of Mine" }
"Bush Night Song" } *W. G. James*
"Stockrider's Song" }
"The Meaning of Faith," by CANON ROBERTS.
Orchestra.
"An Evening Breeze" *Langley*
"Baletto Intrada" *Dunhill (2)*
Ronald Chivers.
"On Wings of Song" *Mendelssohn*
"Mendin' Roadways" *Eric Coates*
"To Anthea" *Hotton (1)*
Orchestra.
Suite of Five Short Movements ... *Händel*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
8.30.—The Very Rev. DAVID S. CAIRNS, D.D. *S.B. from Aberdeen.*
9.0. **Mainly Haydn.**
THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.
MADOC DAVIES (Baritone).
WINIFRED SMALL (Solo Violin).
Orchestra.
Symphony No. 4 *Haydn*
1st Movement—Adagio Cantabile Vivace Assai.
Winifred Small.
Grave *Bach-Kreisler*
Rondo *Mozart-Kreisler*
Madoc Davies.
Recit., "And God Said, Let the Waters"
Air, "Rolling in Foam-ing Billows"
"The Husbandman" ("The Seasons")
Haydn
Winifred Small.
Meditation *Glorious*
Polichinelle *Kreisler*
Variations on a Theme by Corelli
Tartini-Kreisler

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 543.

WIRELESS PROGRAMME—SUNDAY (Dec. 14th.)

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

Madoc Davies.
 Recit., "And God Said, Let the Earth Bring Forth"
 Recit., "Straight Opening Her Fertile Womb"
 Air, "Now Heaven in Fullest Glory Shone"
 Orchestra.
 Symphony No. 4 Haydn
 2nd Movement—Andante.
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
 10.15. Orchestra.
 Symphony No. 4 Haydn
 3rd and 4th Movements—Menuetto-Allegro Molto; Finale—Allegro di Molto.
 10.30.—"The Silent Fellowship."
 10.45.—Close down.

2ZY MANCHESTER. 375 M.

3.0. **Vocal and Instrumental, and a Play.**
ANNIE LORD (Solo Pianoforte).
KATHLEEN MOORHOUSE (Solo Cello).
GABY VALLE (Soprano).
J. E. GLEDHILL (Tenor).
THE "2ZY" MEHMAID CLUB.
 Directed by **KIT MARLOWE.**
Annie Lord.
 "Aufschwung" Schumann
 "Berceuse" Chopin
 "Air de Ballet" Max Mayer (24)
 Gaby Valle.
 "A Memory" A. Goring Thomas (15)
 "Lullaby" Hamilton Harty (1)
 Kathleen Moorhouse.
 Sonata in F Major Marcello
 J. E. Gledhill.
 "A Request" A. Woodforde-Finden
 "Tis the Day" Leoncavallo
 Recit. and Aria, "Sound an Alarm" Handel
"FATHER NOAH."
 A Play by C. Whitworth.
Annie Lord.
 Barcarolle Rachmaninov
 Clair de Lune Debussy
 Scherzo Humoristique Tchaikovsky
 Gaby Valle.
 "O Primavera" Tirindelli
 "Sweet Blue-eyed Maid" E. A. MacDowell (4)
 Kathleen Moorhouse.
 Andante Cantabile Dittersdorf
 Caprice Ancien Trowell
 Sérénade Espagnole Popper
 J. E. Gledhill.
 "Sigh No More" Aikin (14)
 Recit. and Aria, "Comfort Ye Every Valley" ("The Messiah") Handel
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
 8.0.—S. G. HONEY: Talk to Young People.
 8.25.—Hymn, "In the Bleak Mid-winter" (English Hymnal, No. 25).
 Religious Address by the Rev. W. E. CUNLIFFE, M.A., Vicar of St. Philip's, Blackburn.
 Hymn, "Jerusalem the Golden" (English Hymnal, No. 412).
 Hymn, "As Now the Sun's Declining Rays" (English Hymnal, No. 265).
 8.45. **Operatic.**
THE "2ZY" ORCHESTRA.
ELEANOR LOMAS (Soprano).
 Orchestra.
 Selection, "Romeo and Juliet" Gounod
 Selection, "Aida" Verdi
 Selections { "Tannhäuser" } Wagner
 { "Lohengrin" }
 Eleanor Lomas.
 "Twas Night and All Around Was Still" ("Il Trovatore") Verdi
 "A Little Voice I Heard Just Now" ("The Barber of Seville") Rossini
 Orchestra.
 Suite, "Carmen" Bizet
 Suite, "The Mastersingers" Wagner
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.15. **Eleanor Lomas.**
 "Return Victorious" ("Aida") ... Verdi
 Recit. and Polonaise, "I Am Titania" ("Mignon") Ambroise Thomas
 Orchestra.
 "We Rejoice That Our Saviour is Living"
Mascagni
 10.35.—Close down.

5NO NEWCASTLE. 400 M.

3.0-5.0.—Programme *S.B. from London.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
 8.30. **THE "5NO" CHORAL SOCIETY.**
 Hymn, "How Sweet the Name of Jesus Sounds" (A. and M., No. 176).
 The Rev. A. LEE: Address.
 Hymn, "Glory to Thee, My God, This Night" (A. and M., No. 23).
THE STATION STRING ORCHESTRA.
 Conductor, **EDWARD CLARK.**
ALFRED M. WALL (Solo Violin).
 Orchestra.
 9.0. Serenade Mozart
 9.10. Alfred M. Wall.
 Concerto for Violin and Orchestra in A Minor Bach
 9.30. Orchestra.
 Two Norwegian Melodies Grieg
 "Verklärte Nacht" Arnold Schönberg
 (First Performance in England.)
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
 10.15. Orchestra.
 Andante from Second Divertimento Mozart
 Irish Tune from County Derry ... Grainger
 10.25.—Close down.

2BD ABERDEEN. 495 M.

CRUE DAVIDSON (Contralto).
THE CITY OF ABERDEEN MILITARY BAND:
 Conductor, **HAYDN P. HALSTEAD.**
THE WIRELESS ORCHESTRA.
 Band.
 3.0. Overture, "Saul" Antonio Bazzini
 Crue Davidson.
 "The Lord is My Light" Allitsen (1)
 "Shepherd's Cradle Song" Somervell
 "At Michael's Gate" Kemp
 Orchestra.
 "Danse Macabre" Saint-Saëns
 "Evening in Odenwald" Foulds
 "Bells at Coblenz"
 Band.
 Intermezzo, "Secrets" Chas. Ancliffe
 Selection, "Elijah" Mendelssohn
 4.0. **Crue Davidson.**
 "Swing Low, Sweet Chariot" arr. Burleigh
 "Go Down, Moses"
 "There is a Green Hill" Gounod (11)
 Band.
 A Musical Bouquet, "Multum in Parvo" arr. Walter Partridge
 Crue Davidson.
 "Beyond the Dawn" Sanderson (1)
 "Beloved, it is Morn" Aylward
 "The Star of Bethlehem" Adams (1)
 Band.
 Overture, "Aysgarth" Haydn P. Halstead
 "Onward Christian Soldiers" (Tune: "St. Gertrude")
 Hymns { "Sun of My Soul" (Tune: "Hursley") }
 Orchestra.
 Overture ("Casse Noisette" Suite) Tchaikovsky
 March
 Valse des Fleurs
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
 8.30.—The Very Rev. **DAVID S. CAIRNS, D.D.**, Principal of the United Free Church College, and Professor of Apologetics, Ex-Moderator of the General Assembly: Religious Address. *S.B. to other Stations.*

9.0. Cantata.
"SLEEPERS, WAKE"
Bach (11).
 (With Orchestral Accompaniment.)
 Chorus, "Sleepers, Wake."
 Recit., "He Comes, the Bridegroom Comes" (Tenor).
 Air, "I Seek Thee, My Life" (Duet).
 Choral, "Zion Hears Her Watchmen's Voices."
 Recit., "Come, Enter In With Me" (Bass).
 Air, "My Friend is Mine" (Duet).
 Choral, "Glory Now to Thee Be Given."
DOROTHY SILK (Soprano).
FORBES Y. RAE (Tenor).
KENNETH ELLIS (Bass).
WILLAN SWAINSON'S CHOIR.
 Conductor, **WILLAN SWAINSON.**
 Choir.
 9.45. Two Songs of Farewell Parry
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
 10.15. Orchestra.
 Selected Hymns.
 10.25.—Close down.

5SC GLASGOW. 420 M.

3.0-5.0. **Organ and Pianoforte Recital.**
 Relayed from Kinning Park Hall.
HERBERT WALTON (Organist).
HERBERT A. CARRUTHERS (Pianist).
 Organ.
 Processional March Henry Bird (11)
 Andante from 2nd Symphony Haydn (11)
 "Fantasie Rustique" Wolstenholme
 The Great E Flat Prelude J. S. Bach
 Piano.
 Concerto in E Flat Liszt
 Organ.
 Symphony No. 5 (First Movement) Widor
 Barcarolle Sterndale-Bennett
 Organ Concerto, No. 4 Handel (11)
 Piano.
 "Capriccio Brillante" Mendelssohn
 "The Island Spell" John Ireland
 "Water Nymphs" Frank Bridge
 "Fireflies"
 Prelude in G Minor, Op. 23, No. 5
 Rachmaninov
 Organ.
 Intermezzo and Easter Hymn ... Mascagni
 Lament, "The Flowers of the Forest" arr. Stuart Archer (20)
 Prayer and Cradle Song Guilmant
 Finale in E Flat Guilmant
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
 8.30.—The Very Rev. **DAVID S. CAIRNS, D.D.** *S.B. from Aberdeen.*
ROBERT BURNETT (Baritone).
JOHN B. DICKSON (Solo Violoncello).
 Baritone Solos.
 9.0. "Come, Blessed Cross" Bach (11)
 "Christ in His Garden" Tchaikovsky
 "The Wanderer" Schubert
 "The Lover's Garland" Parry (11)
 "The Erl-King" Locwe
 Violoncello Solos.
 9.20. "Andante" Bach
 "Minuet" Mozart
 "Andacht" Popper
 "Czardas" Fischer
 Baritone Solos.
 9.40. "How Do I Love Thee?" Marzials (1)
 "Ethiopia Saluting the Colours" O. Wood (1)
 "Go Not, Happy Day" F. Bridge
 "A Kingdom by the Sea" A. Somervell (1)
 "Nobody Knows De Trouble I've Seen" arr. Burleigh
 { "Spirituals" }
 "Didn't it Rain?"
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
 10.15. Baritone Solos.
 Psalm No. 103 (Tune, "Colleshill")
 "It is Enough" ("Elijah") Mendelssohn (11)
 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 543.

Continental Broadcasting.

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

FRANCE.
EIFFEL TOWER (P1)—Paris, 2,650 m.
 Daily: 6.40 a.m., Weather (exc. Sun.); 11.0. Markets (exc. Sun. and Mon.); 11.15. Time Sig., Weather; 2.45, 3.35, 4.30 * p.m., Stock Exch. (exc. Sun. and Mon.); 6 p.m., Con., News (not daily); 7 p.m., 10.10. Weather (exc. Sun.). * On 1st and 15th of each month at 4.45 p.m.
RADIO-PARIS (SFR)—Paris, 1,780 m.
 Sundays: 12.45 p.m., Orch.; 1.45. News; 4.45. Con.; 8.30 p.m., News; 9 p.m., Con.; 10 p.m., Dance.
 Weekdays: 12.30 p.m., News, Stock Exch., Orch.; 4.30. Markets, Con.; 5.45. Stock Exch., News, Women's Hour; 8.30. Lec., News, Con.; 10 p.m., Dance (not daily).
ECOLE SUP. DES POSTES ET TELEGRAPHES (PTT)—Paris, 450 m.
 4 p.m., Lec. (Tue. and Thur.); 8 p.m., Eng. Conv. and * Con. (Tue.); 8.30 p.m., Lec. or Con. (daily). On 3rd Sun. of each month, Organ Recital at 8.45 p.m.
"PETIT PARISIEN"—340 m.
 9.30 p.m., Con. (Tue., Thur., and Sun.).
LYONS-LA-DOUA—550 m.
 Daily: 10.30 a.m. and 8 p.m., News and Con.

GERMANY.
BREMEN (Relay Station)—330 m. From Hamburg.
NUREMBERG (Relay Station)—340 m. From Munich.
HAMBURG—395 m.
 Sundays: 7.55 a.m., Time Sig., Weather, News, Lec., Women; 10.15. Sacred Con.; 11.15. Chess; 12.15. Con.; 3 p.m., Children; 4 p.m., Con.; 5.45. English; 7 p.m., Con. or Opera; 9 p.m. onwards, as Weekdays.
 Weekdays: 6.25 a.m., Time Sig., News; 11.15. Markets; 12.10. Spanish Lesson; 1.45 p.m., Markets; 2.15. News, Markets, Women; 4.5. Lec.; 5 p.m., Con.; Esperanto (Thu.); 6 p.m., Lec.; English Conv. (Wed.); 7 p.m., Weather, Con. or Opera; 9 p.m., Weather, Markets, Sport; 9.50 p.m., News (in English); Dance (not daily).
MUNSTER—410 m.
 6.55 a.m., Time Sig., News; 8 a.m., Sacred Con. (Sun.); 11.30. Stock Exch.; 11.55. Time Sig.; 2.30 p.m., Markets; 3 p.m., Children (Wed.); 4 p.m., Con.; 6.40 p.m., Weather, Time Sig., Lec.; 7.30. Women, Con. or Opera, News; Dance (Sat.); 9 p.m., English Lesson (Mon., Wed., Fri.); Spanish (Tue., Thur., Sat.).
BRESLAU—418 m.
 10.15 a.m., Stock Exch., Weather; 11.0. Gramophone Con., Time Sig., Weather (Sun.); Lec. (other days); 12.30. Time Sig., Weather, Stock Exch.; 2 p.m., Stock Exch., News; 3 p.m., Children (Sun.); 4 p.m., Lec. (Sun.); Orch. (weekdays); 4.30 p.m., Children (Sat.); 5 p.m., Orch. (Sun.); 6.30. Esperanto (Mon.); English (Thu.); Lec. (other days); 7.30. Con., Weather, Time Sig.; 8.30 p.m., Dance (Tue.).
BERLIN (II)—505 m.
 8 a.m., Sacred Con. (Sun.); 9 a.m., Markets, News, Weather; 10 a.m., Con. on both 430 and 505 m.; 10.30. Educat. Hour (Sun.); 11.15. Stock Exch.; 12.6. Time S.; 1.15 p.m., Stock Exch.; 2.30. Children (Sun., Wed.); 3 p.m., Esperanto (Sat.); 3.30. Orch.; 5.5. Lec., Women; 7 p.m., French Lesson (Mon., Tue., 5.49 p.m.); 7.30. Lec.; 8.30. * Con., Weather, News, Time Sig.; 9.30. Chess (Mon.); Dance (Thu., Sat.).
 * If Opera relayed, usually at 6.30 p.m.
STUTTGART—443 m.
 10.30 a.m., Con. (Sun.); 3 p.m., Time Sig., Orch. (Sun.); 4.30. Markets, Time Sig., Weather, Orch.; Children (Wed. and Sat.); 6 p.m., News; 6.30. Lec.; English Humour (Fri.); 7 p.m., Con. or Opera, Time Sig.; 8.15 p.m., Late Con.; 9.15 p.m., News, etc.
LEIPZIG—454 m.
 8 a.m., Sacred Con. (Sun.); 10.55. Markets, Orch., Time Sig.; 3 p.m., Markets; 3.30. Orch.; 5 p.m., Markets, Lec.; 6 p.m., Esperanto (Mon.), Chess (Tue.), Lec. (other days); 6.30 p.m., Con. (Sun.); 7 p.m., English Humour (Tue.); 7.30 p.m., Con., Weather, News; 9 p.m., Con. (not daily).
KOENIGSBERG—463 m.
 8 a.m., Sacred Con. (Sun.); 10.15. Markets; 11.55. Time Sig., Weather; 1.15 p.m., Markets; 3 p.m., Orch. (Sun.); Markets (weekdays); 3.30. Orch.; Children (Wed.); 6.30 p.m., Lec.; 7 p.m., Con. or Opera; 9.15. Orch. or Lec., News.
FRANKFORT-ON-MAIN—470 m.
 7 a.m., Sacred Con. (Sun.); 10.10. Stock Exch.; 10.55. Time Sig., News; 3 p.m., Con. (Sun.); Stock Exch. (weekdays); 3.30. Con., Women (Fri.); 4 p.m., Children (Sun., Wed., 5 p.m.); 5.30 p.m., Lec.; Opera (Fri.); 6 p.m., Lec. (daily); Shorthand (Thu.); 6.30. Esperanto (Fri.); 7 p.m., Lec. (Sun.); English (Mon.); 7.30. Con. (daily); 8.30 p.m., Time Sig., Weather, News; 9 p.m., late Con. (Mon., Wed., Thu., Sat.); Dance (Fri.).
MUNICH—485 m.
 9.30 a.m., Lec. (Sun.); 10. Con. (Sun.); 1 p.m., News, Weather, Time Sig.; 2 p.m., Con. (Sun.); 3 p.m., Lec. (Sun.); 3.30. Orch. (weekdays); 4 p.m., Orch. (Sun.); 5 p.m., Agricultural Talks (Mon.); 5.30. Con. (daily); 6.30. English Lesson (Mon.); Russian (Sat.); 7.30. Con. (daily); 8.30. News, Weather, Time Sig.; 9 p.m., late Con. (Sun.).
KOENIGSWUSTERHAUSEN (LP)—Near Berlin.
 3,550 m. 6.30 a.m. to 7.40 p.m., World's Press News.
 2,800 m. 10.30 a.m., Con. (Sun.).
 3,150 m. and 4,650 m. 6 a.m. to 8 p.m., News Service.
 * Eberswalds (Berlin) 290 m. 10.15 p.m., Con. (Mon.).
NORDDEICH (KAV)—1,800 m.
 10.25 a.m. and 9.45 p.m., Weather.

BELGIUM.
BRUSSELS (SBR)—205 m.
 Daily: 5 p.m., Orch., Children (Wed. and Thur.); Dance (Tue. and Sat.); 6 p.m., News; 8 p.m., Lec.; 8.15. News, Con.; 10 p.m., News.
HAEREN (BAV)—1,100 m.
 Weekdays: 1 p.m., 2 p.m., 4.50 and 6.50 p.m., Weather.

HOLLAND.
AMSTERDAM (PCFF)—2,125 m.
 Daily: 7.35 * a.m. to 4.10 p.m., News, Stock Exch., Time Signal (9.55 a.m. and 4.10 p.m.).
AMSTERDAM (PX9)—1,070 m.
 8.40 p.m., Con. (Mon.).
AMSTERDAM (PAS)—1,050 m.
 7.40 p.m., Con. (Wed.).
HILVERSUM (NSF)—1,060 m.
 5.40 p.m., Children (Mon.); 8.40 p.m., Lec. (Fri.); 7.40 p.m., Con. (Sun.).
YMUIDEN (PCMM)—1,050 m.
 7.40 p.m., Con. (Sat.).
VOSSEGAT (BG)—1,050 m.
 12.30 and 7.40 Weather.
SOESTERBERG—1,050 m.
 7.26 p.m., Weather.
 * Except Mon. and Sat. (10.10-11.10 a.m.).

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

SWITZERLAND.
ZURICH (Hängg)—650 m. (Sometimes on 515 m.).
 Weekdays: 8 a.m., Con., News; 12.0. Weather, News, Stock Exch.; 3 p.m., Con.; 5.15 p.m., Children (Mon., Wed., Fri.); 6 p.m., Weather, News; 7.15 p.m., Lec., Con., News, Weather; Dance (Sat.).
 Sundays: 3 and 7.15 p.m., Con., News, Weather.
GENEVA (HBI)—1,100 m.
 Daily: 1.15 p.m., Lec. (exc. Sun.).
LAUSANNE (HB2)—850 m.
 Weekdays: 7.5 a.m., Weather; 12.30 p.m., Weather, Markets, Time Sig., News; 4 p.m., Children (Wed.); 5.55. Weather, News; 8.15 p.m., Con. (daily exc. Wed.); Dance (Thu. and Sat.).

AUSTRIA.
VIENNA (RADIO WIEN)—530 m.
 Daily: 8 a.m., Markets; 10. Time Sig., Con.; 12.20 p.m., Weather; 2.30. Stock Exch.; 3.0 p.m., Time Sig., News, Con.; 4.15. Children (Tue., Fri.); 6.30. News, Weather; 7 p.m., Time Sig., Con., News; 8 p.m., Dance.

JUGO-SLAVIA.
BELGRADE—1,650 m.
 5.45 p.m., Con. (Tue., Thu., Sat.).

RUSSIA.
MOSCOW—3,200 m.
 12.30 p.m., Lec. (Irreg.).

CZECHO-SLOVAKIA.
KBELY (OKP)—1,350 m.
 Week-days: 10.30 a.m., 12, 12.45 p.m., 4 and 5 p.m., Stock Exch.; 6.15 p.m., Lec., News, Weather, Con. (Thu. Sig., 7 p.m.), daily; 10 a.m., Con. (Sun.).
KOMAROV (OKB)—1,800 m.
 1 p.m., Stock Exch., Weather, News (weekdays); 5 p.m., Con. (Thu.); 9 a.m., Con. (Sun.).

ITALY.
ROME (IRO)—425 m.
 7.40. Con. (daily).

SPAIN.
MADRID (EAJ2)—Radio-España—335 m.
 Daily: 6 p.m., Con.
MADRID (RI)—392 m.
 Daily: 9 p.m., Weather, Stock Exch., Time Sig., Con., News.
BARCELONA (EAJ1)—325 m.
 Daily: 5 and 9 p.m., Con.
SEVILLE (EAJ5)—350 m.
 6.30 p.m., Lec., Con., News.

DENMARK.
COPENHAGEN (Kjohenhavns Radioanstalt)—470 m.
 7 p.m., Con. (Sun., Wed., Thur.). Also rests on 750 m. W.L. not definitely fixed.
LYNGBY (OXE)—2,400 m.
 Week-days: 6.20 p.m.; 8 and 9 p.m., News, Weather, Time.
RYVANG—1,025 m.
 6.30 p.m., Eng. Lesson (Wed.); 7 p.m., Con. (Tue., Fri.).

SWEDEN.
STOCKHOLM (TV)—140 m.
 10.10 a.m., Religious Service (Sun.); 11.35. Weather, etc. (daily); 6.15 p.m., Con. and News (daily).
STOCKHOLM (Radio AKT)—470 m.
 7.10 p.m., Con. and News (Tue., Thur., Sat., Sun.).
GOTHENBURG—460 m.
 6.10 p.m., Con. (Tue., Fri., Sat.).
GOTHENBURG—680 m.
 6.10 p.m., Con. (Mon., Wed., Thur.).
BODEN—2,500 m.
 5.40 p.m., Con. (Tue., and Fri.); 4.40 p.m., Con. and News (Sun.).

PRINCIPAL U.S.A. AND CANADIAN BROADCAST STATIONS.
KGO—312 m. Oakland, Cal.
KDKA—320 m. East Pittsburgh, Pa.
WBZ—337 m. Springfield, Mass.
WGY—380 m. Schenectady, N.Y.
WJY—405 m. New York City.
CKAC—425 m. Montreal, Ca.
CFAC—430 m. Calgary, Ca.
WJZ—455 m. New York City.
WEAF—492 m. New York City.

EVENTS OF THE WEEK.

SUNDAY, December 14th.
LONDON, 3.0.—Popular Classics. S.B. to Newcastle.
BIRMINGHAM, 9.5.—Symphony Programme.
BOURNEMOUTH, 9.0.—"The Golden Legend."
CARDIFF, 9.0.—"Mainly Haydn."
ABERDEEN, 9.0.—Cantata, "Sleepers, Wake" (Bach).

MONDAY, December 15th.
ALL STATIONS except Belfast and 5XX, 7.30.—An Evening of Musical Comedy.
HIGH-POWER STATION, 7.30.—The Opera, "Le Prince Igor," relayed from Brussels.

TUESDAY, December 16th.
BIRMINGHAM, 7.30.—Programme of British Light Music.
BOURNEMOUTH, 7.30.—Symphony Concert.
NEWCASTLE, 7.30.—Beethoven Symphony Concert.
GLASGOW, 7.45.—Scots Literary Night.

WEDNESDAY, December 17th.
LONDON, 7.30.—Chamber Music Evening.
BIRMINGHAM, 8.0.—Easthope Martin Evening.
BOURNEMOUTH, 8.0.—Winter Gardens Night.
MANCHESTER, 7.30.—Light Symphony Concert.
GLASGOW, 7.45.—Violin and Pianoforte Recital by Winifred Small and Maurice Cole.
BELFAST, 7.45.—Symphony Concert.

THURSDAY, December 18th.
ALL STATIONS, 7.35.—An Evening of Grand Opera.

FRIDAY, December 19th.
MANCHESTER, 7.30.—The Comedy, "Just Like Judy."
NEWCASTLE, 7.30.—"Love in a Village," a Comic Opera by Dr. Arne.

SATURDAY, December 20th.
GLASGOW, 7.30.—The Scottish Orchestra, conducted by Sir Landon Ronald.



GREAT CRESTED GREBE AND COOT.

These birds will be described by Mr. E. Kay Robinson in his talk on "British Birds," to be given from London on Tuesday, December 16th.

WIRELESS PROGRAMME—MONDAY (Dec. 15th.)

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 Bertha Rowe (Contralto). Wild Animal Stories by (Mrs.) B. B. Milne. "Children's Toys," by Muriel Wrinch.
- 5.30-6.15.—CHILDREN'S CORNER: Talk by Percival Dean, F.R.C.O., on "The Beginning of Musical Life." "Why the Magpie Builds the Best Nest," from "Nature Myths," by Florence Holbrook. "How Robin Sold Pots at Nottingham Fair"—(4), from "Greenwood Tales," retold by Dorothy King.
- 6.40-6.55.—Motoring Series, No. 1: Mr. F. G. BRISTOW, F.C.I.S., F.O.S., M.Inst.T., Sec. of the C.M.U.A.—"The Motor Vehicle in Commerce."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Major E. E. AUSTEN, D.S.O., Deputy Keeper to Department of Entomology, Natural History Museum, on "Disease-Carrying Flies." *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.*
- 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. Margaret Ivens (Mezzo-Soprano). Nellie Marsh (Dramatic Recital).
- 5.0-5.10.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S.: Topical Horticultural Hints. Lilian Clutterbuck (Contralto).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: Fred J. Clifford, L.R.A.M., on "Musical Appreciation—Haydn and Mozart."
- 7.0-11.0.—*The entire Programme S.B. from London.*

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—David Openshaw (Bass). Reginald S. Mount (Solo Violin). Talk to Women: "London Papers," by Anne Farnell Watson. Ethel Rowland (Solo Piano-forte).
- 5.0-6.0.—CHILDREN'S CORNER: "Stamp Talk," by Uncle Neville. "Adventure Talk to Boys," by Uncle Cavan.
- 6.0-6.30.—Scholars' Half-Hour: Miss L. E. Phillips on "Scotland."
- 6.30-6.45.—Lessons in Morse Transmission by Douglas C. Norman.
- 7.0-11.0.—*The entire Programme S.B. from London.*

ALL STATIONS PROGRAMME (except Belfast). Relayed from London. 7.30-9.30.

An Evening of Musical Comedy.
FRANK COCHRANE.
KINGSLEY LARK.
REX BURCHELL.
DORIS VANE.

THE WIRELESS ORCHESTRA:
Under the Direction of L. STANTON JEFFERIES.

- Orchestra.
Overture, "The Arcadians" Monckton
- Two Character Songs.
"The Chinaman's Song" ("Cairo") Fletcher
- "The Cobbler's Song" ("Chu Chin Chow") Norton
- Orchestra.
"Under the Decdar" ("A Country Girl") Monckton (Solo Cornet, CHARLES LEGGETT.)
- "The Rose Minuet" ("Monsieur Beaucaire") Messenger

- Song.
"It'll Be All the Same" ("A Night Out") Redstone

- Orchestra.
Selection, "The Maid of the Mountains" Fraser-Simson
- Soprano Songs.
"The Dreamland Lover" ("The Little Dutch Girl") Kalman

- Orchestra.
Three Dances from "Hullo, America!" Finck
- Duet for Soprano and Baritone.
"When Life and Love Are Calling" ("The Last Waltz") Strauss

- Orchestra.
"Play to Me" ("Tina") Rubens (Solo Violin, S. KNEALE KELLEY.)
- Song.
"Otto of Roses" ("The Girls of Gottenburg") Caryll and Monckton

- Orchestra.
Selection, "The Cabaret Girl" Kern
- Baritone Song.
"The Shade of the Palm" ("Florodora") Stuart

- Orchestra.
Waltz from "The Lilac Domino" Cuvillier
- Crusaders' March ("Decameron Nights") Finck

5WA CARDIFF. 351 M.

- 3.0-4.0.—Fallman 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: "Coleridge's Welsh Love Story."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. RICHARD TRESEDER, F.R.H.S., on "Gardening."
Local News.
- 7.30-11.0.—*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. }
- 3.30-4.0.—Broadcast for Secondary Schools (Juniors): JAMES BERNARD: A Reading of English Literature: "A Christmas Carol," Stave I, Marley's Ghost, by Charles Dickens.
- 4.30-5.0.—WOMEN'S HALF-HOUR: Eunice Grounds (Contralto).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.20-6.55.—Prof. F. E. Weiss, D.Sc., F.R.S., on "Botany—(3), The Compass Plant."
- 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.

- 3.45-5.15.—Marie Bellas (Contralto). Robert Mark (Solo Violoncello). Sam Barraclough (Cornet) and Ignatius Ford (Flugel Horn), Duettists. Weekly News Letter. Mrs. Florence Mather on "Home Nursing."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: J. J. Todd, B.Sc., on "Robert Louis Stevenson."
- 7.0-11.0.—*The entire Programme S.B. from London.*

2BD ABERDEEN. 495 M.

- 3.30-5.0.—Dance Afternoon: The Wireless Dance Orchestra. Louise Craig (Soprano). Feminine Topics.
- 5.20-6.0.—CHILDREN'S CORNER: Mr. J. G. Burnett, L.R.A.M., on "Learning to Listen."
- 6.30-6.55.—Girl Guides' Bulletin. Boy Scouts' Bulletin: Patrol-Leader Murray on "The Court of Honour from the Patrol-Leader's Point of View."
- 7.0-9.40.—*Programme S.B. from London.*
- 9.40.—Prof. A. MACKENZIE STUART, K.C., M.A., LL.B., on "The 500th Anniversary of the Poors Roll." *S.B. to Edinburgh.* Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

5SC GLASGOW. 420 M.

- 3.30-4.50.—The Wireless Quartet. William Gilchrist (Tenor). Topical Talks.
- 5.15-6.0.—CHILDREN'S CORNER: Our Weekly Poets' Corner: "The Minstrel," by Mrs. Marion Henderson.
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.40-6.55.—José Claraso on "Spain."
- 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 543.

WIRELESS PROGRAMME—TUESDAY (Dec. 16th.)

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 Winifred Yorke (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. "The Story of the Mince Pie," by G. Clarke Nuttall.
- 5.30-6.15.—CHILDREN'S CORNER: Jenny Green (Mezzo-Soprano) will sing "Six Silly Songs for Children," by Frederick Austin (8). Captain Ainslie, "Simple Astronomy." "A Little Countess," by E. W. Lewis. "How Teddies and Jumbos are Made," by Beatrice Caldwell.
- 6.40-6.55.—Motoring Series, No. 2: Col. F. LINDSEY LLOYD, C.M.G., Clerk of the Course, Brooklands Automobile Racing Club. "The Influence of Racing and Competitions on Designs."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
The Rt. Hon. Sir HORACE CURZON PLUNKETT, K.C.V.O., F.R.S., Talk on "Country Life." *S.B. to all Stations.* Local News.

Miscellaneous Programme.

- WINIFRED DAVIS (Mezzo-Soprano).
JOHN COLLINSON (Tenor).
EDITH PENVILLE (Solo Flute).
UNA CHEVERTON and ALEC SHERMAN (Violin Duettists).
JEROME MURPHY (Irish Entertainer).
THE ANGLO-HAWAIIAN PLAYERS.
- 7.30. The Anglo-Hawaiian Players.
"Greetings from Hawaii"
"Lagoon Spray Waltz"
"Oahu" March
"Southern Sea Mermaid"
} ... Cecil Watts
Jerome Murphy
Dispenses Irish Songs and Stories.
Winifred Davis.
- "Butterfly Wings"
"O Ship of My Delight"
} ... Montague Phillips
- 8.0.—Sir ALFRED ROBBINS, Kt., Lecture on "Dickens' America and To-Day's." Relayed from the English Speaking Union Offices at Trafalgar House, London.
- 8.50 (approx.). Una Cheverton and Alec Sherman.
Allegretto from Serenade..... *Sinding*
"St. Patrick's Day"..... *Old Irish*
John Collinson.
"Ay! Ay! Ay!"..... *Anon.*
"When Mary Married Me"..... *Ravlinson*
"Wooing Song"..... *Woodgate*
"I Hear You Calling Me"..... *Marshall (1)*
Edith Penville.
Variations on a Theme by Mozart
Reynaldo Hahn
"Légende"..... *Andersen*
Winifred Davis.
"Letter Song" ("Rip Van Winkle")
Planquette
"Love Will Find a Way" ("The Maid of the Mountains")..... *Fraser-Simson*
The Anglo-Hawaiian Players.
"Pala Blues" ...
"Pua Carnation" ...
"Kamshamoha March"
} ... Cecil Watts
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Sir HALFORD MACKINDER: "British Commonwealth of Nations—(5), South Africa." *S.B. to all Stations except Glasgow.* Local News.
- 10.0. John Collinson.
"A Prayer to Our Lady".... *Donald Ford*
"Jean"..... *Marjory Meade (1)*

- Edith Penville.
"Second Arabesque"..... *Debussy*
"Romance"..... *German*
"Valse Poétique"..... *De Jong*
"Air l'Espagnole," Op. 28..... *Pessard*
Jerome Murphy.
Entertaining Again.
Una Cheverton and Alec Sherman.
Two Spanish Dances..... *Moszkowski*
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), "English Literature."
5.0-5.30.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.30-6.45.—"Teens' Corner: Prof. R. H. Yapp, M.A., M.Sc. "How Plants Endure the Winter."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Rt. Hon. Sir HORACE PLUNKETT. *S.B. from London.* Local News.
- 7.30. All British Programme of Light Music. THE STATION ORCHESTRA.
GEOFFREY DAMS (Tenor).
JAMES HOWELL (Baritone).
CEDRIC SHARPE (Solo Violoncello).
Orchestra.
Overture, "Lurline"..... *Wallace*
Entr'acte, "Démouille Chic"..... *Fletcher*
Baritone Songs.
"The Adventurers" ("Lords of William Sea Hawks"..... *Wallace*
Violoncello Solos.
"Andante Languido"
Cyril Scott, arr. Cedric Sharpe (4)
"Harlequin et Columbine"
Francis Wordworth, arr. Cedric Sharpe (15)
Orchestra.
Selection, "The Maid of the Mountains"
Fraser-Simson
"Evensong"..... *Easthope Martin*
Tenor Songs.
"Hugh's Song of the Road" ("Hugh the Grover")..... *Vaughan Williams (2)*
"Listening"..... *Maurice Besty (2)*
Violoncello Solos.
"Allegretto"..... *Wolstenholme (11)*
"Harlequinade"..... *Squire (31)*
Orchestra.
"Keltic Suite"..... *Foulds*
Baritone Songs.
"Nest Thee, My Bird"..... *William*
"The Swordsman" ("the Sea") } *Wallace*
Orchestra.
Selection, "My Lady Frayle"
Talbot and Finch
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
- 10.0. Orchestra.
Suite, "Gipsy Pictures"..... *Mallory (1)*
Tenor Songs.
"To Daisies"..... *Quilter (1)*
"La Belle Dame Sans Merci"..... *Stanford*
Violoncello Solos.
"Annie Laurie" } *arr. Herbert Sharpe*
"Robin Adair" }
Orchestra.
"El Saludo"..... *Ancliffe*
10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—Jay Kaye (Comedian). THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director: DAVID S. LIFE.)
Fashion Talk, by Louis de Mayo.
5.0-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: Eric Sharpe on "Gothic Figure Sculpture."
6.30-6.45.—Farmers' Talk: Mr. C. J. Gleed, F.R.H.S., N.D.H., "The Orchard on the Farm."

- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
The Rt. Hon. Sir HORACE PLUNKETT. *S.B. from London.* Local News.
- 7.30.—Capt. MANSFIELD, "Cowboy Life" in Song and Story.
Seventeenth Symphony Programme.
MARJORIE HAYWARD (Solo Violin).
ROY HENDERSON (Baritone).
THE WIRELESS AUGMENTED ORCHESTRA:
Conducted by
Capt. W. A. FEATHERSTONE.
Orchestra.
- 7.45. Overture, "The Children of the King"
Humperdinck
- 8.0. Roy Henderson.
"Don Juan's Serenade" ... *Tchaikovsky*
- 8.10. Marjorie Hayward.
Violin Concerto in G Minor ... *Max Bruch*
- 8.35. Roy Henderson.
"The Song of the Flea" *Moussorgsky*
Orchestra.
- 8.40. Symphony in C *Schubert*
1st Movement, Andante (4/4); 2nd Movement, Andante Con Moto (2/4); 3rd Movement, Scherzo Allegro Vivace (3/4).
- 9.15. Marjorie Hayward.
"Berceuse" *Cui*
"Meditation" *Glazunov*
"Humoreske" *Tchaikovsky*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
- 10.0. Roy Henderson.
Intermezzo *Schumann*
"The Blacksmith" *Brahms*
"More Fair and Pure and Holy"
"Spring Night" *Schumann*
- 10.10. Orchestra.
Symphony in C *Schubert*
4th Movement—Finale, Allegro Vivace (2/4).
- 10.30.—Close down.

5WA CARDIFF. 351 M.

- 3.0-3.30.—Transmission to Schools.
3.30-4.0.—The Station Trio.
4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."
5.15-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
The Rt. Hon. Sir HORACE PLUNKETT. *S.B. from London.* Local News.
- Bristol Night.**
HERBERT PARSONS (Solo Pianoforte).
MAURICE ALEXANDER (Solo Violin).
MADGE THOMAS (Mezzo-Soprano).
7.30. Herbert Parsons and Maurice Alexander.
Duet for Pianoforte and Violin—1st Movement of Sonata in C Minor *Grieg*
Madge Thomas.
"Dido's Death Song"..... *Purcell*
"The Dreary Steppe" *Gretchaninov*
Herbert Parsons.
Ballade in A Flat *Chopin*
"Ragamuffin" *John Ireland*
"Second Capriccio" ... *Frank Bridge*
Maurice Alexander.
"Chant Hindou"
Rimsky-Korsakov-Kreiser
"Tambourin Chinois" *Kreiser*
Dr. BOLTON, Director of Bristol Museum and Art Gallery, on "The Building Stones of a City."
Madge Thomas.
"The Vagabond" ...
"Bright is the Ring" ("Songs of Williams of Words" *Williams*
"Travel") (1)
"The Roadside Fire"
Herbert Parsons.
"Jeux d'Eau" *Ravel*
Prelude in C Sharp Minor... }
Prelude in G Minor } *Rachmaninov*

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WIRELESS PROGRAMME—TUESDAY (Dec. 16th.)

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

Maurice Alexander. Rhapsodie Piedmontese... Sinigaglia. Legende... Wieniawski. Menuet... Debussy. Madge Thomas. "Go, Lovely Rose"... Quilter. "Fair House of Joy"... Quilter (1). "A Last Year's Rose"... Quilter (1). "Song of the Blackbird"... Herbert Parsons and Maurice Alexander. Duet for Pianoforte and Violin, Scherzo and Finale from Sonata in D Minor... Saint-Saens. 9.30.—WEATHER FORECAST and NEWS. S.B. from London. Sir HALFORD MACKINDER. S.B. from London. Local News. 10.0.—NORMAN WRIGHT: Half-an-Hour of Humour. 10.30.—Close down.

2ZY MANCHESTER. 375 M.

12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre. 3.30-4.30.—Concert by the "2ZY" Quartet. 4.30-5.0.—WOMEN'S HALF-HOUR. 5.0-6.0.—CHILDREN'S CORNER. 6.30-6.55.—Farmers' Corner: Mr. J. J. Green, B.Sc., Sec. of Agriculture to the Lancashire County Council, "The Feeding of Dairy Cows." 7.0.—WEATHER FORECAST and NEWS. S.B. from London. The Rt. Hon. Sir HORACE PLUNKETT. S.B. from London. Local News.

7.30. Brighter Broadcasting.

(Who Said Why?) A Wireless Revue in Two Parts. Part I. Scene 1. "US" Studio, Morning. (The Morning's Muddle.) Scene 2. "US" Studio, Afternoon. (The Mud and Dust Exhibition is Opened.) Scene 3. "US" Studio, Evening. (The Programme is Interrupted and the Management Changes Hands.) Part II. "US" Studio. (Under New Management.) Artists: LAUNCELOT QUINN (Baritone). HARRY HOPEWELL (Baritone). EDITH LEACH (Soprano). "US" (Piano and Voice). NORA BROMLEY (Entertainer at the Piano.) ERIC FOGG. ROMANO CIAROFF (Russian Tenor).

9.30.—WEATHER FORECAST and NEWS. S.B. from London. Sir HALFORD MACKINDER. S.B. from London. Local News.

10.0. OLD SARAH.

(An Operetta in One Act.) Lyrics by Harry Greenbank. Music by Francois Cellier. The Rt. Hon. Claud Newcastle (Chancellor of the Exchequer) LANCELOT QUINN Archibald Jones (An Income Tax Collector) VICTOR SMYTHE Simon (The Smuggler) HARRY HOPEWELL Margery (his Daughter) EDITH LEACH Old Sarah... ELSIE BOARDMAN Scene: The Beach at Dullport. Time: 1897. Produced by Victor Smythe. 10.30.—Close down.

5NO NEWCASTLE. 400 M.

11.30-12.30.—Orchestra relayed from Tilley's Restaurant, J. J. Martin (Baritone), Edison Phonograph.

3.45-5.15.—Resina Wall (Viola) and Olive Tomlinson (Pianoforte). Mr. and Mrs. Arthur L. Lewis (Duettists). John Marsh (Violin). The Rev. Herbert Barnes on "Longfellow."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: The Rev. A. H. Robins on "The Past in the Present—Ourselves."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London. The Rt. Hon. Sir HORACE PLUNKETT. S.B. from London. Local News.

Beethoven.

(Born December 16th, 1770.)

THE STATION SYMPHONY ORCHESTRA.

Conductor, EDWARD CLARK.

ETHEL M. STANLEY (Mezzo-Soprano).

ETHEL PAGE (Solo Pianoforte).

Orchestra.

7.30. Overture, "Leonora," No. 3.

7.45. Ethel M. Stanley.

"In Questa Tomba."

7.55. Orchestra.

Symphony No. 7 in A Major.

8.30. Ethel M. Stanley.

Three Lyrics of Goethe (Op. 84).

8.40. Ethel Page.

Sonata Appassionata (Op. 57) in F Minor.

Seven Bagatelles.

9.0-9.5.—Interval.

9.5. Orchestra.

Ballet Music from "Faust"..... Gounod

9.15. HAIDEE GUNN and FRANK ROYDE.

In Scenes Grave and Gay, Portraying the Emotions.

Incidental Music by

THE STATION ORCHESTRA.

Diffidence and Assurance: Two Scenes from

"She Stoops to Conquer".... Goldsmith

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Sir HALFORD MACKINDER. S.B. from London. Local News.

10.0. Haidee Gunn and Frank Royde.

Revenge: "The Merchant of Venice"

(Act III., Sc. 1)..... Shakespeare

Sentimental Memories: A Scene from

"Cranford"..... Mrs. Gaskell

Jealousy: "The School for Scandal"

(Act III., Sc. 1)..... Sheridan

Optimism: "Mr. Micawber in an Optimistic Mood"..... Dickens

"Henry V." (Act IV.,

Sc. 3).... Shakespeare

Love of Country: "Cathleen-na-houlihan"

W. B. Yeats

Love: "Romeo and Juliet" (Act II., Sc. 2)

Shakespeare

Fear: "Svengali and Trilby".... Du Maurier

Courtship: "Henry V." (Act V., Sc. 2)

Shakespeare

11.0.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—Operatic Afternoon: The Wireless

Orchestra. Olive Sturgess (Soprano).

Feminine Topic: Mrs. J. W. H. Trail on

"Aberdeen and its Rulers."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Mr. Arthur Collingwood, F.R.C.O.,

on "Milestones in Music—Bach and

Handel." S.B. to Glasgow and Belfast.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

The Rt. Hon. Sir HORACE PLUNKETT.

S.B. from London. Local News.

Concert Programme.

GRETTA DON (Soprano).

WINIFRED SMALL (Solo Violin).

MAURICE COLE (Solo Pianoforte).

THE WIRELESS ORCHESTRA.

Orchestra.

7.30. "Danse Russe Trepak"....

"Danse Arabe".....

"Danse Chinoise"..... Tchaikovsky

"Danse des Mirlitons"....

7.45. Gretta Don.

"Rose Softly Blooming"..... Spohr

7.50. Winifred Small.

Sonata in B Flat..... Mozart

8.10. Orchestra.

"Slumber Song"..... Squire

"Minnet in G"..... Paderewski

"Chanson Triste"..... Tchaikovsky

"Tarantelle Napolitaine"..... Barthelmy

8.25. Gretta Don.

"A Welcome Vision"..... Strauss

"Still as the Night"..... Bohm

"Serenade"..... Schubert

8.35. Maurice Cole.

Scherzo in B Flat Minor..... Brahms

Prelude, Op. 28, No. 15 }

Waltz in A Flat, Op. 34 }..... Chopin

8.50. Orchestra.

"March Heroique"..... Saint-Saens

"War March of the Priests"..... Mendelssohn

9.5. Gretta Don.

"A Pastoral".... Carey, arr. Wilson (1)

"My Lovely Celia".... Munro, arr. Wilson (1)

"Have You Seen But a White Lily Grow?"

Lehmann

"One Midsummer Morn"..... arr. Carey

9.15. Orchestra.

Suite, "Woodland Pictures".... Fletcher

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Sir HALFORD MACKINDER. S.B. from London. Local News.

10.0. DANCE PROGRAMME.

10.30.—Close down.

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet. Alexander

Mollison (Baritone), Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Mr. Arthur Collingwood. S.B.

from Aberdeen.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

The Rt. Hon. Sir HORACE PLUNKETT.

S.B. from London. Local News.

7.30.—Prof. PATERSON, Principal of the

West of Scotland Agricultural College, on

"Agriculture." S.B. to Dundee.

Scots Literary Night.

S.B. to Dundee.

AUGUSTUS BEDDIE (Lecture Recital).

THE STATION ORCHESTRA.

Conducted by ISAAC LOSOWSKY.

Mr. and Mrs. FRANK MERTON

(Hawaiian Guitar Players).

7.45. Orchestra.

Overture, "Prince Charlie"..... Volti

8.0. Recital by Augustus Beddie.

"WEELUM MACLURE—A DOCTOR

OF THE OLD SCHOOL"

(Ian MacLaren).

8.50. Orchestra.

"Three Scottish Symphonic Dances"

Wagh Wright (1)

Waltz, "Smiles, Then Kisses".... Ancliffe

March, "Pro Patria"..... Lotter

9.15. Hawaiian Guitar Duets.

"Alohe Oe".....

"Moonlight in Dixie".....

"Come and Dance With Me"....

Hawaiian Guitar and Ukulele,

"Kahola March".....

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. RAIT, C.B.E., LL.D., on "History."

S.B. to Edinburgh. Local News.

10.0. Hawaiian Guitar Duets.

"Hawaiian Melody."

"Kilama Waltz."

Hawaiian Guitar and Ukulele, "Say It

With a Ukulele" (6).

Banjo ("Andante and Waltz".... Cammeyer

Duets ("Torchlight Parade".... Morley

10.15. Orchestra.

"Suite Enfantine"..... Lardelli

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 543.

WIRELESS PROGRAMME—WEDNESDAY (Dec. 17th.)

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, Franklin Gilmore (Baritone), and Florence Berens (Sif-fluse). "My Part of the Country," by A. Bonnet Laird. "Winter Sports" (2), by Kathie Herrick.
 5.30-6.15.—CHILDREN'S CORNER: Auntie Yvette's Poetry Talk for Tiny Tots. "Children in Other Lands: The Swiss," by J. St. Clair Henderson. "Winter Sleep," by M. Catherine Wiens. Irish Songs and Stories by Jerome Murphy.
 6.40-6.55.—Motoring Series, No. 3: Sir James Percy. "Motoring—Since the Early Days."
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Mr. C. H. B. QUENNELL: "Everyday Life: Elizabethan and up to the Commonwealth." *S.B. to other Stations.*
 Local News.

Chamber Music Evening.

First Broadcast of the Famous LONDON STRING QUARTET. (JAMES LEVY, THOMAS PETRIE, H. WALDO WARNER, C. WARWICK-EVANS.)

- Assisted by HERBERT HEYNER (Baritone).
 Herbert Heyner.
 7.30. "To Music" } Schubert
 "Death and the Maiden" }
 "Hark, Hark, the Lark" }
 "Night" R. Strauss
 "Song of the Wind" Hugo Wolf
 7.40. String Quartet.
 Quartet for Strings in D Minor ("Death and the Maiden") Schubert
 (Founded on the Song in the Group above.)
 (1) Allegro; (2) Andante con moto, con variazione; (3) Scherzo—allegro molto; (4) Presto—Prestissimo.
 8.20.—Selected Readings from Poetry.
 8.35. Herbert Heyner.
 "Grace for Light" Hamilton Horly (1)
 "The Cuckoo" Walford Davies
 "The Shepherdess" Ivor Atkins
 "I Held Love's Head" } Peter
 "Thou Gavest Me Leave to Kiss" } Warlock
 "Good Ale" }
 8.50.—"From My Window," by Philemon.
 8.55. String Quartet.
 Quartet for Strings in D, Op. 18, No. 3
 Beethoven
 (1) Allegro; (2) Andante con moto; (3) Allegro; (4) Presto.
 (Note.—Intermediate times given are approximate.)
 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations except Bournemouth.*
 "The Week's Work in the Garden," by the Royal Horticultural Society. *S.B. to all Stations except Bournemouth.*
 Mr. E. R. APPLETON, Cardiff Station Director, on "The Art of Living: Optimism." *S.B. from Cardiff.*
 Local News.
 10.5.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
 10.30.—TURNER LAYTON and CLARENCE JOHNSTONE, the celebrated Duettists. *S.B. to all Stations.*
 10.40.—Savoy Bands. *S.B. to all Stations.*
 10.50.—Turner Layton and Clarence Johnstone. *S.B. to all Stations.*
 11.0.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—The Station Piano Quintet. A. E. Nicholds (Entertainer).
 5.0-5.30.—WOMEN'S CORNER: The Rev. A. E. Forrest on "Christmas Books."
 5.30-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—Teens' Corner: Dr. J. R. Ratcliffe: "The Legacy of Rome."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. C. H. B. QUENNELL. *S.B. from London.*
 Local News.
 7.30. FRENCH RECITAL.
 Relayed from the Cosmopolitan Club.
 Madame FAY: "L'Epave" (Francis Cop-pée).
 Mons. ANDRE R. GAILLARD (Monologues Comiques).
 8.0. An Evening with Easthope Martin's Music.
 EMILY BROUGHTON (Soprano).
 JAMES HOWELL (Baritone).
 ELSIE STELL (Violin).
 NIGEL DALLAWAY (Pianoforte).
 Instrumental Duet: "From the Rialto." (A Concert Piece arranged for Violin and Pianoforte.)
 Baritone Song Cycle.
 "The Way of a Ship"
Poems by C. Fox Smith (5)
 (a) "Rosario"; (b) "Morning Watch"; (c) "Sea Voices"; (d) "Cesey's Concertina"; (e) "Roll Along Home."
 Soprano Songs.
 "The Daffodils" *Poem by Wordsworth (5)*
 "A Far-off Tide" ... *Poem by Helen Taylor*
 "Absence" ... *Poem by Jessie Middleton (5)*
 Violin Solos.
 "Savourneen Deelish" (5)
 "Morning Song."
 Baritone Songs.
 "Harp of the Woodland"
Poem by Helen Taylor
 "The Holy Child" (a new Setting of the old "Cradle Hymn").
 Soprano Songs.
 "All for You" ... *Words by Helen Taylor (5)*
 "Valgovind's Boat Song" ("The Garden of Kama") *Words by L. Hope (5)*
 "St. Nicholas' Day in the Morning"
Words by Helen Taylor (5)
 Baritone Songs.
 "All the Fun of the Fair" ... }
 "Interlude" } ("Songs of
 "Fairlop Friday" } the Fair") (5)
 "Come to the Fair" }
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. E. R. APPLETON. *S.B. from Cardiff.*
 Local News.
 10.5.—THE SAVOY BANDS. *S.B. from London.*
 TURNER LAYTON and CLARENCE JOHNSTONE. *S.B. from London.*
 11.0.—Close down.
 6BM BOURNEMOUTH. 385 M.
 3.45-5.0.—The "6BM" Trio: Reginald S. Moust (Violin), Thomas E. Illingworth (Cello), Arthur Marston (at the Piano).
 Talk to Women: "Book Talk" by Marjorie Royce.
 5.0-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: Marjorie Royce on "The Making of a Book."
 6.30-6.45.—Station Talk by Bertram Fryer, Station Director.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. C. H. B. QUENNELL. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.

Winter Gardens Night.

- THE MUNICIPAL ORCHESTRA:
 Conductor, Sir DAN GODFREY.
 ROBERT STURTIVANT
 (Basso-Cantante).
 THORNLEY DODGE (Entertainer).
 Relayed from the Winter Gardens.
 Orchestra.
 8.0. "Polish Dance" Scharwenka
 Overture, "Oberon" Weber
 Valsette, "Wood Nymphs" E. Coates
 Robert Sturtivant.
 Selected Song.
 W. W. BENNETT (Solo Xylophone).
 Selected.
 Orchestra.
 Selection, "Dinorah" Meyerbeer
 Thornley Dodge.
 In Selections from his Repertoire.
 Interval.
 Orchestra.
 "Petite Suite de Concert"
Coleridge-Taylor
 Entr'acte, "Raggy Chimes" ... Nat Lewis
 Robert Sturtivant.
 Selected Song.
 Orchestra.
 "Irish Patrol" Amers
 Selection, "Melodious Memories" ... Fitch
 10.0.—WEATHER FORECAST and NEWS.
 Local News.
 10.15.—THE SAVOY BANDS. *S.B. from London.*
 TURNER LAYTON and CLARENCE JOHNSTONE. *S.B. from London.*
 11.0.—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"; The Station Orchestra.
 5.15-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Mrs. De Courey Hamilton: Reading from the Poem, "The Eternal Quest."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. C. H. B. QUENNELL. *S.B. from London.*
 Local News.
 7.30. ROMANO CIAROFF (Tenor).
 THE STATION ORCHESTRA:
 Conductor, WARWICK BRAITHWAITE.
 Orchestra.
 "Marche Militaire Française" *Saint-Saens*
 "Chanson Triste" }
 "Humoreske" } Tchaikovsky
 "AT THE PLAY."
 A Short Play in One Act by Edward E. Piaggio.
 Performed by
 THE RADIO REPERTORY COMPANY.
 Characters:
 He,
 She,
 Orchestra.
 Incidental Music, "Monsieur Beaucaire"
 Rosse
 Romano Ciaroff.
 Selected.
 Orchestra.
 Overture, "Poet and Peasant" Suppe
 Romano Ciaroff.
 Selected.
 Orchestra.
 Selection, "The Lily of Killarney"
 Benedict
 Romano Ciaroff.
 Selected.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. E. R. APPLETON, Station Director, on "The Art of Living—Optimism." *S.B. to all Stations except Bournemouth.*
 Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 543.

WIRELESS PROGRAMME—WEDNESDAY (Dec. 17th.)

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

10.5.—THE SAVOY BANDS. *S.B. from London.*
TURNER LAYTON and CLARENCE JOHNSTONE. *S.B. from London.*
11.0.—Close down.

2ZY MANCHESTER. 375 M.

3.0-3.30 Music relayed from the Oxford Picture Theatre: Conductor, S. Spurgin.
3.30-4.0.—Mr. C. H. Williams, Headmaster of York Road Boys' School, Burton-on-Trent, on "The Boys and Girls of Dickens."
4.30-5.0.—WOMEN'S HALF-HOUR: Elsie Vernon (Soprano).
5.0-6.0.—CHILDREN'S CORNER.
6.30-6.55.—Prof. T. H. Pear, M.A., B.Sc., "What is Psychology?—(4) Analysing the Mind."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.
7.15-7.30.—Interval.

7.30. A Light Symphony Concert.

CAVAN JONES (Baritone).
REGINALD WHITEHEAD (Bass).
THE "2ZY" AUGMENTED ORCHESTRA
Conductor, T. H. MORRISON.
Orchestra.

Overture, "Anacreon" Cherubini
Suite, "Jeux d'Enfants" Bizet
Baritone Songs.
"Open the Gates of the Temple" .. Knapp
"Vale" Kennedy Russell (1)
Orchestra.
Symphony No. 4 in B Flat Gale
Bass Songs.
"Arise, Ye Subterranean Winds"
Purcell (11)
"Love That's True Will Live For Ever"
Handel
Orchestra.
"Suite Miniature" Eric Coates
Baritone Songs.
"Lead, Kindly Light" .. Pughe Evans (11)
"Cymry fy Nghwlad" .. Pughe Evans (11)
"The Big Bass Viol" Bohannan
Bass Songs.
"Song of Hybras the Cretan" .. Elliott
"The Harp that Once Thro' Tara's Halls"
(Air: "Gramachree")
"The Monk Within His Cell" Macfarren
Orchestra.
Suite No. 1—"Peer Gynt" Grieg

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Mr. E. R. APPLETON. *S.B. from Cardiff.*
Local News.
10.5.—THE SAVOY BANDS. *S.B. from London.*
TURNER LAYTON and CLARENCE JOHNSTONE. *S.B. from London.*
11.0.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—The Station Septet: Conductor, Edward Clark. Olive Sturgess (Soprano). The Rev. Arthur H. Robins on "The Child at School."
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: Mr. W. Carr, B.Sc., on "How the Animal World Spends Christmas."
6.35-6.59.—Farmers' Corner.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. C. H. B. QUENNELL. *S.B. from London.*
Local News.

7.35. CONCERT BY THE CHORAL UNION.
Relayed from the Town Hall.

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Mr. E. R. APPLETON. *S.B. from Cardiff.*
Local News.
10.5.—THE SAVOY BANDS. *S.B. from London.*
TURNER LAYTON and CLARENCE JOHNSTONE. *S.B. from London.*
11.0.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—Popular Afternoon: The Wireless Orchestra. Alice E. Davidson (Mezzo-Soprano). Feminine Topics.
5.30-6.15.—CHILDREN'S CORNER: Mrs. E. Barnett, B.Sc., "Wonder Tales of the North." Auntie Dodo will sing "Bird Songs."
6.40-6.55.—Mr. Eugen Deith, Ph.D., 9th Lecture on "German."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
"C. D." Looks Out on the World.
Local News.
7.30. HAIDEE GUNN and FRANK ROYDE.
In Scenes Grave and Gay, Portraying the Emotions.
Incidental Music by
THE STATION ORCHESTRA.
Diffidence and Assurance: Two Scenes from "She Stoops to Conquer" Goldsmith

IMPORTANT TO READERS.

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

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

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

"RADIO TIMES" READING CASE.

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

Everybody's talking about
THIS
CRUSOE ANNUAL
For the older boy or girl
47 COMPLETE STORIES 47
FIVE SHILLINGS
By post 5/6 from the Publishers, George Newnes, Ltd., 8-11, Southampton Street, Strand, London, W.C.2.

Revenge: "The Merchant of Venice" (Act III., Sc. 1) Shakespeare
A Scene from "Cranford" .. Mrs. Gaskell
Jealousy: "The School for Scandal" (Act III., Sc. 1) Sheridan
Optimism: "Mr. Micawber in an Optimistic Mood" Dickens
"Henry V." (Act IV., Sc. 3) .. Shakespeare
Love of Country: "Cathleen-na-houlihan" .. W. B. Yeats
Love: "Romeo and Juliet" (Act II., Sc. 2) Shakespeare
Fear: "Svengali and Trilby" Du Maurier
Courtship: "Henry V." (Act V., Sc. 2) Shakespeare

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Mr. E. R. APPLETON. *S.B. from Cardiff.*
Local News.
10.5.—THE SAVOY BANDS. *S.B. from London.*
TURNER LAYTON and CLARENCE JOHNSTONE. *S.B. from London.*
11.0.—Close down.

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet: Edward Macfarlane (Baritone). Afternoon Topics.
5.15-6.0.—CHILDREN'S CORNER: Singing Lesson by Auntie Cyclone.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. C. H. B. QUENNELL. *S.B. from London.*
Local News.
7.30.—D. MILLAR CRAIG on "The History of Opera" *S.B. to Edinburgh and Belfast.*

7.45. VIOLIN and PIANOFORTE RECITAL: DAISY KENNEDY and MAURICE COLE.
Sonata in F, Op. 24, for Piano and Violin Beethoven
Violin Solos.
Sarabande et Tambourin Leclair
Gavotte Mozart-Auer
Waltz Weber-Burmester
"The Lark" Glinka-Balakireff
"Hungarian Dance" Brahms-Jochim
Pianoforte Solos.
"L'Isle Joyeuse" Debussy
"La Cathédrale Engloutie" Debussy
Bohemian Dance, No. 3 Smetana
CARNIVAL SCENES.

8.30. Orchestra.
Selection, "Puppets" Ivor Novello
8.45. Gertrude Edgard.
"The Carnival" Molloy (1)
"The Kerry Dance" Molloy (1)
"Oh Dear, What Can the Matter Be?"
Traditional
"Come Out, Come Out, My Dears"
Dessauer
9.0. Orchestra.
Selection, "The Whirl of the World"
Chappelle

9.15. Gertrude Edgard.
"Come to the Fair" Easthope Martin (5)
"Hatfield Bells" Easthope Martin (5)
"Ma Little Banjo" W. Dechmont
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Mr. E. R. APPLETON. *S.B. from Cardiff.*
Local News.
10.5.—THE SAVOY BANDS. *S.B. from London.*
TURNER LAYTON and CLARENCE JOHNSTONE. *S.B. from London.*
11.0.—Close down.

A number against a musical item indicates the number of its publisher. A key list of publishers will be found on page 545.

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

Life One Hundred Years Ago.

Hullo, children!

Have you ever wondered what life was like before there were any trains or motor-cars? Here is an interesting talk that will tell you all about those long ago days.

I want you to take a long journey with me—a jump backwards for about one hundred years, and I will try to draw a picture for you of life in those days.

What can it have been like? Just try to imagine it. No trams, no motors, very few trains, no telephones, no seaside holidays, no electricity, no big ocean liners, no compulsory education, and very few schools. What a dull life it must have been, you think? I don't know. It had its compensations. Anyhow, it is interesting to see how people lived and managed without all those things we call necessities to-day.

Up Before It Was Light.

People did not want factory hooters to wake them up in London because there were so many street criers in the early morning. People didn't believe in fresh air much and certainly not in bedroom windows being open; beds were huge four-posters with curtains drawn all round them. Long before it was light, the world was awakened, in the towns, by the sound of the sweep, calling as he went on his rounds, accompanied by the little boys who were sent up to clean the chimneys. You do not need me to tell you the horrid life these little boys led, you will probably have read about it in Kingsley's famous book, "The Water Babies." If you never read that wonderful book, I advise you to do so.

Before the sound of the sweep had died away, the milk-woman had started her rounds. She did not have a horse and trap, but walked with the milk-pails slung over her shoulders,

She milked her cows, who were not kept in a clean cow-shed, but in a dirty hovel near the town, and then carried the milk round quite early in the morning. She was followed by the baker, who made his rounds between eight and nine o'clock with his hot rolls, which he sold at two a penny; then women came, selling water-cress, which was very plentiful in those days and was found in the ditches near the big towns.

The absence of trams, motors, and streams of buses was probably why so many people were allowed to sell in the streets. Men with charcoal stoves sold apples, baked and boiled; other men selling band-boxes of all sizes; the knife-grinder going from house to house plying his trade, and the well-known cry of "Sweet lavender," which was sold by women in penny bunches. That lavender was wanted badly because, in the days of long ago, soap was not in delicately scented cakes as it is now. It may have washed things clean, but it smelt simply horrible, and so people were glad to buy lavender to disguise the dreadful smell.

Punch and Judy!

There was quite a lot of entertainment in the streets. The Punch and Judy man used to give performances, and so did other street entertainers. There were also pedlars, and crossing-sweepers with their gay red coats could be seen at most street corners; the streets were full of beggars, there was no law to stop them. The postman announced his arrival by ringing a bell. Sometimes he collected your letters for you and you had to pay a fee to him, although you could post your letters in a central box in the town until about four o'clock.

How did people get from place to place with no motors, no trams, and the train service in its infancy? There were omnibuses, which were first seen in Paris, later in London, but they

were very different from those which we ride in to-day. They were oblong square boxes painted red or royal blue, with windows at the side and a window in the doorway at the back, and drawn by horses. These omnibuses had names painted on them, sometimes the name being their destination, for example, Waterloo, Bayswater, or named after famous men like Nelson. You paid sixpence to ride any distance.

Later, buses were built with seats outside, but I think the tops must have been for the men only, for the women, with their crinolines, hoops, and steels, and hats as big as umbrellas, or huge poke bonnets, could hardly get up the little narrow staircases.

When Railways Came.

Trams were a much later development. The first trams were run in 1870. Before we had omnibuses, people went in what was then called a cabriolet—a sort of hooded buggy, and if it was owned by a private person, the groom would stand up behind, and usually a dog, of the plum-pudding variety, ran alongside. Hansom cabs came in before four wheelers, but they were not very well balanced, and were liable to turn the occupants out rather too easily. The wheels were very large, and the driver sat alongside the passenger.

It is difficult to realize what life must have been before railways were opened up. The first lines were laid for colliery work, and the railway line between Birmingham and London was opened in 1831; but in the days before trains were general, it meant no excursions by train, no seaside holidays, no railway stations, no goods sent by train. It really was an undertaking in those days to travel from one end of England to another. It could only be done by the famous stage coaches, which you all know of so well, even if you've only seen them in pictures. And as for visiting other countries for pleasure, it was almost an impossibility, because the only boats on the seas were those of merchants, or seamen, fishermen, and the warships.

It is interesting to read how many important developments and changes were received with opposition and suspicion. This particularly applied to the installation of gas. Oil lamps and candles had been the chief means of lighting, and then when, as far back as 1798, experiments were made with lighting premises by gas, the opposition was very keen. The citizens were quite sure that the whole world would be blown up and that everyone would be asphyxiated. We are told that at Soho, near Birmingham, in 1798, there were some premises lit throughout by gas, but gas did not come into general use in houses until later.

We are so used to seeing our fire brigades, for years drawn by horses, but recently motor brigades, that it seems almost impossible to realize that ninety years ago fire brigades as such did not exist.

not even been introduced. Our friends were so amused at their cheek that they gave all three a jolly good feed, and, I regret to say, this caused what might be called a fierce international dispute under the table as to which should have the biggest bone. At least, it began under the table, but it was soon being carried on all over the room, with the result that a little table on which stood a bowl of flowers was knocked over, and the bowl was smashed. Wasn't it naughty of them?

Joan and I fear that next time we go over, Patsy will bring the whole pack.

PATSY AND HIS FRIENDS.

By LANGFORD REED.



The little table was knocked over!

Irish because he wears a bright green collar, and whenever he barks—which he does very often—it sounds exactly like "Begorra! begorra! begorra!"

Every morning when we let him out on Hampstead Heath, which is right opposite our house, he joins eight young canine friends—canine means doggy, you know—and they have a choir practice.

Patsy and his friends enjoy it immensely, which is more than the neighbours do. One of them told me the other day that he thought the neighbourhood ought to be known as

THIS week, by way of a change, I propose to tell you a true story. It concerns Patsy McGinty, the young Irish terrier which belongs to my little seven-year-old daughter, Joan. You can

tell he is

Barking, instead of Hampstead, which is a very poor joke.

Said I: "Your jokes, if told before some people, would Turnham Green. They're bad enough to make Charing Cross!"

But to continue! In the summer-time, when I try to write stories on the Heath, they play all round my deck-chair, and, sometimes, jump on my lap, two at a time—the dogs, of course, not the neighbours.

Nearly every morning, when Joan is taken to school, Patsy and one or two of his friends scamper after her, and when I go up to town a whole pack of them will, sometimes, accompany me across the Heath to the buses, so that I feel as though I were a huntsman and ought to wear a pink coat and carry a horn and call out, "Yoicks!" and "Tally Ho!"—which, I understand, are the correct noises to make when one goes a-hunting.

Last Saturday afternoon, Joan and I walked over to Finchley to visit some friends, and Patsy and two of his particular chums, an English terrier and a Scotch terrier, insisted on accompanying us, though we ordered them to go back, quite sternly.

But they only barked cheekily at us. Patsy gave his usual "Begorra!" but the English terrier's bark sounded more like "R-rats!" while his Scotch friends seemed to say, "Och-I!" It only needed a Welsh terrier—if there is such a dog—for the entire United Kingdom to be represented.

When we reached our friends' house, the impudent three trotted inside and made themselves quite at home, although two of them had

(Continued at the Foot of Column Three.)

WIRELESS PROGRAMME—THURSDAY (Dec. 18th.)

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 Ernest Hine (Baritone).
"Your Liability Towards Your Servants," by a Barrister-at-Law.
"Pictures of Prehistoric Man: (4) The Building of Stonehenge," by Edward J. Borrow, F.R.G.S.
- 5.30-6.15.—CHILDREN'S CORNER: "Zoo Stories," by L. G. M. of the *Daily Mail*. Music by Uncle Humpty Dumpty and the Clond Lady. "Cock Robin's Lesson," by Joan Kennedy. "A Visit to Rangoon," by A. G. Churchill.
- 6.40-6.55.—Motoring Series, No. 4: Mr. G. W. WATSON, M.I.Mech.E., M.I.A.E., Past President of the I.A.E., "Practical Tips to Motorists."
- 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.*
Mr. F. G. KEILLER, "Some Impressions of Nature Life in Java." *S.B. to all Stations.*
Local News.
- 7.35.—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.*
Sir CHARLES SANDERSON, Controller of the London Postal Service, on "The Christmas Rush at the Post Office." *S.B. to all Stations.*
Local News.
- 10.0.—All Stations Programme (continued).
- 10.30.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—The Station Piano Quintet. Dorothy Robson (Soprano).
- 5.0-5.30.—WOMEN'S CORNER: Mildred Forster, Dramatic Recital.
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner: Uncle Edgar in a Recital.
- 7.0-10.30.—*The entire Programme S.B. from London.*

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—The Orpheus Trio: H. L. Gibson (Flute), R. G. Somers (Oboe), Charles Leeson (at the Piano). Talk to Women: "Women's Institutes," by Jessie March. Betty Thompson (Soprano).

ALL STATIONS PROGRAMME. Relayed from London.

An Evening of Grand Opera.

- MIRIAM LICETTE (Soprano).
- BEATRICE MIRANDA (Soprano).
- CONSTANCE WILLIS (Contralto).
- BROWNING MUMMERY (Tenor).
- WALTER WIDDOP (Tenor).
- WILLIAM ANDERSON (Bass).
- B.N.O.C. MALE VOICE CHORUS.

THE WIRELESS ORCHESTRA: Conducted by PERCY PITT. 7.35-9.30.

- Part I.
- Overture, "The Merry Wives of Windsor" Nicolai Orchestra.
- "La Bohème," Duet, Act I. Puccini (Miriam Licette and Browning Mummery.)
- "Aida," Duet, Act III. (Nile Scene) ... Verdi (Beatrice Miranda and Walter Widdop.)
- "Faust," Garden Scene, Act II. . . Gounod (Miriam Licette, Constance Willis, Browning Mummery and William Anderson.)
- "Il Trovatore," Miserere Scene ... Verdi (Beatrice Miranda, Walter Widdop and Chorus.)
- Ballet Music, "Faust" Gounod Orchestra.
- "The Mastersingers," Quintet, Chorus of Guilds, Dance of Apprentices, Homage to Sachs Wagner (Miriam Licette, Constance Willis, Walter Widdop, Browning Mummery, William Anderson and Chorus.)
- 10.0-10.30.
- Part II.
- Miscellaneous Orchestral Pieces and Songs with the Piano.
- "Meditation" ("Thais") ... Massenet (Solo Violin, S. KNEALE KELLY).
- "Toreador and Andalous" ... Rubinstein (Orchestra.)
- Song, Selected. (Constance Willis.)
- Song, Selected. (William Anderson.)
- "Joyeuse Marche" Chabrier (Orchestra.)

- 5.0-6.0.—CHILDREN'S CORNER: "Beryl's Escapade" (Lily Raeker Hudson).
- 6.0-6.30.—Scholars' Half-Hour: Mr. H. J. A. Kerr, B.Sc., on "Delphi as it is To-day."
- 6.30-6.45.—Farmers' Talk: Mr. Dan Coombes on "Dairyherd Management."
- 7.0-10.30.—*The entire Programme S.B. from London.*

5WA CARDIFF. 351 M.

- 3.0-4.30.—The Station Orchestra: Conductor, Warwick Braithwaite. Tom Dickens-Alexander (Baritone).

- 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS": Mr. Isaac J. Williams, Keeper of Art, The National Museum of Wales. Mr. Arthur Short, Deputy Camp Chief, will talk to Boy Scouts.

- 5.15-6.0.—CHILDREN'S CORNER.
- 6.45-6.55.—Dr. Jas. J. Simpson, M.A., D.Sc.: "Romances of Natural History."
- 7.0-10.30.—*The entire Programme S.B. from London.*

2ZY MANCHESTER. 375 M.

- 11.30-13.30.—Concert by the "2ZY" Quartet.
- 4.30-5.0.—WOMEN'S HALF-HOUR.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30.—Boy Scouts' Local News Bulletins.
- 6.35-6.55.—Prof. H. S. Raper, C.B.E., D.Sc., M.B., on "Food and Its Uses in the Body—(4) The Choice of Diet."
- 7.0-10.30.—*The entire Programme S.B. from London.*

5NO NEWCASTLE. 400 M.

- 11.30-12.30.—Orchestra relayed from Tilley's Restaurant. Robert Ness (Concertina). Bessie Byers (Contralto).
- 3.45-5.15.—R.L.C.W. Male Voice Quartet. Oliver Lambert (Solo Pianoforte). Annie Shaw on "Christmas Customs."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Mr. E. J. Williams, B.Sc., "Our Chemical Industries—(5) Electric Furnace Processes."
- 6.40-6.55.—Mr. J. L. Gibson, B.A.: French Talk.
- 7.0-10.30.—*The entire Programme S.B. from London.*

2BD ABERDEEN. 495 M.

- 3.30-5.0.—Scottish Afternoon: The Wireless Orchestra and Barbara Ramsay (Soprano). Feminine Topics.
- 5.30-6.15.—CHILDREN'S CORNER: A Children's Play, "Legends of the Flowers," presented by Miss M. L. Bailey.
- 6.30-6.50.—Boys' Brigade News Bulletin: The Rev. V. C. Alexander, Chaplain 49th Coy., "A Message to Chaplains of the Boys' Brigade."
- 7.0-10.30.—*The entire Programme S.B. from London.*

5SC GLASGOW. 420 M.

- 3.30-4.50.—Request Afternoon: The Wireless Quartet, Emmeline Faulin (Pianist). Afternoon Topics.
- 5.15-6.0.—CHILDREN'S CORNER: Weekly Stamp Chat by Uncle Phil. Remember that prizes of stamps are given for the most interesting letters received each week.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0-10.30.—*The entire 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 543.

To ensure getting "The Radio Times" Christmas Number, ask your newsagent to deliver your copy next Friday, 64 pages 6d.

WIRELESS PROGRAMME—FRIDAY (Dec. 19th.)

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 Harry Milner (Baritone).
- 3.15-3.45.—Transmission to Schools: French Talk under the auspices of L'Institut Française.
- 4.0-5.0.—Time Signal from Greenwich. "Thinking of the Ganges" (2), by (Mrs.) Stan Harding. Organ Music relayed from Shepherd's Bush Pavilion. "Ten Minutes with the Poets," by Marion McCarthy. Beatrice Snell (Solo Piano-forte).
- 5.30-6.15.—CHILDREN'S CORNER: Violoncello Solos by Yvonne Morris. "Brindlesides," by F. Carmichael Brunton, from "The Merry-Go-Round." Uncle Jack Frost's Wireless Yarn. Ethel Handing telling Finnish Fairy Stories.
- 6.40-6.55.—Motoring Series, No. 5: Col. J. A. A. PICKARD, D.S.O., Secretary National "Safety First" Association, on "The Art of Driving."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
G. A. ATKINSON: "Seen on the Screen." *S.B. to all Stations.* Local News.
LUTON RED CROSS SILVER PRIZE BAND:
Conducted by FREDERICK MORTIMER.
MONTAGUE CRIDDLE (Tenor).
PETER YORKE (Syncopation Pianist).
WILLIE ROUSE ("Wireless Willie").
PIERROT, AND PIERRETTE.
"QUIPS."
The Band.
- 7.30. March, "Palladin" *E. S. Carter*
Overture, "Napoleon" *Bilton*
Montague Criddle.
"At Dawning" *C. W. Cadman* (1)
"The Call" *Herbert Oliver* (8)
Peter Yorke
"Pianoflage" *Roy Burgy* (31)
"Symphonola" *Henry Lange* (9)
The Band.
Selection, "Miss Hook of Holland"
Paul Rubens
Music and Humour by
Willie Rouse, Pierrot, and Pierrette.
The Band.
Concert Overture, "Oliver Cromwell"
H. Geckl
Cornet Solo, "The Nightingale" *Moss*
(Soloist, HARRY MORTIMER.)
Peter Yorke
"Slipova" *Roy Burgy* (31)
"Try and Play It" *Phil Ohman* (7)
Montague Criddle.
"Thinkin' of You" *Eric Coates*
"Mother o' Mine" *Frank E. Tours*
The Band.
Selection, "Reminiscences of Ireland"
Douglas
More Music and Humour by
Wireless Willie, Pierrot and Pierrette.
The Band.
Selected Excerpts from Sanderson's Songs
J. O. Hunt (3)
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Sir DANIEL HALL, K.C.B., F.R.S., M.A., under the auspices of the Ministry of Agriculture, on "The Old Farmer and the New." *S.B. to all Stations.*
Local News.
The Band.
10.0. Overture, "Raymond" *Thomas*
"Quips"
"The World in Anecdote—(5) Hotel Huzzour."
The Band.
Humoresque, "The Jolly Bandsmen"
Sutton
- 10.30.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—Lozells Picture House Orchestra.
E. W. Stevens (Tenor).
- 5.0-5.30.—WOMEN'S CORNER: Mr. Harold Baker, F.R.P.S., on "Old Furniture."
- 5.30-6.30.—CHILDREN'S CORNER: William Macready: Reading from "Treasure Island."
- 6.30-6.40.—Teens' Corner: Mr. Cyril Midgley, F.G.S., B.Sc., "Travellers' Tales—(3) With the First Explorers of Britain."
- 6.40-7.0.—For Allotment and Smallholders.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.
- 7.30. **A Popular Request Night.**
THE STATION ORCHESTRA.
EDITH PADDOCK (Soprano).
BEATRICE DICKSON (Contralto).
ROMANO CIAROFF (Tenor).
WALTER HEARD (Solo Flute).
E. W. PARKER (Xylophone).
ALBERT DANIELS (Child Stories and Impersonations).
Interested Listeners are asked to forward titles of any favourite number to us, and as far as time permits we will endeavour to include same in our Request Programme.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir DANIEL HALL. *S.B. from London.* Local News.
- 10.0.—Request Programme (Continued).
- 10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—The "6BM" Trio: Reginald S. Mount (Violin), Thomas E. Illingworth (Cello), Arthur Marston (at the Piano), Evelyn Fryer (Contralto). Talk to Women: Mrs. Falconer on "Cats."
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Mr. W. Troath, "Christmas Stories."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.
- Fun and Favourites.**
- MARCIA BOURN AND LENA COPPING (Entertainers).
BERNARD ALBERT (Ragtime Pianist).
JOHN HENRY (Entertainer).
THE WIRELESS ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.
- 7.30. Orchestra.
Overture, "Zampa" *Herold*
- 7.40. Marcia Bourn and Lena Copping.
"Sure As You're Born" *Little* (9)
"Hard-hearted Hannah" *Yellen* (9)
- 7.45. John Henry.
- 7.55. Orchestra.
Overture, "Poet and Peasant" *Suppe*
- 8.10. Marcia Bourn and Lena Copping.
"Night Time in Italy" *Kendis* (9)
"Sunshine Girl" *G. Stanton* (9)
"Spain" *Jones* (7)

CHAPPELL and WEBER

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

- 8.20. Bernard Albert.
"Piniola" *Westphal* (9)
"Putting On The Dog" *Shapiro* (9)
"Mississippi Shivers" *Confrey* (9)
- 8.40. Orchestra.
Overture, "Oberon" *Weber*
- 8.50. John Henry.
- 9.0. Bernard Albert.
"Greenwich Witch" *Confrey* (9)
"Hit or Miss" *Confrey* (9)
- 9.10. Marcia Bourn and Lena Copping.
"Back Porch" *Allen* (31)
"Sarah" *Macey* (9)
- 9.15. Orchestra.
Overture, "William Tell" *Rossini*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir DANIEL HALL. *S.B. from London.* Local News.
- 10.0. THE ROYAL BATH HOTEL DANCE ORCHESTRA.
Relayed from King's Hall Rooms.
Musical Director, DAVID S. LIFF.
- 10.30.—Close down.

5WA CARDIFF. 351 M.

- 3.0-3.30.—Transmission to Schools.
- 3.30-4.0.—The Station Trio.
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS": The Station Orchestra.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.45-6.55.—Miss Eleanor Vachell, F.L.S., Member of the Botanical Exchange Club of the British Isles, on "Wild Flowers."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.
- 7.30. Orchestra.
Suite, "Othello" *Coleridge-Taylor*
(1) Dance; (2) Children's Intermezzo;
(3) Funeral March (4) The Willow Song; (5) Military March.
- 7.45. HAIDEE GUNN AND FRANK ROYDE.
In Scenes Grave and Gay, Portraying the Emotions.
Incidental Music by
THE STATION ORCHESTRA.
Diffidence and Assurance: Two Scenes from "She Stoops to Conquer" *Goldsmith*
Revenge: "The Merchant of Venice" (Act III, Scene 1) *Shakespeare*
A Scene from "Cranford" *Mrs. Gaskell*
Jealousy: "The School for Scandal" (Act III, Scene 1) *Sheridan*
Optimism: "Mr. Micawber in an Optimistic Mood" *Dickens*
"Henry V." (Act Love of IV. Sc. 2) *Shakespeare*
Country ("Cathleen-nah-houlihan") *W. B. Yeats*
Love: "Romeo and Juliet" (Act II, Scene 2) *Shakespeare*
Fear: "Svengali and Trilby" *Du Maurier*
Courtship: "Henry V." (Act V., Scene 2) *Shakespeare*
- 9.15. Orchestra.
Overture, "A Midsummer Night's Dream"
Mendelssohn
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir DANIEL HALL. *S.B. from London.* Local News.
- 10.0. MAX CHAPPELL'S DANCE BAND
Relayed from the University of South Wales Medical Students' Dance at the City Hall.
- 11.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 543.

WIRELESS PROGRAMME—FRIDAY (Dec. 19th.)

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

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 for Secondary Schools (Seniors): Mr. ALBERT THOUAILLE, M.A. (Paris): Reading of French Literature.

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

4.30-5.0.—WOMEN'S HALF-HOUR: F. P. Wilson (Baritone).

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.55.—Dr. J. E. Myers, O.B.E., "Everybody's Chemistry—(6) Matches—not made in Heaven."

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

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

7.30. THE "2ZY" DRAMATIC COMPANY

present
"JUST LIKE JUDY."

A Light Comedy in Three Acts, by Ernest Denny.

Cast:

Peter Keppell (Put-it-off-Peter)

VICTOR SMYTHE

Hugh Cranford (a Fellow Artist)

R. T. FLEMING

Jimmy Draycott ... T. O. BEACHCROFT

Doctor Walpole ... TOM WILSON

Mrs. Draycott (Jimmy's Mother)

LUCIA ROGERS

Beatrice ... } (Her } KATHLEEN

Millicent (Milly) } Daughters } WALKER

DOROTHY

FRANKLIN

Trixie O'Farrell (an Artist's Model)

BETTY ELSMORE

Judith McCarthy (Judy) ANGELA LOPEZ

The entire action passes in Peter Keppell's studio in Chelsea, within the space of a day and a half.

Act I.—"Peter Puts It Off" (Late Afternoon).

Act II.—"The Awakening" (The Following Morning).

(There will be a pause during Act II. to denote the passing of a few hours.)

Act III.—"Peter Does It Now" (The Evening of the Same Day).

Produced by VICTOR SMYTHE.

Musical Interludes by

THE "2ZY" QUARTET.

Overture, "Americana" ... Thurban

Entr'acte between Acts I. and II., "Laughing Eyes" ... Finck

Entr'acte between Acts II. and III., "Moon-time" ... Collins

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

Sir DANIEL HALL. *S.B. from London.*

Local News.

10.0.—Station Director's Talk.

10.5. S. GRIFFITHS-MOSS (Entertainer),
In Items from his Repertoire.

10.20.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Charles Nairn (Trombone). Isabel Smallwood (Contralto). Tom Heenan (Tenor). Margaret McQueen on "Christina Forsyth."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: Mr. E. J. Williams, B.Sc., on "Our Chemical Industries—(5) Electric Furnace Processes."

6.35-6.50.—Farmers' Corner.

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

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

Local News.

7.30. "LOVE IN A VILLAGE."

A Comic Opera by Dr. Arne.

Arrangement and Instrumentation by Alfred C. Reynolds.

Rosetta NORA WIGGINS

Lucinda JANE W. FLEMING

Young Meadows ... LAMBERT HARVEY

Hawthorn WILLIAM HENDRY

THE "5NO" CHORAL SOCIETY.

Conductor, EDWARD CLARK.

WINIFRED SMALL and MAURICE COLE.

Violin and Pianoforte Recital.

9.0. Pianoforte Solo.

Fantaisie in C Minor Mozart

9.10.—Sonata in F Major, Op. 24, for Piano and Violin Beethoven

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

Sir DANIEL HALL. *S.B. from London.*

Local News.

10.0. Violin Solos.

Variations on a Theme

arr. Corelli-Tartini-Kreisler

Minuet in D Major Mozart-Burmester

Meditation Glazounov

Moto Perpetuo Frank Bridge

10.15.—Sonata in B Flat Major (K.378) for Piano and Violin Mozart

(a) Allegro Moderato; (b) Andantino Sostenuto e Cantabile; (c) Rondo (Allegro).

10.30.—Close down.

KEY LIST OF MUSIC PUBLISHERS.

1. Boosey and Co.
2. Curwen, J., and Sons, Ltd.
3. Herman Darewski Music Publishing Co.
4. Elkin and Co., Ltd.
5. Enoch and Sons.
6. Feldman, B., and Co.
7. Francis, Day and Hunter.
8. Larway, J. H.
9. Lawrence Wright Music Co.
10. Cecil Lennox and Co.
11. Novello and Co., Ltd.
12. Phillips and Page.
13. Reynolds and Co.
14. Stainer and Bell, Ltd.
15. Williams, Joseph, Ltd.
16. Cavendish Music Co.
17. The Anglo-French Music Company, Ltd.
18. Beal, Stuttard and Co., Ltd.
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20. W. Paxton and Co., Ltd.
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30. John Blackburn, Ltd.
31. Keith Prowse and Co., Ltd.
32. Worton David, Ltd.
33. A. J. Stasney Music Co., Ltd.
34. Paterson, Sons and Co., Ltd.
35. Reid Bros., Ltd.

[In the Manchester programme, page 441, of our issue dated November 28th, we gave the incorrect indication number of the publisher of "Fields are Full" (Armstrong Gibbs). This song is published by Messrs. Winthrop, Rogers, Ltd., 18, Berners Street, W.1.]

2BD ABERDEEN. 495 M.

3.30-4.0.—Transmission to Schools.

4.15-5.0.—Instrumental Afternoon: Nancy Lee (Violinist), Nan Davidson (Pianist), Burnett Farquhar (Flautist), William Bennett (Violinist). Feminine Topic: Mrs. Robertson Cameron on "Modern Poets—James Stephens."

5.15-6.0.—CHILDREN'S CORNER: Mr. J. G. Burnett, L.R.A.M., on "Learning to Listen." Aunty Dodo will sing more Bird Songs.

6.0.—Football Corner, Conducted by Peter Craigmyle.

6.30.—Agricultural Notes.

6.35.—Mr. Thomas Hutchison on "The Progress of Agricultural Engineering."

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

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

7.30. Children's Community Singing Concert.
Relayed from the Music Hall.

S.B. to Glasgow.

Conductor: HERBERT WISEMAN, M.A., of Edinburgh.

THE WIRELESS ORCHESTRA

will play during the evening:

Overtures { "The Magic Flute" } Mozart

{ "The Marriage of Figaro" } Mozart

Two Movements from the "Farewell" Symphony Haydn

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

Sir DANIEL HALL. *S.B. from London.*

Local News.

10.0.—Programme *S.B. from Edinburgh.*

10.35.—Close down.

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet. Ina Ogilvie (Soprano). Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Mr. Dudley V. Howells on "Horticulture."

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

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

Local News.

7.30.—CHILDREN'S COMMUNITY SINGING CONCERT. *S.B. from Aberdeen.*

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

Sir DANIEL HALL. *S.B. from London.*

Local News.

10.0. THE STATION ORCHESTRA.

Conducted by ISAAC LOSOWSKY.

Ballet Music, "Faust" Gounod

10.20. ROBERT WATSON (Baritone).

Song Cycle, "Lords of the Sea"

William Wallace (1)

(a) "The Adventurers"; (b) "Sea

Hawks"; (c) "Nest Thee, My Bird";

(d) "The Swordsman."

Request Songs.

"Aye Waukin' O" ... arr. J. M. Diack (34)

"The Wee Cooper o' Fife" ... Traditional

10.35. Orchestra.

English Dance Suite Rouley

(1) Pastoral Dance; (2) Hornpipe; (3)

Mock Morris.

Selection, "The Girls of Gottenburg"

Caryll and Monckton

March, "Salut à Vienne" Gunne

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 this page.

WIRELESS PROGRAMME—SATURDAY (Dec. 20th.)

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

2LO LONDON. 365 M.

2.30-4.30 (approx.). CAROL CONCERT
By the ROYAL CHORAL SOCIETY.
Relayed from the Royal Albert Hall.
(MEGAN FOSTER, OLGA HALEY,
PARRY JONES, PETER DAWSON.)
Conductor, H. A. BALFOUR.

4.30 (approx.)-5.30.—The WIRELESS OCTET :
Leader, S. KNEALE KELLEY.

5.0.—"Motherhood Among the Insects." (2),
by (Miss) Arnot Robertson. "Ancient
Graces" (3), by Dorothy Munro.

5.30-6.15.—CHILDREN'S CORNER: E. Le
Breton Martin. The Wicked Uncle. "The
Angel Artist," from "Animal Legends
from Many Lands," by Rose Yeatman
Woolf. Children's News.

6.40-6.55.—Motoring Series, No. 6: Col. A.
HACKING, D.S.O., M.C., Sec. S.M.M.
and T., "What Motoring Costs."

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

Mrs. PHILIP SNOWDEN on "The Up-
building of Palestine." S.B. to Cardiff.

Local News.

GRACE IVELL and VIVIAN WORTH
(Comedy Duets).

ARNOLD BEAUVAIS (Bass).

R. I. STEPHENSON (Entertainer).

THE WIRELESS ORCHESTRA.

Conducted by DAN GODFREY, Junr.

Popular Night.

7.30. The Orchestra.

March, "Folies Bergères" Lincke
Overture, "The Merry Makers" Coates
Grace Ivell and Vivian Worth.

"Just Like a Violin" Hopper

"Rock-a-bye, My Baby, Blues"
Billy Hill (31)

"Kiddie, Kaddie, Koo" Meyer (6)
R. I. Stephenson
In a Humorous Spasm.

The Orchestra.

"Valse Royale" Partridge

Selection, "The Lady of the Rose" Gilbert
Arnold Beauvais (Bass).

"Madamina" ("Don Giovanni") Mozart
(With Orchestra.)
The Orchestra.

Selection, "Christmas Memories" Partridge

"Karlsbad Dolls' Dance" Pleier
Grace Ivell and Vivian Worth.

"Honolulu Blues" Goldstein (9)

"My Sunshine Girl" Geoffrey Stanton

"I Ain't Goin' Back to Nowhere"
Allyne (6)

R. I. Stephenson
Has a Second Attack.
The Orchestra.

Suite, "Children's Corner" Debussy
Arnold Beauvais (Bass).

"Ploddin' Pete" J. P. Long

Sea Chanties { "Clear the Track,
let the Bullgine
Run"
"Bound for the
Rio Grande" } arr. Sir R.
Terry (2)

The Orchestra.
Selection, "The Arcadians"
Monckton and Talbot

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

Mr. HARRY E. HASLAM. "Hockey
Topics." S.B. to all Stations.

Local News.

10.0.—THE SAVOY ORPHEANS and SAVOY
HAVANA BANDS, relayed from the
Savoy Hotel, London. S.B. to all Sta-
tions.

12.0.—Close down.

5IT BIRMINGHAM. 475 M.

5.0-5.30.—WOMEN'S CORNER: Nigel Dalla-
way and Cora Astle (Pianoforte Duets).

5.30-6.30.—CHILDREN'S CORNER: Auntie
Phil and a Snooky Story.

6.30-6.45.—"Teens' Corner: Uncle Bonzo,
"Christmas Day in a Man-of-War."

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.

7.30. HAIDEE GUNN and FRANK
ROYDE.

In Scenes Grave and Gay, Portraying the
Emotions.

Incidental Music by

THE STATION ORCHESTRA.

Diffidence and Assurance: Two Scenes
from "She Stoops to Conquer"
Goldsmith

Revenge: "The Merchant of Venice"
(Act III., Sc. 1) Shakespeare

A Scene from Cranford Mrs. Gaskell

Jealousy: "The School for Scandal" (Act
III., Sc. 1) Sheridan

Optimism: "Mr. Micawber in an Optimis-
tic Mood" Dickens

Love of { "Henry V." (Act
IV., Sc. 3) ... Shakespeare

Country { "Cathleen-na-
houlihan" ... W. B. Yeats

Love: "Romeo and Juliet" (Act II.,
Sc. 2) Shakespeare

Fear: "Svengali and Trilby" Du Maurier

Courtship: "Henry V." (Act V., Sc. 2)
Shakespeare

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

Mr. HARRY E. HASLAM. S.B. from
London.

Local News and Football Review.

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

12.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—The "6BM" Quintet: Reginald S.
Mouat (1st Violin), Rita Bamberg (2nd
Violin), James Poulton (Viola), Thomas
E. Illingworth (Cello), Arthur Marston
(at the Piano). Talk to Women: "Gar-
dening," by George Dance. The "6BM"
Trio. The "6BM" String Quartet.

5.0-6.0.—CHILDREN'S CORNER: "Music
Talk," by Uncle Franklin.

6.0-6.30.—Scholars' Half-Hour: Mr. C. H.
Woodward, A.M.I.E.E., on "Wireless
Possibilities—A Peep into the Future."

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

Mr. A. J. TREWIN on "Deep Sea Div-
ing."

Local News.

THE BOURNE REVELLERS:

WINIFRED ASCOTT (Soprano);

ANNIE HATCHARD (Contralto);

SIDNEY WALLER (Tenor);

ERNEST EADY (Baritone).

THE WIRELESS ORCHESTRA.

Conducted by

Capt. W. A. FEATHERSTONE.

7.30. Orchestra.
Selection, "The Belle of New York"
Kerker

7.45. The Bourne Revellers.
Ernest Eady, "Carol Singers"
Sterndale Bennett

Winifred Ascott, "Bid Me Discourse"
Bishop

Sidney Waller, "The Lilac Tree" Caitlan
Annie Hatchard, "Caller Herrin'."

The Bourne Revellers and Orchestra.
"A Musical Switch" Alford

Pianoforte Solos.
Polonaise in A Flat Chopin

"Romance" Sibelius

8.15. Orchestra.
Selection, "The Maid of the Mountains"
Fraser-Simson

8.30. The Bourne Revellers.
Half-an-Hour of Students' Songs.
"Passing."

Sidney Waller { "A Hunting We Will Go."

Annie Hatchard { "Juanita."
"My Bonnie."

Winifred Ascott { "Cockles and Mussels."
"There is a Tavern."

Ernest Eady { "Simon the Cellarer."
"The Vicar of Bray."

Quartet { "Old Folks at Home."
"Here's a Health 'Unto His
Majesty."

9.0. Orchestra.
Suite, "Yankiana" Thurban (1)

9.15. The Bourne Revellers.
Humorous Songs and Recitations.

Sidney Waller, "He Met Her on the Stairs"
Levey

Annie Hatchard, "A Simple Little String"
Monckton

Winifred Ascott, "Only Seven" Gray

Ernest Eady, "Janie" Scott Gatty

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

Mr. HARRY E. HASLAM. S.B. from
London.

Local News.

10.0.—THE SAVOY BANDS. S.B. from Lon-
don.

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":
Talks to Women.

5.15-6.0.—CHILDREN'S CORNER.

6.45.—Mr. H. Kendrick on "The Racing Pigeon
—Its Wonderful History."

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

Mrs. PHILIP SNOWDEN. S.B. from
London.

Local News.

Popular Night.

THE VALVE SET CONCERT PARTY.
In Mirth and Melody.

THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.

7.30. Orchestra.
Concert Overture No. 2 Kalliwoda

Concert Party,
Orchestra.

Three Pieces, Op. 11 Massenet

Concert Party,
Orchestra.

"The Parade of the Tin Soldiers" Jessel

"The Liberators" Ancliffe

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

Mr. HARRY E. HASLAM. S.B. from
London.

Local News.

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

12.0.—Close down.

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 543.

WIRELESS PROGRAMME—SATURDAY (Dec. 20th.)

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

2ZY MANCHESTER. 375 M.

3.30-4.30.—The "So and So's" Concert Party.

4.30-5.0.—WOMEN'S HALF-HOUR: Patience Robinson (Soprano), and Elsie Leggott (Contralto), Duets.

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.

Dance Night, With Vocal Interludes.

THE PICCADILLY DANCE BAND.

Relayed from the Piccadilly Picture Theatre.

Directed by STANLEY E. MILLS.

FRANK TAYLOR (Tenor).

7.30. Dance Band.

One-Step, "All Scotch" (23); Fox-trot, "Elsie"; Fox-trot, "Bagdad"; Blues, "Why Worry?" (28); Fox-trot, "Shy" (28).

Tenor Songs.

"O Flower of All the World"

A. Woodford-Finden

"The Last Watch" *Pinsuti* (1)

"The Gentle Maiden" *Somervell*

"Star Vicino" *Rosa*

Dance Band.

Fox-trot, "Little Old Clock on the Mantel"; Waltz, "Anita"; Fox-trot, "Don't Blame It All On Me"; Fox-trot, "All My Life"; Blues, "Henpecked."

Tenor Songs.

"When Song is Sweet" *Sanz Souci*

"Beyond the Night" *Meade*

"Yes, Let Me Like a Soldier Fall" *Wallace*

"Where'er You Walk" *Handel*

"An Autumn Thought" *Masseuet*

Dance Band.

Fox-trot, "It's About Time"; Fox-trot, "Rosalie"; One-step, "I Am Surprised" (10); Fox-trot, "Sahara" (9); Fox-trot, "Two Blue Eyes" (16).

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

Mr. HARRY E. HASLAM. *S.B. from London.*

Local News.

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

12.0.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—The Station Septet: Conductor, Edward Clark. Elsie Downing (Soprano). Cedric Sharpe (Solo Violoncello). Miss Norah Balls on "Shakespeare's Women," with Dramatic Illustrations.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: Mr. L. Orange, B.Sc., F.I.C., M.B.E.

6.35-6.50.—Farmers' Corner: Poultry Notes.

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

Mr. JOHN KENMIR on "Association Football"

Local News.

7.30. SPENCER STEEL WORKS' BAND: Conductor, Mr. G. HARRISON.

March, "Salute the Brave" *C. Ward*

Fantasia, "The Dawn of Spring" *E. le Duo*

7.45. DAVID MACFADZEAN (Baritone).

"The Arrow and the Song" *Balfc*

"To-Morrow" *Keel*

7.55. GEORGE HEPPER.

Selections from his repertoire.

8.5. Band.

Cornet Solo, "Le Réve d'Amour" *Millar*

Descriptive Piece, "The Abyssinian Expedition" *Rimmer*

8.20. David MacFadzean.

"O Flower of All the World"

Woodford-Finden (1)

"The Wheel-Tapper's Song"

Walseley Charles

8.35. GEORGE HEPPER.

Selections from his repertoire.

8.45. Band.

Cornet Solo, "I Dreamed a Dream"

Edith Cook

Grand Selection, "Donizetti" *arr. H. Round*

9.0. TILLEY'S ORCHESTRA.

Relayed from the Grand Assembly Rooms, Barras Bridge.

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

Mr. HARRY E. HASLAM. *S.B. from London.*

Local News.

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

12.0.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Symphony Orchestra, Betty Gall (Contralto). Feminine Topics. Miss Rosemary Lamond on "Amateur Theatricals."

5.30.—CHILDREN'S CORNER.

6.40.—This Week's Interesting Anniversary: "Whittier—born December 17th, 1807." (Prepared by John Sparke Kirkland.)

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

The Rev. Dr. WHYTE on "Star Clusters and Their Distances."

Local News.

Choral Evening.

THE HALL RUSSELL MALE VOICE CHOIR:

Conductor, GEORGE A. INNES.

7.30. "Creation's Hymn"

Beethoven, arr. E. Sachs (11)

"There is a Lady, Sweet and Kind"

S. E. Lovatt (25)

"Worship" (Unison Song) *Geoffrey Shaw*

7.40. Solo, "Come to the Fair"

Easthope Martin (5)

JAMES SCOTT (Baritone).

"Martyrs of the Arena"

Laurent de Rille (2)

"Oh! Breathe Not His Name" (Irish Folk Song) *C. Wood*

7.55. Male Quartet, "Sleeping"

E. German (11)

8.0. Solo, "The Lass o' Ballochmyle"

Scots Melody (25)

W. H. EDWARD (Tenor).

8.5. "Drake's Drum" *Coleridge-Taylor* (2)

"Song of the Volga Boatmen" (Russian Folk Song) *Granville Bantock* (2)

"Please Won't You Be My—H'm?" (Humorous) *Dore* (2)

8.15. Duet, "The Moon Hath Raised" ("The Lily of Killarney") *Benedict*

JOHN HARVEY and BERT WILSON.

8.20. Solo, "The Wanderer" *Schubert*

GEORGE ALEXANDER (Bass).

8.25. "The Captain's Lady" (Scottish Folk Song) *arr. W. G. Whittaker* (2)

"Corn Rigs" *Kenneth G. Finlay* (25)

"My Love is Like a Red, Red Rose"

Granville Bantock (2)

8.40. Humorous Interlude, W. J. CRICHTON.

8.45. "The Laird o' Cockpen" (Humorous) *arr. Malcolm Davidson*

8.50. Duet, "The Twins" (Humorous) *Slaughter*

R. MacLEOD and P. WATT.

8.55. A Tramping Song, "The Peat Fire Flame" (Hebridean) *Kennedy-Fraser* (1)

9.5.—THE SCOTTISH ORCHESTRA. *S.B. from Glasgow.*

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

Mr. HARRY E. HASLAM. *S.B. from London.*

Local News.

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

12.0.—Close down.

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet. Laurence Macaulay (Baritone). Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER: At Home Day at "5SC." The Radio Circle Choir. A Play, "Snow White and Rose Red," adapted from Grimm's Story by E. Harcourt Williams. Performed by Members of the Radio Circle.

6.0-6.5.—Weather Forecast for Farmers.

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

Glasgow Radio Society Talk.

Local News.

7.30. THE SCOTTISH ORCHESTRA:

Conducted by Sir LANDON RONALD.

Relayed from St. Andrew's Hall.

S.B. to Edinburgh and Dundee.

Overture, "The Merry Wives of Windsor" *Nicolai*

7.40. Dance Night.

S.B. to Dundee.

THE STATION ORCHESTRA:

Conducted by ISAAC LOSOWSKY.

DANIEL SEYMOUR (Tenor)

will sing the Vocal Numbers and Choruses.

Orchestra.

Fox-trot, "The Rat Step"; Fox-trot, "In the Evening" (31); One-step, "All Scotch" (23); Waltz, "Heather Bells" (31); Fox-trot, "One Little One More" (16); Fox-trot, "Sequehanna Home" (9); Polka, "Jolly Blacksmith"; Fox-trot, "Come On, Red" (6); One-step, "Dancing Jim"; Fox-trot, "Dancing into Dreamland" (9); Eightsome Reel; Waltz, "Who's Dancing With You To-night?" (7); Fox-trot, "Riley's Cow Shed" (9); Fox-trot, "Raggedy Ann"; Quadrilles, "The Dollar Princess"; Waltz, "What'll I Do?" (7); One-step, "It's Wembley Over Here" (23); Fox-trot, "I Don't Know Why" (3).

9.5. The Scottish Orchestra.

S.B. to Aberdeen, Dundee and Edinburgh.

Suite, "L'Arlésienne" *Bizet-Ronald*

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

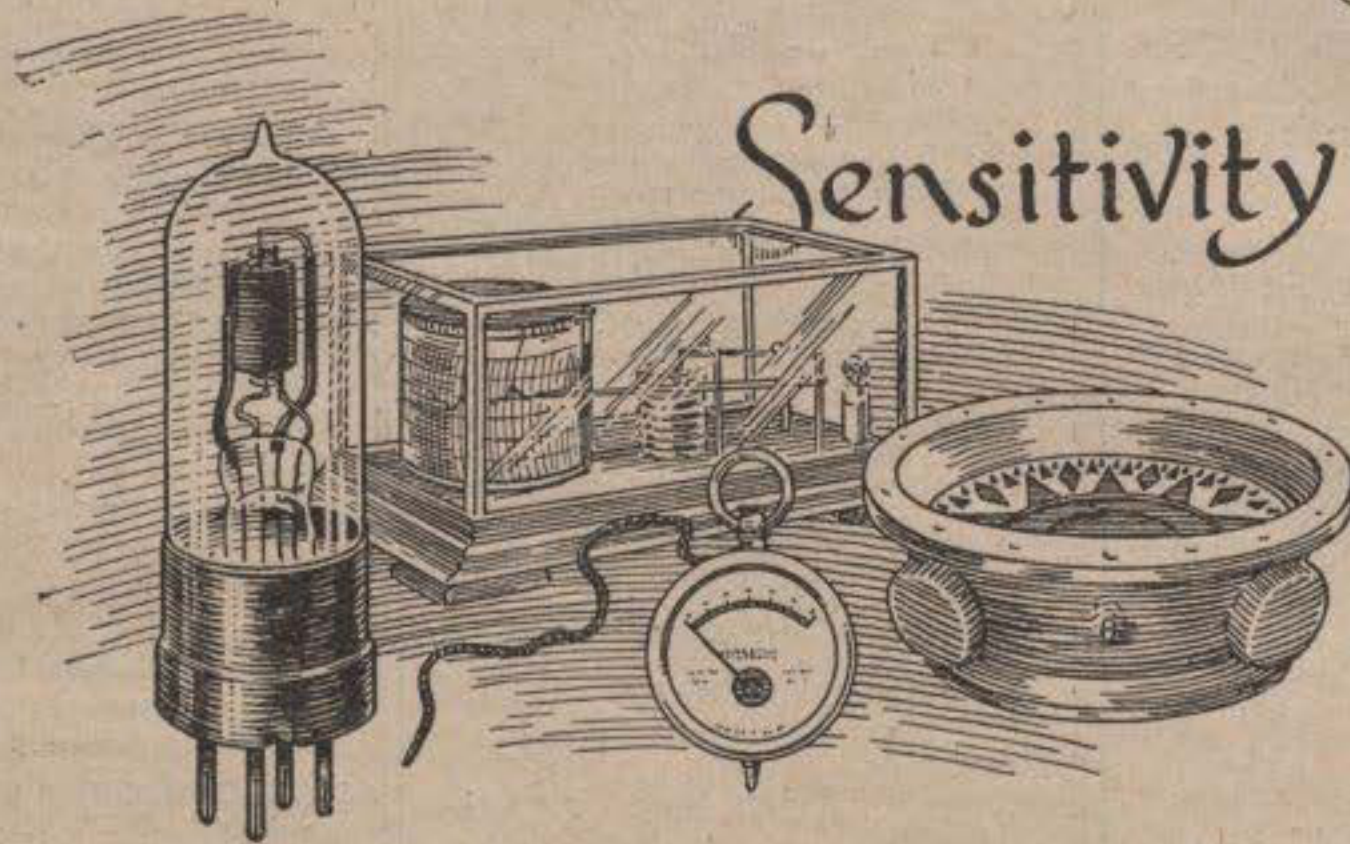
Mr. HARRY E. HASLAM. *S.B. from London.*

Local News.

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

12.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 543.



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

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

Ediswan Valves will bring the best out of your wireless set—get some on the way home and enjoy better programmes from to-night onwards. All dealers sell them.

You will be interested in our booklet "The Thermionic Valve." It's free—send for a copy.

THE EDISON SWAN ELECTRIC CO. LTD.
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EDISWAN VALVES

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The first valve ever made was produced in the Ediswan laboratory

WIRELESS PROGRAMME—BELFAST (Dec. 15th to Dec. 20th.)

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" Quintet.
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Major E. E. AUSTEN. *S.B. from London.*
- Local News.
- Music—Light and Various.**
- GRACE IVELL AND VIVIAN WORTH (Two Singers and a Piano).
- THE STATION ORCHESTRA.
- 7.30. Orchestra.
- March, "Jack Tar" *Sousa*
- Overture, "A Comedy of Error" *Flux* (1)
- 7.46. Grace Ivell and Vivian Worth.
- "Don't Mind the Rain" *Miller and Cohn* (7)
- "What'll I Do?" *Ircing Berlia* (7)
- "Maybe" *Turk, Sneyer and Ahlert* (6)
- "I Ain't Going Back to Nowhere" *Alyne* (6)
- 8.0. Orchestra.
- "Gipsy Pictures" *Hugh Mallory* (1)
- 8.12.—First Performance of Rhapsody for Cor Anglais and Harp *E. Norman Hay* (Specially Composed for the B.B.C.) (Cor Anglais—HAROLD HOLT, Harp—PAULINE BARKER.)
- 8.24. Grace Ivell and Vivian Worth.
- "Sure As You're Born" *Little, Gillespie and Shay* (9)
- "Just Like a Violin" *Hopper*
- "Hard-Hearted Hannah" *Yellen, Bigelow and Bates* (9)
- 8.36. Orchestra.
- "Reverie" *E. MacDowell* (4)
- 8.42. Grace Ivell and Vivian Worth.
- "One Little One More" *Sternale Bennett* (16)
- 8.52. Orchestra.
- "Suite de Ballet" ("Princess Gioia") *Campbell* (1)
- Selection, "Ballad Memories" (No. 1) *arr. S. Baynes* (1)
- English and Irish Medleys *arr. Somers* (9)
- Fox-trot, "Hard-Hearted Hannah" (9)
- 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.

- 4.0-5.0.—Kate A. Thomson (Solo Pianoforte).
- The "2BE" Quartet.
- 5.30-6.15.—CHILDREN'S CORNER.
- 6.40-6.55.—Mr. Arthur Collingwood. *S.B. from Aberdeen.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Sir HORACE PLUNKETT. *S.B. from London.*
- Local News.
- THE OLYMPIA MALE VOICE QUARTET.
- THE STATION ORCHESTRA.
- 7.30. Orchestra.
- March, "Blaze of Glory" *Holtzmann*
- Overture, "Morning, Noon and Night" *Suppe*
- 7.45. Quartet.
- "Comrades in Arms" *Adams*
- "O Sweet and Soft" *Schubert* (25)
- "Tom the Piper's Son" *Kendall* (2)
- 7.55. Orchestra.
- Andante *Alex Duval*
- Extase *Louis Ganne*
- Three Dances from "Tom Jones" *German*
- Suite, "Chelsea China" *Besly* (1)
- Curtain; Minuet; Pastoral; Piper; Soldiers.
- 8.30. Quartet.
- "Lovely Night" *Chicatal*
- "The Goslings" *Bridge* (11)
- "John Peel" *West* (11)

METHODIST COLLEGE PRIZE DAY CONCERT.

- Relayed from the Ulster Hall.
- THE COLLEGE ORCHESTRA.
- Conductor, ERNEST A. A. STONELEY.
- College Orchestra.
- 8.45. "Hiawatha's Wedding Feast" *Coleridge-Taylor* (11) (Tenor Soloist—JOHN DONANN.)
- 9.12. ERNEST A. A. STONELEY (Solo Violin).
- Polonaise in A *Wieniawski*
- 9.22. College Orchestra.
- Marche Militaire in D *Gounod*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Sir HALFORD MACKINDER. *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. C. H. B. QUENNEL. *S.B. from London.*
- Local News.
- 7.30.—D. MILLAR CRAIG. *S.B. from Glasgow.*
- Symphony Concert.**
- Beethoven, born December 16th, 1770.
- LEONARD GOWINGS (Tenor).
- KATE A. THOMSON (Pianoforte).
- THE AUGMENTED STATION ORCHESTRA.
- Conducted by E. GODFREY-BROWN.
- 7.45. Orchestra.
- Turkish March ("Ruins of Athens") *Beethoven*
- Overture, "Egmont," Op. 84
- 8.3.—Concerto in G Minor for Piano and Orchestra, No. 1, Op. 25 *Mendelssohn*
- Molto Allegro; Andante; Scherzo and Finale.
- 8.24. Leonard Gowings.
- Selected Songs.
- 8.36. Orchestra.
- Rondino in E Flat for Wind Instruments *Beethoven*
- 8.45. Leonard Gowings.
- Selected Songs.
- 8.55. Kate A. Thomson.
- Prelude, "The Sea" *Palmgren*
- "Clair de Lune" ("Suite Bergamasque") *Debussy*
- "The Marionette Show" ("Four Conceits") *Goossens*
- 9.2. Orchestra.
- Symphony No. 1, Op. 21, in C *Beethoven*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Royal Horticultural Society Talk. *S.B. from London.*
- Mr. E. R. APPLETON. *S.B. from Cardiff.*
- Local News.
- 10.5.—THE SAVOY BANDS. *S.B. from London.*
- TURNER LAYTON and CLARENCE JOHNSTONE. *S.B. from London.*
- 11.0.—Close down.

THURSDAY.

- 3.30-5.0. QUINTIN D. NICOL.
- THE STATION ORCHESTRA.
- Orchestra.
- March, "God of Thunder" *Howgill*
- Overture, "Robespierre" *Litolff*
- Quintin D. Nicol.
- "To Phyllida" *Del Riego*
- "My Queen" *Jacques Blumenthal*
- "The Yeoman's Wedding Song" *Poniatowski*
- Orchestra.
- Ballet Music from "Faust" *Gounod*
- "Japanese Suite" *Holst*
- Quintin D. Nicol.
- "An Irish Reel" *J. L. Molloy* (1)
- "The Ould Plaid Shawl" *Battison Haynes* (11)

"Off to Philadelphia" *Battison Haynes* (1) Orchestra.

- Berceuse (Jocelyn) *Godard*
- "Chanson Hindou" *Rimsky-Korsakov*
- Suite, "The Rebel Maid" *Philips*
- Fox-trot, "Why Does a Chicken Cross the Road?" (10)
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Radio Society Talk. *S.B. from London.*
- Mr. F. G. KEILLER. *S.B. from London.*
- Local News.
- 7.30-8.0.—Programme *S.B. from London.*
- 8.0-9.0. **Ceremonial Opening** of BELFAST BRANCH OF TOC H by THE LORD MAYOR OF BELFAST, at the City Hall.
- 9.0-9.30.—Programme *S.B. from London.*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Sir CHARLES SANDERSON. *S.B. from London.*
- Local News.
- 10.0-10.30.—Programme *S.B. from London.*

FRIDAY.

- 4.0-5.0.—The "2BE" Quintet.
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- G. A. ATKINSON. *S.B. from London.*
- Local News.
- Music and Humour.**
- JEANNIE ERSKINE.
- WINIFRED BURNETT (Violin).
- JEROME MURPHY (Entertainer).
- W. G. BATES (Solo Bassoon).
- 7.30. Orchestra.
- March, "Hands Across the Sea" *Sousa*
- Hungarian Rhapsody, No. 1 *Liszt*
- 7.48. Jeannie Erskine.
- In Ulster Character Studies.
- 7.58. Winifred Burnett.
- Ballade and Polonaise *Vieuxtemps*
- 8.10. Jerome Murphy.
- In Selections from His Repertoire.
- 8.22. W. G. Bates.
- "Comin' Thro' the Rye" *James*
- 8.27. Orchestra.
- Pizzicato for Strings, "The Midge" *Clifford* (1)
- 8.34. Jerome Murphy.
- In Selections from his Repertoire.
- 8.50. Winifred Burnett.
- Adagio *Franz Ries!*
- Liebesfreud *Kreisler*
- Hornpipe *Misztowski*
- 9.2. Jeannie Erskine.
- In Ulster Character Studies.
- 9.12. Orchestra.
- Selection of Canadian and Plantation Songs *Scott-Gatty* (1)
- Fox-trot, "Maybe" *Syder and Ahent* (6)
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Sir DANIEL HALL. *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.
- Choir and Orchestra.**
- THE ULSTER AMATEUR MALE VOICE CHOIR.
- Conductor, JOHN VINE.
- THE STATION ORCHESTRA.
- Listeners are invited to send post-cards naming their favourite groups of orchestral pieces.
- (Continued in column 1, page 551.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 543.

The Master of "Dreamy" Music.

Debussy's Strange Career. By R. D. S. McMillan.

THERE died in 1918 one who will be ranked—and is already for that matter—among the greatest musical geniuses of his age. But Claude-Achille Debussy was more than a great musician: he was an experimenter whose discoveries were to lead his contemporaries to a study of the scientific side of music, a necessary study, if one were to succeed in analysing the wondrous effects the master obtained.

Debussy was a marvellous exponent of dreamy music, a fact which strikes the note of his own character. He was a dreamer and visionary—a poet of melody—and, being by nature an exceedingly shy individual, he found in his music the only natural and satisfying outlet for the ebullient thoughts that came to him. Anyone who has heard his *Pelléas and Mélisande* (which, by the way, required thirteen years to write) will know what strangely ethereal, and at times positively weird, effects he could obtain; while the spirit of pure day-dreaming speaks out to us from almost every note of *The Afternoon of a Faun*, which is perhaps the most popular piece he ever wrote.

An Imaginary World.

Pelléas is ethereal; *L'Après-midi d'un Faune* is sheer imagery, shimmering impressionism of an imaginary world. It was founded upon the work of the poet Mallarmé, but Debussy electrified it with his genius until it became an almost completely individual creation. How purely artistic the piece is may be imagined from its theme, which draws a colourful picture of a faun's thoughts as it lies in a grove on the borderland between waking and dreaming—thoughts aroused as some slender-limbed nymphs of the forest flit by. It becomes more coherent if we take the faun as symbolic of the artist and the dream-nymphs as representing inspiration. A dreamer of dreams who can make the world see his dreams as he does is rare. Debussy was such a rarity.

The Reward of Industry.

But let us consider the man, and the little that is known of him. Debussy was a Frenchman, born at St. Germain-en-Laye on August 22nd, 1862. He took up his studies at the Paris Conservatoire of Music. He was then only two years of age, but he had an industriousness which was to bring its own reward. When he was in his early twenties he won a scholarship which enabled him to study in Rome, and during his stay there he became enraptured with the mystic charm of Dante Gabriel Rossetti's *Blessed Damosel*, a theme so vaguely beautiful—it deals with the grief of the lover in Heaven for his loved one left on earth—as to be peculiarly adaptable to Debussy's genius. He set the poem to music, but the work was considered by his critics to be too undefined and vague. In other words, the elusive beauty of it could not be captured. Debussy was too original.

The Diligent Listener.

After the Roman adventure—as such it was for a young man of his temperament—there came the Russian. He had secured a post as tutor in Russia, and he went off seeking new worlds to discover in the pursuit of melody. He succeeded, and soon his writings began to change in conformity with the revolutionary experiments he was making in harmonics. His ear was attuned to marvellous complexities of sound, the result of long training.

An interesting analogy is provided by scientists in relation to the eye and colour, the colour of the rainbow, for example. Homer thought the rainbow was purple; then Xenophon, five hundred years later, found two more colours; Aristotle, later still, perceived others; while

Ovid, hundreds of years later still, saw "a thousand dazzling colours which the eye cannot distinguish thoroughly." It had taken about a thousand years for man to make this discovery. The simile in general with music and Debussy in particular is this: only gradually was the human ear coming to appreciate that while one note may be struck, hundreds are sounded. Debussy, after years of diligent listening—more diligent than that of even the most fervid wireless enthusiast!—made this revelation.

Anything that had to do with Nature, whether fact or fancy, captured his imagination. Nymphs, sirens, clouds, sun and wind chase each other across the piano when you play his music. The storm scene in *King Lear*, in depicting the vagaries of human and elemental forces, fascinated him and, as we are told, it was his intention to write incidental music to the piece. That he did not do so was probably because of lack of opportunity rather than of inclination; his work as a critic in Paris and his writings on music, bonds of his own forging, kept him from accomplishing much in composition.

Debussy's actual scores are remarkable for his economy of notes. A friend of Debussy's who was also a friend of Richard Strauss once compared the methods of the two men, and he declared that after Debussy had completed a piece he went through it again, pruning off what he considered to be superfluous branches. Every note that was not needed was cut out. Strauss, on the other hand, loved to embellish. He goes through his score again and again, adding instead of subtracting.

Inspiration From Many Quarters.

The composer obtained inspiration in many quarters. When he was a young man serving in the French Army (under conscription), his mind was first turned towards the study of harmonics when he came to listen to the sound of the bugle; and the chimes of a church clock near his encampment provided him with further food for thought.

Debussy's shyness amounted to self-effacement. He wished always to be in the background. The story is told of him that after the great success of the first night of *Pelléas and Mélisande* he was asked by a certain editor for his photograph as the public would wish to know what the newly-discovered genius was like. "I will give you one willingly," the composer replied, "and you will receive the only one that has ever been taken. But I tell you beforehand—when I sat to the photographer I was two years old, and since then I have changed a little!"

Fame's Highest Honour.

In appearance, Debussy looked the artist to the finger-tips. His eyes were singularly expressive, slumberous as his own fancy; his hair was long and wavy, and he wore a short beard.

As for Debussy's response to the beauty of Nature, the following beautiful word-picture is illuminating:—

"I lingered late one autumn evening in the country, irresistibly fascinated by the magic of old-world forests. From yellowing leaves fluttering earthwards celebrating the glorious agony of the trees, from the clamorous angelus bidding the trees to slumber, rose a sweet persuasive voice counselling perfect oblivion."

He was a visionary even in his idea of Fame. To him it was reward enough to be recognized long after he was dead. "Can you imagine anything greater," he once asked, "than a man unknown through long centuries whose secret is accidentally deciphered? To have been one of these men—this is the highest honour Fame can bestow."

Radio Popularity.

By Robert Magill.

I AM nobody in particular. There never was such a negative nonentity as I. I am not beautiful. I have no influence. I never heard of a certain winner, nor of houses to let. Nor am I rich. My income is the sort of income that enables me to tell the truth on an income-tax form without fear of the consequences. Yet I have suddenly become immensely popular.

Like the rotten weather, this is all due to wireless. Some time ago I bought a crystal set, and I took it home and did with it all that the salesman told me to do. I tied all the little wires on to the little screws that had similar labels; I stuck the telephones into the only holes that looked big enough to hold them; the earth went into the garden along with the sweet peas, and I listened.

The Mechanical Instinct.

All I heard was a still small voice, like that of your conscience when you are late getting up in the morning. I fiddled with the controls, with no result. Everything about that menagerie of wires looked all right. Even the cat-whisker was kissing the crystal as daintily as a butterfly bidding his girl good night.

Now I lack the mechanical instinct. I would rather handle a scorpion than a screwdriver, so the set had to stay like that. A day or so later, I was going up in the train with Smithers, and when I asked him if he could suggest a remedy, his eye lit up as though somebody had put another wet battery on him. He told me all about joints and lead-ins, and finally he suggested that he could come round that evening and see if he could fix things. He did. He spent a crowded hour of glorious life undoing screws and doing them up again, then he took the earth wire out of the earth, and tied it on to a disused gaspipe. At that, I told him that it was much better, because I wanted to go to bed.

His Turn With the Spanner.

But it wasn't really any better, so a few days later I mentioned it to Jones. Jones missed his dinner and came straight home with me, in case he missed his turn with the spanner. He scoffed at Smithers's idea of earths, and fixed it to the fender.

This didn't seem to improve it, so I casually mentioned it to Colonel Mann, who is a retired sapper, that my wireless was anemic. He came the same night, and brought a text-book, and made that set tell off from the right in fours. He ruined a dress shirt soldering that earth to the cistern, and I had to get his wife to send him an urgent message to get him home.

Since then, that earth has been fixed by different experts to the door handle, a nail in the floor, a lead gutter, and to a plaster bust of Shakespeare, with the only result that in the last instance I fancy that the Bard looked very disgusted when they broadcast some rag-time. It has been everywhere but in the earth.

A Narrow Escape.

It's got so now that I have to book them a week in advance to come round and adjust it. I did get two together one night, and they nearly came to blows.

Once I nearly spoilt it all. I accidentally tapped the headphones, after which, you could hear the programme as loudly and distinctly as I heard it in the shop where I bought the set. But by a stroke of luck I managed to mess them up again. I can't afford to lose the distinction of being the only man in the place who will let somebody else tinker about with his set.

Meanwhile, I've bought another set, and hidden it, so that I can listen as well.

The Friendship of Nations.

Progress Towards Peace. By EARL BALFOUR, K.G.*

THE League of Nations has only had an effective existence of about five years, a mere moment in the history of the world. This is far too brief a period for adequately testing the merits of what was admittedly a great experiment. It is true that theorists in abundance had toyed with the idea which the League embodies; but practical statesmen fight shy of Utopias, and it required the terrors and troubles of the Great War to induce the nations to make trial of a scheme at once so ambitious and so new. Our views on it, therefore, must be provisional, as our relevant experience has been brief; but let me add with all emphasis that, though provisional, they ought, in my opinion, to be most favourable.

The Two Dangers.

In endeavouring to form a judgment as to the future of the League and its effect on the conduct of international affairs, we must remember that it is in danger from two quarters. It is in danger from its embittered enemies; it is, perhaps, in still greater danger from its indiscreet friends. The first think it will produce a weakening of national sentiment, a decay of patriotism, and an increasing reluctance to make the personal sacrifices and undergo the personal perils which the defence of Empire may involve. Defence (say these critics) will henceforth be thought unnecessary, and, in any case, will be the business not of particular nations, but of the League as a whole.

Such a consummation is depressing enough, but its gloom is deepened in the eyes of those pessimists by the fact that, in their opinion, it is based on a dangerous delusion. The League, they think, will never be able to carry out its mission. It will never succeed in maintaining the peace of the world. From these premises they draw the melancholy conclusion that the pacific nations who believe in League principles will place a quite excessive reliance upon its power to protect them, and will, consequently, become morally and materially far less able to protect themselves; whilst the aggressive nations—whether nominally members of the League or not—who are wholly alien to its spirit, and are still filled with the lust of domination—will find in it an unsuspecting ally, who has skilfully prepared the way for their cherished schemes of aggression.

A New Experiment.

These fears seem to me to be quite illusory. It is true, no doubt, that the whole atmosphere of the League tends to make the separate nations of which it consists more conscious that in spite of all their differences, they have common interests, common duties, and share a common life. But I see not the least reason for supposing that this will weaken patriotism, or diminish in the smallest degree the vigour of national life. Nor yet will it imperil national defence unless we fall into the error of supposing that because we believe ourselves to have brought a machinery into existence which, if properly used, will provide a powerful safeguard against the horrors of war we may thereafter sit still and congratulate ourselves on having successfully started the millennium.

The machine may be a good one, but no machine works by itself; and the future of the League must depend not merely upon the excellence of its constitution, but upon the spirit in which its provisions are turned to account. It is the boast of the League that it exists to do something which, though often desired, has never yet

been attempted. But the very height of this ideal is a measure of its difficulty. It is folly to suppose that the task prescribed at Versailles is an easy one; still greater folly to expect that in carrying it out no mistakes will be made. In the long run, mistakes are inevitable; and when they occur we may, perhaps, discover that the loudest acclamations of the Great Experiment are not among its most constant friends.

But you will, perhaps, ask me to explain in more detail wherein the present machinery for conducting international affairs differs from and improves upon that which prevailed before the war. The new differs from the old not by substitution, but by addition. No existing method of dealing with foreign relations has been either destroyed or weakened. Diplomacy in the hands of Secretaries of State and the Ambassadors and Ministers who carry out their instructions, has lost neither in prestige nor in value. Conferences, like that which met at Washington in 1921-22, and that which met in London a few months ago, remain what they have always been—an invaluable, though, doubtless, far from perfect, method of dealing with special questions under special circumstances. The principle of arbitration has gained, not lost, by what has occurred at Geneva. The authority and the effectiveness of international law have been strengthened, not weakened, by the establishment under the auspices of the League of the Court of National Justice at The Hague.

Time-Honoured Methods.

Now, all these things, except the last, belong to "the old diplomacy," and even the last might, perhaps, be claimed as a development of its methods. While, therefore, we must all admit that in the hands of unscrupulous politicians it has sometimes been turned to unscrupulous account, the fact remains that we cannot do without it; and most certainly the world is, and always has been, the better for its existence.

No mere modification of these time-honoured methods can provide a substitute for the machinery of the League. For this possesses three characteristics which are entirely novel: (1) It has a permanent and a very able staff, which, though itself without executive authority, makes it practicable for the League to undertake duties which involve continuing responsibilities: for example, those connected with Danzig, and the administration of the mandated territories. (2) It has a powerful and indepen-



The Earl of BALFOUR.
A Caricature by Fred May.

dent organ in the shape of its Council, which meets often, and, if need arose, could meet still oftener, for the purpose of carrying on its current business, and dealing at short notice with any international crisis with which the League might be confronted. And, finally, it has its Assembly where the representatives of more than fifty nations meet together in free and friendly co-operation.

All these different portions of the machine are essential to its working; all of them are of the first importance; all of them new, and, collectively, they constitute an organ of international opinion whose possible value is hard to over-estimate.

Five Years of Facts.

This judgment is not based on speculative prophecy. It rests on facts already experienced. During the five years of the League's existence the variety and importance of its undertakings have been most remarkable. I attempt no list of them; but in addition to settling international differences, they include financial reconstructions (as of Austria and Hungary); the safeguarding of Western Europe from the invasion of disease; the control of certain international waterways; the protection of minorities in certain areas; the superintendence of mandated territories, and the control of dangerous forms of international traffic. These enterprises were all of them difficult, and all of them important. The measure of success achieved has been great, and I doubt whether any of them would have been attempted had the League not been in existence.

Every impartial spectator who has had the opportunity of watching the League in session must, I think, have been impressed, as I have been, by the moral atmosphere of its own creation in which it carried on its work.

This is quite unlike anything to be found elsewhere—a fact in itself not very surprising, since elsewhere no similar body exists. The representatives of over fifty separate communities, drawn from every quarter of the globe, containing members of all the great divisions of mankind, speaking every great language (except Russian), professing many religions, nurtured in widely different traditions, all citizens of States whose history books are filled with accounts of injuries mutually inflicted, are collected to the number, I suppose, of some 140 in a town about as large as Brighton. All of them are men of note in their own community, well accustomed to deal with public affairs. Not a few are of world-wide reputation. For some weeks of strenuous labour they and their staffs constitute a society which is almost self-contained. In the Assembly, and in committees, in public and in private, during the long hours of business and the brief hours of leisure, they are in personal touch with each other, and rarely in touch with anyone else.

A Unique Atmosphere.

Speaking broadly, they approach the questions submitted to them undivided by party, unhampered by narrow or selfish considerations. No doubt, every member represents his own particular State, and never forgets the fact. But neither does he forget his membership of the body to which he is temporarily attached, whose labours he shares, whose policy he may influence, to whose collective quality he cannot but contribute. Such a body could not but create an atmosphere of its own; and the world will be singularly unfortunate or singularly ill-directed if that atmosphere is not found favourable to the friendly solution of the most perplexing international problems.

*A Talk from Edinburgh.

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Belfast Programme.

(Continued from page 547.)

- 7.30. Orchestra.
March, "Colonel Bogey" *Alford*
Overture, "Light Cavalry" *Suppé*
- 7.45. Group 1
"Dance of the Gnomes" *Ilpinsky*
"Shepherd's Dance" ("Henry VIII") *German (11)*
"March of the Dwarfs" *Moszkowski*
- 7.55. Male Voice Choir.
"He That Hath a Pleasant Face" *Hatton*
"The Winds Whistle Cold" *H. Howells*
"Yea, Cast Me From Heights of the Mountains" *Elyar*
"Evening Pastoral" *Shaw*
- 8.7. Orchestra.
Group 2
"Coronach" *Ed. Barratt (4)*
"Chansonette" *Brian Hope (4)*
"Loïn du Bal" *Gillet*
- 8.10. Orchestra.
Group 3
"Minuet in G" *Beethoven*
"The Fairies' Glen" Intermezzo *Pitt (1)*
"The Kilties' Kourtship" *G. Mackenzie (1)*
- 8.26. Male Voice Choir.
"Come, Let Us Join the Roundelay" *Beale*
"Hoh-a-Derry-Damro" *E. Wood*
"Down Among the Dead Men" *V. Williams*
"The Long Day Closes" *Sullivan*
- 8.40. Orchestra.
Group 4
"Roberto Tu Che Adoro"
"Ugo, Conti di Parigi."
"Lend Me Your Aid."
- 9.5. Orchestra.
Group 5
"Largo in G" *Handel*
Solo Violin, Harp and Strings.
"Gavotte, Rondo (from 6th Sonata)" *Bach*
Irish Reels and Jigs.
- 9.30.—WEATHER FORECAST and NEWS, *S.B. from London.*
Mr. HARRY E. HASLAM. *S.B. from London.*
Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

LECTURE ÉAPLIQUÉE.

The following will be broadcast from London on Friday, December 19th, during the Transmissions to Schools from 3.15 to 3.45 p.m.

LA MAISON DU SAGE.

J'entrai dans une petite cour dont l'aspect vous emporte à cent lieues de Paris. On y voit, ombragé par un olivier de Bohême, un puits à la mode ancienne, zébré d'une vieille serrurerie, très ouvragé et couronné de chèvre-feuille et de bouillon. D'un côté, les girafes fleurissent sur le mur, de l'autre, une belle vigne tapisse la moitié du bâtiment. Au bout de la cour, à travers une claire-voie ouverte, entre deux lilas énormes, s'épandait un parterre plein de rosés, de jasmin, de clématite et de roses. Des oiseaux gazouillaient dans une cage suspendue à l'entrée de la loge du concierge antique; sous l'inspection d'un gros chat rouillé sur la margelle du puits, quelques poules becquetaient l'herbe qui pousse entre les pavés. Est-ce que ceci ne vous peint pas la retraite d'un sage? Quant à moi, j'ai une disposition à aimer les gens qui choisissent pour demeure ces maisons, silencieuses et heureuses.

—LOUIS VEUILLON.

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High-Power Station Programme.

5XX. 1600 M.

MONDAY, December 15th.

7.0-7.30.—Programme *S.B. from London.*

7.30-10.30. "Le Prince Igor."

An Opera in a Prologue and Four Acts.
Words and Music by Alexander Borodin.
Relayed from the
Théâtre de la Monnaie, BRUSSELS.

Characters:

- Prince Igor M. L. ROOSEN
- Vladimir (his Son) M. GALLINS
- Vladimir, Prince Galitsky
M. L. VAN OBERBERGH
- Kontchak, Chief of the Polovtsi
M. L. RICHARD
- Jaroslavna (Wife of Igor)
Mme. MARGUERITE S OYER
- Kontchakovna (Daughter of Kontchak)
Mme. L. MERTENS

Conductor: M. CORNEIL DE THORAN.

Prologue: The Market Square at Poutivle.
Act I, Scene 1: The Courtyard of the Palace of Prince Vladimir Galitsky.
Scene 2: A Room in the Palace of Jaroslavna.
Act II: In the Camp of the Polovtsi before the Tent of Kontchak.
Act III: The Entrance to the Camp on the bank of the River Don.
Act IV: The Steps of the Kremlin at Poutivle.

THE 2ND NEWS BULLETIN will be read in the interval between Acts II. and III.

Story of "Le Prince Igor."

Alexander Borodin, the composer of this opera, was a scientist who only turned to music in moments of depression or illness.

His opera, *Le Prince Igor*, is a brilliant work in true Russian style.

The opera tells how Igor, Prince of Seversk, leaves his State to make war against a neighbouring Oriental tribe. The Prince leaves the conduct of the State to his traitor brother, Galitsky, who lives riotously and does his best to usurp the throne.

Jaroslavna, Igor's wife, remains behind and later (Act I, Scene 2) news is brought to her that her husband's army has been defeated and that he and her son have been taken prisoners.

We are now taken (Acts II. and III.) to the camp of the Orientals, where the young Prince Vladimir has fallen in love with the Princess of the tribe. He serenades her by night, while Igor laments his captivity.

At a banquet given by the Khan (Chief of the Oriental tribe), when all are stupefied with wine, Prince Igor escapes. The young Prince Vladimir, who tries to follow his father, is prevented by the Princess, and the Khan is content to let his daughter Kontchakovna and Prince Vladimir marry each other.

Prince Igor returns to his wife and they are last seen entering the Kremlin to give thanksgiving.

This opera is little known in England. Listeners who are interested should not miss the following:

- Galitsky's Drinking Song Act I, Scene 1
- Princess Kontchakovna's Song ..
- Vladimir's Serenade } Act II.
- The Lovers' Duét
- Prince Igor's Lament
- March, Opening of the Act ..
- The famous Dances of "Prince Igor" } Act III.
- Chorus of Townsfolk passing across the scene Act IV.

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, December 14th.

SUNDAY, December 14th.

- 3.0-5.30.—Programme *S.B. from London.*
- 8.30-9.0.—The Very Rev. DAVID S. CAIRNS, D.D. *S.B. from Aberdeen.*
- 9.0-10.30.—Programme *S.B. from Glasgow.*

MONDAY, December 15th.

- 2.30-3.30.—Kinnaird Picture House Orchestra.
- 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 16th.

- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0-7.25.—Programme *S.B. from London.*
- 7.30-10.30.—Programme *S.B. from Glasgow.*

WEDNESDAY, December 17th.

- 3.30-4.30.—Kinnaird Picture House Orchestra.
- 4.30-5.0.—Organ Recital from Kinnaird Hall.
- 5.0-5.15.—WOMEN'S TOPICS.
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS, *S.B. from London.*
Mr. C. H. B. QUENNELL. *S.B. from London.*
Local News.

Popular Night.

ORCHESTRA:

Under the Direction of
H. EVERITT LOSEBY.
PETER KANE (Baritone).
GEORGE SCULLIN (Reciter).

- 7.30. Orchestra.
Suite, "A Lover in Damascus"
Woodforde-Finden (1)
- 7.50. Baritone Songs.
"The Lute Player" .. *Francis Allister*
"Simon the Cellarer" *Hatten*
- 8.0. Orchestra.
March, "Rose of the North."
Interlude, "Muted Strings" .. *Martin Uhi*
Recitation.
- 8.10. "Yankee in London" .. *Alfred West (13)*
- 8.15. Orchestra.
Tango, "La Veeda" *Alden (7)*
Mexican Serenade, "Lisonja" .. *Arnadolo*
Waltz, "The Roses" *Haines (7)*
- 8.30. Baritone Songs.
"The Trumpeter" .. *J. Airtie Dix (1)*
"My Old Shako" *Trotère (1)*
- 8.40. Orchestra.
Selection, "Whirled Into Happiness"
Stolz
Patrol, "Highland Mary" *McDonald*
Recitation.
- 9.0. "The House that Jack Built" *Anon.*
- 9.5. Orchestra.
"Japanese Dance" *Thomas*
"The Fairies' Wedding" *de Jong (1)*
- 9.15. Recitation.
"Trouble in 'Amen' Corner" .. *Harbough*
- 9.20. Orchestra.
"Minuets" *Dvorak*
- 9.30.—WEATHER FORECAST and NEWS, *S.B. from London.*
Mr. E. R. APPLETON. *S.B. from Cardiff.*
Local News.
- 10.0. Orchestra.
"Tanja" *Krome*
- 10.5. Baritone Songs.
"Shipmate o' Mine" *Sanderson (1)*
"The Admiral's Broom" *Bevan (5)*
- 10.13. Orchestral Selection.
- 10.30-11.0.—Programme *S.B. from London.*

THURSDAY, December 18th.

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

FRIDAY, December 19th.

- 2.30-3.30.—Kinnaird Picture House Orchestra.
- 5.0-5.15.—WOMEN'S TOPICS.
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0-7.30.—Programme *S.B. from London.*
- 7.30-9.30.—CHILDREN'S COMMUNITY SINGING CONCERT. *S.B. from Aberdeen.*
- 9.30-10.30.—Programme *S.B. from London.*

SATURDAY, December 20th.

- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0-7.30.—Programme *S.B. from London.*
- 7.30-9.30.—Programme *S.B. from Glasgow.*
- 9.30-12.0.—Programme *S.B. from London.*

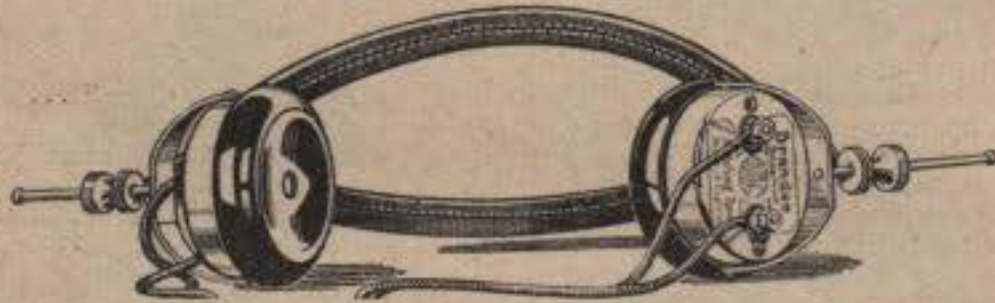
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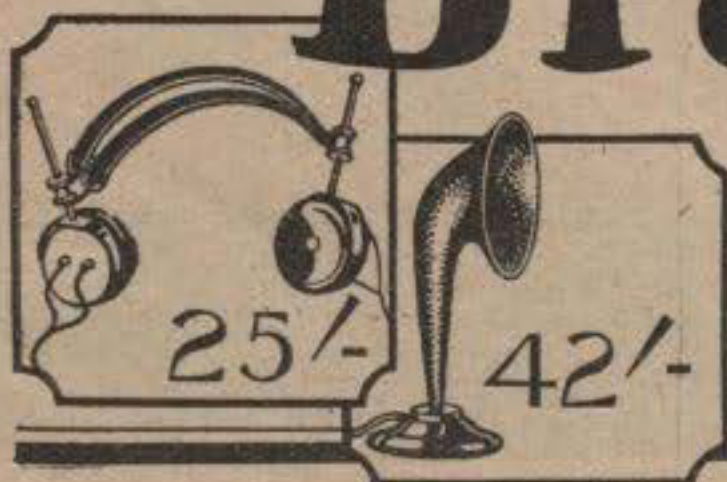
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Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, December 14th.
SUNDAY, December 14th.

3.0-5.30.—Programme S.B. from London.
8.30-9.0.—The Very Rev. DAVID S. CAIRNS, D.D. S.B. from Aberdeen.
9.0-10.45.—Programme S.B. from London.

MONDAY, December 15th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS S.B. from London.
Mr. GEORGE MACDONALD, C.B., LL.D., F.B.A., on "The Romans in Scotland" (6).

Local News.

7.30-9.40.—Programme S.B. from London.
9.40.—Prof. A. MACKENZIE STUART. S.B. from Aberdeen.

Local News.

10.0-11.0.—Programme S.B. from London.

TUESDAY, December 16th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Mr. H. Mortimer Batten, F.Z.S., on "Game Birds of the Scottish Hills."
7.0-9.40.—Programme S.B. from London.
9.40.—Prof. RAIT. S.B. from Glasgow.
Local News.
10.0-10.30.—Programme S.B. from London.

WEDNESDAY, December 17th.

3.0-3.30.—Transmission to Country Schools. Mr. J. C. SMITH, M.A., of the Scottish Education Department, "Stories of the World."

3.30-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS S.B. from London.

Mr. JAMES PATERSON, R.S.A., P.R.S.W., R.W.S., on "Appreciation in Art" (6).

Local News.

7.30-7.45.—D. MILLAR CRAIG on "The History of Opera." S.B. from Glasgow.
7.45-11.0.—Programme S.B. from London.

THURSDAY, December 18th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.
10.30-11.30.—"THE ROMANY REVELLERS" from the Dumedin Palais de Danse.

FRIDAY, December 19th.

3.0-3.30.—The Station Pianoforte Trio.
3.30-4.0.—Transmission to Edinburgh Schools: Prof. D. F. TOVEY, Mus. Bac., on "Music," with Illustrations.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.

Recital of Chamber Music.

JOSEPH SMITH (Violin and Viola).
ARTHUR W. DACE (Piano and Harmonium).

CHESTER HENDERSON (Violoncello).
A. E. BURKE (2nd Violin).
GERTRUDE EDGARD (Mezzo-Soprano).
GLADYS CLARK (Violin).
JOHN PETRIE DUNN (Pianoforte).

7.30.—Gertrude Edgard.
Short Vocal Recital.
8.0.—"Bagstellen" for Two Violins, Violoncello and Harmonium, Op. 47 Dvorak.
8.17.—Joseph Smith, Arthur W. Dace, Chester Henderson and A. E. Burke.

Quartet in G. Minor for Violin, Viola, Cello, and Pianoforte (K. 478) Mozart
Allegro, Andante, Rondo.

9.0-9.25.—Serenade for Violin, Viola and Violoncello, Op. 8 Beethoven
9.30.—WEATHER FORECAST and NEWS S.B. from London.

Sir DANIEL HALL. S.B. from London.
G. L. MARSHALL on "Station Topics."
Local News.

(Continued in column 3.)

Hull Programme.

6KH 335 M.

Week Beginning Sunday, December 14th.

SUNDAY, December 14th.

3.0-5.30. } Programmes S.B. from London.
8.0-10.45. }

MONDAY, December 15th, and WEDNESDAY, December 17th.

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.
6.45-6.55.—Boy Scouts' Talk (Dec. 17th).
7.0-11.0.—Programme S.B. from London.

TUESDAY, December 16th, and THURSDAY, December 18th.

3.0-3.30. } Claude Duval's Dance Orchestra.
4.0-4.30. }
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

FRIDAY, December 19th.

3.0-3.30. } Majestic Picture House 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.
G. A. ATKINSON. S.B. from London.
Local News.

An Evening of Good Music.

DOROTHY KITCHEN (Mezzo-Soprano).
JAMES W. GLEDHILL (Tenor).
DOROTHY FORREST } (Duets on
OLIVIA BUTTERWORTH } Two Pianos.)
ADOLPHE KAGAN'S QUARTET.

7.30.—Quartet.
Quartet No. 1, Op. 18 Beethoven
7.45.—Dorothy Kitchen.
"Silent Noon" Vaughan Williams
"The Roadside Fire" Vaughan Williams (1)

7.55.—James W. Gledhill.
"O Vision, Entrancing" Goring Thomas (1)
"Requiem" Sidney Homer
8.5.—Duet on Two Pianos.
Concerto in D Minor, Op. 40 Mendelssohn

8.20.—Trio.
"Rondo à la Turca" Mozart
"Samson et Delilah" Saint-Saens
8.40.—Dorothy Kitchen.

"Slow, Horses, Slow" Mallinson
"To an Isle in the Water" Mallinson
8.50.—James W. Gledhill.

"A Morning Song" Roger Quilter
"Drink to Me Only With Thine Eyes" Roger Quilter
"O Mistress Mine" Roger Quilter (1)

9.0.—Trio.
Symphonic Concertante Mozart
9.10.—Duet on Two Pianos.
"Pas Des Cymbales" Chaminade (5)

9.20.—Dorothy Kitchen.
"The Fields are Full" }
"Five Eyes" } Armstrong Gibbs

9.30.—WEATHER FORECAST and NEWS S.B. from London.
Sir DANIEL HALL. S.B. from London.
Local News.

10.0.—Quartet.
Aria on G String Bach
10.10.—James W. Gledhill.
"Three Old English Songs" arr. Lane Wilson (1)

10.20.—Quartet.
Selection.
10.30.—Close down.

SATURDAY, December 20th.

3.0-3.30. } Claude Duval's Dance 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.
Rev. J. C. G. Cumming, M.A., on "The Mental Power of Spiders."
Local News.

7.30-12.0.—Programme S.B. from London.

Leeds-Bradford Programme.

2LS 346 M.

Week Beginning Sunday, December 14th.

SUNDAY, December 14th.

3.0-5.30. } Programmes S.B. from London.
8.0-10.45. }

MONDAY, December 15th, and SATURDAY, December 20th.

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 16th, and THURSDAY, December 18th.

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 17th.

3.30-4.30.—Bensley Ghent and his Orchestra, relayed from the Tower Picture House, Leeds.
5.15-6.15.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, December 19th.

3.30-4.30.—Bensley Ghent and his Orchestra.
5.15-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.

An Operatic Evening.

THE "2LS" OCTET.
HARRY HOPEWELL (Baritone).

7.30.—Octet.
Overture, "Rienzi" Wagner
Waltz, "Eugen Onegin" Tchaikovsky

7.45.—Harry Hopewell.
"Star of Eve" ("Tannhäuser") Wagner
"Gazing Around" ("Tannhäuser") Wagner

8.0.—Octet.
Selection, "La Traviata" Verdi
8.15.—Harry Hopewell.
"Largo al Factotum" ("The Barber of Seville") Rossini

8.22.—Octet.
Selection, "The Tales of Hoffmann" Offenbach

8.32.—Harry Hopewell.
Prologue, "I Pagliacci" Leoncavallo
Toreador's Song ("Carmen") Bizet

8.40.—Octet.
Fantasia, "Hansel and Gretel" Humperdinck

9.0.—REGINALD TATE.
"The Artist" A. A. Milne
Recitals Selection from "The Nine O'Clock Revue" A. A. Milne

9.30.—WEATHER FORECAST and NEWS S.B. from London.
Sir DANIEL HALL. S.B. from London.
Local News.

10.0-10.30.—Programme S.B. from London.

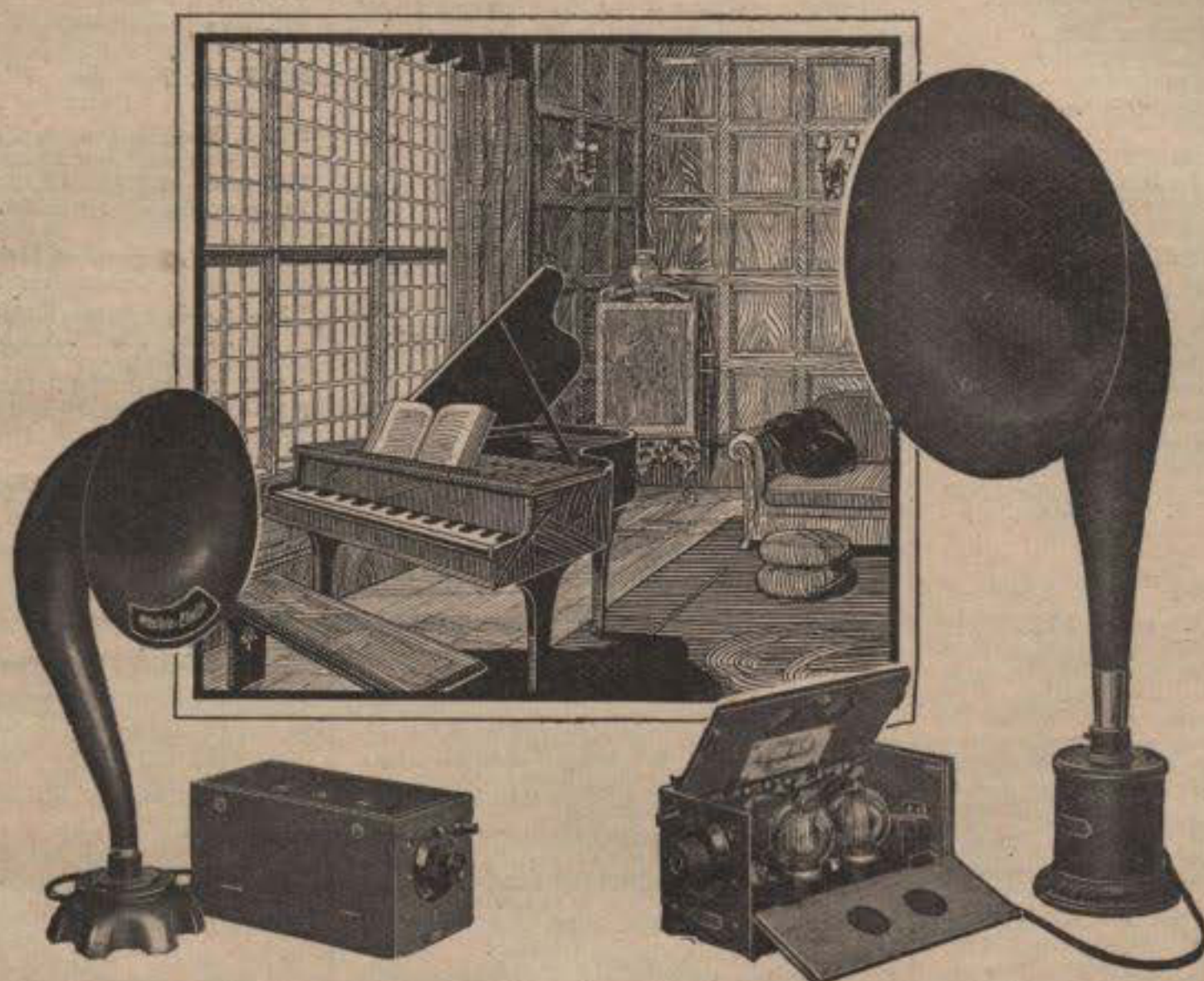
(Continued from column 1.)

10.0.—Quartet for Piano, Violin, Viola and Violoncello, Op. 47 Schumann S.B. to Aberdeen.
10.35.—Close down.

SATURDAY, December 20th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.

7.30-7.40.—THE SCOTTISH ORCHESTRA. S.B. from Glasgow.
7.40-9.5.—Programme S.B. from London.
9.5-9.30.—Programme S.B. from Glasgow.
9.30-12.0.—Programme S.B. from London.



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Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, December 14th.

SUNDAY, December 14th.

3.0-5.30. } Programmes S.B. from London.
8.0-10.45. }

MONDAY, December 15th, WEDNESDAY, December 17th, THURSDAY, December 18th, and SATURDAY, December 20th.

3.30-4.30.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.
5.30-6.30.—CHILDREN'S CORNER.
7.0. onwards.—Programme S.B. from London.

TUESDAY, December 16th.

11.30-12.30.—Mid-day Concert.
4.0-5.0.—The "State Brighter Liverpool" Dance Band, relayed from the State Café.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Sir HORACE PLUNKETT. S.B. from London. Local News.

The Liverpool Philharmonic Society's Fifth Concert.

Relayed from the Philharmonic Hall. Conductor: FELIX WEINGARTNER.
7.30.—Some remarks on the works to be performed.
7.45.—Overture, "Faust" Wagner
Part Songs, "In Autumn," "Vineta" Brahms
"Jupiter" Symphony in C Mozart

ALBERT E. BATTEN (Tenor).
STANBURY AND BARRY (Entertainers).
8.45. Tenor Songs.

"When Song is Sweet" Sans Souci
"From the Land of the Sky Blue Water" Cadman (1)
"A Banjo Song" Homer
9.0. Stanbury and Barry in Original Song and Humour.
9.20. Tenor Songs.
"I Go My Way Singing" Breville Smith
"Two Little Irish Songs" Lohr
9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Sir HALFORD MACKINDER. S.B. from London. Local News.
10.0. THE COUNTRY CLUB DANCE BAND.
11.0.—Close down.

FRIDAY, December 19th.

3.15-3.45.—Transmission to Schools.
4.0-5.0.—The "State Brighter Liverpool" Band.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

Nottingham Programme.

(Continued from page 557.)

"Chant Hindou" Rimsky-Korsakov
Prelude and Allegro Paganini-Kreiser
9.10. Contralto Songs.
"For You Alone" Gechl
"Still as the Night" Bohm
"Danny Boy" Weatherly (1)
9.20. Entertainer at the Piano.
9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Sir DANIEL HALL. S.B. from London.
10.0. Baritone Songs.
Prologue ("Pagliacci") Leoncavallo
Largo al Factotum Rossini
10.10. Violin Solos.
"Slavonic Dance," G Minor Dvorak-Kreiser
"Dream Song" Ackersley
Tambourin Chinois, Op. 3 Kreiser
10.20. Contralto Songs.
Three Hebridean Songs
arr. Kennedy-Fraser (1)
10.30. Entertainer at the Piano.
10.40.—Close down.

SATURDAY, December 20th.

3.15-4.15.—The Scala Picture Theatre Orchestra.
5.0-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.



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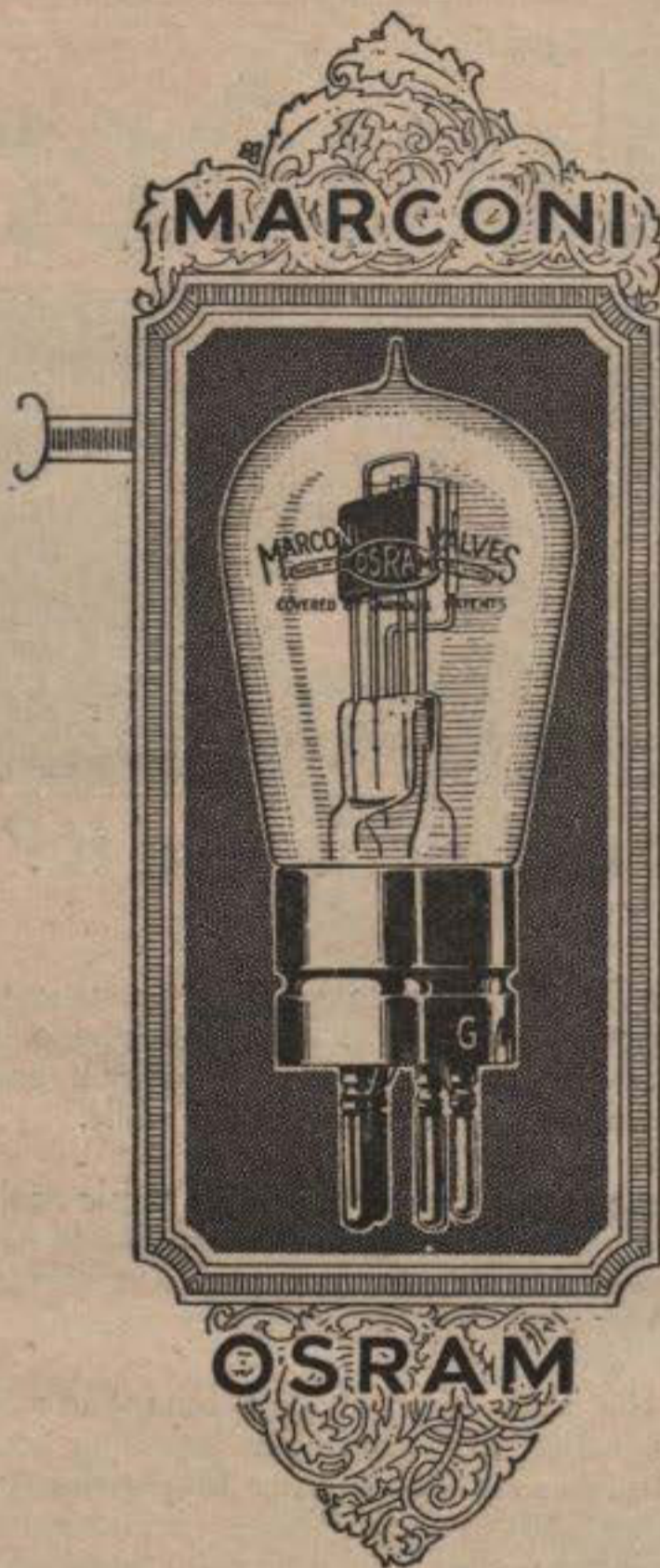


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ANNOUNCEMENT OF THE M.O. VALVE CO, LTD



Nottingham Programme.

5NG 322 M.

Week Beginning Sunday, December 14th.

SUNDAY, December 14th.

3.0-5.30.—Programme S.B. from London.
 8.30-9.0.—The Very Rev. DAVID S. CAIRNS, D.D. S.B. from Aberdeen.
 9.0-10.45.—Programme S.B. from London.

MONDAY, December 15th.

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.
 6.35-6.55.—Prof. H. H. Swinnerton, D.Sc., A.R.C.S., F.Z.S., F.G.S., on "The History of Nottingham Scenery"—(2).
 7.0-11.0.—Programme S.B. from London.

TUESDAY, December 16th.

3.30-4.30.—Lyons' Café Orchestra. Conductor, Bressay Eyton.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.15.—Teens' Corner.
 6.35-6.55.—Mr. E. B. R. Pridoux, M.A., D.S.C., F.I.C., on "Chemistry of Everyday Life"—(3).
 7.0-10.30.—Programme S.B. from London.

WEDNESDAY, December 17th.

11.30-12.30.—Gramophone Records of the Week.
 3.30-4.30.—Lyons' Café Orchestra.
 5.15-6.0.—CHILDREN'S CORNER.
 6.10-6.55.—Prof. R. Peers, M.C., M.A., on "Economics and Welfare"—(2).
 7.0-11.0.—Programme S.B. from London.

THURSDAY, December 18th.

3.15-3.45.—School Transmission: Miss ROSE FYLEMAN on "The Value of Poetry."
 3.45-5.15.—Songs and Chamber Music.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.15.—Teens' Corner.
 9.35-6.55.—E. L. Guilford, M.A., on "The Fools of Gotham and Their Cousins."
 7.0-10.30.—Programme S.B. from London.

FRIDAY, December 19th.

3.30-4.30.—Lyons' Café Orchestra.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.15.—Teens' Corner.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.

G. A. ATKINSON. S.B. from London.

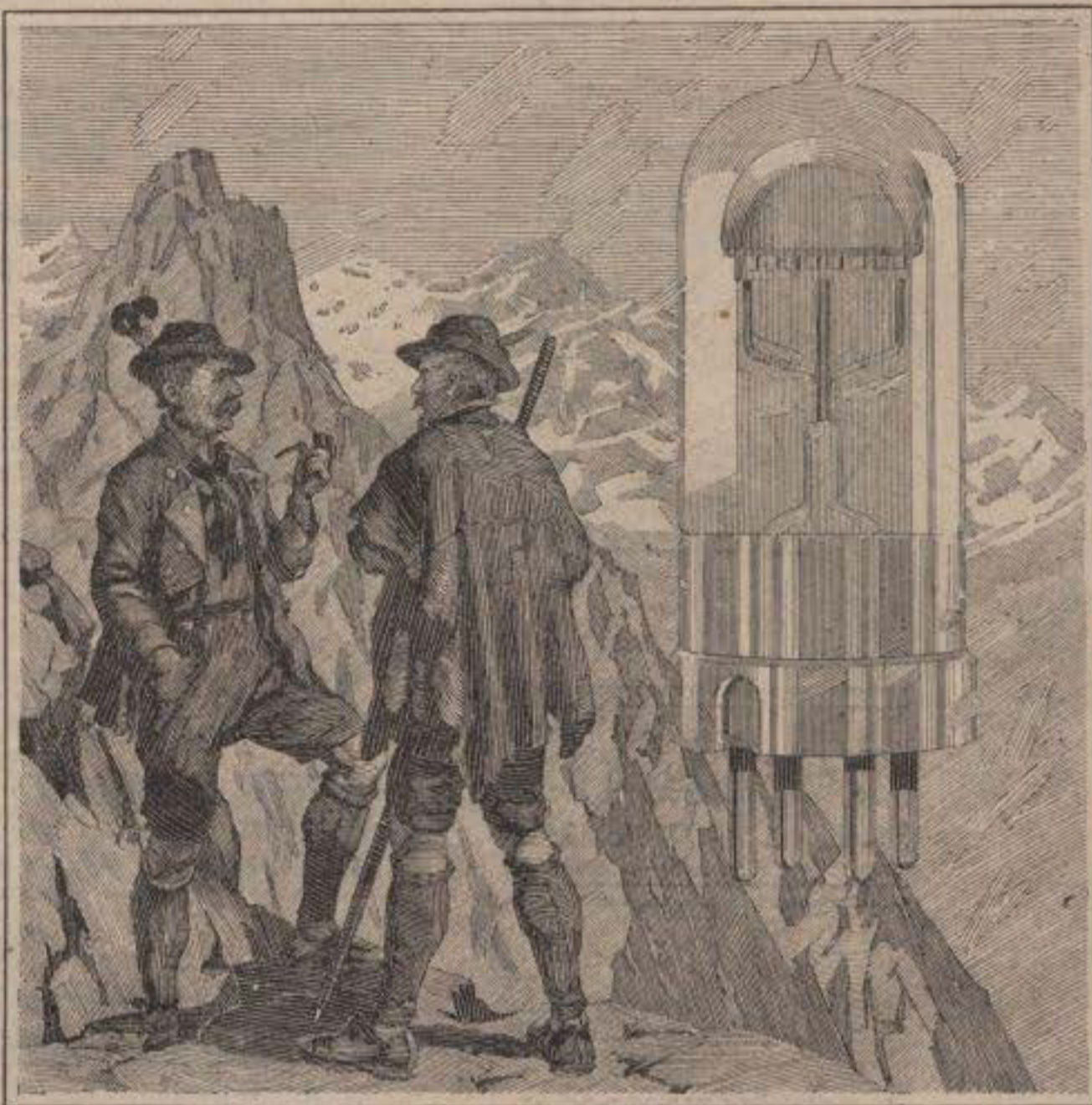
An Evening of Variety.

ETHEL KIDDER (Soprano).
 ENA ROBERTS (Contralto).
 MARK MELLORS (Baritone).

ELIZABETH SPENCER (Solo Pianoforte).
 DAVID LILLIMAN (the Blind Violinist).
 H. A. BROWN (Entertainer at the Piano).

- 7.30. Pianoforte Solos.
 Dance in D } Purcell (17)
 Two Minuets }
 Sonata in G } Scarlatti (17)
 Sonata in D }
 7.40. Soprano Songs.
 "O Flower Divine" Haydn Wood
 "The Old Flagg'd Path" Claude Arundale
 7.50. Violin Solos.
 Melody Gluck-Kreisler
 Romance in G Major Beethoven
 Valse Bluette Drigo-Auer
 8.0. Baritone Songs.
 "The Blind Ploughman" B. C. Clarke
 "The Floral Dance" Katie Moss
 "Vale" Kennedy Russell
 8.10. Entertainer at the Piano.
 8.20. Contralto Songs.
 "The Hills of Donegal" Sanderson (1)
 "Angus Macdonald" Rocckel
 "Sing, Joyous Bird" Montague Phillips
 8.30. Pianoforte Solos.
 "Cubana" de Falla
 "Two Spanish Dances" Granados
 8.40. Soprano Songs.
 "It is Only a Tiny Garden" Haydn Wood
 "The Dancing Lesson" Herbert Oliver (8)
 "Love's Garden of Roses" Haydn Wood
 8.50. Baritone Songs.
 "The Midnight Review" M. Glinka
 "Love's Appeal" Charles Mott (5)
 "The Volga Boatmen's Song" Koernemann
 9.0. Violin Solos.
 Ballet Music from "Rosamunde" Schubert-Kreisler

(Continued on page 555, foot of column 1.)



See manual Series No. 2.

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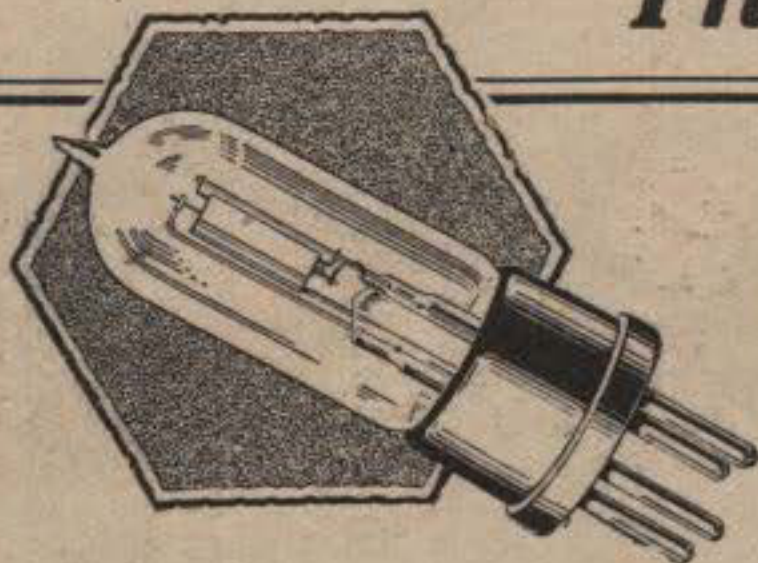
Speaker. These differences in design are to be found in the Cossor P.2. Use it and you'll appreciate that all the time your aerial has been receiving oscillations generated by Stations hundreds of miles away but owing to their feebleness your Detector Valve has been unable to rectify them. The moment you insert a Cossor P.2 into your H.F. socket your Set will leap into life.

Remember this, too, every Cossor Valve is now sold in patented sealed carton. The Dealer can test its filament without breaking the seal. Thus the Cossor is the only Valve you can buy that you know has not been used for demonstration or other purposes before you get it.

COSSOR BRIGHT EMITTERS.		WUNCELL 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-volt accumulator.)
P1. For Detector and L.F. use ...	12/6	WR1. For Detector and L.F. use ...	23/6
P2. (With Red top) for H.F. use ...	12/6	WR2. (With Red top) for H.F. use ...	23/6
		W1. For Detector and L.F. use ...	21/-
		W2. (With Red top) for H.F. use ...	21/-

Cossor Valves

The New Valve



The "Cosmos" Type D.E. 11 Dull Emitter Valve is the result of prolonged experiment and research. Thoroughly tested and tried out and manufactured commercially at their Cosmos Lamp Works at Brimsdown, the Metropolitan-Vickers Electrical Company Limited now confidently offer it to the public as being characteristically reliable and efficient.

COSMOS
D.E 11 VALVE

CHARACTERISTICS:

Low Capacity Cap.
Standard 4-pin contacts.
Filament Voltage 1.1 V.
Filament Current 0.25A.
Anode Volts (Detector)
20-45 V.
Anode Volts (Amplifier)
40-100 V.
Amplification 6.5.

PRICE:

25/-

from all Wireless Dealers.

Ask your dealer for a
copy of the leaflet
R.T. 4117/3.

Here are Six Reasons why you should use this new "Dry Battery" Valve:

- 1—The Filament "lights" off a single dry Cell
- 2—It has a robust filament which is practically unbreakable
- 3—It has a remarkably long life, due to its platinum filament, heavily coated with active material
- 4—It is a highly sensitive valve for all reception purposes
- 5—It is an exceptionally good Amplifier, being capable of handling considerable output without distortion
- 6—It is the best "Dry Battery" Valve for Loud Speaker work

COSMOS
DULL EMITTER
TYPE D.E 11
VALVE

The Valve that is



"Crystal Clear."

Advertisement of Metro-Vick Supplies Ltd., London.

Plymouth Programme.

5PY 335 M.

Week Beginning Sunday, December 14th.

SUNDAY, December 14th.

3.0-5.30. } Programmes S.B. from London.
8.0-10.45. }

MONDAY, December 15th, TUESDAY, December 16th, and WEDNESDAY, December 17th.

3.30-4.30.—Ernest Manning and his Orchestra, relayed from the New Palladium Cinema. Vocalist, Dorothy Lincoln (Soprano).

5.30-6.30.—CHILDREN'S CORNER.

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

THURSDAY, December 18th, and SATURDAY, December 20th.

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 19th.

4.0-5.0.—Albert Fulbrooke and his Trio.

5.30-6.30.—CHILDREN'S CORNER.

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

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

Introductory Christmas Programme.

DOROTHY ROBSON (Soprano).

KENNETH ELLIS (Bass).

HARRY RICE (Entertainer).

THE ROYAL HOTEL TRIO.

ST. ANDREW'S CHOIR.

Under the Direction of HARRY MORETON (Borough Organist of Plymouth).

7.30.—The Trio will Open with Christmassy Music.

7.40. Dorothy Robson.

"Voi Che Sapete" Mozart

"Hist! Hist!" Arnold

7.50. Kenneth Ellis.

"My Love's an Arbutus" arr. Stanford (1)

"The Ringers" Hermann Lohr

"Come, Let's Be Merry" arr. Lane Wilson (1)

"Ah! Willow" .. arr. Lane Wilson (1)

"When Dull Care" R. Leveridge (1)

8.5. Trio.

"Marionette" Arndt

"Marcheta" Schertzinger

"Waldteufeliana" Waldteufel-Kling

8.15. Harry Rice.

"Santy Klors" ... Nelson Jackson (13)

8.30. The Choir.

Anthem, "Sing, O Heavens" Sullivan (11)

Carol, "The Blessed Virgin's Cradle Song" E. C. Bairstone (11)

Carol, "O Little Town of Bethlehem" H. Walford Davies (11)

8.50. Harry Rice.

"When Father Carves the Duck" Muir (7)

9.0. Dorothy Robson.

Madrigal, "Bonne Humeur" Chaminade (5)

Kenneth Ellis.

"Songs of a Gipsy Trail" Easthope Martin (5)

9.15. The Choir.

"I Sing the Birth" Hubert Parry

"The Shepherds Found By Night" Geoffrey Shaw

"O Holy Night" ("Cantique de Noel") Adolph Adam (2)

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

Sir DANIEL HALL. S.B. from London.

Local News.

9.40. Dorothy Robson.

"Rose and Nightingale" Rimsky-Korsakov

"The Fiddler of Dooney" .. Dunhill (14)

Kenneth Ellis.

"The Song of the Volga Boatmen" Chaliapine-Koeneman

"Ships of Yule" Martin Shaw

The Choir.

Chorus, "Star of the East" Henry Smart (2)

Carol, "Now Once Again" Percy Fletcher

Harry Rice.

"The Carol Singers" .. Sterndale Bennett

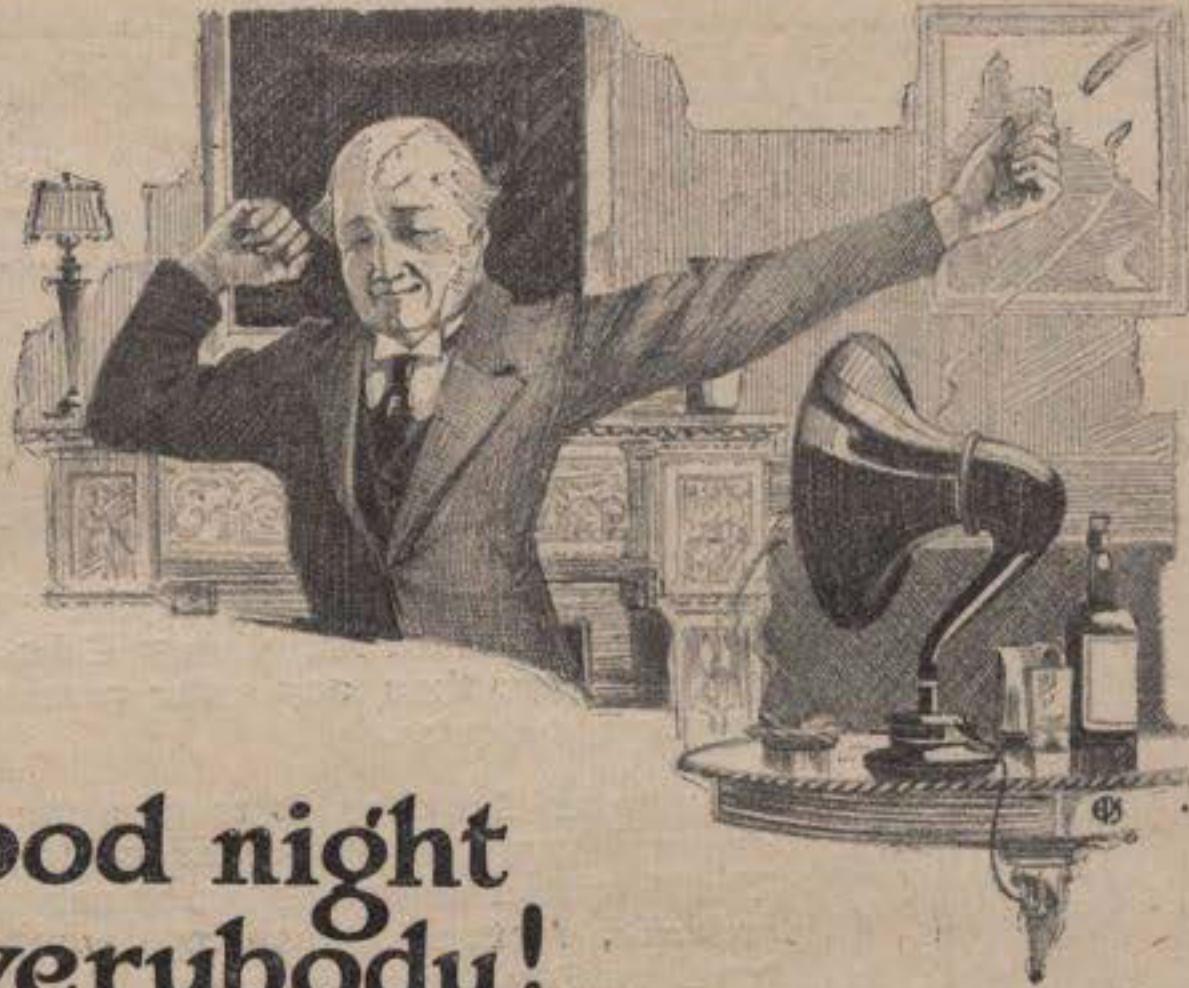
Trio.

"What d'You Do Sunday, Mary?" Jones

"As Sure As You're Born" Little, Gillespie, and Shay (6)

"Teddy" Gerald Phillips (10)

10.30.—Close down.



Good night Everybody!

"GOOD night, everybody," says my Volutone Loud Speaker, and I find myself saying "Good night, thank you, good night." And, after all, why shouldn't I? I know that my Volutone has been a very real friend to me. All through the summer he was with me, indoors and out of doors, and now that shorter days and long, dark evenings are here, I value his friendship more than ever. Ready to talk if I want to listen, to play to me or to sing to me. And if I join in his song

(as indeed I do) is he annoyed? What a friend of friends!!

On a boisterous evening when we are all laughing and fooling, the Volutone plays with the loud pedal down and fills the room with music. On such a night as this, when I sit quietly by the fire, he sings softly and sweetly for me alone.

Yes, I will say good night to my Volutone. "Good night, old friend, until to-morrow. Good night, Everybody."

Muel's Fellow's

Fellows Volutone
£4 : 0 : 0
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Both fitted with adjustable diaphragms.



FELLOWS WIRELESS

An Amplion for Christmas

FOR what will undoubtedly be "A Wireless Xmas," the gift of an Amplion will be appreciated more, perhaps, than any other present that the wit of man could devise.

To give an Amplion is to give the world's best—the standard by which all other Loud Speakers are judged. The Amplion possesses many patented, and therefore exclusive, features, ensuring wonderful clarity and tonal quality—in other words

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ALFRED GRAHAM & COMPANY,
(E. A. GRAHAM)

ST. ANDREW'S WORKS, CROFTON PARK, LONDON, S.E.4.



Sheffield Programme.

6FL 301 LL

Week Beginning Sunday, December 14th.

SUNDAY, December 14th.

3.0-5.30.—Programme S.B. from London.
 8.15-9.0.—Service relayed from St. Paul's Church. Address by The Rev. Canon SPENCER ELLIOTT.
 9.0-10.45.—Programme S.B. from London.
MONDAY, Dec. 15th to THURSDAY, Dec. 18th.
 11.30-12.30.—Gramophone Records.
 3.30-4.30.—Afternoon Concert.
 5.0-5.30.—WOMEN'S HALF-HOUR.
 5.30-6.30.—CHILDREN'S CORNER.
 7.0 onwards.—Programme S.B. from London.

FRIDAY, December 19th.

11.30-12.30.—Gramophone Records.
 3.30-4.30.—Programme S.B. from Birmingham.
 5.0-5.30.—WOMEN'S HALF-HOUR.
 5.30-6.30.—CHILDREN'S CORNER.
 6.45-7.0.—Mr. Eric N. Simons on "Novelists."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 G. A. ATKINSON. *S.B. from London.*

Shakespearean Night.

THE STATION QUINTET.

Under the direction of COLLIN SMITH.
 NANCY MERRY (Soprano).
 HENRY ASKEW (Tenor).
 W. J. HIGGINBOTTOM (Baritone).

7.30. Quintet.
 Overture, "Coriolanus" Beethoven
 Baritone Songs.
 "It Was a Lover and His Lass" Quilter (1)
 "Orpheus With His Lute" Eric Coates (1)
 "Come Away, Death" Quilter (1)
 Quintet.
 Suite, "Othello" Coleridge-Taylor
 Soprano Songs.
 "Willow Song" Coleridge-Taylor
 "Should He Upbraid?" Bishop
 "Where the Bee Sucks" Arne
 Quintet.
 Entr'actes { "Gavotte" Gossec
 "Melody Caprice" W. H. Squire
 "Three Dances" Clutsam
 Tenor Songs.
 "Who is Sylvia?" Eric Coates (1)
 "O Mistress Mine" Quilter (1)
 "Take, O Take Those Lips Away" Quilter (1)
 Quintet.
 Suite, "As You Like It" Quilter (1)
 Baritone Songs.
 "Blow, Blow, Thou Winter Wind" Serjeant (1)
 "Hey Ho, the Wind and the Rain" Quilter (1)
 "Fear No More the Heat of the Sun"
 Quilter (1)
 Quintet.
 Suite, "At the Play" York Bowen
 Soprano Songs.
 "Bid Thy Faithful Ariel Fly" Linley
 "Bid Me Discourse" Bishop
 "Over Hill, Over Dale" Dunstan (11)
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Sir DANIEL HALL. *S.B. from London.*
 10.0. Quintet.
 Suite, "A Midsummer Night's Dream"
 Mendelssohn
 Tenor Songs.
 "Sigh No More, Ladies" Aiken (14)
 "When Icicles Hang by the Wall" Arne (11)
 "Under the Greenwood Tree" Quilter (1)
 Quintet.
 "Suite, "The Merchant of Venice" Rosse
 10.30.—Close down.

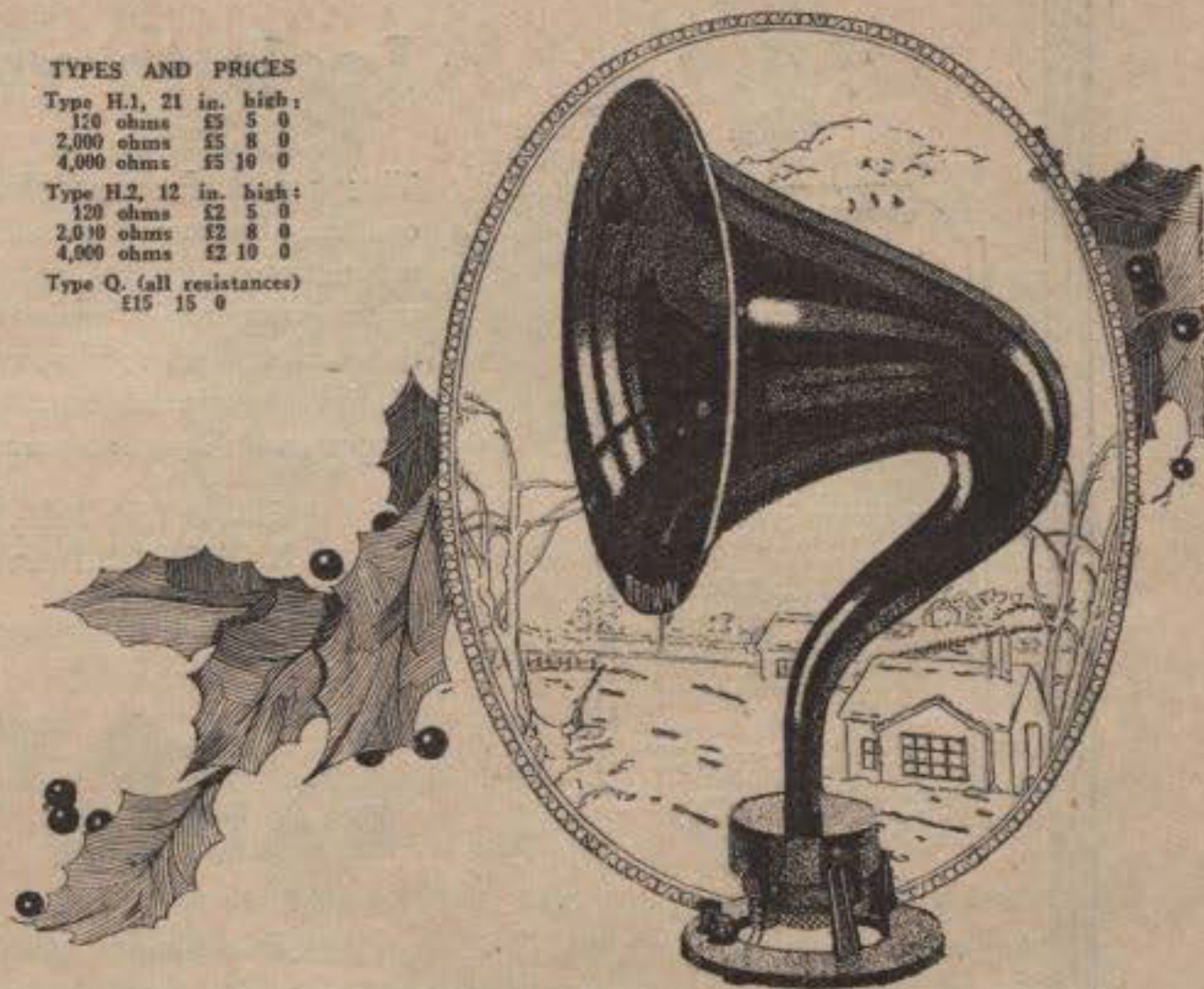
SATURDAY, December 20th.

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 Directors' Talk. Local News.
 7.30-12.0.—Programme S.B. from London.

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120 ohms	£2 5 0
2,000 ohms	£2 8 0
4,000 ohms	£2 10 0
Type Q. (all resistances)	£15 15 0



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YOUR SET A GOOD SET**

From all Electricians and Radio Dealers

B.T.H. RADIO VALVES

Advertisement of The British Thomson-Houston Co Ltd



Headphones



B.T.H. Headphones are supreme in all respects—in sensitiveness, tone, permanence, and comfort. Although fitting closely to the ears and thus excluding extraneous sounds, very little pressure is exerted and they can be worn for hours without discomfort.

Price per pair (4000 ohms) - £1 5s. 0d.

A PROOF OF SUPERIORITY

Ask your dealer to tune out his demonstration set until you can only just hear. Then substitute B.T.H. Headphones and you will be amazed at the clearness with which you can hear every word and note of music.

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2218

**Stoke - on - Trent
Programme.**

6ST 306 M.

Week Beginning Sunday, December 14th.

SUNDAY, December 14th.

3.0-5.30. } Programmes S.B. from London.
8.0-10.45. }

**MONDAY, Dec. 15th, to THURSDAY,
Dec. 18th, and SATURDAY, Dec. 20th.**

3.30-4.30.—The Majestic Cinema Orchestra.
Musical Director, Thomas Beckett.
5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programmes S.B. from London.

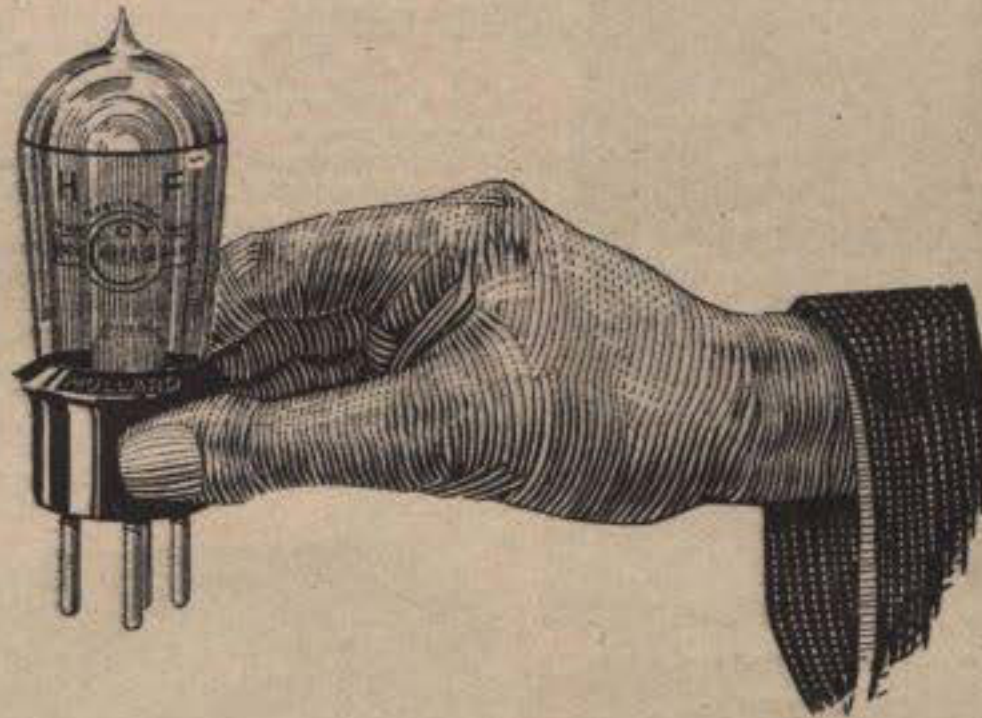
FRIDAY, December 19th.

3.30-4.30.—The Majestic Cinema Orchestra.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.

**7.30. Concert Party.
The Company.**

- An Introduction Willett Raine
- MARJORIE BATES and WILLETT Raine.
- "One Little One More" ... Sterndale Bennett
WILLIAM CHAMBERS.
- "My Prayer" W. H. Squire (1)
- "Cloze Props" Wolseley Charles (1)
ETHEL MALPAS (Monologues).
ERIC HUXLEY (Solo Violin).
- "Träumerei" Schumann
- "Andante" (from Concerto) .. Mendelssohn
WILLETT Raine.
- "Bobbed" Willett Raine
ETHEL WILLIAMS.
- "Songs of the Orient" H. Oliver (8)
The Company.
- Concerted Item, "Italiano-de-lingo"
Newman-Cecil (13)
- Marjorie Bates (Songs at the Piano).
- "Bad and Naughty"
McConnell and Gallatly (16)
- "Ours Is Such a Classy Little 'Ome"
Butcher, Collings, and Gallatly (16)
Eric Huxley.
- "Le Cygne" Saint-Saëns
- "Perpetuo Mobile" Carl Bohm
Marjorie Bates and Willett Raine.
A Johnnie's Proposal and a Song.
- "A Little Bird Has Whispered"
George Barker and Willett Raine
William Chambers.
- "Allah Be With Us" ... Woodforde-Finden
- "At Grendon Fair" Paul Marie (1)
Ethel Malpas.
Dramatic Recital.
Ethel Williams and William Chambers.
- "La Serenata" Tosci
Willett Raine.
- Humorous Selection Willett Raine
Ethel Williams.
- "The Maid and the Moon" .. Eric Coates
- "Fair Spring is Returning" .. Saint-Saëns
- "Dream o' Day Jill" Ed. German
Willett Raine and the Company.
- "Percy" Grey-Fenck
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir DANIEL HALL. S.B. from London.
Local News.
- 10.0.—Ethel Williams and William Chambers.
"In a Garden of Roses" Wilfred Sanderson
Willett Raine.
- Humorous Song, "Oh Dear, What Can the
Matter Be?" Weston and Lee (7)
Violin Solos.
- "Hungarian Rhapsody," No. 1. W. Henley
- "Benedictus" Mackenzie (11)
Marjorie Bates and Willett Raine.
- "A Proposal and What Followed—in the
Letter 'M'"
Marjorie Bates and Willett Raine
Ethel Williams and the Company.
- Song, "Just Round the Corner"
Dion Titheradge and Geoffrey Gwyther
Willett Raine.
- "We Have Our Homes" Willett Raine
- 10.30.—Close down.

The REAL Long-Distance Valve.



THE wonderful trans-world wireless records that have been established with Mullard Valves, both in transmission and reception, leave no possible doubt as to the name of the REAL long-distance valves.

**FIRST TO AMERICA (Dec. '23).
FIRST TO NEW ZEALAND (Oct. '24).
FIRST TO AUSTRALIA (Nov. '24)
via Mullard Master Valves.**

For perfect strong reception it is essential to demand:
**Mullard H.F. Red Ring Valves for H.F.
AMPLIFICATION AND DETECTION,
12/6 each.**

**Mullard L.F. Green Ring Valves for L.F.
AMPLIFICATION " " 12/6 each**

These valves only require a 4-volt battery.

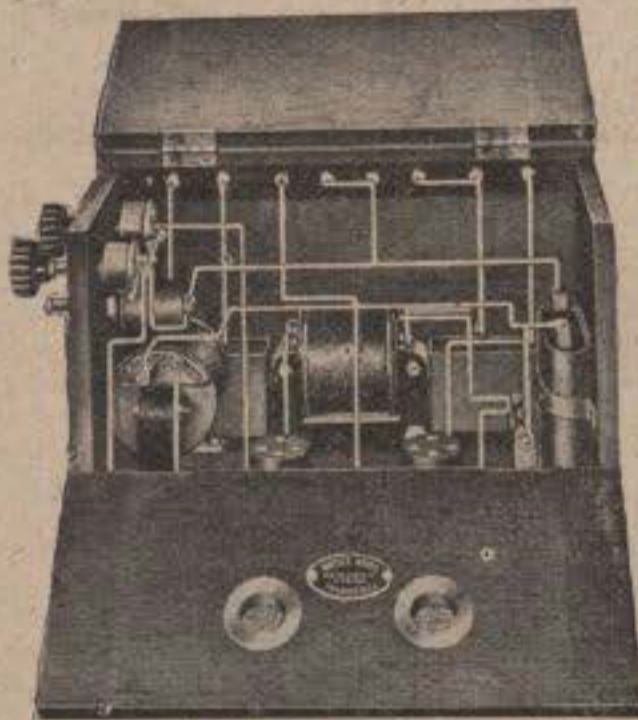
You can also get Mullard Dull Filament Valves for H.F. and L.F. operation. See advertisements.

Ask your dealer for leaflet M8 and avoid accidents to your valves by using the Mullard Safety Disc, free on request.

**Mullard
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Two "SUPRATONE" Quality Products.



2-Valve Amplifier.

Work a loud speaker from your present detector by means of this high grade instrument. It is of the highest quality throughout, and employs a circuit giving wonderful amplification with a rich full tone. Free from all distortion. The mahogany cabinet is beautifully finished and has hinged top and side, with two valve windows.

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Produced to meet the demand for reasonable priced Headphones giving a pure, rich tone. Each part is carefully tested before assembly. The Duralun Headbands are adjustable, and the ear-pieces can be raised or lowered, ensuring comfort for any wearer. The resistance is 2,000 ohms each ear-piece, and the price includes best quality leads with tags.



Outstanding Features:

- 2 SUPRA sectional wound transformers.
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just listen to this
I've never before had
such fine reception!"

You can share this lucky fellow's enthusiasm when you have tried a "Uralium" crystal on your set. "Uralium" is a natural product and the finest thing in the way of wireless crystals that has ever been discovered. You naturally want the best reception your set is capable of. Well, there is one way to get it. Use

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3
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A house with an aerial and a Pressland Safety Lead-in is safer than a house without an aerial.

It is futile just to connect aerial and earth terminals on your set, or to adopt any device that does not connect aerial to earth **outside** the house. Lightning will not follow angles; it takes a straight line.



The Pressland Safety Lead-in

has a self-contained discharge-gap, and provides for an external earth-wire. It is scientifically shaped to form a perfect insulator—free from surface leakage.

From your Wireless Dealer.
Sizes, 6-inch, 3/4; 9-inch, 3/3;
12-inch, 3/6.

Inquiries are invited from all sections of the Trade.

Manufactured by PRESSLAND ELECTRIC SUPPLIES, LTD., HAMPTON-ON-THAMES. Phone: Molesey 22.

Swansea Programme.

5SX 318M.

Week Beginning Sunday, December 14th.

SUNDAY, December 14th.

3.0-5.30. } Programmes S.B. from Cardiff.
8.30-10.45. }

MONDAY, Dec. 15th, THURSDAY, Dec. 18th.

3.0-4.0.—The Castle Cinema Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

WEDNESDAY, Dec. 17th, and SATURDAY, Dec. 20th.

3.0-4.0.—The Castle Cinema Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from Cardiff.

TUESDAY, December 16th.

3.0-4.0.—Gramophone Records.
5.15-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

FRIDAY, December 19th.

3.0-4.0.—W. H. Hoare's Trio.
5.15-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

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

GRACE DANIEL (Soprano).
ALBERT DANIEL (Baritone).
T. D. JONES (Solo Pianoforte).
W. H. HOARE'S ORCHESTRA.

7.30. Orchestra.
March, "Colonel Bogey" Alford
Overture, "Comedy Overture" Keler Bela

7.45. Baritone Song.
Vulcan's Song Gounod (1)
Soprano and Baritone Duet.
"The Voyagers" Sanderson

Baritone Song.
"The Trumpeter" Dix (1)
Soprano and Baritone Duet.
"Somewhere a Voice is Calling" .. Newton

8.0. Orchestra.
"Tout en Rose" Waldteufel

8.10. Grace Daniel (Songs at the Piano).
"Miss J. Penn and Mr. Stephen Ink" .. Tilsey

"It's Easy" Rubens
"Cecil, I Shall Have to Call the Guard" .. Elliot (7)
"Wembley" Bryant (32)

8.20. Orchestra.
Intermezzo, "The Wedding of the Rose" .. Jessel

8.30. Pianoforte Solos.
Valse in C Sharp Minor, Op. 64, No. 2 .. Chopin

Valse Chromatique, Op. 88 Goddard
Menuet in G, Op. 14 Paderewski

8.40. Orchestra.
Bacchante, "The Tales of Hoffman" .. Offenbach

"At the Camp Fire" Siede
Baritone Songs.
"Within These Sacred Walls" .. Mozart

"Shipmate o' Mine" Sanderson (1)
Soprano and Baritone Duets.
"Sunbeams" Ronald (5)

"A Paradise for Two" Tate
Orchestra.
Selection, "The Bohemian Girl" .. Balfe

"Rizzy Boo" Goldstein

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir DANIEL HALL. S.B. from London.

Local News.
Grace Daniel (Songs at the Piano).
"What's It Got to Do With You?" .. Hooper

"I've Been to the Picturés" .. Rubens
"A Little Coon's Prayer" Hope (1)
"The Bells of St. Mary's" Adams

10.10. Orchestra.
Selection, "Mirella" Gounod
March, "By Imperial Command" .. Middleton

10.30.—Close down.

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The GEM TURKISH BATH CABINET puts all the benefits of Turkish Bathing within your reach without any of the risks attending ordinary Turkish Baths. You can use the "Gem" bath at home without fear of colds, without breaching the disease-laden atmosphere of a public hot room and without an icy douche afterwards.

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Extract from
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14/11/24.

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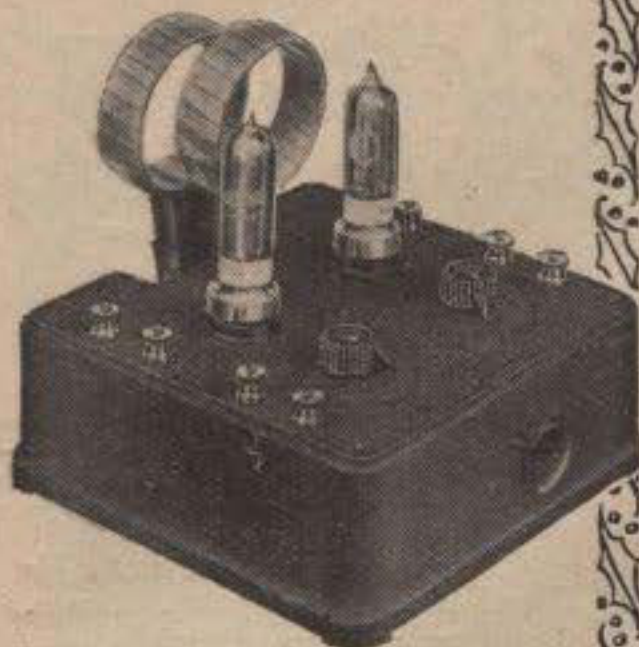
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A Radio Christmas — and a Happy New Year

WE are going to have a real Radio Christmas. The wireless concerts will add a great deal to the enjoyment of thousands of happy revellers and many people will naturally choose radio apparatus for Christmas gifts. Radio, besides playing a big part in Christmas festivities, will bring happiness to more homes than ever in the New Year. Choose your radio presents from the extensive Burndeft range. The latest catalogue will be sent free on receipt of a postcard.

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All Burndeft Apparatus being fully guaranteed, you are certain of satisfaction. Full particulars of any apparatus in which you are interested may be obtained from Burndeft Agents or Branches. Demonstrations can be arranged.

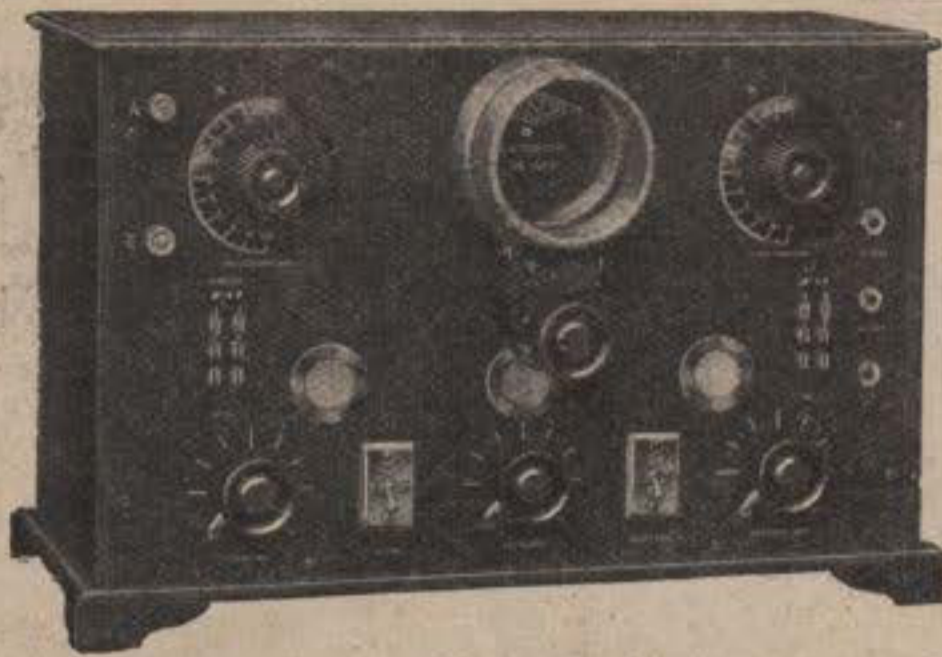
Purchase Burndeft by its name—substitutes are not the same.

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NO Receiver within the past few months has had such a vogue as the "Modern Wireless." All Concert-de-luxe. Three valves—with switches that can readily control them—and but two controls it is a splendid Set for the home. All Battery terminals are at the rear and nothing disturbs the symmetrical appearance of the panel. Note that telephones and Loud Speaker are plugged in by means of the plug and jack system. Every part nickel plated and of the very finest quality, this Receiver represents exceptional value for

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£13 - 10 - 0

Mahogany Cabinet 5s. extra.



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FOR the man who does not want to be troubled with Accumulators here is an excellent 4-Valve Set entirely self-contained. All Batteries are fitted inside the cabinet and the price includes 4 Dull Emitter Valves, a filament battery and a high tension battery, and one pair of first class headphones. Two handsome folding doors serve to protect the Set from dust when

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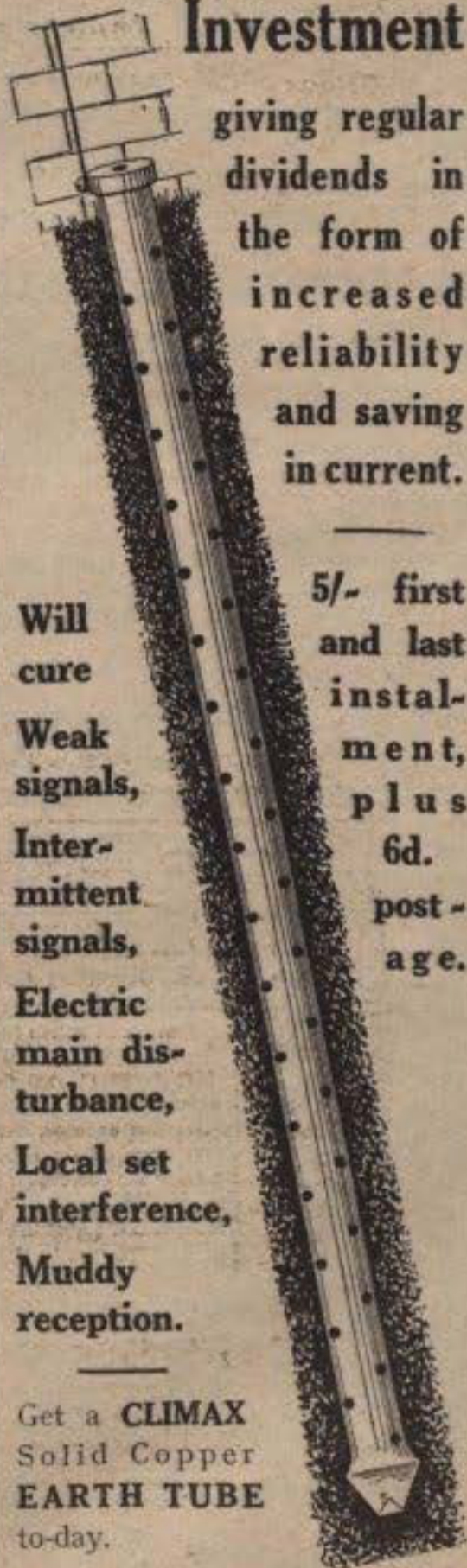
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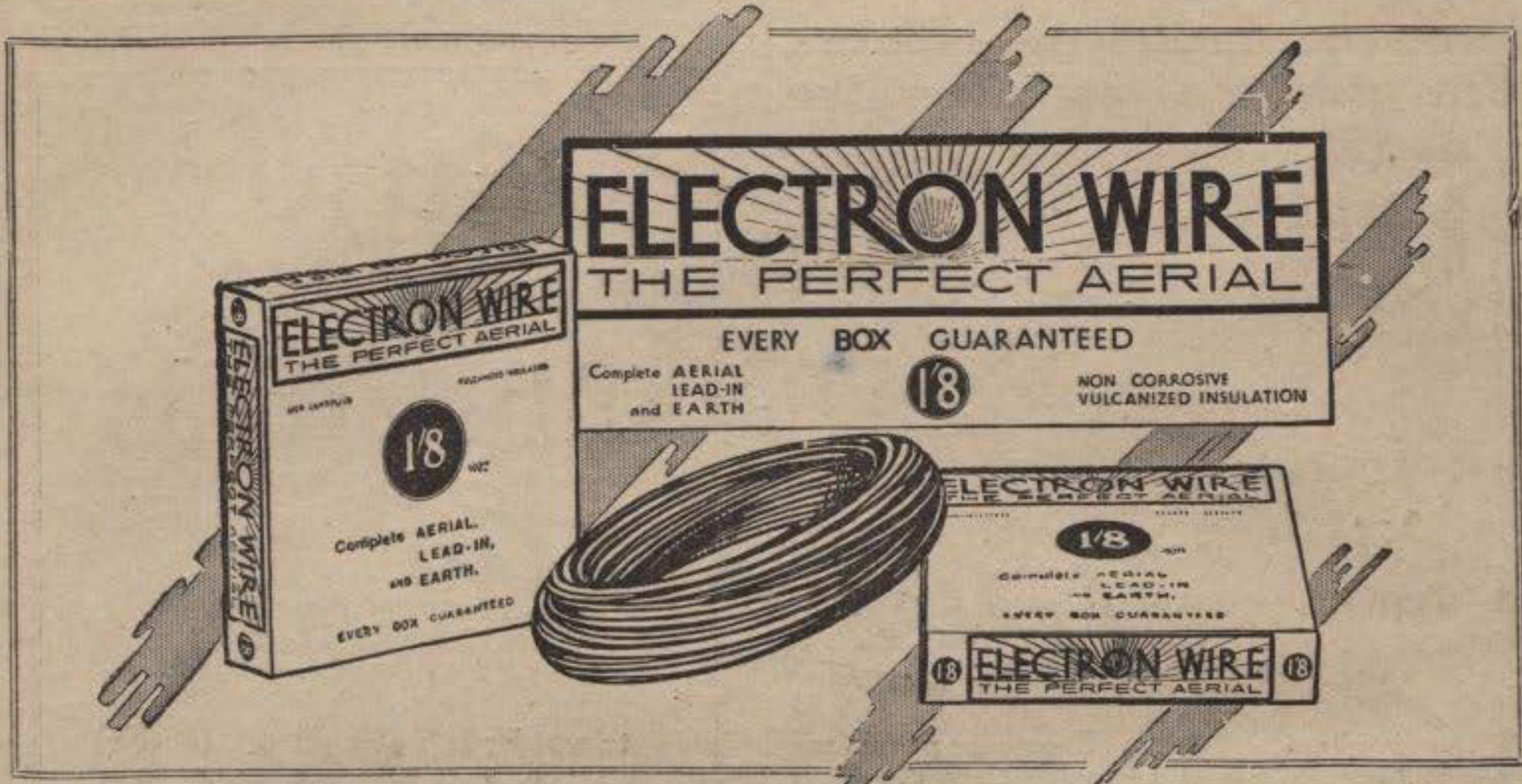
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WHY? Because they know that careful consideration must first be given to the aerial before they can get every ounce of volume and clarity from their set (whether it be a crystal or multi-valve set).



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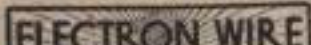
NOW, the experimenter who is not careful may be influenced by the shopkeeper dependent upon occasional sales and will finally emerge from the shop with a bulky package containing Aerial, Lead in Tubes, Insulators, and other costly incidentals; eventually, he will have to contend with the proposition of erecting an unsightly mast.

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Carriage Paid.

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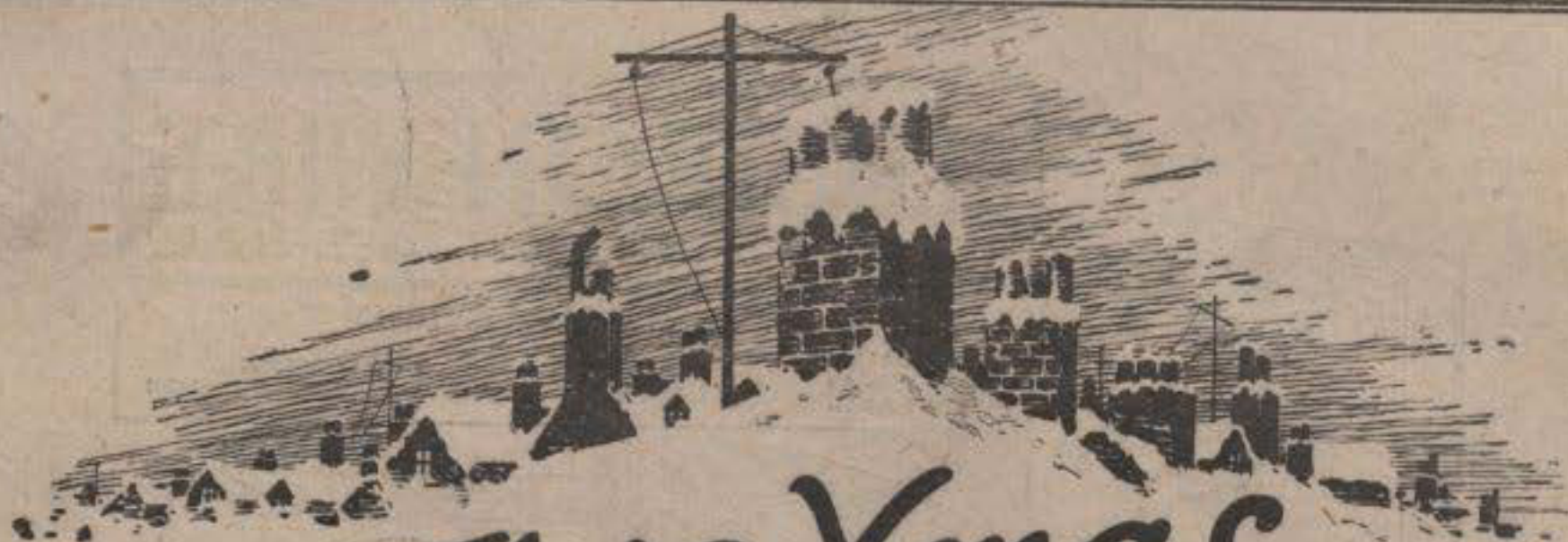
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STERLING LIGHTWEIGHT Headphones

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 2000 ohms resistance - **24/-**

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See that you have all you need to make the Xmas festivities gay with radio. Perhaps another pair of Sterling Headphones? Perhaps a Sterling "Baby" Loud Speaker?

Get your own radio equipment complete—give Sterling Radio for Xmas presents. There are four good days in the holiday this year. Then let us see that we have a real good time—and that others do, too.



STERLING BABY Loud Speaker

The most popular entertainer in the world. Flawless in reproduction, natural in tone and wonderfully loud for its size. In black, or an attractive brown tinted finish, complete with flexible cord (2000 ohms resistance) - **55/-**
 Black and Gold floral design **57/6**
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