

MY AERIAL ADVENTURES. By DAVY BURNABY.



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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing SUNDAY, January 4th.

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)

SPECIAL CONTENTS:

THE WIZARD OF RELAY.
 By P. P. Eckersley.

A MASTER OF MEAL-TIME MUSIC.
 De Groot and His Popular Orchestra.

BRITISH SINGERS SECOND TO NONE!
 By Dr. T. H. Yorke Trotter.

THE SECRET THAT MADE AN OPERA.

OFFICIAL NEWS AND VIEWS.

LISTENERS' LETTERS.

“There Shall Be No More Sea.”

Listening for Lonely Seamen. By WALTER WOOD.

[Wireless broadcasting has brought entertainment and enjoyment to many thousands, but perhaps to none is it a greater blessing than to the men who “go down to the sea in ships.” British trawlers are now being rapidly fitted with wireless apparatus, and fishermen on the Dogger Bank have joined in the singing broadcast to them from London. In the following article, Mr. Walter Wood, who is a well-known authority on matters connected with deep-sea fishing, gives a vivid account of the benefit that wireless is proving to the lonely fishers and seamen off our coasts.]

I WAS Iceland-bound in the North Atlantic, on passage in a steam trawler. The skipper called the chief engineer, pointed to a steam-gauge in the wheelhouse-cabin, and said: “It’s only seventy-five pounds. If you don’t double it, she’ll founder!”

He put it much more powerfully than that; but the effect was the same. It was a depressing possibility, for we had no wireless, and if we had gone at all—sometimes in bleak, trainless, treeless Iceland I almost wished we had—we should have been numbered with the “never-heard-of.”

And not long before that I was coming down the North Sea in a trawler which also had no wireless. There are still live mines about, and we passed one at close quarters, so we might have had an annihilating moment with it and found rest in Brucey’s Garden or the cemetery, or wherever else on the North Sea banks we might have been.

Until quite lately a carrier from Billingsgate, or a trawler finding her fleet, got the fleet’s position approximately and made for it, hailing any passing craft for information. And it sometimes happened that all the coal, fish-boxes, and anything burnable would go into the furnaces, and that even then the “seeking” vessel would have to return to port without finding her fleet. All this meant that a “fleeter” fisherman was cut out of everyday life; he was

far from land, he heard nothing except what the newspapers and rare letters told him, and he was lucky if out of the fifty-two weeks in the year he spent six ashore.

The “fleeters” were outcasts. Wireless is bringing them in, and now, on the distant Dogger, Jutland Bank, the Horn Reef, the Broad Fourteens, and elsewhere, the deep-sea men are getting into that real touch with home which is doing so much to make life tolerable in the North Sea fishing-fleets. It will take even more than wireless to make the life worth living.

I have seen some wonderful changes for the better in the fishing-fleets. I remember the desolation and soulless monotony of the old sailing-fleets; the last of the *copers*, and the first of the Mission vessels that swept the poison drink dispenser from the sea—you could get a bottle of aniseed brandy, deadly stuff, for eightpence. And I never forget the old smackman who said to me: “To send a man fleetin’ ’s like sendin’ him to t’ gallows!”

At that time Gladstone was at the zenith of his glory. I asked the smackman—he could neither read nor write—what he thought of the statesman, and he answered: “Never ’eard ’is name.” His successors, a generation or two later, can listen to the very words of a present Premier, if they care to do so; but more than that—for to them fish are far more important than Prime Ministers—they can get their fleet’s position and make for it with as much certainty of success as they head for Billingsgate.

For some years large steam trawlers have been fitted with wireless, and the Admirals’ vessels and carriers in the fleets have apparatus; but now all the steamboats “fleeting” in the North Sea are being equipped with valve listening sets, enabling them to get the Admiral’s

(Continued overleaf in column 3.)

My Aerial Adventures.

By DAVY BURNABY, The Popular Co-Optimist.

HAVE you noticed that since wireless became the fashion, there has been a dearth of fishing stories?

I met an old angler friend of mine the other day who, when I asked him to tell me all about his latest catch, merely shrugged his shoulders and murmured something about his having landed a wretched little "tiddler of a thing—just so long," indicating a length of, perhaps, four inches.

Then I introduced the subject of radio. My friend brightened instantly. "Ah!" he exclaimed. "Now, you're talking, my boy. S'pose you heard how I got Valparaiso the other night on one valve? Came in splendidly—bit of jamming now and again from Honolulu, but otherwise excellent."

Tall Tales.

I wouldn't mind wagering that in recent months a lot of fishermen have beaten their rods and lines into aerials; their swivels and paternosters—whatever they may be—into leads.

Some of the tallest tales ever told have been and are being told about wireless. The wireless brand of tall tale is, I should say, at a rough guess, two thousand metres taller than the tallest tall fishing tale—I shall be getting jammed myself in a minute—ever told in a club smoking-room.

And talking of altitude, I am reminded of the serious—er—*contretemps*—a little bit of French won't do us any harm—in which I was involved one day last summer.

I remember the day quite well, because the summer this year fell on my birthday, and not on a Wednesday, as we are officially informed. The Co-Optimists were appearing at Edinburgh and, being a radio fan—short for fanatic, I presume—I thought I would rig up my four-valve set in my dressing-room, with the aerial on the roof in the usual way. So I climbed up aloft and, under a blazing sun, got the aerial into position.

Unfortunately, I didn't realize until I came to descend that I had also got myself into position: the sun had melted the tarred roof and—well, I was stuck.

The episode was a splendid joke, of course, and there was only one person in the kingdom who didn't properly appreciate it. That was me.

Frightening the Clerks.

Anyone desirous of verifying this story should apply to the management of the King's Theatre, Edinburgh, for permission to scale the roof, where he (or she) will find a substantial pattern of the nether garments I was wearing at the time, to wit, an extremely loud pair of plus fours, still flapping idly in the breezes.

On this particular tour, they tell me, I earned among hotel managers a reputation for being "slightly—er—well, eccentric, don't you know." It seems that instead of entering an hotel and asking the conventional question, "Have you a room, please?" I developed the habit of frightening booking clerks with the query, "Have you a flat roof, please?"

One manager tersely informed me that his establishment was *not* a sanatorium, and that if I wanted to sleep out of doors, I had better try the park.

However, at an hotel in the Isle of Man I found just the sort of roof I was looking for, and got permission to erect an aerial, with the result that soon the lounge was filled with sweet music from "2ZY." Many of the visitors had not heard radio music before, and quite a crowd assembled.

During an interval in the programme a rustic-looking person came up and, drawing me aside, said, confidentially: "It's all right, o' chap; I rumbled you was a conjurer from the start. You've got a gramophone inside that box. Now, now," he added, playfully, as I protested, "keep your hair on! It's not a bad wheeze at all. Here's sixpence—go and get a drink, just to show there's no ill-feeling."

Remorse Over Morse.

But if it is true to say that in one way or another I have got more fun out of radio than out of any other hobby, it is almost equally true that I have found no other hobby more exasperating.

Take the question of Morse, for example. Something really ought to be done about Morse. It's a bit off, just when you're in the middle of enjoying a Beethoven sonata, to have it rasped at you that another cargo of oranges is passing the Needles, or that the s.s. *Pride of Seeca Dials* has sprung a leak in her bilge pipe, or wherever it is that ships spring leaks.

I notice that when a lecture on the theory of the Cosmic Impact, or the immunity of bootleggers from yellow jaundice, is going out, Morse mysteriously vanishes into nothingness, so that one has no really reasonable excuse for downing the headphones or gagging the loud-speaker.

Then, of course, there are Xs, oscillation, jamming, fading, and there is Chelmsford. Against Chelmsford I have a particular grouse. When it is broadcasting, I may as well pack up and get on with the knitting of my winter socks. Chelmsford hasn't got any manners at all. Just when "2LO" and I are getting along very nicely, thank you, it butts in without being properly introduced, and starts "telling the world," or most of it.

I want Chelmsford moved, and I shall be glad if it can be moved before next Tuesday, as I've got a radio party on, and at least twenty-nine hearts are beating a little faster than usual in the pleasant anticipation of hearing Paris.

With my two radio sets, including the one that is installed in my dressing-room at the Palace Theatre, London, I have listened to nearly all the stations on the Continent and in America now broadcasting, and I have yet to be satisfied that any of them provide better entertainment than those here at home.

A Silly Ban.

And, by the way, a subject on which I must have my little say is the broadcasting of plays from the theatre. Personally, I think that the existing ban is silly. A slice out of a "show" can do no one any harm, for, after all, the majority of listeners who don't respond to the bait wouldn't do so anyway, while many others have their appetites whetted for more.

But, plays or no plays, radio is a fascinating pastime, the more so, I sometimes think, by reason of its imperfections.



Mr. Davy Burnaby.

"There Shall Be No More Sea."

(Continued from the previous page.)

message giving the fleet's position, usually sent out three times daily. This is a priceless boon, and there can be no doubt that soon all "fleeters" must be provided with the means of fully listening and enjoying the blessed relief that broadcasting gives from the grinding toil and deadly monotony of trawling in the fleets. These men, to whom the country owes so much, must be brought in and made to feel that in their wireless they have a firm link with home and safety.

Now this bringing them in, this actual link between home and the isolated fishermen, means infinitely more than many people imagine to the toilers of the deep, who endure privations and hardships which are not only unknown to men ashore, but would not be tolerated. A "fleeter" fisherman may, and does, live week after week in a little swamped craft which has not a dry corner or a restful spot for aching bones; he puts in his seventeen or eighteen hours a day; he knows no Sunday rest, and the only holiday that is ever celebrated on the North Sea is the tail-end of Christmas Day.

Do you realize that some of these deep-sea fishers hardly know their own children? That while they are at sea a child may be born or die, and they are powerless to help or comfort? Do we all realize that a man may be for fifty years a "fleeting" fisherman and during that time will not have spent more than six years ashore? I know such a skipper who has just left the sea, and in half a century he has averaged only a few weeks annually ashore. Forty-five years or so have been spent in such toil and peril as no other calling demands. Well might such a man rejoice, as he does, that he who, as a cabin-boy, had wallowed on a small smack's bilgy floor, a lonely and forgotten unit, has lived to listen on the Dogger.

It has been my good fortune to sample nearly every kind of craft that floats—smack, trawler, drifter, destroyer, lightship, emigrant steamer, cattle boat, tramp, and liner, and to taste every sort of gale and zephyr. I have not minded the wallowing lightship, which is always pretending to be going somewhere, but never arrives; I have not unduly objected when I have been inhospitably thrown out of a berth in a dark hole in a smack; it has struck me as grotesque that people should be alarmed at a winter gale when they were snug in a giant liner—but until wireless brought the fishing fleets into such comforting touch with land, I will confess to many a mournful hour on board a fleeter.

For what might not have happened? That monster liner which loomed up ahead in the fog and was gone almost before you could see her name. That enormous sea which beam-ended you, and of which the skipper said afterwards:—"Another like it, and our number would have been up." That tale of how the lights of so-and-so were seen that black night in the fleet, and in the morning her place knew her no more. Yet, if she had had wireless, she might at least have just had time to let you know the worst.

Steam revolutionized North Sea fishing. It swept away the old sailing fleets and added enormously to the security and comfort of fishermen, even if it added to their work. Wireless is doing for the fishermen in the steamboats what the steamboats did for the men of the sailing fleets. It has brought them in. It has bridged the breach. They have been gathered into the fold of the listeners—though they are only at the beginning of things; and such is the power and comfort of wireless that we may almost hope for the realization of the prophecy that "there shall be no more sea."

Official News and Views. GOSSIP ABOUT BROADCASTING.

A Greek Drama Lecture-Recital.

THE first broadcast lecture-recital organized by the British Drama League will be given on January 7th, from 9.40 to 10.10 p.m. Greek Drama will be the subject undertaken by Miss Elsie Fogarty and Mr. Lewis Casson. This lecture-recital will be S.B. to all stations.

From Scotland to Bermuda.

Aberdeen Station was heard in Bermuda when transmitting in the early hours of the morning on one day during the recent International Radio Week. Announcements and pianoforte solos were received very clearly on a superheterodyne set.

International Symphony Concert.

The second of the International Symphony Concerts will be relayed from the Royal Opera House, Covent Garden, on Thursday, January 15th, and broadcast from all stations, except Chelmsford. The conductor will be M. Ernest Ansermet, the famous Swiss conductor. Mr. Albert Sammons will play Elgar's Violin Concerto.

An Important Talk.

Mr. John Maynard Keynes, C.B., Fellow of King's College, Cambridge, will talk on "Inter-Allied Debts" on January 9th, at 9.40 p.m. Mr. Keynes was principal representative of the Treasury at the Paris Peace Conference, and deputy for the Chancellor of the Exchequer on the Supreme Economic Council in 1919. This talk will be S.B. to all stations.

Late Broadcasts.

It should be noted that during the period covered by this issue the following stations will be broadcasting until 11 p.m.: Cardiff, January 2nd; Manchester, January 5th; Newcastle, January 9th.

A Sarah Bernhardt Play.

At Cardiff Station on Monday, January 12th, the latter part of the programme will be devoted to French music and songs, and a short one-act play in French, *Fais ce que doit*. The leading part in this play, which was first produced at the Odéon Theatre, Paris, in 1871, was at one time taken by Mme. Sarah Bernhardt.

In the first scene Marthe and her son, Henri, are preparing to sail for America. Marthe's husband, an officer in the French army, has been killed in the Franco-German War of 1870, and all her affection is now centred on the boy. She knows that there is bound to be war of revenge, and, wishing to save her son, she arranges to leave France. Daniel, an old friend of her husband, comes in. As a schoolmaster, he has heard Henri's schoolfellows express their contempt of his "desertion," and he appeals to the boy's sense of honour. His impassioned eloquence prevails. Henri realizes his duty to his race, and to his father's memory, and the mother abandons her resolve.

"Burns Night" at the Albert Hall.

The "Burns Night" concert on January 24th at the Royal Albert Hall, organized by the Scottish

Clans Association of London, will be relayed and broadcast from all Scottish stations, and also from London, Cardiff, Newcastle, and all Relay stations. An excellent programme will be contributed by Miss Flora Woodman, Mme. Lily Payling, Miss Ethel MacLelland, Miss Florence MacBride, Mr. Hugh Friel, Mr. Rintoul Johnston, Mr. Charles McColl, The Scottish Clans Association Pipers, the Band of H.M. Scots Guards, and Pipers and Drummers of the London Scottish.

Welsh Programmes.

The first of a new series of Welsh programmes, to be given at intervals, will be broadcast from the Cardiff Station on Wednesday, January 14th. It is intended to give listeners the Principality's best music, song, and poetry, and the active support of many national bodies in Wales has been obtained for this scheme. The programmes will be of a very high standard, and although essentially Welsh, the performances will be so arranged that they will be equally acceptable to English-speaking listeners.

A Popular Quartet.

A popular chamber-music combination is the Birmingham String Quartet, which broadcasts from the Cardiff Station on Saturday, January 10th. The Quartet has played for all the best chamber-music societies in the country, and during the past year has toured Scotland and the North of England with Miss Dorothy Silk.

The first violin, Mr. Percival Hodgson, was formerly a principal in the Beecham Orchestras,

and the second violin, Mr. Frederick Mountney, was the Conductor of the Nottingham Municipal Orchestra. The viola is Miss Grace Burrows, who relinquished the leadership of the Ladies' String Quartet, London, in order to join the Birmingham String Quartet. The 'cellist is Miss Joan Willis, a former 'cello teacher at the Birmingham School of Music, under Bantock.

Come to the Fair!

Bournemouth is inviting its listeners to spend an hour round an old-time Fair on Wednesday, January 7th. They will be able to renew their acquaintance with the Menagerie Man, who can display anything from the man-eating cockerel of Burma to the Bovis Communicus; the Cough Drop Man with his infallible cure for all ills; the Variety Show Man with his "soul stirring drama" and "side-splitting farce"; and the roundabouts, swingboats, and coconut shies.

"The Tempest."

The Tempest, with appropriate incidental music composed by Sullivan, will be produced in the London Studio, by Mr. R. E. Jeffrey, on Friday, January 16th. The characters will be played by leading Shakespearean actors, whose names will be announced later.

"Hiawatha's Wedding Feast."

The Frome Choral Society, with Mr. Sydney Coltham (tenor) and the Wireless Orchestra, will give Coleridge-Taylor's "Hiawatha's Wedding Feast," and solos, part songs, and madrigals, at the Bournemouth Station on Thursday, January 8th.

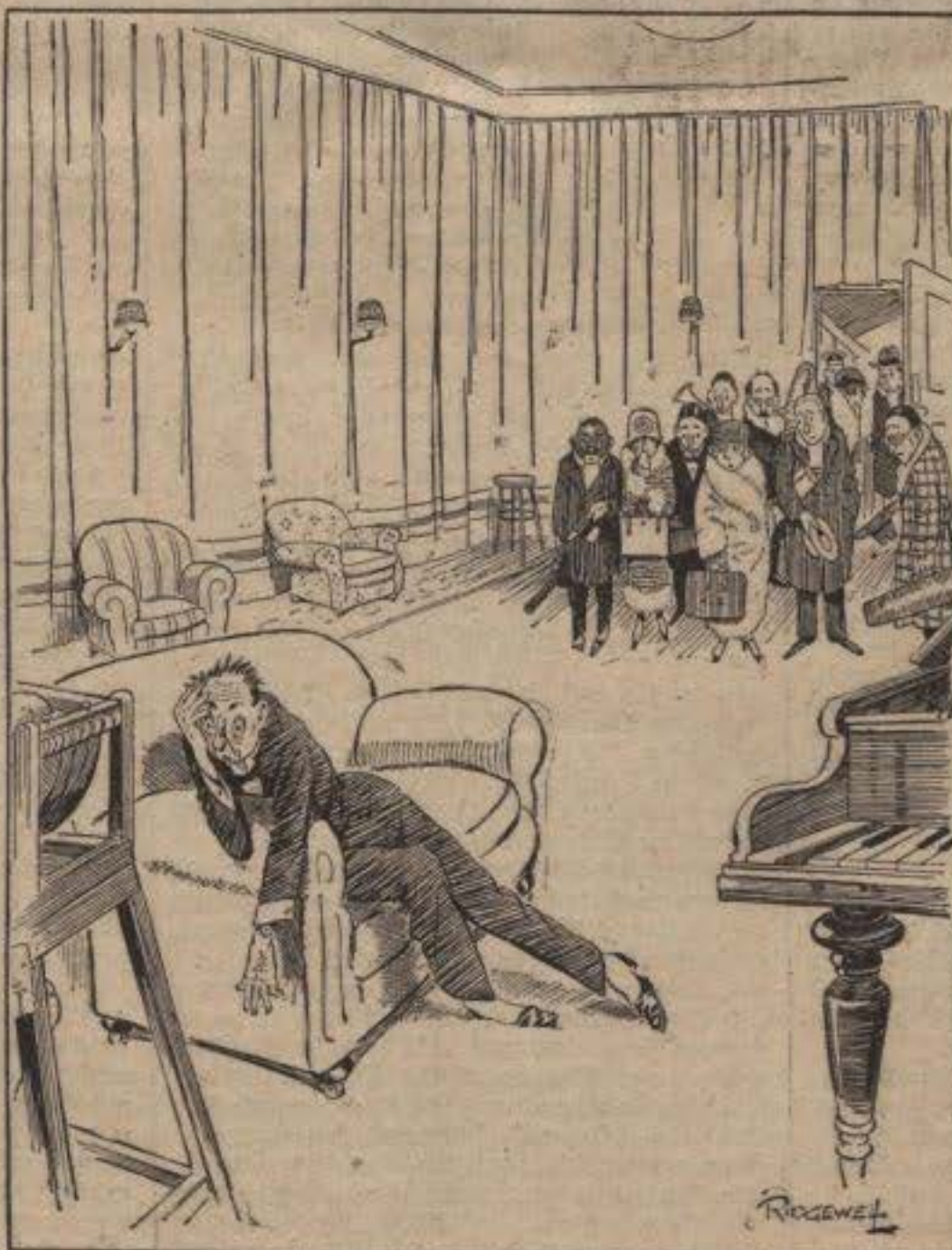
Edinburgh's Educational Talks.

During the week beginning January 11th some important educational talks will be broadcast from the Edinburgh Station. On Monday, at 9.40 p.m., Mr. George Macdonald, C.B., LL.D., F.B.A., is giving the second of his talks on "Roman Britain," which will be S.B. to all Scottish stations and Belfast. On Tuesday, at 6.40 p.m., Mr. H. Mortimer Batten, F.Z.S., the distinguished naturalist, is giving a talk on "The Alien Brown Rat," while at 3.30 p.m. on Friday the same lecturer is speaking to Edinburgh schools on "Instinct in Birds and Animals." At 3.30 p.m. on Wednesday, January 14th, Mr. W. J. M. Menzies is broadcasting a talk to schools on "Fish Scales." Mr. Menzies is one of the leading authorities on fish in Scotland and is an Inspector under the Scottish Fishery Board. On Friday, the 16th, the anniversary of the Battle of Corunna, Mr. Arthur Nelson, the well-known elocutionist in Edinburgh, will recite "The Burial of Sir John Moore." Mr. G. L. Marshall, the Station Director, will give a short sketch of the Peninsular Campaign and Sir John Moore's part in it.

A Night With Tchaikovsky.

The Liverpool Station is continuing its series of nights with famous composers on Friday, January 9th. Mr. Joseph Lewis, of the Birmingham Station, will conduct the Liverpool Station Symphony Orchestra in a programme of Tchaikovsky music.

(Continued in column 3, page 54.)



Pathetic scene in a broadcasting studio when a conscientious announcer suddenly remembers that he forgot to say "Good-night, everybody," before closing down.

The Secret That Made an Opera.

Verdi's "Rigoletto," and its Wonderful Appeal.

POPULAR as are some of the operas that Verdi composed at the beginning and end of his career, the series that began with *Rigoletto* doubtless makes the greatest appeal to the greatest number. Previously, the master had spent himself on sonorous and more or less gloomy scores, such as *Macbeth* and *Il Corsar*. In *Rigoletto* he changed his style, and entered on a period when force and noise gave way to the charm and grace that, perhaps, reached their zenith in *La Traviata*.

The story of the production of *Rigoletto* is a romance in itself. Having promised an opera to the manager of a theatre in Venice, Verdi began looking about him for a theme. He always chose his own subject, and not only drew an outline of the libretto, but indicated the entrances and exits, the "situations," and other details that are usually left to the literary worker.

The Master's Wish.

On this occasion he resolved to take his plot from Victor Hugo's *Le Roi s'Amuse*. After having followed his invariable practice, he handed the result to Piave, his literary assistant, who could be trusted to observe his directions implicitly. When querulous persons ventured to criticise them, the faithful Piave had a stock reply: "The master wishes it so, and that is enough."

This loyal worker promptly furnished a libretto, entitled *La Maledizione*, which was sent in the usual course to the Censor. Then came a thunderbolt. That functionary, for State reasons—to be exact, because of the fear of bringing ridicule upon the king—put an embargo on it, refusing to allow the use of either the subject or the title. The Venice manager raved, the artists bewailed their unfortunate lot, and poor Piave began hunting for another subject. Only Verdi—who was, as the cabman said of Dickens, "a harbitrary gent."—remained unmoved. He would have *Le Roi s'Amuse* or nothing.

Finished in Forty Days.

Just as a crisis was imminent, the Commissary of Police called on Piave and saved the situation. He suggested the substitution of the Duke of Mantua for the King, thus avoiding any reflection on royalty, and the alteration of the title to *Rigoletto, Buffone di Corte*. The harassed librettist jumped at this solution of the difficulty, and in the end it was adopted.

Verdi then took the manuscript to his home near Busseto, and worked with such assiduity that in forty days the score was written and instrumented.

Rehearsals began at once. When the fourth act was reached, Mirante, the tenor cast for the part of the Duke of Mantua, noticing that a song for him was wanting, spoke to the composer about it.

"There is plenty of time," said Verdi; "I will give it you."

Pledged to Secrecy.

Next day the tenor again asked for his song, only to receive the same answer as before; and so things went on till the eve of the orchestral rehearsal, when at last Verdi handed him his song.

"Mirante," said the master as he did so, "give me your word of honour that you will not sing this melody at home, nor hum it, nor even whistle it—in a word, that you will not allow anybody to hear it."

Of course, the required undertaking was given, whereupon Verdi exacted a similar promise from the other singers, and, finally, bound the orchestra to secrecy in the same way.

So everybody was pledged to the "hush, hush" policy.

The sequel showed Verdi's prescience. *Rigoletto* was produced on March 11th, 1851, and when the tenor had finished the first verse of the song that he had thought would never be forthcoming—the now famous *La Donna è Mobile*—the applause was overwhelming, and after the second verse there was an irresistible encore. In a few days, moreover, the song was all over Venice.

Sung Round the World.

This was precisely as Verdi had foreseen. He knew that the air was so "catchy" that if it was heard outside the theatre before the production of *Rigoletto*, it would be picked up by somebody at once, that he would spread it among the people, and that its creator, when the opera was heard, would be accused of plagiarism. Even Verdi, however, did not anticipate anything like the popularity for his number that it actually attained. With a rapidity to which there was then no parallel, it went round the world, finally reaching the London barrel-



Rigoletto and Sparafucile.

organs, which ground it out with such persistency that it drove two distinguished men to embark on a lifelong agitation against street noises. One of them, indeed, became a deadly enemy of hurdy-gurdists, whom he did his best to exterminate. Largely owing to the famous song, *Rigoletto* was a success, which was the more gratifying to Verdi because of the lukewarm reception given to several of his preceding works, and because the opera was in a vein new to him.

It arrived in London in 1853, and amusing now are the criticisms it evoked. "With one exception (*Luisa Miller*)," wrote a well-known authority, "*Rigoletto* is the most feeble opera of Signor Verdi with which we have the advantage to be acquainted, the most uninspired, the barest, and the most destitute of ingenious contrivance. To enter into an analysis would be a waste of time and space." Notwithstanding this sort of "slating," however, *Rigoletto* was undoubtedly the success of the 1853 season.

Four years later it was produced in Paris, despite a strenuous effort by Victor Hugo to prevent its performance. He brought an action against the director of the Théâtre Italien, claiming that the opera was a "mere counterfeit of *Le Roi s'Amuse*." Judgment, however, was given against him, and the work was staged. It attracted large audiences, which gave it a splendid reception. T. W. WILKINSON.

[The opera of "Rigoletto" will be broadcast, in miniature, from Aberdeen, on Saturday, January 10th.]

Listeners' Letters.

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

Balance in Music.

DEAR SIR.—Your correspondent B. G. has quite misinterpreted my letter. In the first place, I said: "Good balance between singer and accompanist." Why he should think that this means that "When a pianist accompanies a vocalist, they should, both be heard at the same strength or volume" I cannot imagine. If this was the case, surely, it would not be good balance.

Secondly B. G. says that a good accompanist would never allow himself to be "heard" in the manner I suggest. I did not suggest in any way that a vocalist should be "drowned." I stated that the piano was almost inaudible, a fact which does not constitute a first-class performance.

Yours, etc.,

Norwich.

G. H. J. T.

A Radio Fancy Dress.

DEAR SIR.—It may interest you to know that recently I went to a fancy dress ball as *The Radio Times* and got First Prize. The costume was home made, and consisted of the following: Head, an aerial with *Radio Times* top; centre-front, London programme for the day; centre-back, Manchester programme. The bottom of the dress consisted of front pages of *The Radio Times*.

Yours, etc.,

Blackburn.

A. C.

A Challenge to Theatre-goers.

DEAR SIR.—The threat of certain provincial theatrical managers to cancel contracts for plays which have been broadcast in part, is not only a challenge to dramatists, producers, and the B.B.C., but also to their patrons, the theatre-goers, most of whom are wireless enthusiasts and staunch supporters of the B.B.C. Is it wise for professional men to wage war with their own clients? What would soon be the financial position of those theatrical managers, if they in their turn were boycotted by theatre-goers? Yet the latter hold the master cards.

As I write I have before me a Christmas number containing beautiful illustrations from many recent publications, and, no doubt, this annual foretaste results in the sale of hundreds of thousands of volumes. Such are the benefits to be derived from publicity.

Book publishers are wise and benefit thereby; can we say the same of the threatening theatrical managers? As one of the B.B.C. officials recently said: "Broadcasting benefits a play, if the play be good." I would add, if a play be not good—well, the sooner it is condemned, the better.

Yours, etc.,

Nottingham.

A. H.

Too Much Criticism?

DEAR SIR.—It seems to me that wireless has become so popular and widespread that most listeners take it too much as a matter of course, and do not stop to consider what a marvellous thing it is, and what amazing difficulties have to be overcome by the B.B.C. before the various programmes can be provided.

I have been astonished to see the careless way in which my listener friends take up their headphones and also the offhand manner in which they criticise some of the B.B.C. programmes. What these people need is a course of reading on the subject. If they were to get to understand more about radio, they would surely be a little more grateful for the advantages received.

Yours, etc.,

Aberdeen.

"SATISFIED LISTENER."

(Continued in column 1, page 55.)

The Relay Wizard!

By P. P. Eckersley, B.B.C. Chief Engineer.

THE question of "relaying" is of great interest to all listeners. I am therefore going to tell you of our future plans for improving the quality from relay stations or from main stations when on "simultaneous."

At present, there are two main problems facing us; the first, how to overcome line distortions; the second, how to make the operation of the main switchboard in London so simple that the changes can be rung as quickly as possible.

We often have to change over from: Bournemouth gives to all Scottish stations, London taking Cardiff, while Birmingham gives to "5XX" and all relay stations, except Sheffield, to: London S.B. to all main stations, except Belfast, while all relay stations take an outside broadcast from Snowdon relayed through "K.D.K.A."

The first problem is soluble simply by patient research into the proper design of transformers, proper correction circuits, and already our development section have discovered methods which, theoretically, at any rate, should improve the quality of S.B.

London the Octopus.

Of the second problem, it but remains to put into being a scheme already on paper, the design having been done mainly by one of our London maintenance engineers in conjunction with other members of the engineering staff.

It will be understood that each and every one of our stations, whether main or relay, is connected to London every evening by the trunk lines of ordinary daily and commercial use. London is the body of the octopus with copper tentacles reaching out over the island, holding Aberdeen at the tip of its longest feeler, and even joining Belfast by an undersea link. All these lines come on to a board, so that if you were to go into our control-room, you would hear an engineer, one hand on a plug, another on his 'phone, transferring his voice from Glasgow to Bournemouth, from Cardiff to Newcastle, but with a few seconds' pause between each communication.

When our new board is in operation, it will be alive with little signal lights—green, red, opal—which will show the simultaneous board operator what is going on. Closing a switch will indicate to him exactly what fault is occurring on which line. When a distant station wishes to take S.B., he has but to slip a plug into its hole, when a relay clicks in London, a light lights, the appropriate amplifier is switched on, so that automatic devices replace human effort, and relieve an already overburdened operator from too many and varied operations.

An Unrivalled System.

To accommodate this extra gear and to allow room for the necessary expansion in other directions, the control-room is being enlarged. The four walls will be faced on two sides by two complete amplifying units for the ordinary control work, one wall by the new simultaneous board, the last wall being free for connecting busbars for the many and varied connections that go to build up the scheme.

It has been a long job finalizing our plans for the best and most efficient method of making the changes, permutations and combinations necessary for the broadcast scheme, but it has been thought advisable to wait until we could see the beginnings of the end of rapid expansion. We do feel now that when the present modifications are completed, we shall have an unrivalled system.

(Continued overleaf in column 3.)

British Singers Second to None!

A Reply to a Recent Criticism. By Dr. T. H. Yorke Trotter, M.A., Mus.Doc., (Oxon.).

[Dr. Yorke Trotter is Principal of the London Incorporated Academy of Music and one of the foremost teachers of music in this country. In the following article he replies vigorously to the assertion recently made by a writer in "The Radio Times" that England is lacking in first-class singers.]

MY attention has been drawn to an article in a recent issue of *The Radio Times*, in which the writer, an authority on phonetics and psychology, expressed himself strongly on the subject of singing in England, where, we were informed, there is no singing worth listening to.

Without being in the least desirous of entering into a controversy that could hardly bring satisfaction to those engaged in it, I am glad to put in a good word for singing and singers in this by no means unmusical country of ours.

According to this critic, *bel canto*, the art of beautiful singing, is unknown among us and that, in consequence, there is little or no good singing to be heard in English opera and on the English concert platform.

The Old Style and the New.

The real fact is that the use of *bel canto* singing is necessarily confined only to a certain type of music. Modern opera, dating from Wagner, lends itself far more to declamation than to *bel canto* methods. The declamatory style is quite different from that of the old Italian singers. In their day opera was written in a great measure so as to show off, as it were, beautiful singing. At the present time it is musical effect that takes chief place, and the voice is not considered in the same way as it was formerly.

Undoubtedly, there are many singers in England who can use the *bel canto* method, while it may be noted that the old singers, such as Sims Reeves, Santley, and Lloyd, were as perfect in this art of voice production as could be wished.

But at the present juncture in our musical history the trend of music is to produce dramatic expression rather than to serve as a medium for voice production. The result is that the art of *bel canto* is not aspired to with the enthusiasm that used to be shown about it.

In Germany, Wagnerian opera put an end to what we consider to be perfect voice production, and the same thing has occurred in a lesser degree here in this country. It has to be remembered that composers who have something they wish to express do not, as a rule, trouble

themselves too much about the instrument they use. With them, the expression is the main thing, and beautiful tone is a secondary consideration. So that the singer who wishes to produce the effect intended by the composer is compelled to pay more attention to the music itself than to the tone of the voice. None of our young opera composers lays himself out to produce works which will serve to give prominence to beautiful voice production.

At the same time, I would give it as my considered opinion that there are in this country many singers second to none in the fine art of vocalisation.

I daresay it will be found, as a general rule, that perfect vocalisation is not accompanied by great musical feeling. One or the other suffers in performance. If the art of *bel canto* singing is ever to come back to England, from which country, it has been boldly asserted, it has completely disappeared, it can only be at the expense of dramatic effect. We certainly cannot hope to have *bel canto* singing as long as the works of the opera composers who follow the same lines as Wagner are popular.

Nothing to be Ashamed Of.

As I have suggested, it has generally been found in the history of music that the greatest composers pay least attention to the instruments required for the interpretation of their works. Ungrateful passages may be found in the works of such men as Bach and Beethoven, while men like Donizetti and Bellini seldom write anything that is not vocal and comparatively easy to sing, although to the musician their works may have little or no appeal.

I would reiterate, then, that the standard of singing in this country, in spite of the absence of *bel canto* methods, is really not so low that we should be ashamed of it. I have been in many Continental cities where good singing is conventionally supposed to be heard on every hand, and I cannot say that I left them feeling that whenever I wanted to hear beautiful singing I should necessarily have to make the same pilgrimage.

We may not be perfect, but I shall certainly not believe that we are so very far off perfection as some would have us think.



Dr. YORKE TROTTER.

Radio Remarks.

LIGHTNING arresters must be fixed to aerials owned by Merthyr Corporation tenants.

It has been suggested that a hall in Bradford should be equipped with a loud-speaker so that church services could be received from London.

An experiment in the open-air reception of broadcasting was recently carried out with success in Bombay, when a musical programme was reproduced on loud speakers to a large audience.

THE establishment of a new high-power radio station at Angora is the latest project of the Turkish Government. The two existing high-power stations at Constantinople, which have not been in use since the departure of the Allied Armies, will be abandoned.

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

THE new wireless station at Shuang Chiao, near Peking, is said to be the largest in the Far East. It has taken six years to build, owing to racial troubles and the difficulty of obtaining materials. Now the installation is one of the finest in the world, and in some points, it is said, shows an advance on all other stations.

SCIENTISTS say that once wireless waves are created they never stop, but go on travelling through space for all time. This theory becomes astonishing when we realize that it means that the words of that song you heard last night will still be rushing through space long after you and the singer have been forgotten.

ANSWERING an advertisement for a servant, a girl concluded: "I have a strong objection to the wireless, so if you have wireless it is no use replying to me."

THE broadcasting station at Oakland, California, now transmits a special programme for Australian and New Zealand listeners, six thousand miles away.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BACH'S "PEASANT CANTATA."

(BIRMINGHAM, WEDNESDAY.)

THE popular myth which alleges that Bach's music is austere and forbidding should receive its mortal wound at Birmingham on Wednesday. *The Peasant Cantata* is frankly a light comedy, one of the lightest ever written. Its spirit is almost of the "We won't go home till morning" order. Though not, of course, a stage piece, it is, in a way, a Saxon equivalent of our English *Beggar's Opera*, with country life instead of town life as its theme.

The Peasant Cantata was written to be performed in celebration of the accession of a new squire. There is hardly a plot; the words and music simply represent the revelry of the villagers, who congratulate and compliment their new master, and then retire to drink the free beer at the tavern.

Bach uses at least three popular tunes of the day.

The OVERTURE is simply a pot-pourri of gay songs tumbling over one another irresponsibly.

This is followed by a short DUET (SOPRANO and BASS):—

"We have a fine new Master here,
Our Chamberlain is he;
And heady is his good brown beer,
As you may plainly see."

Next comes a piquant dialogue ("RECITATIVE"), beginning, *Come Gretel, just one little kiss, my dear.*

This prompts the SOPRANO to sing:—

*O, but it is passing sweet,
When a pair of lovers meet.*

They then become slightly more serious, and the BASS sings: *My lord is right enough, but Schösser...!* following it with a SONG: *Oh, Herr Schösser, do not be severe.*

So they continue, sometimes the Soprano, sometimes the Bass; sometimes in dialogue (or "Recitative"), sometimes in set songs, discussing their masters, their taxes, beer and their own songs.

Eventually they decide it is "time to go," and singing together set off to where—*The Tudelsack squeals in our well-loved inn!*

(The Tudelsack—the bagpipes, once a common instrument all over Europe.)

A FAURÉ PROGRAMME.

(LONDON, THURSDAY.)

GABRIEL FAURÉ, the eminent French composer and teacher, died a few weeks ago, at the age of seventy-nine. Amongst his best work (certainly his most distinctive, characteristically French music) may be included his songs, of which there are very many. Perhaps the best-known and certainly one of the most beautiful of these is *Moonlight (Clair de Lune)*.

FAURÉ'S FIRST PIANO QUARTET.

This work (for Piano, Violin, Viola and Cello) is in the customary four distinct Movements.

I.

Quick, but very moderate. ALL STRINGS, accompanied by detached Piano chords, at once declaim the FIRST MAIN TUNE. This is discussed in dialogue for some little time, with several small incidental climaxes.

Presently Strings die down to a soft, held chord; then Piano, with a short, rapid, descending scale, leads into the quiet, expressive SECOND MAIN TUNE. This consists mainly of a short melodious phrase played successively, at the outset, by VIOLA, VIOLIN, CELLO and PIANO.

After a while, the First Main Tune is heard again, softly played by all the Strings,

over harp-like Piano work; and the rest of the Movement consists of the "Development" and "Recapitulation" of these Tunes.

II.

SCHERZO (Quick, Lively). This is a very delightful Movement. It opens with a "sentence" of very soft *pizzicato* (plucked) chords on ALL STRINGS.

Then, while this continues, PIANO enters with a light, volatile little Tune. With it goes the next "sentence," a soft Tune on VIOLIN and VIOLA (bowed).

Many tunes occur later, but it is of chief importance to notice this material just mentioned, which is the foundation of the Movement.

III.

Slow. This is an expressive, elegiac piece. Its material is mostly fragmentary; note especially the opening phrase heard successively in CELLO, VIOLA and VIOLIN.

The first really smooth, continuous Tune is heard in VIOLIN. This tune is important, and is frequently heard inverted (*i.e.*, going down where formerly it went up, and vice versa).

IV.

Very quick. After a couple of rapid bars of harp-like PIANO introduction, the STRINGS (sometimes one or another, sometimes all) play the FIRST MAIN TUNE. It is very vigorous, and almost entirely made of an unmistakable rising scale. (This, again, is frequently inverted.)

It is some time before this Tune is abandoned. Two or three times a big climax occurs, after which, with the corresponding subsidence, one expects the Second Tune; but each time, either the First Tune phrase comes back, or a short lyrical passage follows, which eventually leads back to the phrase of the First Tune.

At length, ALL STRINGS, in octaves, rush upwards to a high note, then stride down boldly (the Piano meanwhile playing a brilliant, flashy accompaniment); four times they do this, the fourth time reaching a note higher than ever; then, after striding down, they stay, and gradually fade, on their last low notes, the Piano, too, dying down.

Then the VIOLA starts the SECOND MAIN TUNE, which is soft and song-like. After his first phrase, he is joined by the VIOLIN, in the octave above; and in the third phrase by the CELLO, an octave below—the second and third phrases being intensifications of the first.

Presently the PIANO (very high) takes up this Tune, Strings quietly murmuring comments, and the Second Main Tune, in fact, persists almost as much as the First did.

The First Main Tune, however, creeps in before long; and, since this material has been driven home so thoroughly, it should be possible to follow it closely through the very interesting developments which it undergoes in the rest of the Movement.

OLE OLSEN'S "LITTLE SUITE."

(BOURNEMOUTH, FRIDAY.)

OLE OLSEN is the son of a shopkeeper in Hammerfest, where he was born in 1850. His father was, in addition to his trade, an organist. The son studied in Scandinavia and also in Germany. He is now well known not only as a composer, but also as teacher and conductor. He has written operas, cantatas, symphonic poems, etc., and this *Little Suite* for Piano and Strings is usually regarded as a happy example of his smaller works.

The Relay Wizard!

(Continued from page 53.)

Our greatest difficulty has been to change over from the obsolescent system to the new, and even as I write, where walls stood once, wires are festooned from the ceiling, while new Laocoon-like coils are being neatly screwed up into the new ducts running along the walls. There will be, I should estimate, several miles of wire in the London control-room alone, and so great is our reliance upon the wired system that in all, I suppose, we must use nearly ten thousand miles of wire—and they call it Wireless!

A slight decentralisation of the system is necessary, and Glasgow has now a simultaneous board, too, all Scottish stations going to Glasgow, which is the heart of a smaller star. This, technically, saves us a great deal of trouble, and from the point of view of programmes, it is thought that it will be wiser on occasions to give S.B. Scottish programmes apart from English.

With main, relay, and high-power stations it is hoped that it will always be possible for listeners in the future to obtain alternative programmes; but the art of switching in the control-room is a straightforward matter compared to the art of contrasting matter broadcast. That, however, is a matter for the Director of Programmes, thank heaven!

Official News and Views.

(Continued from page 51.)

The orchestral works to be performed include the overture "Solennelle," the Symphony No. 6 in B Minor (The Pathetic), and a Movement from the Violin Concerto Op. 35. In lighter vein there will be the Casse Noisette Suite and the selection from "Catherine." The vocalists who will sing some of Tchaikovsky's songs are to be Miss Doris Gambell (soprano) and Mr. Kinton Shepherd (baritone).

Songs in History.

An Hour of Songs in History will be broadcast from the Aberdeen Station on Thursday, January 8th. The lecture will be given by Mr. Arthur Collingwood, F.R.C.O., who has broadcast several times from Scottish stations. His talks on "Milestones in Music" are greatly appreciated. Mr. Reginald Whitehead will be the soloist.

Another Query Night.

Glasgow Station will have a "Query Night" on Monday, January 12th. As listeners are given the names of the artists, all that is necessary to win the prize to be offered is to set out the items as they would normally have appeared in *The Radio Times*. This programme is S.B. to Edinburgh, Dundee, and Aberdeen. Three scenes from "The Heart of Midlothian" will be performed by the "5SC" Dramatic Company.

From London Also.

The last "Query" programme at London brought in over one thousand entries. The "Query" programme on Saturday, January 17th, is expected to arouse even greater interest, and should provide plenty of fun, even for those listeners who do not wish to compete. Several well-known wireless artists and an instrumental combination will be included in the programme.

The R.A.F. Band.

A popular programme by the Royal Air Force Band, under Flight-Lieut. J. Amers, will be given on Tuesday, January 13th, from the High-Power Station ("5XX"), to contrast with the Musical Comedy S.B. from all the low-power stations. The artists will be Mr. Kenneth Ellis (bass), Mr. Carl Weber and Miss Maud Dixon in piano duets, and Mr. Charles Wreford, the popular Devonshire dialect entertainer. The Savoy Bands will be heard from 10 p.m. to 11 p.m.

Listeners' Letters.

(Continued from page 52.)

Tuning Out Chelmsford.

DEAR SIR,—Would it not be possible for Chelmsford and its probable successor to broadcast on a wave-length that would put an end to the present interference with Radiola?

It seems a pity that listeners (and more especially those who, like myself, live by the sea, and are, consequently, debarred from availing themselves of stations using the ordinary broadcast wave-lengths, on account of the incessant Morse accompaniment supplied by shipping and coastal stations) should be prevented from listening in comfort to one of the very few stations comparatively immune from this bugbear, whenever Chelmsford is broadcasting simultaneously.

Yours, etc.,

Hove.

J. A. M.

[By using a sufficiently selective set, it is possible to tune out Chelmsford and listen to Radiola, or vice versa. Wave-lengths are allotted having regard to the exigencies of other services besides broadcasting.]

Radio in the Wards.

DEAR SIR,—I feel it is time to write and tell you how much we all appreciate the wireless set so kindly presented to us nearly six months ago.

We get perfect reception for many hours daily—and I can assure you that the patients look forward to 3.30 p.m. every day. We really wonder now what we should do without our wireless concerts, lectures, etc. The Sunday evening service, too, is particularly good, and much enjoyed by the patients.

We think that the wireless entertainments are a real help to our patients, most of whom are lying on their backs for weeks and months. Nearly all our patients are cripples, and we have men, women, and children.

Yours, etc.,

MABEL F. HADLEY (Matron).

The Royal Orthopaedic and Spinal Hospital,
Newhall Street, Birmingham.

Who Was the Culprit?

DEAR SIR,—Do experts know as much about oscillation as they think they do? One of your correspondents writes: "Apparently it is someone living very near to me."

Why does he think so? Personally, as a user of a crystal set, I know as much about oscillation as I do about the social amenities at the North Pole; but I do know this—the interference in London during the recent broadcasting from America was the same as that experienced on the South Coast, because Captain Eckersley's scathing remarks, 'phoned from time to time from his home in London, coincided to a fraction of a second with my own more forcible comments.

There is no doubt about it whatever: what Captain Eckersley heard in London I heard here in Bexhill-on-Sea. Therefore, there was only one person causing interference during that hour within a radius of seventy miles, or was it unknowingly broadcast by the B.B.C. themselves?

Yours, etc.,

Bexhill-on-Sea.

G. P.

[This letter enables us to clear up a universal misconception. A lot of listeners reported to the Chief Engineer that the oscillator lived two or three doors from them. They were deceived because, although the characteristic sound of oscillation was produced, and although it may have sounded exactly like the man next door, the oscillation was caused by someone in the southern district of London trying to receive K.D.K.A. direct and oscillating on K.D.K.A.'s wave-length, thereby producing a howl which was re-broadcast from all stations simultaneously. The B.B.C. was powerless to eliminate this interference, just as anyone is powerless to eliminate oscillation.]

PEOPLE IN THE PROGRAMMES.

A Great Scientist.



Sir OLIVER LODGE.

THEY say that science is opposed to art—but there are times when the two seem very closely allied. Poets are not all dreams. There is surely something scientific in the discovery by James Russell Lowell of such rhymes to "Christabel" as "whist-table" and "untwistable," or by Byron of such a rhyme to "intellectual" as "henpecked you all"!

And conversely the great scientists have their dreams—as witness Sir Oliver Lodge, who is to speak on "The Ether of Space" on January 6th.

Sir Oliver dreams of the day when we shall be able to bring down the rain at will. He dreams of the day when we shall be able to disperse a fog. He does not even rule out the possibility that we may one day listen by radio to Mars. As for his voyages of exploration into the spirit world, everyone is now familiar with them.

Just Common Sense.

THERE is a good story told of Sir Oliver in the days when he was Principal of Birmingham University, and when he was taking a class in the physics laboratory.

"How," asked Sir Oliver, "can one make water in a basin rise up through a tube?"

A bright scholar up and answered. It was a long explanation, full of impressive words, wonderfully erudite, and not a little pleased with itself. Sir Oliver listened patiently.

And when it was over he spoke. "Thank you," he said. "But if I were you, I should employ a much simpler method. I should just suck it!"

A King's Man.

HAVING played in the Royal Philharmonic Orchestra, the Goossens Orchestra, the London Symphony Orchestra, and in the Orchestra of the Covent Garden Opera, Mr. Charles Woodhouse, violinist, at the London Station on January 8th, can claim to have played under almost every reputable conductor who has appeared in London during the past twenty years.

He has accompanied Thibaud at Philharmonic Concerts and Sammons at Promenades. He leads his own String Quartet. But the position of which he is proudest is that of "Musician in Ordinary" to the King. No "ordinary" honour!

Success and Starvation.



Miss MAVIS BENNETT.

ARE you willing to starve in order to be successful? That is a significant test question. Most people aren't. But a few are. They go without food to spend their money on what they consider more important things. Miss Mavis Bennett, following the vocation of dress designer, gave up her

dinners to pay for her singing lessons. And now they call her a second Galli-Curci. She is one of the most successful artists who has ever broadcast. She bids fair to become one of the greatest coloratura sopranos England has ever produced.

When you hear her again on January 5th, remember the steak-and-kidney puddings she went without to give you pleasure!

La Novello.

IF Miss Marie Novello—all stations, January 6th—had not made her name as a pianiste, she would certainly have made her name as a raconteuse. All the stories she tells so wittily are good, and none of them is old. Her name, by the way, is Italian for "New."



Miss MARIE NOVELLO.

There is a good one about a man in a train, who was annoyed by the stares of another passenger.

"Why are you staring at me?" he roared angrily. "Don't you like my face?"

"Oh, I'm not worrying over your face," replied the passenger. "After all, it's your face. What I'm worrying over is what you think about it when you look in the glass."

Passed by Santley.



Miss RUBY HELDER.

MISS RUBY HELDER possesses a natural and pure tenor voice of great range, purity and power. She has a most artistic temperament, and in my opinion she has no rival among the artists of the day.

That is what Sir Charles Santley said. Her first English broadcast on January 4th from London will be looked forward to

with interest by thousands of listeners.

Miss Helder once stopped a concert at the Albert Hall. So wild was the enthusiasm, and so persistent the demand for yet more and more encores, that the conductor threatened to "clear the court" if the audience did not contain its transports.

Pity the poor performer who followed her!

A Quick Quartet.

EUGENE GOOSSENS (junior). Conducting Symphony Concert, January 6th. Not only a great musician, but a great modernist, who can appreciate syncopation.

Professor George Macdonald. Broadcasting from Edinburgh, January 5th. Knows all there is to know about coins and monuments.

Rt. Rev. Dr. J. H. B. Masterman. Address from Plymouth, January 4th. Bishop of Plymouth. Thinker, scholar, philosopher.

Professor J. E. G. de Montmorency. Talking from London, January 5th. Knows all our laws backwards. (And forwards.)

"OYEZ!"

THE smoke of a factory chimney or any other large and hot fire usually contains many electrified particles, and is a fairly good conductor of electricity. Therefore, if you try to operate a radio set in the shadow of a lot of smoking chimneys, you may have trouble, due to the absorption of the radio energy by the smoke cloud in much the same way in which energy is absorbed by a steel building. The small amount of smoke given off by a house chimney is not enough to have any appreciable effect.

In a recent balloon race from San Antonio, Texas, the competitors were provided with portable wireless sets, and were thus able to keep in constant communication throughout the race.

WIRELESS PROGRAMME—SUNDAY (Jan 4th.)

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

2LO LONDON. 365 M.

Organ Recital.

Relayed from
The National Institute for the Blind,
Great Portland Street,
S.B. to Newcastle.

JAMES BELL (Organ).

LILY BRYAN (Contralto).

RUBY HELDER (the Lady Tenor).

MURRAY LAMBERT (Solo Violin).

FREDERICK THURSTON (Solo Clarinet).

3.0-5.0. The Organ.

"Cuckoo and Nightingale" Concerto *Handel*
Jig (from an Unfinished Suite) *Bach*
Prelude and Fugue in G Minor
Frescobaldi—1583-1643

Lily Bryan.

"Violet" *Albert Mollinson*

"Beyond the Dawn" *Wilfred Sanderson (1)*

Murray Lambert.

Sonata in D Minor *Joseph Gibbs (11)*

Adagio espressivo; Allemanda (allegro
risoluto); Largo sostenuto; Aria con
variazione.

Ruby Helder.

"Ah, Moon of My Delight" *Liza Lehmann*

"Who is Sylvia?" *Schubert*

"Yearning, I Wait Now Alone" *Tchaikovsky*

Frederick Thurston.

"Idylle Printanière," Op. 17 *Alfred Pratt*

"Souvenir d'Espagne" *Alfred Pratt*

The Organ.

"Hymn to the Sun" *Rimsky-Korsakov*

"By the Burnside" ("Highland Memo-
ries") *Hamish MacCunn*

"Tuba Tune" *Norman Cocker (14)*

Lily Bryan.

"Sabbath Morning at Sea" *Edward Elgar (1)*

"Since My Love Now Loves Me Not" *Cox*

"To Music" *Schubert*

Murray Lambert.

Romance *Schumann-Kreiser*

Berceuse *Tor Aulin*

"Three Poor Mariners" (Old English Tune)
arr. R. Quilter

Ruby Helder.

"Melisande in the Wood" *Alma Goetz*

"Cherry Ripe" *Horn*

"Eleonore" *Coleridge-Taylor (11)*

Frederick Thurston.

"Regret" *R. Walthew*

"Conversation Galante" *R. Walthew*

The Organ.

Basso Ostinato *Arensky*

"The Wild Hills of Clare" ("British
Melodies") *Cyril Scott (4)*

Chorale Prelude on "Hanover" *Parry (11)*

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

8.30.—Hymn, "Father, Let Me Dedicate" (A.
and M. 74).

Bible Reading.

Anthem, "The Joyful Birth" *L. Woodgate (11)*

Address, The Right Rev. W. W. HOUGH,
D.D., Bishop Suffragan of Woolwich.

Hymn, "As With Gladness Men of Old"
(A. and M. 79).

9.0. DE GROOT

and

THE PICCADILLY ORCHESTRA.

ASHMOOR BURCH (Baritone).

Relayed from the Piccadilly Hotel, London.
S.B. to other Stations.

The Orchestra.

Selection, "Cavalleria Rusticana" *Mascagni*

(By Request.)

Ashmoor Burch.

Largo ("The Barber of Seville") *Rossini*

The Orchestra.

Valse Hésitation, "Passioné" *Ranzato*

"In Shadowland" *Brooks-Ahlert*

Ashmoor Burch.
"Promesses de Mon Avenir" ("Le Roi
de l'Aurore") *Massenet*
The Orchestra.
Grande Fantaisie, "Boris Goudonov" *Moussorgsky*

10.0.—TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST and GENE-
RAL NEWS BULLETIN. *S.B. to all
Stations.*
Local News.

10.15. The Orchestra.
"Le Déluge" (Prelude, Andantino) *Saint-Saens*

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.0-5.0. THE STATION LIGHT
ORCHESTRA.

GLADYS WHITEHILL (Soprano).

INGRAM BENNING (Tenor).

Orchestra.

Overture, "Marco Spada" *Auber*

Canzonetta from Concerto Romantique *Godard*

Ballet Music, "Lakmé" *Debussy*

Terana; Rektah; Persian; Coda.

Tenor Solos.

"Would You Gain the Tender
Creature?" *Handel*

"Love Sounds the Alarm" *Handel*

Soprano Solos.

"Ave Maria" *Bach-Gounod*

"May Night" *Brahms*

"Dewy Violets" *Scarlatti*

Orchestra.

Suite, "Three Famous Pictures" *Haydn Wood*

"The Village Wedding"; "The Doc-
tor"; "The Laughing Cavalier."

Tenor Solos.

"Love's Philosophy" *R. Quilter (1)*

"Little Brown Cottage" *Dickson (5)*

"Love is Mine" *C. Gartner*

Soprano Solos.

"The Cloths of Heaven" *Dunhill (14)*

"O Men from the Field" *H. Hughes (1)*

"In a Green Cornfield" *M. Head*

Orchestra.

Entr'acte, "La Gavotte" *Coates (1)*

Symphony No. 3 in G Major ("Surprise") *Haydn*

IMPORTANT TO READERS.

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

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

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Messrs. George Newnes, Ltd., have now pre-
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Newsagent. It is published at 2s. 6d., or send 4d.
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Publisher, 8-11, Southampton Street, Strand,
London, W.C.2.

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

8.30.—Hymn, "The Voice of God's Creation
Found Me" (A. and M. 530).

The Rev. T. PERCY GEORGE, Coventry
Road Baptist Church, Small Heath; Re-
ligious Address.

Hymn, "Sing Praise to God Who Reigns
Above" (A. and M. 293).

9.0-10.30.—Programme *S.B. from London.*

6BM BOURNEMOUTH. 385 M.

3.0. NORA BRADBURY (Soprano).

Intermezzo *C. Scott (4)*

Soirée de Vienne *Schubert-Liszt*

Impromptu in F Sharp *Chopin*

3.15. JOHN TURNER (Tenor).

"Eleonore" *Coleridge-Taylor (11)*

"Clorinda" *O. Morgan (5)*

3.20. Nora Bradbury.

Scherzo *Brahms*

3.30. MOLLY ARNOLD (Contralto).

"Music When Soft Voices Die" *C. A. Lidgley*

"The Daily Question" *E. Meyer-Helmund*

"For a Dream's Sake" *F. H. Cowen (15)*

3.35. John Turner.

"So We'll Go No More a-Roving" *M. White*

3.40. Nora Bradbury.

"Nocturne" *Scarlatti*

"Mountain Brook" *C. Scott*

"Rustling Woods" *Liszt*

3.50. Molly Arnold.

"Roadways" *H. Lohr*

"Four by the Clock" *A. Mollinson*

3.55. John Turner.

"The Blind Ploughman" *B. C. Clarke*

"Now Sleeps the Crimson Petal" *R. Quilter (1)*

4.0. THE ROYAL BATH HOTEL

ORCHESTRA.

Relayed from King's Hall Rooms.

Musical Director, DAVID S. LIFF.

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

8.30. CHOIR

of the

Church of the Annunciation.

Choirmaster, SIDNEY J. BINT.

Hymn, "Adeste, Fideles" (Westminster
Hymnal, 251).

8.45.—The Rev. Father PERCIVAL TRIGGS
Religious Address.

8.55. Choir.

Hymn, "See Amid the Winter's Snow"
(Westminster Hymnal, 6).

Carol, "On the Road to Bethlehem" *R. R. Terry*

9.10-10.30.—Programme *S.B. from London.*

5WA CARDIFF. 351 M.

3.0-4.30. VERA McCOMB THOMAS

(Solo Pianoforte).

LENA MASON (Solo Violin).

THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

Orchestra.

Overture, "A Midsummer Night's Dream" *Mendelssohn*

Lena Mason.

Chanson *Alice Elieson*

Canzonetta *D'Ambrosio*

Orchestra.

Selection, "Carmen" *Bizet*

Lena Mason.

"Norse Legend" *F. Bridge*

"Pastoral" *R. Vaughan-Williams (2)*

"Love Song to Julia" *R. Quilter (1)*

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 67.

WIRELESS PROGRAMME—SUNDAY (Jan. 4th.)

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

Orchestra.
Hungarian Rhapsody, No. 2 Liszt
Lena Mason.
Sonata for Violin and Pianoforte
H. Eccles—1670-1742
Orchestra.
March, "Pro Patria" Lotter
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
8.30. CHOIR OF ST. JOHN'S PARISH CHURCH.
Carol, "It Came Upon the Midnight Clear" Traditional
Part Song, "For the New Year" Mendelssohn
The Rev. Canon JONES POWELL, D.D.,
Vicar of Cardiff and Rural Dean:
Address.
Hymn, "Father, Let Me Dedicate All This Year to Thee" (A. and M. 74).
Benediction.
9.0-10.30.—*Programme S.B. from London.*
10.30.—"The Silent Fellowship."
10.50.—Close down.

2ZY MANCHESTER. 375 M.

3.0-5.0. **MacDowell Recital and Trios.**
ETHEL WALKER (Solo Pianoforte).
HELENA TAYLOR (Mezzo-Soprano).
THE CHESTER TRIO.
Trio.
Trio in D Minor, Op. 49 Mendelssohn
Molto Allegro; Andante; Scherzo; Finale.
Pianoforte Solos.
"March Wind" E. MacDowell
"To the Sea" E. MacDowell (4)
"Melody" E. MacDowell (4)
"Hungarian" E. MacDowell (4)
Mezzo-Soprano Songs.
"Thy Beaming Eyes" E. MacDowell (4)
"O Lovely Rose" E. MacDowell (4)
Pianoforte Solos.
"From a Log Cabin" E. MacDowell (4)
"Brer Rabbit" E. MacDowell (4)
"Polonaise," Op. 46, No. 12 E. MacDowell
Mezzo-Soprano Songs.
"Slumber Song" E. MacDowell (4)
"My Love and I" E. MacDowell (4)
"My Jean" E. MacDowell (4)
Pianoforte Solos.
"To a Water Lily" E. MacDowell (4)
"From Uncle Remus" E. MacDowell (4)
Concert Study E. MacDowell (4)

Trio.
Trio Phantasie in One Movement
Alice Verno Bredt
Trio in D Minor, No. 9 Mozart
Allegro; Andantino; Tempo di Minuetto;
Allegro.

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

8.0.—S. G. HONEY: Talk to Young People.
8.25.—Hymn, "And Now, O Father, Mindful of the Love" (A. and M. 322).
Religious Address by the Rev. K. L. PARRY, B.Sc.
Hymn, "Holy Father, In Thy Mercy" (A. and M. 595).
Hymn, "Saviour, Again to Thy Dear Name we Raise" (A. and M. 31).

9.0-10.30.—*Programme S.B. from London.*

5NO NEWCASTLE. 400 M.

3.0-5.0.—ORGAN RECITAL. *S.B. from London.*

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

6.30-7.45 **SERVICE**
relayed from
Jesmond Parish Church.
Preacher, CANON OAKLEY.

9.0-10.30.—*Programme S.B. from London.*

2BD ABERDEEN. 495 M.

3.0-5.0.—*Programme S.B. from Glasgow.*

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

8.30.—The Rev. WALTER A. MURSELL,
Aberdeen University; Religious Address.
CHRYSS BARCLAY (Soprano).
THE WIRELESS SEPTET.

9.0. Septet.
Selected Hymns.

9.15. Chrys Barclay.
"Come Unto Him" Handel
"How Beautiful are the Feet" Handel

9.25. Septet.
"Petite Suite Moderne" Rosse

9.40. Chrys Barclay.
"Hear Ye, Israel" Mendelssohn (11)
"Mater ora Filium" Dr. Wood

9.50. Septet.
Selected Hymns.

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

10.15. Chrys Barclay.
"O Divine Redeemer" Gounod
"Out of the Deep" Martin

10.20. Septet.
Selected Hymns.

10.30.—Close down.

5SC GLASGOW. 420 M.

THE SCOTTISH CO-OPERATIVE
WHOLESALE SOCIETY PRIZE BAND.
(Scottish Champions.)
MARY FERRIER (Soprano).
S.B. to Aberdeen, Dundee and Edinburgh.

3.0. Band.
Allegro Moderato (The "Unfinished"
Symphony) Schubert
Serenade, "A Night in June" Braidwood
Trombone Solo, "Lend Me Your Aid"
("The Queen of Sheba") Gounod
(Soloist, WILLIAM McCUBBREY.)

3.30. Soprano Solos.
"Jerusalem" ("Gallia") Gounod (11)
"I Will Sing of Thy Great Mercies" ("St. Paul") Mendelssohn (11)
"I Will Extol Thee, O Lord" M. Costa (11)

3.42. Band.
Selection, "Maritana" Wallace
Intermezzo, "In a Persian Market" Ketelbey
Cornet Solo, "Arbucklenian" Hartman

4.10. Soprano Solos.
"Flown for Ever" ("Figaro") Mozart
"Madrigal" Chaminade (5)
"Damon" Max Strange

4.25. Band.
Descriptive Fantasia, "The Village Blacksmith" Gaetas
Euphonium Solo, "Land of Hope and Glory" Elgar (1)
(Soloist, DONALD MACINTOSH.)
March, "Entry of the Gladiators" Fucik

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

6.30-7.45. Religious Service.
Relayed from
The Barony Parish Church.

9.0-9.20. MARGARET THACKERAY
(Contralto).

"You Are All That Is Lovely"
A. Woodjorde-Finden (1)
"Ye Maidens in Springtime" Meyerbeer
"At Dawning" Cadman (1)
Negro Folk Song, "I'm so Glad Trouble Don't Last Away" N. Ditt

9.20-10.30.—*Programme S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 67.

High-Power Station Programme.

5XX. 1600 M.

SUNDAY, January 4th.

3.0-5.0.—*Programme S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*

8.0-10.30.—*Programme S.B. from London.*

MONDAY, January 5th.

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

TUESDAY, January 6th.

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

THE GALLOWAY DUO
IAN MACROBERT and MARJORIE FORD.

STELLA HACKMANN (Recitals).
THE WESTMINSTER SINGERS.
JEROME MURPHY (Irish Entertainer).

7.30. Galloway Duo.
Selection of Folk Songs and Duets.
Stella Hackmann.

"Only Me."
"The Soliloquy of the Fire"
T. Sterndale-Bennett (13)

"Greetings" P. Norman Parker (13)
Westminster Singers.

"The Foresters" Bishop
"Spin Spin" (Swedish Folk Song) Jungst

8.0.—Mr. E. TRAVERS CLARK on "The British Empire Exhibition," relayed from the English Speaking Union.

8.25. Westminster Singers.
"The Charge of the Bargain Brigade"
W. Kearton

"La Reine de France" (Vocal Gavotte).
Jerome Murphy.

Irish Songs and Stories.
Galloway Duo.

Further Folk Songs and Duets.
Stella Hackmann.

"A Hindu's Paradise" Anon.
"The Song of the Wind"
P. Norman Parker (13)

"Jest Plain Dog" M. Carey Wallace
Jerome Murphy.

More Irish Songs and Stories.
Westminster Singers.

Glee, "Haste, Ye Soft Gales" Martin
Scotch Air, "Mary of Argylo"
M.S., arr. W. Kearton

Plantation Song, "Ole Joe" M.S.
Part Song, "In This Hour" Pinsuti

9.30-11.0.—*Programme S.B. from London.*

WEDNESDAY, January 7th.

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

THURSDAY, January 8th.

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

"MARITANA"
(Wallace).

Relayed from the "Old Vic" Theatre,
London.

7.30.—Acts I. and II.

9.25.—WEATHER FORECAST and 2ND
GENERAL NEWS BULLETIN.

9.45.—"Maritana," Act III.

10.10.—Close down.
Note: Times given of the Opera are only approximate.

FRIDAY, January 9th.

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

7.0-10.35.—*Programme S.B. from London.*

SATURDAY, January 10th.

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

7.30-9.30.—*Programme S.B. from Cardiff.*

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

WIRELESS PROGRAMME—MONDAY (Jan. 5th.)

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

2LO LONDON. 365 M.

4.0-5.0.—Time Signal from Greenwich. "Spoon-erisms," by Jessie Pope. Music performed during Afternoon Tea at the TROCADERO RESTAURANT. Travel Picture: "Pago Pago," by Viola George.

5.30-6.15.—CHILDREN'S CORNER: Stories by Elizabeth Clark.

5.40-6.55.—"Twelfth Night in Olden Times," by Diogenes.

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

Talk by the Radio Association. *S.B. to all Stations.*

Prof. J. E. G. DE MONTMORENCY: "The Rule of Law." *S.B. to all Stations.* Local News.

"The Open Road."

MAVIS BENNETT (Soprano).

ROBERT BURNETT (Baritone).

JOHN HENRY.

THE WIRELESS ORCHESTRA:

Conducted by DAN GODFREY, Junr.

7.35. The Orchestra.

March, "From Maine to Oregon" ... *Sousa*

Suite, "The Open Road" *Frederick Nicholls*

"The Joy of the Open Road"; "A Water Scene"; "Rustic Revels."

Mavis Bennett.

"Go Down to Kew in Lilac Time" *Graham Peel*

"The Green Hills of Somerset" *Eric Coates*

"A Spring Morning" *Carey, arr. Lane Wilson (1)*

The Orchestra.

Waltz, "The Dream of Autumn" *Joyce (7)*

Intermezzo, "On the Road to Zag-a-Zig" *Finck*

John Henry

on "The Open Road."

Robert Burnett.

Folk Songs of Scotland.

"I Gaed a Waefu' Gate Yestreen" ... } (34)

"The Piper o' Dundee" ... }

"Scots Wha Hae" ... }

(Taken from Stephen-Burnett Collection.)

The Orchestra.

Selection, "The Passing Show" ... *Finck*

R. E. JEFFREY (Recital).

"The Vagabond" ... *B. L. Stevenson*

"Philomena" ... *Matthew Arnold*

"Beauty" ... *John Massfield*

Mavis Bennett.

"How Fair This Spot" ... *Pachmaninov*

"Down in the Forest" *London Ronald (5)*

"Song of the Open" ... *Frank La Forge*

The Orchestra.

Folk Tune and Fiddle Dance ... *Fletcher*

Robert Burnett.

Folk Songs of Scotland.

"A Man's a Man for A' That" ... } (34)

"Willy's Rare and Willy's Fair" ... }

"Willie's Gone to Melville Castle" ... }

The Orchestra.

"Marching Song" ... *Holst (11)*

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

Topical Talk. Local News. The Orchestra.

10.0. Intermezzo, "The Watermelon Patch" *Bidgood*

John Henry

on "New Year Resolutions."

The Orchestra.

Suite, "Summer Days" ... *Eric Coates*

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Marjorie Hovard (Soprano).

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Gay Gardens in 1925." Gladys Joiner (Soprano).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teens' Corner: Fred J. Clifford, L.R.A.M., "Musical Appreciation—The Orchestra."

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

Radio Association Talk. *S.B. from London.*

Prof. J. E. G. DE MONTMORENCY. *S.B. from London.* Local News.

Mainly Musical Comedy.

THE STATION ORCHESTRA.

MARJORIE BOOTH (Soprano).

DENNIS NOBLE (Baritone).

PARKER LYNCH (Recitals).

7.35. French Comedy Overture ... *Keler-Bela*

Selection, "A Country Girl" ... *Monckton*

Baritone Songs.

"Come to the Ball" ("The Quaker Girl") *L. Monckton*

"To Mary" ... *M. F. White (1)*

"A Bachelor Gay" ("The Maid of the Mountains") ... *Fraser-Simson*

Recital—Grave.

"A Story of the Stage" ... *Anon*

"The Lesson of the Water Mill." *Orchestra.*

8.30. Selection, "The Girl on the Film" ... *Kollo*

8.45. Soprano Songs.

"O Time, Time" ("The Quaker Girl") ... *L. Monckton*

"Mary" ("Our Miss Gibbs")

"A Fat Li'l Feller Wid His Mammy's Eyes" ... *Gordon*

9.0. Orchestra.

Suite, "Gabrielle" ... *Rosae*

Pizzicato; Minuet; Valse-Romance; Patrol.

Recital—Gay.

"Shanahan's Old Shebeen." *Tennyson*

"Edward Gray" ... *French*

"Ach I Dunno" ... *French*

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

Topical Talk. Local News. Duets.

10.0. Swing Song ("Véronique") ... *Messenger*

"Merry Mouth of May" ("Merrie England") ... *German*

Orchestra.

Waltz, "The Kiss Call" ... *Caryll*

Selection, "Half-Past Eight" ... *Rubens*

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk by Allen Franklin. Charles Stainer (Banjo), Muriel Golton (Contralto), Ernest Bishop (Concertina), Harman Draper (Piano).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "The Black Prince," by Miss E. M. Rodda.

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

Radio Association Talk. *S.B. from London.*

Prof. J. E. G. DE MONTMORENCY. *S.B. from London.* Local News.

Folk Lore Songs and Music.

THE WIRELESS ORCHESTRA:

Conductor:

Capt. W. A. FEATHERSTONE.

ARTHUR ACKERMAN and JENNY WYNNE (Folk Singers).

JEROME MURPHY (Entertainer).

7.30. Orchestra.

Selection of Old Russian Folk Songs *arr. Higgs*

7.45. Arthur Ackerman and Jenny Wynne.

"Do You Happen to Know?" *Traditional*

"Richard of Taunton Dean" ... *Somerset*

7.50. Jerome Murphy.

Irish Folk Songs.

Co. Dublin, "The Dark-Haired Girl" *H. Hughes*

"The Philanderer" ... *arr. A. Fisher*

7.55. Arthur Ackerman and Jenny Wynne.

"The Saucy Sailor Boy" ... *London*

"Dance to Your Daddy" ... *Berkshire*

"The Golden Vanity" ... *Traditional*

8.5. Orchestra.

Selection of Old English Songs, Pt. 1 *Bishop*

8.15. Jerome Murphy.

Three Fragments.

Co. Antrim, "B for Barney" *arr. H. Hughes (1)*

Co. Donegal, "You Couldn't Stop a Lover." *arr. H. Hughes (1)*

Co. Derry, "Must I Go Bound?" *arr. H. Hughes (1)*

8.25. Orchestra.

Selection of Old Songs, Pt. 2 ... *Bishop*

8.35. Arthur Ackerman and Jenny Wynne.

"The Wassail Bough" ... *Yorkshire*

"The Lavender Cries of London" *arr. Ackerman*

8.40. Jerome Murphy.

"The Foggy Dew" ... *arr. H. Fox (25)*

S. Irish, "Monday, Tuesday" *arr. H. Hughes (1)*

Ulster, "The Next Market Day" *arr. H. Hughes (1)*

W. Irish, "I Know My Love" *arr. H. Hughes (1)*

8.50. Arthur Ackerman and Jenny Wynne.

"Blow Away the Morning Dew." *arr. H. Hughes (1)*

"The Anchor's Weighed" *Old English Song*

9.0. Orchestra.

Selection of Italian Folk Songs, Pt. 1 *arr. Langley*

9.10. Jerome Murphy.

Co. Dublin, "The Magpie's Nest" ... *arr. H. Hughes (1)*

Co. Antrim, "A Ballynure Ballad" ... *(1)*

9.15. Orchestra.

Selection of Italian Folk Songs, Pt. 2

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

Topical Talk. Local News. Orchestra.

10.0. "Three Irish Dances" ... *Ansell*

"Three English Dances" ... *Quilter (1)*

"Slavonic Dances" ... *Dvorak*

10.30.—Close down.

5WA CARDIFF. 351 M.

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

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS": Talks to Women.

5.15-6.0.—CHILDREN'S CORNER.

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

Radio Association Talk. *S.B. from London.*

Prof. J. E. G. DE MONTMORENCY. *S.B. from London.* Local News.

"Twelfth Night."

HERBERT HEYNER (Baritone).

LENA MASON (Solo Violin).

THE STATION ORCHESTRA.

7.35.—Overture, "Twelfth Night" *Mackenzie (11)*

Scenes from

"TWELFTH NIGHT"

(Shakespeare).

Performed by

THE AMATEUR PLAYERS COMPANY.

Songs in the Play sung by

Herbert Heyner.

Act I., Scene 5.

Interlude by

The Orchestra.

Act II., Scene 3.

Songs:

"O Mistress Mine" ... *R. Quilter (1)*

"Come Away, Death" ... *(1)*

"When That I was and a Little Tiny Boy" ... *Lena Mason.*

8.5. Country Dance ... *Purcell (11)*

Aire ... *(11)*

Hornpipe ... *(11)*

Aire ... *(11)*

Chacone ... *Herbert Heyner.*

"The Twelve Days of Christmas" *Austin (11)*

"New Year's Song" ... *Mallinson*

"Good Ale" ... *Peter Warlock*

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WIRELESS PROGRAMME—MONDAY (Jan. 5th.)

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

Orchestra.
 "Faerie Suite" Johnson (11)
 Lena Mason.
 Allegro *Fiocco*, 18th Century
 "Amaryllis" *Frank Bridge*
 8.55. "TWELFTH NIGHT MEDLEY."
 Rollicked by
 THE STATION STAFF.
 Orchestra.
 Overture, "Spirit of Youth" ... *E. Mitchell*
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk Local News.
 10.0.—Dance Music.
 10.30.—Close down.

2ZY MANCHESTER. 375 M.

3.0-3.30 } Concert by the "2ZY" Quartet.
 4.0-4.30 }
 3.30-4.0.—Broadcast to Schools.
 4.30-5.0.—WOMEN'S HALF-HOUR. Arnold
 Taylor (Baritone).
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.55.—Mr. J. F. Russell, Talk on Musical
 Appreciation (1).
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Radio Association Talk. *S.B. from London.*
 Prof. J. E. G. DE MONTMORENCY.
S.B. from London.
 Local News.

"Sea Magic."

(The Winning Programme in the "2ZY"
 Competition.)
 DOROTHY CLARKE (Contralto).
 HAROLD CRAIG (Baritone).
 ERIC FOGG (Solo Pianoforte).
 THE "2ZY" AUGMENTED
 ORCHESTRA:
 Conductor, T. H. MORRISON.
 7.35. Orchestra.
 Overture, "Fingal's Cave" ... *Mendelssohn*
 "Sea Sheen" *Fogg*
 Contralto Songs.
 "In Haven" } ("Sea") } *Elgar* (1)
 "Where Corals Lie" (Pictures) } }
 Pianoforte Solos.
 "To the Sea" }
 "From a Wandering" } ("Sea") } *Mac*
 "Iceberg" } } *Dowell*
 "In Mid-Ocean" } } (4)
 Baritone Songs.
 "Sea Fever" *Ireland*
 "Sea Wrack" *Harty* (1)
 Orchestra.
 Overture, "Boatswain's Mate" ... *Smyth* (2)
 "En Bateau" *Debussy*
 "Molly on the Shore" *Grainger*
 Contralto Songs.
 "Three Fishers" *Hullah*
 "Caller Herrin" *Hume*
 Pianoforte Solos.
 "The Sea" *Palmgren*
 Study in C Minor, Op. 25, No. 12 ... *Chopin*
 "Dancing Waves" *A. Piezonka*
 Baritone Songs.
 "The Sea Road" ("Three Sea Songs")
Haydn Wood
 "Trade Winds" ("Three Salt Water Bal-
 lads") *Keel*
 Orchestra.
 Overture, "The Flying Dutchman"
Wagner
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk Local News.
 10.0. EDWARD ISAACS
 (Pianoforte Recital).
 Prelude and Fugue in E Minor *Mendelssohn*
 Rigaudon *Raff*
 Siciliano in G Minor *J. S. Bach*
 Seguidillas *Aldonic*
 Chant Polonais, No. 5 *Chopin-Liszt*
 Toccata *Sgambati*

10.30. THE "2ZY" DRAMATIC
 COMPANY
 Present the One Act Comedy,
 "A LOVE PASSAGE"
 (W. W. Jacobs and Phillip E. Hubbard).
 Cast:
 Hetty Alsen EDITH LEACH
 Sam Bross (Steward) ... D. E. ORMEBOD
 Capt. Alsen ... VICTOR SMYTHE
 Jack Hall (1st Officer) TOM WILSON
 Scene: The Saloon of the s.s. *Jessica*,
 moored in the Pool London.
 Produced by VICTOR SMYTHE.
 11.0.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Robert Mark (Solo Cello), Herbert
 Ruddock (Baritone), Ida Sargent (Songs
 at the Piano). Jenny English on "Frances
 Ridley Havergal." Weekly News Letter.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour.
 6.40-6.55.—Commander J. B. Adams, D.S.O.,
 Divisional Controller (North Eastern
 Division) Ministry of Labour: "What is
 Being Done for Our Unemployed Girls
 and Boys."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Radio Association Talk. *S.B. from London.*
 Prof. J. E. G. DE MONTMORENCY.
S.B. from London. Local News.
 THE STATION ORCHESTRA:
 Conductor, EDWARD CLARK.
 EVELYN WILSON (Soprano).
 ERNEST J. POTTS (Bass).
 THE "5NO" REPERTORY COMPANY.
 Orchestra.
 7.35. Overture, "A Midsummer Night's Dream"
Thomas
 7.45. Evelyn Wilson.
 "The Dew Upon the Lily" }
 "All the World Awakes To-day" } *German*
 "I Love Thee" } *Grieg*
 7.55. Orchestra.
 Waltz, "The Count of Luxembourg" *Lehar*
 8.5. Ernest J. Potts.
 "Ring Out, Wild Bells" *Bainton*
 "The Laird of Cockpen"
C. H. H. Parry (11)
 "The Sergeant's Song" (1803) *Holst*
 8.15. Orchestra.
 Three Dances ("The Bartered Bride")
Smetana
 Polka; Furiant; Dance of the Comedians.
 8.30. The "5NO" Repertory Company in
 "TILDA'S NEW HAT."
 Play in One Act (*George Paston*).
 Mrs. Fishwick JANNIE STEVENS
 Tilda SAL STURGEON
 Daisy Meadows OLIVE ZALVA
 Walter Emerson NORMAN FIRMIN
 Action takes place at Mrs. Fishwick's
 House.
 Produced by GORDON LEA.
 9.0. Evelyn Wilson.
 "To an Aeolian Harp" *Brahms*
 "The Star" *Rogers*
 9.10. Orchestra.
 Overture, "Le Roi l'a Dit" *Delibes*
 9.20. Ernest J. Potts.
 A Group of Traditional North Country
 Songs Edited and arr. *W. G. Whittaker*
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk. Local News.
 10.0.—TILLEY'S ORCHESTRA, relayed from
 the Grand Assembly Rooms.
 10.30.—Close down.

CHAPPELL and WEBER

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

2BD ABERDEEN. 495 M.

3.30-5.0.—Dance Afternoon.
 5.30-6.0.—CHILDREN'S CORNER.
 6.30-6.35.—Girl Guides' Bulletin.
 6.40-6.55.—Boy Scouts' Bulletin: Prof. J. Hen-
 drick, Vice-President of Council, "A New
 Year's Message to the Scouts and Cubs of
 Aberdeen."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Radio Association Talk. *S.B. from London.*
 Prof. J. E. G. DE MONTMORENCY.
S.B. from London. Local News.
 7.35.—Programme *S.B. from Glasgow.*
 9.30.—WEATHER FORECAST and NEWS
S.B. from London.
 Prof. GEORGE MACDONALD. *S.B. from*
Edinburgh. Local News.
 10.0.—Programme *S.B. from Glasgow.*
 10.30.—Close down.

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet. James Cot-
 tingham (Baritone). Afternoon Topics.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—Mr. R. Buckeridge, Topical Talk.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Radio Association Talk. *S.B. from London.*
 Prof. J. E. G. DE MONTMORENCY.
S.B. from London. Local News.
Plantation Memories:
S.B. to Aberdeen and Dundee.
 HELEN WHITELAW (Soprano).
 GEORGE HEWSON (Solo Banjo).
 THE HARMONY BOYS.
 THE STATION ORCHESTRA:
 Conducted by
 HERBERT A. CARRUTHERS.
 7.35. Orchestra.
 Selection, "Echoes From the South—Plan-
 tation Songs" *Klohr*
 7.40. Helen Whitelaw. Negro Spirituals:
 "Deep River" arr. *H. T. Burleigh*
 "Swing Low, Sweet Chariot" arr. *L. Brown*
 Plantation Song, "A Fat Li'l Feller"
S. Gordon
 7.50. George Hewson.
 "The Minstrel Man" *E. Grimshaw*
 "The Pinxter Flower" *S. Papworth*
 "A Darkie's Romance" *E. Grimshaw*
 8.0. Harmony Boys.
 "High Old Time in Dixie"
 "The Old Folks at Home" ... *S. C. Foster*
 8.10. Orchestra.
 Suite, "Americana" *Thurban*
 March, "The Tiger's Tale"; Serenade,
 "When Malindy Sings"; Sketch, "The
 Water Melon's Fête."
 8.30. Helen Whitelaw. Plantation Songs.
 8.45. George Hewson.
 Piece Characteristique, "Banjo Oddity"
Joe Morley
 "Niggertown."
 9.0. Harmony Boys.
 "Bee, Bo, Beedle-um, Bo."
 "Lindy Lou."
 "Poor Old Joe" *S. C. Foster*
 9.10. Orchestra.
 Suite, "A Coon's Day Out" ... *Baynes* (1)
 March; Melody; One-step.
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Prof. GEORGE MACDONALD. *S.B. from*
Edinburgh. Local News.
 10.0. Orchestra.
 Suite, "Yankiana" *Thurban* (1)
 March; Serenade; Sketch.
 10.10. Harmony Boys.
 "Dixie Land" *D. Emmet*
 "Good Night" *Scott Gatty*
 10.20. Orchestra.
 Entr'actes } "A Coon Band Contest" *Pryor*
 } "The Merry Nigger" *Squire*
 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 67.

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 (FL)—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, 3.25, 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 (SPR)—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, 450-458 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"—345 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.
HANOVER—296 m. Testing.
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.; 2.15, Lec.; 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; 11 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.; 7.20, Women, Con. or Opera, News; Dance (Sat.); 9 p.m., English Lesson (Mon., Wed., Fri.); Spanish (Tue., Thur., Sat.).

BRISLAU—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. and Sun.).
BERLIN (ID)—505 m.
 8 a.m., Sacred Con. (Sun.); 9 a.m., Markets, News, Weather; 10 a.m., Con. on both 430 and 505 m.; 10.30-11.30, Educat. Hour (Sun.); 11.15, Stock Exch.; 12.0, Time Sig.; 1.15 p.m., Stock Exch.; 2 p.m., Lec. (Sun.); 2.30, Children (Sun., Wed.); 3 p.m., Esperanto (Sat.); 3.30, Orch.; 5.5, Lec., Women; 7 p.m., French Lesson (Mon., Tue., 5.40 p.m.); 6.30, Lec.; 7.30, Con., Weather, News, Time Sig.; 9.30, Chess (Mon.); Dance (Thu., Sat.).
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.
 7.30 a.m., Sacred Con. (Sun.); 10 Education (Sun.); 10.10, Stock Exch.; 10.55, Time Sig., News; 3 p.m., Con. (Sun.); Stock Exch. (weekdays); 3 p.m., Children (Sun.); 3.30, Con., Women (Fri.); 4 p.m., Con. (Wed.); 5 p.m., Lec.; 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.
 2.45 m. 6.30 a.m. to 7.40 p.m., Wolf's Press News.
 2.800 m. 10.30 a.m., Con. (Sun.).
 3.150 m. 6.45 a.m. to 6.45 p.m., News.
 5.000 m. 6 a.m. to 8 p.m., News Service.
 * Eberswalde (Berlin) 280 m. 9.15 p.m., Con. (Mon.).

BELGIUM.
BRUSSELS (SBR)—265 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: 7.55 * 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.).
VOSSGAT (Be)—1,060 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 (Höngg)—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 (HBS)—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., Children (Wed.); 5.55, Weather, News; 8.15, p.m., Con. (daily exc. Wed.); Dance (Thu. and Sat.).

JUGO-SLAVIA.
BELGRADE—1,050 m.
 5.45 p.m., Con. (Tue., Thur., Sat.).

CZECHO-SLOVAKIA.
KBELY (OKP)—690 m.
 Weekdays: 10.30 a.m., 12, 12.45 p.m., 4 and 5 p.m., Stock Exch.; 6.15 p.m., Lec., News, Weather, Con. (Time 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).
CENTOCELLE (ICD)—1,800 m.
 3 and 7.30 p.m., News.

SPAIN.
MADRID (EAF2)—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 (Kjobenhavns Radiofonstation)—470 m.
 7 p.m., Con. (Sun., Wed., Thur.). Also tests on 750 m. W.L. not definitely fixed.
LYNGBY (OXE)—2,400 m.
 Weekdays: 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)—440 m.
 10 a.m., Sacred Service (Sun.); 6 p.m., Con. (Mon., Wed., Fri.); 6.50 on Saturdays.
STOCKHOLM (Svenska Radio AKT)—470 m.
 6.50 p.m., Con. (Tue. and Thur.); 4.50 p.m. (Sun.).
GOTHENBURG—460 m.
 5.50 p.m., Con. (Sun., Tue., Fri. and Sat.).
BODEN—2,500 m.
 5.40 p.m., Con. (Tue. and Fri.); 4.40 p.m., Con., News (Sun.).

PRINCIPAL U.S.A. AND CANADIAN BROADCAST STATIONS.
KGO—312 m. Oakland, Cal.
KDKA—326 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, January 4th.

LONDON, 3.0.—Organ Recital.
 and "5XX," 9.0.—De Groot and the Piccadilly Orchestra.
MANCHESTER, 3.0.—MacDowell Recital.

MONDAY, January 5th.

LONDON and "5XX," 7.30.—"The Open Road."
CARDIFF, 7.35.—"Twelfth Night."
MANCHESTER, 7.30.—"Sea Magic."

TUESDAY, January 6th.

"5XX," 7.30.—Ballad Concert.
LONDON, 7.30.—All Stations Programme: SYMPHONY CONCERT. Conducted by EUGENE GOOSSENS.
GLASGOW, 8.0.—THE SCOTTISH ORCHESTRA. Conducted by VACLAV TALICH.
NEWCASTLE, 3.45.—JOHN IRELAND RECITAL.

WEDNESDAY, January 7th.

LONDON and "5XX," 7.30.—Drama and Music.
BIRMINGHAM, 7.30.—Miscellaneous Programme.
BOURNEMOUTH, 7.30.—"Come to the Fair."
GLASGOW, 7.30.—"In Southern Seas."
NEWCASTLE, 7.35.—Scenes from "Carmen."

THURSDAY, January 8th.

"5XX," 7.30.—The Opera "MARIANA," Relayed from the "Old Vic."
LONDON, 8.15.—Gabriel Faure Programme. S.B. to other Stations.
BOURNEMOUTH, 7.30.—"Hiawatha's Wedding Feast."

FRIDAY, January 9th.

LONDON and "5XX," 7.30.—Popular Orchestral Programme.
BOURNEMOUTH, 7.30.—Classic Concertos and Modern Suites.
GLASGOW, 7.30.—"Orchestra - Cello - Song." S.B. to Aberdeen.
BELFAST, 7.30.—"Faust."
LIVERPOOL, 7.30.—A Night with Peter Bjitch Tchaikovsky. S.B. to Manchester.

SATURDAY, January 10th.

LONDON, 7.30.—Military Band Night.
BIRMINGHAM, 7.30.—A Popular Evening.
CARDIFF and "5XX," 8.15.—"The Pied Piper of Hamelyn."
ABERDEEN, 8.0.—Grand Opera in Miniature, "Rigoletto."

THE London County Council has decided that the installation of wireless sets in public elementary schools is to be permitted for educational purposes, providing that the Council shall not be liable for more than the annual licence fee. About 130 schools already have sets.

Make your home a social success. Good songs at the right moment will make a success of your social evenings, and the reputation of a good host and hostess is an enviable one. You will find a song for every occasion in "THE WORLD'S FAVOURITE SONGS." This wonderful work, complete in four handsome volumes, contains 215 famous songs and 24 duets. A first payment of 3s. will bring it to you. Write to-day for Prospectus and full particulars of easy-payment system to the Home Library Book Company (Dept. R.T.2), 39, King Street, Covent Garden, London, W.C.2.—[Advt.]

WIRELESS PROGRAMME—TUESDAY (Jan. 6th.)

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 Frank Alexander (Tenor).
- 4.0-5.0.—Time Signal from Greenwich. "Books to Read," by Ann Spice. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. "Historical Pictures: (4) Catherine of Braganza," by Alice Cunningham.
- 5.0-6.15.—CHILDREN'S CORNER: Gladys Merredew will entertain.
- 6.40-6.50.—An Appeal on behalf of the West London Mission Sisterhood, by the Rev. F. L. Wiseman, B.A.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- JOHN STRACHEY: Literary Criticism. *S.B. to all Stations.*
- Local News.
- 7.30.—SYMPHONY CONCERT. (For particulars see centre column.)
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Sir OLIVER LODGE: "The Ether of Space." *S.B. to all Stations.*
- Local News.
- 10.0.—Symphony Concert (Continued).
- 10.30.—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.—Lozells Picture House Orchestra. Berenice Hansen (Mezzo-Soprano). Ethel Williams (Solo Pianoforte).
- 5.0-5.30.—WOMEN'S CORNER: The Rev. A. E. Forrest: "Books to Read." Norah Tarrant (Contralto).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: Mr. Norman E. L. Guest, B.A.: "The Early Inhabitants of Britain."
- 7.0-11.0.—*Programme S.B. from London.*

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—Talk to Women: "The Choice, Uses, and Care of a Sewing Machine," by J. S. Bainbridge. The "6BM" Trio.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Eustace Nash: "The Picture and Its Selection."
- 6.30-6.45.—Farmers' Corner: Mr. W. D. D. Jardine, B.Sc., N.D.D. (Hons.): "Phosphatic Manures for Spring Use."
- 7.0-11.0.—*Programme S.B. from London.*

5WA CARDIFF. 351 M.

- 3.0-3.30.—Transmission to Schools.
- 3.30-4.0.—The Station Trio.
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.45-7.0.—Mr. Isaac J. Williams, Keeper of Art, the National Museum of Wales: "Famous British Painters."
- 7.0-11.0.—*Programme S.B. from London.*

ALL STATIONS PROGRAMME

(Except Glasgow).
Relayed from London.

SYMPHONY CONCERT:

Conducted by
EUGÈNE GOOSSENS.

7.30-9.30.

Overture, "Don Giovanni".....Mozart
Symphony, "Military".....Haydn
Concerto for Pianoforte and Orchestra
Mendelssohn
"In the Steppes of Central Asia" Borodin
Suite, "Traitor Love".....Manuel de Falla

10.0-10.30.

Two Pieces for String Orchestra
Frank Bridge
"Sally in Our Alley"; "Cherry Ripe."

Group of Pianoforte Solos.

Orchestra.

Overture, "Italian".....Schubert

MARIE NOVELLO
(Solo Pianoforte).

2ZY MANCHESTER. 375 M.

- 12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.
- 3.0-3.30. } Concert by the "2ZY" Quartet.
- 4.0-4.30. }
- 3.30-4.0.—Broadcast to Schools.
- 4.30-5.0.—WOMEN'S HALF-HOUR.
- 5.0-6.0.—CHILDREN'S CORNER.
- A Talk to Lancashire Folk (1) by W. B. Swalwell.
- 7.0-11.0.—*Programme S.B. from London.*

5NO NEWCASTLE. 400 M.

- 11.30-12.30.—George Weallans (Solo Violin). Ruby Longhurst (Mezzo-Soprano). Orchestra relayed from Tibley's Restaurant.
- 3.45-5.15. **Visit of John Ireland.**
DALE SMITH (Baritone).
IVOR JAMES (Solo Violoncello).
JOHN IRELAND (Solo Pianoforte).
Pianoforte Solos.
"The Island Spell" ("Decorations")
Ireland
"Chelsea Reach" } ("London {
"Ragamuffin" ...} Pieces") { Ireland
Sonata for Violoncello and Pianoforte
Ireland
Moderato e sostenuto; Poco largamente
leading to Con moto e marcato.
Song Cycle, "The Land of Lost Content"
Ireland
Six Songs from "A Shropshire Lad."
"The Lent Lily"; "Lad's Love";
"Goal and Wicket"; "The Vain Des-
sire"; "The Encounter"; Epilogue.
Violoncello Solos.
VillanellePianelli
MinuetHandel (17)
Ariade Fesch
Elspeth Latham, B.A., "Gossip From An
Alpine Town."
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour.
6.40-6.55.—Mr. Herbert G. Clinch, "The
Smoke Evil."
7.0-11.0.—*Programme S.B. from London.*

2BD ABERDEEN. 495 M.

- 3.30-5.0.—Ethel Walker (Pianoforte Recital). The Wireless Septet. Reginald Whitehead (Bass). Feminine Topics.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—The Rev. Walter A. Mursell, "Some Victorian Novelists—George Eliot."
- 7.0-8.0.—*Programme S.B. from London.*
- 8.0.—THE SCOTTISH ORCHESTRA. *S.B. from Glasgow.*
- 9.5-11.0.—*Programme S.B. from London.*

5SC GLASGOW. 420 M.

- 3.30-4.50.—The Wireless Quartet: Marion Welsh (Soprano). Afternoon Topics.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS
S.B. from London.
- JOHN STRACHEY. *S.B. from London.*
Local News.

Music and "The Doric."

S.B. to Edinburgh and Dundee.

NINIAN MACWHANNELL (Lecture
Recital).

"Scots Poets in the Vernacular."

Illustrated in Song by

ISA SEMPLE (Contralto).

With Readings by the Lecturer.

Reference will be made to Sir James Wilson, Charles Murray, J. Logie Robertson (Hugh Halliburton), Alexander Gray, John Scoellie Martin, Harry Potter, and Miss Isobel Wylie Hutchison.

7.30. Readings.

"It Wasna His Wytte" } Murray
"The Braw Lass" }
"A Winter View" } Halliburton
"To the Laird" }
"January" } Gray
"Songs from Heine" }
Songs.

"I Gaed a Waefu' Gate Yestreen" Burns
"Touch Not the Nettle" Traditional

8.0. THE SCOTTISH ORCHESTRA:

Conducted by VACLAV TALICH.
Relayed from St. Andrew's Hall.
S.B. to Aberdeen.
Overture, "Rosamunde" Schubert

8.10. Recital (continued).

Readings.

"When I Gang Up the Waterside" Martin
"Wee Nancy" Potter
"A Song of Paradise" Hutchison
"Poaching in Excelsis" Menzies
Songs.
"And Ye Shall Walk in Silk Attire"
Blair

8.35. Scottish Orchestra.

Symphony in C ("Jupiter") Mozart

9.5. GERTRUDE SIMPSON (Soprano).

Song Recital.

"O Lovely Night" }
"Sylvan" } ...Landon Ronald (5)
"Sunbeams" }
"Five Fairy Ballads" Coleridge-Taylor (1)
"Sweet Baby Butterflies"; "Alone
With Mother"; "Big Lady Moon";
"Stars"; "Fairy Roses."

9.30-11.0.—*Programme S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 67.

WIRELESS PROGRAMME—WEDNESDAY (Jan. 7th.)

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

Songs.
 "Widdicombe Fair." *Sanderson* (1)
 "Until" *Sanderson* (1)
Orchestra.
 "Salut d'Amour" *Elgar*
 Valse, "Blue Danube" *Strauss*

10.45.—Close down.

2ZY MANCHESTER. 375 M.

3.0-3.30.—Gramophone Records.
 3.30-4.0.—Broadcasts for Schools.
 4.0-4.30.—Song Recital by Bessie Evans (Soprano).
 4.30-5.0.—WOMEN'S HALF-HOUR: Lily Gallagher (Soprano).
 5.0-6.0.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. G. W. O. HOWE, D.Sc., M.I.E.E. *S.B. from London.*
 Local News.

Military Band Night.

THE ADAMSON MILITARY BAND:
 Conductor, S. ARNOLD.
 WILLIAM ANDERSON (Bass).

7.30. **Band.**
 Grand March, "Fame and Glory" ... *Matt*
 Overture, "Fingal's Cave" ... *Mendelssohn*
 Piccolo Duet, "Two Little Finches" *Kling*
 (Soloists, Bandsman THORNTON and HAZLEHURST.)

Bass Songs.

"Se il Rigor" ("L'Ebreo") *Halévy*
 "When a Maiden" ("Seraglio") *Mozart*
Band.

Selection, "Aida" *Verdi*
 Descriptive Fantasia, "Highland Scenes" *Moore*

Bass Songs.

"The Wanderer" *Schubert*
 "Bois Epais" *Lully*
 "In Sheltered Vale" *Old German*

Band.

Hungarian Rhapsody, No. 2 *Liszt*
 Glockenspiel Solo, "The Tubaphone" *Hume* (1)

(Soloist, Bandsman THOMAS.)

Bass Songs.

"The Young Royalist" *Adams* (1)
 "Father O'Flynn" *Stanford* (1)

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

Royal Horticultural Society Talk. *S.B. from London.*
 British Drama League Lecture Recital. *S.B. from London.*

Local News.

10.20. **Band.**

Suite, "Othello" *Coleridge-Taylor*
 Dance; Children's Intermezzo; Funeral March; Willow Song; Military March.

Dream Picture, "Phantom Brigade" *Myddleton*

10.45.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—The Station Septet. Archibald Armstrong (Baritone). Mrs. McLennan on "The Childhood of Victor Hugo," with French Songs by Isabel Spence.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour.

6.40-6.55.—Farmers' Corner: Mr. H. C. Pawson. Seasonable Notes.

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

Prof. G. W. O. HOWE, D.Sc., M.I.E.E. *S.B. from London.*

Local News.

7.30. "SCENES FROM CARMEN."

(Georges Bizet.)

An Opera in Four Acts.

(After the novel of Prosper Merimée.)

Cast:

Don José WALTER WIDDOP
 Escamillo JOSEPH FARRINGTON
 El Remendado NORMAN CURRY
 El Dancaïro JOHN OLIVERE
 Mercedes ELSIE DOWNING
 Frasquita NORAH WIGGINS
 Micaëla NORAH WIGGINS
 Cármen CONSTANCE WILLIS

THE AUGMENTED STATION

ORCHESTRA:

Conductor, EDWARD CLARK.

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

Royal Horticultural Society Talk. *S.B. from London.*
 British Drama League Lecture Recital. *S.B. from London.*

Local News.

10.20. **ETHEL WALKER.**

Chopin Lecture and Pianoforte Recital.

Ballade in G Minor.

Nocturne in R, Op. 62, No. 2.

E, Op. 10, No. 3.

C, Op. 10, No. 7.

E Minor, Op. 25, No. 5.

C Minor, Op. 10, No. 12.

Prelude, Op. 28, No. 21.

Scherzo, Op. 20, in B Minor.

11.0.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—Concert: The Wireless Septet. P. Wyness Chapman (Baritone). *Feminine Topics.*

5.30-6.0.—CHILDREN'S CORNER: B. Barnett, B.Sc., "Wonder Tales of the North." Auntie Addie will sing "Songs of Toyland."

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

Prof. G. W. O. HOWE, D.Sc., M.I.E.E. *S.B. from London.*

Local News.

Popular Evening.

ALEX. LEITCH'S QUARTET PARTY:
 MARGARET SKAKLE (Soprano);
 BESSIE JENKINS (Contralto);
 ALEX LEITCH (Tenor);
 HUGH MUNRO (Bass);
 IVOR JAMES (Solo Violoncello).

THE WIRELESS ORCHESTRA.

7.30. **Orchestra.**

Selection, "The Topsy Turvy Hotel" *Roger and Monckton*

7.45. **Quartet Party.**

"Hail to the Chief" *Bishop* (11)

"Sleeping" *German* (11)

"Just as the Tide was Flowing" *Williams* (12)

7.55. **Ivor James.**

Largo } *Vivaldi*

Allegro } *Pianelli*

Villanelle } *Pianelli*

8.5. **Quartet Party.**

"Now is My Chloris Fresh as May" *Idle* (11)

Trio, "O Memory" *Leslie* (2)

Duet, "It is the Merry Month of May" *German*

8.15. **Orchestra.**

Eightsome Reel *Kerr*

8.30. **Ivor James.**

Allegro con brio *Guerini*

Minuet in A *Guerini*

"La Napolitaine" } *d'Hervelois*

"L'Inconstant" } *d'Hervelois*

Minuet in D *d'Hervelois*

8.40. **Quartet Party.**

"In Silent Night" *Brahms* (11)

"Lullaby" *Brahms* (11)

"The Trysting Place" *Brahms* (11)

8.50. **Orchestra.**

Suite, "Two Serbian Dances" *Sistek*

March, "Old Faithful" *Holzmann*

9.5. **Ivor James.**

Gavotte *d'Hervelois*

"L'Agréable" *Marais*

"La Provençale" *Marais*

9.15. **Quartet Party.**

"Come Again, Sweet Love" *Dowland* (2)

"Sweet and Low" *Barnaby* (25)

Duet, "Excelsior" *Balte* (25)

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

Royal Horticultural Society Talk. *S.B. from London.*

British Drama League Lecture Recital. *S.B. from London.*

Local News.

10.20. **Orchestra.**

"Petite Suite" *Bizet*

Quartet Party.

"On Jordan's Banks" *Bruch*

Duet, "Watchman, What of the Night?" *Sargeant* (1)

Duet, "I Would That the Love" *Mendelssohn* (1)

Orchestra.

March, "Silver Myrtles" *Ball*

10.45.—Close down.

5SC GLASGOW. 420 M.

3.30-4.0.—Broadcast to Schools.

4.0-5.15.—The Wireless Quartet. Lillian Hamer (Contralto). *Afternoon Topics.*

5.15-6.0.—CHILDREN'S CORNER: Singing Boys will sing songs by Bach (1685) and Brahms (1835).

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Mr. Campbell Mackie, "Design."

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

Prof. G. W. O. HOWE, D.Sc., M.I.E.E. *S.B. from London.*

Local News.

In Southern Seas.

S.B. to Dundee and Edinburgh.

GEORGE J. JEFFCOCK (Baritone).

THE STATION ORCHESTRA:

Conducted by

HERBERT A. CARRUTHERS.

7.30. **Orchestra.**

Suite, "From the Samoan Isles" *Geehl* (1)

By the Coral Reef and Shady Palm;

Savaii Love Song; Festal Dance.

7.45. **Baritone Solos.**

"Songs of the Southern Seas" ... *H. Lohr*

"I Dream of a Garden of Sunshine";

"When Spring Comes to the Islands";

"Whatever Is, Is Best."

8.0. **Orchestra.**

Selection, "The Pearl Fishers" *Bizet*

8.20. **MAY GILCHRIST**

Will tell us about "Sunny Honolulu."

8.35. **Orchestra.**

Selection, "A Southern Maid" *Fraser-Simson*

8.55. **Baritone Solos.**

"The Peach Flower" *Granville Bantock* (4)

"Wander Thirst" *Landon Ronald* (5)

"Sea Surge" *A. Goatley* (5)

9.0. **Orchestra.**

March, "Queen of the Surf" *Klohr*

Entr'acte, "Under the Palms" *Olsen*

BAND PROGRAMME.

9.15. GLASGOW AMATEUR CONCERTINA BAND.

Fantasia, "Darkie's Dreamland" *T. Bidgood*

Fox-trot, "Pasadena" *H. Warner* (9)

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

Royal Horticultural Society Talk. *S.B. from London.*

British Drama League Lecture Recital. *S.B. from London.*

Local News.

10.20. **Band.**

Fantasia, "The Battle March of Delhi" *J. Pridham*

March, "On the Quarter Deck" *Alford*

Fantasia, "Echoes of Scotland" *W. Rimmer*

10.45.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 67.

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

Adventures Among Crocodiles.

HULLO, CHILDREN!

Here is a thrilling talk all about crocodiles by someone who has spent many years in the wilds of Africa. It will tell you all sorts of interesting things about these great monsters.

I have lived for some time in parts of Africa where crocodiles have to be reckoned with daily, and sometimes hourly. Not all the African rivers have crocodiles, and it was almost two years before I even saw one. It was by a river, and the first one I saw nearly got me!

There were a few rocks in mid-stream, about eighty feet away, and suddenly I saw one of them move. I thought it must be a trick of my eyes until I saw that the "rock" was coming towards me and leaving a wake behind it. Then an old nigger behind me started shrieking "Mamba! Mamba!" and I realised that there was danger near and turned to see him on top of the bank holding out his hand to help me up. I sprang up and turned at the top to see the head and shoulders of a great croc. coming out on to the bank after me.

A Difficult Target.

I started back from the edge and fired my pistol, but quick as I was, that great brute—he must have been ten feet long at least—flipped back into the water with a terrific swirl and sank. He came to the surface again half a minute after with just the tip of his snout and his eyes showing. The snout showed as one lump, and about eighteen inches behind the eyes showed as two smaller lumps, like knots on a log, and the shot had to be placed between the eyes to be of any effect. It was not an easy target for a rifle and a very difficult one for a pistol. I missed a second time.

He vanished, very swiftly and without leaving a ripple, came up a long way off, and very

quietly drifted towards us again. The nigger seemed to know his habits and was able to spot him for me, but though I went back and got a rifle, and many a time lay out for him, he was always too wily to show himself to me for long, though natives would stand in crowds on the banks and he would never worry. I was told that this crocodile was the terror of that section of the river.

Cowardly Monsters.

I learned three things that day: firstly, that *Mamba* is the Swahili word for crocodile and I never forgot it; secondly, that a crocodile can move very quickly and silently, and thirdly, that he is cunning enough to be approached with care. Afterwards, I found that he is very cowardly. This is just as well, for otherwise no one could live near his rivers.

In the Belgian Congo I lived near a river that swarmed with crocodiles. They seem to have different habits in different localities but in this place they all used to come out of the water to bask on the banks at nine o'clock in the morning. I used to go up the river in a canoe. Starting about eight, I paddled upstream for two hours without firing, but watching the crocs. come to the surface and climb out on to the banks, sometimes five or six at a time, and all monsters.

They are a light khaki colour, growing darker as they age and the whole body makes a long yellow bar in the strong sun. Just before they come out to bask they wait cautiously below their favourite spot with their heads and backs out and unless you knew exactly what to look for, you would mistake them for pieces of dead reed.

We used to drift down again with the current, one man keeping the canoe straight with a paddle, and in this way we were able to glide level with the sleeping monsters. I was able to shoot nearly a hundred on this river, but I

was never able to get at one to examine it, as their dying leap used always to take them with a flop into the water, where the current would carry them away.

I tried baiting them, with huge pieces of meat on a great butcher hook, tying the end of the rope to a stout stake, but though they would lie out for hours and watch the bait, they would never tackle it. I learnt afterwards that my tackle was wrong. The proper way is to use a shark hook in the body of a small animal, preferably a monkey, and next to the hook should be a number of thin, strong cords, which get between the crocodile's teeth and prevent him biting through as he might do with a single rope.

Master Croc's Chance.

I lived for two years on the Rufiji river in Tanganyika territory. Here crocodiles were shot at a good deal and they got very wary. They knew all the European boats and the big Government canoe, and remembered that a man with a rifle was always inside them. You could see them sliding off the banks into the water as soon as we got within range. But if one took a small native canoe there was a much better chance of getting up to them, for crocs. do not trouble to get out of the way of natives who can do them no harm. The bigger brutes will boldly attack a small canoe and upset it. Generally, they seize the steersman, who is close to the water, and pull him over the stern.

Natives draw water from the river in coconut shells on the end of fifteen feet poles for safety's sake, but they occasionally get careless and then it is Master Croc. gets his chance. Lying still for hours, just under the surface, he grabs the native by the arm and pulls him under. The victim is pulled under and then taken away, not to be eaten at once but to be kept in the hole in the bank which serves as a larder. The entrance to this hole is below the surface of the water and slopes upwards under the bank to a chamber above water level. I have heard of a man, pulled under water by a croc., coming to his senses in a cave, and making an escape through a crack in the earth, to find himself free on the dry bank!

Crocodiles lay eggs, much like duck eggs in appearance and size, though a little narrower. The nest is made in the sand and the eggs are hatched out by the sun. In order to try and reduce the number of crocodiles the Government offers a reward of about a farthing an egg, which, of course, is quite a lot to a native. In about a hundred miles of river eight thousand eggs were brought in in six months. Speaking of eggs, I must tell you of a German who had a farm there before the War. So many eggs came in from his district that the authorities got suspicious and found that he was breeding crocodiles for the reward on the eggs and making quite a nice lot of money out of it!

down, year after year, among the spiders, and no other insects have been able to discover it.

If you get a very powerful magnifying-glass and watch a full-grown spider at work, you might see his lips move, as he repeats the words of the stitch. But, of course, they're quite different from the "one plain, two purl" stitch that you use when you are knitting a jumper.

But it's not only the stitch that is required, but the right kind of silk from the fairy looms, and that's quite impossible to procure, unless one is a spider. However, we can help the spiders to keep the nasty fly-pest down by never destroying their webs.

THE SPIDER'S SECRET.

By LANGFORD REED.



The fly settled on the Fairy King's nose while he was shaving.

HAVE you ever considered the mystery of the spider's web?

You never see an earwig, or a slug, or any other kind of insect spinning a web to catch flies. Of course, you might say, Why should they?—they don't eat them. Very true, but they might eat them if they

could spin webs. And you never hear of flies having their revenge by spinning webs to catch spiders. No, the spiders seem to be the only insects who have learned the trick.

But it was not always thus. Time was, many, many years ago, when spiders could no more spin webs than can gold-fish or elephants nowadays, and so, although they were just as fond of a nice sirloin of bluebottle as their

descendants are now, they often went hungry—more often than not, in fact.

This sad state of things was brought to an end through a fly settling on the nose of Oberon, King of Fairyland, whom you will probably read about in Shakespeare's *Midsummer Night's Dream*, when you are older.

It was a great piece of impertinence, for the fly tribe had been warned, again and again, to leave the King and Queen alone and to wipe their feet on the ordinary fairies only. But flies have never been respecters of persons, and I am sorry to say there's not one, to-day, who would think any more of settling on King George's nose than on yours or mine!

What made the outrage on King Oberon worse was the fact that the fly settled on his nose while he was shaving, with the result that His Majesty cut himself. This was the last straw, and, accordingly, he called together his magicians and commanded them to prepare a scheme for destroying the flies.

After considering the matter for forty days and forty nights, the magicians devised a wonderful net of fairy silk, invisible to fly-eyes, and so sticky that if a fly flew into it, he would be held fast. And as the spiders were the natural enemies of the flies, it was resolved that the secret of the construction of the net and its use should be disclosed to them. So a hundred of the leading spiders were called in, and, after being given a supply of fairy silk from the royal looms, were instructed by the King's magicians and then sent out as teachers among the rest.

Ever since then the secret has been handed

(Continued at the foot of column 3.)

WIRELESS PROGRAMME—THURSDAY (Jan. 8th.)

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.
 4.0-5.0.—Time Signal from Greenwich. Orchestral Music relayed from the TROCA- DERO RESTAURANT. "A Talk on Fashion," by Phillida. "Great Grand- mother Gives a Little Dinner," by Kathie Herrick.
 5.30-6.15.—CHILDREN'S CORNER; L. G. M. of the *Daily Mail*. Beatrice Bellini, Pianoforte Solos.
 6.40-6.55.—Mr. E. H. ELLIS, F.R.M.S., "Photomicrography."
 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. ALLEN S. WALKER, "Architecture—St. Paul's Cathedral." *S.B. to all Stations.* Local News.
 7.35. "US" (JUST PIERROTS) will Entertain.
 GEORGE LUMB (Comedian);
 AMY DENNETT (Soubrette);
 ARTHUR FLATMAN (Light Comedian);
 ROSIE PRATT (Soprano);
 SYDNEY STOCKER (Baritone);
 LILIAN FLOWERS (Pianist).
 ALEXANDER WATSON.
 Reading Poems by James Elroy Flecker.
Chamber Music Evening.
Gabriel Fauré Programme.
 BARBARA KORB (Soprano).
 CHARLES WOODHOUSE (Violin).
 ERNEST YONGE (Viola).
 CHARLES A. CRABBE (Violoncello).
 RICHARD H. WALTHER (Pianoforte).
 Violin Solo.
 8.15. Berceuse, Op. 16. *Fauré*
 Soprano Songs.
 "Mai"
 "Après un rêve"
 "Nell"
 "Aurore"
 "Claire de Lune"
 Violoncello Solo.
 Elegie, Op. 24. *Fauré*
 The Quartet.
 Quartet in C Minor, Op. 15, for Piano and Strings *Fauré*
 Allegro molto moderato; Scherzo—Allegro vivo; Adagio; Allegro molto.
 Soprano Songs.
 "Les Roses d'Ispahan"
 "Au bord de l'eau"
 "Les Berceaux"
 "Le Secret"
 "Le papillon et la fleur"
 9.23.—"From My Window," by Philemon.
 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Mr. A. R. BURROWS, Director of Programmes, B.B.C., on "Our Post-Bag." *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 Stations.*
 11.0.—Close down.
5IT BIRMINGHAM. 475 M.
 3.30-4.30.—The Station Pianoforte Quintet.
 5.0-5.30.—WOMEN'S CORNER: Mr. W. H. Jones, M.A., L.D.S., Dentistry Talk No. 1, "The Care of Children's Teeth." Stanley Finchett (Tenor).
 5.30-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—"Teens' Corner: J. Ernest Jones, "Peeps into the Past."
 7.0-11.0.—Programme *S.B. from London.*

6BM BOURNEMOUTH. 385 M.

3.0-5.0.—Winter Gardens Programme. Talk to Women by Anne Farnell-Watson.
 5.0-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: "The Yellowstone Park," by Claud Lyon.
 6.30-6.45.—Farmers' Talk: "Poultry Incubation and Brooding," by Mr. A. Turner, County Poultry Instructor, Dorset.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Mr. ALLEN S. WALKER. *S.B. from London.* Local News.
"Hiawatha's Wedding Feast."
 REGINALD S. MOUAT (Solo Violin).
 THE FROME CHORAL SOCIETY:
 Trained by A. M. PORTER.
 THE WIRELESS ORCHESTRA:
 Conductor:
 Capt. W. A. FEATHERSTONE,
 SYDNEY COLTHAM (Tenor).
 7.35. Orchestra.
 Ballet Music, "Hiawatha" *Coleridge-Taylor*
 7.45. Choral Society.
 Madrigal, "When Love and Beauty" *Sullivan* (11)
 7.50. Sydney Coltham.
 "O Vision Entrancing" *Thomas*
 "Life and Death" *Coleridge-Taylor*
 8.0. Orchestra.
 Selection, "The Daisy Chain" *L. Lehmann* (1)
 8.15. Choral Society.
 Part Songs { "The Galway Piper" *Old Irish Air*
 "Cargoes" *B. Gardiner*
 8.25. Reginald S. Mouat.
 "Idyll" *B. Haynes* (11)
 8.35. Sydney Coltham.
 "Now Sleeps the Crimson Petal" } *Quilter*
 "Damask Rose" } (1)
 "Fair House of Joy" }
 8.45. "HIAWATHA'S WEDDING FEAST" *(Coleridge-Taylor)* (11).
 Sydney Coltham.
 The Choral Society.
 The Orchestra.
 9.20. Choral Society.
 Part Song, "The Long Day Closes" *Sullivan* (11)
 9.30-11.0.—Programme *S.B. from London.*
5WA CARDIFF. 351 M.
 3.0-4.30.—Arthur Wilkes (Tenor). The Station Orchestra. Conductor: WARWICK BRAITHWAITE.
 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."
 5.15-6.0.—CHILDREN'S CORNER.
 7.0-11.0.—Programme *S.B. from London.*
2ZY MANCHESTER. 375 M.
 11.30-12.30.—Concert by the "2ZY" Quartet.
 4.30-5.0.—WOMEN'S HALF-HOUR.
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.35.—Boy Scouts' Local News Bulletin.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Mr. ALLEN S. WALKER. *S.B. from London.* Local News.
Musical Comedy Night.
 HARRY HOPEWELL (Baritone).
 THE "2ZY" ORCHESTRA:
 Conductor: T. H. MORRISON.
 Orchestra.
 7.35. Selections { "The Duchess of Dantzig" *Caryll*
 "Chu Chin Chow" *Norton* (31)
 Baritone Songs.
 "Queen of My Heart" ("Dorothy") *Cellier*
 "The Cobbler's Song" ("Chu Chin Chow") *Norton* (31)
 Orchestra.
 Selections { "The Maid of the Mountains" *Fraser-Simson*
 "The Lilac Domino" *Cuevillier* (6)

Baritone Songs.
 "Star of My Soul" ("The Geisha") *Sidney Jones*
 "The Bachelor Ship" *Richards*
 "Castle of Dreams" ("Irene") *Tierney* (3)
 Orchestra.
 Selections { "The Chocolate Soldier" *Straus* (6)
 "San Toy" *S. Jones*
 Baritone Songs.
 "First Rose of Summer" ("The Cabaret Girl") *Kern*
 "Under the Deodar" ("A Country Girl") *Monckton*
 Orchestra.
 Selection, "Bric-à-Brac" *Finck*
 9.30-11.0.—Programme *S.B. from London.*

5NO NEWCASTLE. 400 M.

11.30-12.30.—Sam Styles (Solo Bassoon). Gordon Benson (Baritone). Tilley's Restaurant Orchestra.
 3.45-5.15.—John Pickersgill (Solo Euphonium). Walter Lister (Elocutionist). Phyllis Hatton, Ph.D., M.A., "Impressions of Venice." Evelyn Longstaffe (Contralto).
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour.
 6.40-6.55.—Mr. J. L. Gibson: French Talk.
 7.0-11.0.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Septet. Isobel Shaw (Soprano). George J. Jeffcock (Baritone). Feminine Topics.
 5.30-6.0.—CHILDREN'S CORNER.
 6.15-6.40.—Boys' Brigade Bulletin.
 6.40-6.55.—Mr. Charles Davidson, M.A., Topical Talk. *S.B. to Glasgow, Edinburgh, and Dundee.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Mr. ALLEN S. WALKER. *S.B. from London.* Local News.
 7.35. MRS. SHAND'S DANCE ORCHESTRA.
 8.0. "Songs in History—National and Musical." Talk by Mr. ARTHUR COLLINGWOOD. Illustrated by REGINALD WHITEHEAD (Bass). Illustrations will be taken from the following:
 "Sumer is i-Cumen In" *arr. Corder*
 "Song of the Western Men"
 "Lillibullero" *arr. Stanford*
 "Vicar of Bray"
 "When the King Enjoys His Own Again" *Jacobite (Traditional)*
 "Heart of Oak" *Boyce*
 "Down Among the Dead Men" (1700)
 "Wee Wee German Lairdie" } *Scottish Folk*
 "Scots Wha Hae" }
 "The Hundred Pipers" } *Songs*
 "The Minstrel Boy" *Irish Folk Song*
 "Men of Harlech" *Welsh Folk Song*
 "The Marseillaise" *French*
 "Mine Eyes Have Seen the Glory" *American*
 "We Don't Want to Fight, But By Jingo If We Do" *MacDermott*
 "Soldiers of the Queen" *Stuart*
 "Absent Minded Beggar" *Sullivan*
 "Keep the Home Fires Burning" *Novello*
 "The Three Ravens" *Old English*
 "When Dull Care" *Beveridge*
 "The Erl-King" (Dramatic) *Schubert*
 "The Two Grenadiers" (Historic) *Schumann*
 "Simon the Cellarer"
 "To Anthea" *Hatton*
 "Ethiopia Saluting the Colours" *Wood*
 9.0. Dance Orchestra.
 9.30-11.0.—Programme *S.B. from London.*
 (Continued in column 3, page 69).

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 67.

WIRELESS PROGRAMME—FRIDAY (Jan. 9th.)

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

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. Barton Van Biene (Baritone).
- 4.0-4.30.—Time Signal from Greenwich. "Insects with Human Professions" (3), by Arnot Robertson. Annie Harris (Solo Pianoforte).
- 4.30-5.0.—"Careers for Women: Massage and Medical Electricity," by an Expert. Organ Music relayed from Shepherd's Bush Pavilion.
- 5.30-6.15.—CHILDREN'S CORNER: Auntie Marie's French Chat. Songs by Ethel Baden-Elms.
- 6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. to other Stations.*
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* PERCY SCHOLES, the B.B.C. Music Critic. *S.B. to all Stations.* Local News.

Popular Orchestral Programme.

- ANDREW SHANKS (Bass).
- KATHLEEN THOMSON (Solo Pianoforte).
- MONA GREY (Entertainer).
- "QUIPS."
- SOLOS BY ORCHESTRAL PLAYERS. THE WIRELESS ORCHESTRA. Conducted by DAN GODFREY, Junr.
- 7.30. The Orchestra. March, "The Great Little Army" ... *Alford* Overture, "Le Lac des Fées" ... *Auber* Andrew Shanks.
- "Largo al Factotum" ("Il Barbiere") ... *Rossini*
- "Ho, Jolly Jenkins" ... *Sullivan* Mona Grey.
- Child Impersonations. The Orchestra.
- Piccolo Solo, "The Mocking Bird" ... *Brockett* (Soloist, FRANK ALMGILL.)
- Suite, "The Wandering Jew" ... *Phillip Cathie*
- Xylophone Solo. (Soloist, E. RUSHFORTH.) Kathleen Thomson with Orchestra.
- Hungarian Fantasia for Piano and Orchestra ... *Liszt* Andrew Shanks.
- "Simon the Cellarer" ... *Hatton*
- "Four Jolly Sailormen" ... *German* The Orchestra.
- Bassoon Solo, "Lucy Long" ... *Fred Godfrey* (Soloist, E. W. HINCHLIFF.)
- Selection, "The Dollar Princess" ... *Leo Fall*
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Mr. JOHN MAYNARD KEYNES, C.B., under the auspices of the British Institute of International Affairs: "Inter-Allied Debts." *S.B. to all Stations.* Local News.
- 10.0. The Orchestra. "Dance of the Hours" ("La Gioconda") ... *Ponchielli*
- "Quips." No. 6, "Business is Business." The Orchestra.
- "Czardas," No. 6. ... *Michiels*
- 10.35.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—Lozells Picture House Orchestra. Sidonia Wasserman (Solo Pianoforte).
- 5.0-5.30.—WOMEN'S CORNER: Edna Godfrey-Turner, "Experiences of an Actress On Tour."

5.30-6.30.—CHILDREN'S CORNER.

- 6.30-6.40.—"Teens' Corner: Cyril Midgley, B.Sc., F.G.S., "Traveller's Tales (5), With Magellan to the Pacific." *S.B. from London.*
- 6.40-6.55.—Ministry of Agriculture Bulletin. *S.B. from London.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.* PERCY SCHOLES. *S.B. from London.* Local News.
- 7.30.—Spanish Lecture relayed from the Cosmopolitan Club.
- 8.0. Another "Special Request" Programme. THE STATION ORCHESTRA. GERTRUDE DAVIES (Soprano). ALICE VAUGHAN (Contralto). GEOFFREY DAMS (Tenor). WILLIAM ANDERSON (Bass). FRANK THOMPSON (Entertainer). Listeners are requested to forward Titles of any favourite numbers to us, and as far as time permits, we will endeavour to include them in our programme.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.* Mr. JOHN MAYNARD KEYNES. *S.B. from London.* Local news.
- 10.0.—Request Programme (Continued).
- 10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—Talk to Women. The "6BM" Trib. Nadia Poltava (Soprano).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholar's Half-Hour: Mr. J. C. B. Carter, B.A., "Why Worry About the Greeks?"
- 6.40-6.55.—Ministry of Agriculture Bulletin. *S.B. from London.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.* PERCY SCHOLES. *S.B. from London.* Local News.
- Classic Concertos and Modern Suites. WILLIAM ALWYN (Solo Flute). NORMAN FRANKLIN and ALLAN FRANKLIN (Pianists). REGINALD S. MOUAT and RITA BAMBERG (Violinists.) GRETTA DON (Soprano). THE WIRELESS ORCHESTRA: Conductor, Capt. W. A. FEATHERSTONE.
- 7.30. "Petite Suite" ... *Debussy*
- 7.45. Reginald S. Mouat and Rita Bamberg. Concerto in D Minor. ... *Bach*
- 8.0. Gretta Don. "Four Songs of the Hebrides" ... *Kennedy-Fraser* (1)
- 8.10. Orchestra. Characteristic Suite, "Peter Pan" ... *W. Alwyn* "Prelude to the Fairy Fiddler" ... *W. Alwyn*
- 8.25. Norman Franklin and Allan Franklin. Concerto in C Minor for Two Pianos. ... *Bach* Orchestra.
- 8.40. "Three Pieces" ... *Elgar* (11)
- 8.50. William Alwyn. Suite in B Minor for Flute and String Orchestra. ... *Bach* (11)
- 9.5. Gretta Don. "Vieni Torna" ... *Handel* (With Orchestral Accompaniment).
- 9.10. Allan Franklin. "Petite Suite for Piano and Strings" ... *Ole Olsen*
- 9.20. Orchestra. "Danse Suite Moderne" ... *S. Robinson*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.* Mr. JOHN MAYNARD KEYNES. *S.B. from London.* Local News.
- 10.0. William Alwyn. Sonata in B Minor ... *Frederick the Great*

- 10.15. Norman Franklin. Finale, Piano Concerto in C Minor. ... *Mozart*
- 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.
- 6.40-6.55.—Ministry of Agriculture Bulletin. *S.B. from London.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.* PERCY SCHOLES. *S.B. from London.* Local News. EDWARD ISAACS (Solo Pianoforte). DOROTHY CLARK (Contralto). JEROME MURPHY. THE STATION ORCHESTRA: Conductor: WARWICK BRAITHWAITE
- 7.30. Orchestra. Suite, "Harvest Time" ... *Haydn Wood* (1) Dorothy Clark.
- "My Ships" ... *Barratt* (1)
- "Lullaby" ... *Cyril Scott* (4)
- "Roadways" ... *Lohr* Edward Isaacs.
- "The Harmonious Blacksmith" ... *Handel*
- Siciliano in G Minor ... *Bach*
- Rigaudon ... *Raff*
- Nocturne in F Sharp ... *Chopin* Jerome Murphy.
- "A Good Roarin' Fire" ... *Herbert*
- "I Wish I Had the Shepherd's Lamb" ... *Hughes* (1)
- "The Sailor Man" ... *C. V. Stanford* Orchestra.
- "Autumn and Winter" ("The Seasons") ... *Glazounov*
- March, "The Gladiator" ... *Sousa* Dorothy Clark.
- "Fairings" ... *Easthope Martin* (5)
- "Come to the Fair" ... *Easthope Martin* (5)
- "Ballad Monger" ... *Edward Isaacs.*
- Bolero ... *Chopin*
- Liebestraume, No. 3. ... *Liszt*
- Toccata ... *Sgambati* Jerome Murphy.
- "The Fire of Turf" ... *C. V. Stanford* (14)
- "The Chapel on the Hill" ... *C. V. Stanford* (14)
- "Scared" ... *Orchestra.*
- Suite, "Americana" ... *Thurban*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.* Mr. JOHN MAYNARD KEYNES. *S.B. from London.* Local news.
- 10.0. Dorothy Clark. "Gipsies" ... *Graham Peck*
- "In Summer Time on Bredon" ... *Graham Peck*
- "Early Morning" ... *Jerome Murphy.*
- "The Foggy Dew" ... *Milligan Fox* (25)
- "Nora Carew" ... *Jenner*
- "An Irish Proposal" ... *Leonard Kane* Orchestra.
- Concert Valse, "Day Dreams" ... *Translateur*
- 10.30.—Close down.

2ZY MANCHESTER. 375 M.

- 12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.
- 3.0-3.30. Concert by the "2ZY" Quartet.
- 4.0-4.30. Concert by the "2ZY" Quartet.
- 3.30-4.0.—Broadcast to schools.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 67.

WIRELESS PROGRAMME—FRIDAY (Jan. 9th.)

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

- 4.30-5.0.—WOMEN'S HALF-HOUR.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Ministry of Agriculture Bulletin. *S.B. from London.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- Local News.
- 7.30.—SYMPHONY CONCERT. *S.B. from Liverpool.*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. JOHN MAYNARD KEYNES. *S.B. from London.* Local News.
- 10.0.—Symphony Concert (Continued).
- 10.45.—Close down.

5NO NEWCASTLE. 400 M.

- 3.45-5.15.—Bell and Taylor (Cornet Duets). Betty Humble (Soprano). Eva Taylor (Solo Concertina). Agnes Strong. "Characters from Scott—Wandering Willie."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour.
- 6.40-6.55.—Ministry of Agriculture Bulletin. *S.B. from London.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- Local News.

Variety.

- LEONARD GOWINGS (Tenor).
- REGINALD WHITEHEAD (Bass).
- FRANK CHARLTON (Entertainer).
- THE STATION ORCHESTRA:
Conductor: EDWARD CLARK.
- 7.30. Orchestra.
"Le Comte Ory" *Rossini*
- 7.45. Frank Charlton.
Selections from his Repertoire.
- 7.55. CHARLES NAIRN (Solo Trombone).
"Star of Eve" ("Tannhäuser")... *Wagner*
- 8.5. Leonard Gowings.
"At Dawning" *Chapman*
"So Fair a Flower" *Herman Lohr*
"Maire, My Girl" *Aitken*
- 8.15. Orchestra.
Gavotte ("Mignon") *A. Thomas*
"Boccaccio March" *Suppe*
- 8.25. Reginald Whitehead.
"Round the Galley Fire" ... *H. Oliver* (8)
"Thy Beaming Eyes" *MacDowell* (4)
"Three Songs of the Sea" ... *Roger Quilter* (24)
"The Seabird"; "Moonlight"; "By the Sea."
- 8.35. Frank Charlton.
Selections from his Repertoire.
- 8.45. Charles Nairn
"She Alone Charmeth My Sadness" *Gounod*
- 8.50. Leonard Gowings.
"The English Rose" *German*
"Down Vauxhall Way" ... *Herbert Oliver*
"The Road that Leads to You" *Henry Geeli*
- 9.0. Orchestra.
Suite, "Les Deux Pigeons" ... *Message*
- 9.10. Reginald Whitehead.
"Drink to Me Only With Thine Eyes" *Roger Quilter*
"England Mine" *del Riego*
"Nelson's Gone A-Sailing" *Lohr*
"The Devonshire Wedding" *Lyall Phillips*
- 9.20. Frank Charlton.
Selections from his Repertoire.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. JOHN MAYNARD KEYNES. *S.B. from London.* Local News.
- 10.0.—TILLEY'S ORCHESTRA, relayed from the Grand Assembly Rooms, Barras Bridge.
- 10.30.—Close down.

2BD ABERDEEN. 495 M.

- 3.30-4.15.—School Transmission. John McFarlane, M.A., M.Com., Reader in Geography Aberdeen University, on "The Origin and Growth of Towns." The Wireless Orchestra: Symphony No. 5 in C Minor (First Movement) (*Beethoven*). Talk.
- 4.15-5.0.—The Wireless Orchestra. Louise Craig (Soprano). Feminine Topics.
- 5.15-6.0.—CHILDREN'S CORNER: Mr. J. G. Burnett, L.R.A.M., "Learning to Listen." Selection from the Operetta, "Goldilocks," by the Nigg Parish Church Junior Choir.
- 6.0-6.15.—Peter Craigmyle: Football Corner.
- 6.30-6.40.—Advisory Corner under the auspices of the North of Scotland Agricultural College: Conducted by Don G. Munro, B.Sc.
- 6.40-6.55.—Ministry of Agriculture Bulletin. *S.B. from London.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- Local News.
- 7.30.—Programme *S.B. from Glasgow.*

Scottish Programme.

- MINNIE MEARNS (Contralto).
- GEORGE MESTON (Entertainer).
- A. M. SHINNIE (Entertainer).
- JAMES SUTHERLAND (Beritone).
- THE WIRELESS ORCHESTRA.
- 8.15. Orchestra.
Eightsome Reel *Kerr*
- 8.25. Minnie Mearns.
"My Beirnie" *Vannah* (1)
"There Grows a Bonnie Briar Bush" *Traditional* (25)
- 8.35. "A VISIT TO THE DENTIST."
An Interlude written by Arthur Black.
Cast:
William Reid (Farmer) GEORGE MESTON
Mr. Reginald Cavity (Dentist)
A. M. SHINNIE
Scene: A Dental Surgery.
Arranged for Broadcast by
A. M. SHINNIE.
James Sutherland.
- 8.40. "Johnny Cope" *Traditional*
"A Wee Bird Cam' to Oor Ha' Door" *Traditional* (34)

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.
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33. A. J. Stasney Music Co., Ltd.
34. Paterson, Sons and Co., Ltd.
35. Reid Bros., Ltd.
36. James S. Kerr.

- 8.50. Orchestra.
Overture, "Guy Mannering" *Volpi*
- 9.0. Minnie Mearns.
"The Auld Hoose"
"O the Thistle o' Scotland" } *Traditional* (25)
- 9.10. George Meston.
Stories in the Doric.
- 9.20. James Sutherland.
"When the Kye Come Home"
"Fair Helen of Kirkconnell" } *Traditional* (25)
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. JOHN MAYNARD KEYNES. *S.B. from London.* Local News.
- 10.0. Minnie Mearns.
"When I Think on the Happy Days" *Forster*
- "Robin' Adair" *Traditional* (35)
- 10.10. James Sutherland.
"The Deil's Awa' Wi' the Exciseman" *Traditional* (25)
- "Afton Water" *Hume* (25)
- 10.20. George Meston.
More Stories in the Doric.
- 10.30.—Close down.

5SC GLASGOW. 420 M.

- 3.30-4.0.—Broadcast to Schools.
- 4.0-5.15.—The Wireless Quartet: Isobel McGuckin (Soprano). Afternoon Topics.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- Local News.
- Orchestra—Cello—Song.
- 7.30. THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS.
WALTER WIDDOP (Tenor).
CONSTANCE WILLIS (Contralto).
IVOR JAMES (Solo Cello).
S.B. to Dundee and Aberdeen.
Italian Concerto *Bach*
Fantasia in C Major *Hoydn*
Variations on Righini's Air, "Vieni Amore" *Beethoven*
- 8.15. WALTER WIDDOP (Tenor).
"Recardita Armenia" ("La Tosca") *Puccini*
"Celeste Aida" ("Aida") *Verdi*
- 8.30. IVOR JAMES (Solo Cello).
Elegie *Faure*
Intermezzo *Lalo*
- 8.45. Orchestra.
"Suite Bergamasque" *Debussy*
Prelude; Menuet; Clair de Lune; Passe-pied.
- 9.0. CONSTANCE WILLIS (Contralto).
"Sea Pictures" *Elgar* (1)
"Slumber Song"; "In Haven"; "Sabbath Morn at Sea."
(With Orchestral Accompaniment.)
- 9.15. Walter Widdop.
"Prize Song" ("The Master-singers") *Wagner*
"Forging Songs" ("Siegfried")
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. JOHN MAYNARD KEYNES. *S.B. from London.* Local News.
- 10.0. Ivor James.
Gavotte *Purcell*
Aria *Davdrien*
Minuet *Handel*
- 10.10. Constance Willis.
"Sea Pictures" *Elgar* (1)
"Where Corals Lie"; "The Swimmer."
(With Orchestral Accompaniment.)
- 10.20. Orchestra.
Overture, "Coriolanus" *Beethoven*
- 10.30.—Close down.

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WIRELESS PROGRAMME—SATURDAY (Jan. 10th.)

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

2LO LONDON. 365 M.

4.0-5.30.—Time Signal from Greenwich. Concert: The "2LO" Octet and Herbert Short (Tenor). Ivy Mellor (Soprano). Mr. Pollard Crowther on "Japan." A Garden Chat, by D. Eardley-Wilmot. Arnold Nickson (Entertainer).

5.30-6.15.—CHILDREN'S CORNER: A Story by Pollard Crowther. Music by the Octet.

6.40-6.55.—Prof. A. J. IRELAND, "The Struggle between Matilda and Stephen."

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

Dr. STORR-BEST, "Moscow, 1924." *S.B. from Sheffield.*

Local News.

Military Band Night.

CECILIA FARRAR (Soprano).

ROBERT NAYLOR (Tenor).

MABEL FITZGERALD (Entertainer).

ALBA RIZZI (Speciality Pianist).

JACK DUNCANSON (Entertainer).

THE "2LO" MILITARY BAND.

Conducted by DAN GODFREY, Junr.

7.30. The Band.

March, "Da Riturata Italiana" ... *Drescher*
Overture, "Macbeth" ... *Sullivan*
Cecilia Farrar.

"She Wandered Down the Mountain Side" ... *Clay* (1)

"Mio Piereffa" ("Salvator Rose") *Gomez*
Jack Duncanson.

"How We Played Julius Caesar" ... *Jackson* (13)

The Band.

Selection, "Faust" ... *Gounod*
Robert Naylor.

"For You Alone" ... *H. Gschl*

"Passing By" ... *Purcell*
Mabel Fitzgerald.

"Biddy Maloney's Wedding" ... *Peter Brayton-Alba*

"Henrietta" ... *Rizzi*
Alba Rizzi.

In a Selection of "Syncopated Memories" ... *arr. A. Rizzi*
Mabel Fitzgerald.

"A Common Little Girl" ... *Monckton*

"Yvette" ... *Peter Brayton-Alba Rizzi*
The Band.

"Cradle Song" ... *Brahms*
Cecilia Farrar and Robert Naylor.

"The Voyagers" ... *Sanderson* (1)
The Band.

Suite, "Scenes Alsaciennes" ... *Massenet*

9.50.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Mr. BRUCE BLUNT, "Sport and Sportsmen." *S.B. to all Stations.*

Local News.

10.0. The Band.

Hungarian Rhapsody, No. 2 ... *Liszt*
Cecilia Farrar and Robert Naylor.

"Seven O'Clock in the Morning" *German*
Jack Duncanson

In another Humorous Monologue.
The Band.

"Slavonic Dance" ... *Deoral*

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

12.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—Children's Concert.

5.0-5.30.—WOMEN'S CORNER: Nora M. Barnett, B.A., "The Disposal of Home Industries." Anne Saunders (Contralto).

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

6.30-6.45.—Teens' Corner: W. Archer Clark, F.R.P.S., "Our Norman Cathedrals and Their Builders."

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

Dr. STORR-BEST, *S.B. from Sheffield.*

Local News.

7.30. A Popular Evening.

THE "PACK OF CARDS"

CONCERT PARTY.

Directed by J. HORACE POTTER.
CONSTANCE IZARD (Solo Violin).

"We Introduce Ourselves" *Potter and Jukes*
"I Think We Can Do Without That" ... *Potter and Jukes*

The Ace of Hearts Sings:
"The Water Mill" ... *Diehl*

"Didn't It Rain?" ... *Burleigh*
The Joker Introduces some "What-Nots" ... *Sterndale-Bennett*

A Tale of "Tulips and Two Lips" ... *Potter and Jukes*

The Ace of Clubs will Interrupt.
The Adventure of a Little Stream ... *Newman and Cecil* (13)

The Ace of Spades Longs for "Dixie" ... *Potter and Jukes*

Operatic Cameos ... *Potter and Jukes*
"Jingle Hat Joe" sung by the Queen ... *Easthope Martin* (5)

The Ace of Diamonds and Improvisations at the Piano ... *arr. Jukes*

"More Occurrences" ... *Potter and Jukes*
"Two Gay Owls" ... *Van Lennep* (12)

"The Mystery," an Operetta with a Surprise Finish ... *Potter and Jukes*

8.30. Violin Solos.

Ave Maria ... *Schubert-Wilhelmj*

Minuet ... *Beethoven*

Valse ... *Brahms-Hochstein*

Rondo ... *de Beriot*

8.45. The Party.

A Burlesque Musical Scene,
"THE STAGE MANAGER" ... *(Potter and Jukes).*

9.15. Violin Solos.

Nocturne in D ... *Chopin*

Folk Song ... *Gaertner-Kreiser*

Mazurka ... *A. Zarzycki*

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

Mr. BRUCE BLUNT, *S.B. from London.*

Local News and Football Review.

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

12.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk by Louis de Meyo. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms.

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., "The Newspaper Weather Report."

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

Dr. STORR-BEST, *S.B. from Sheffield.*

Local News.

Musical Comedy Night.

WITH HUMOROUS INTERLUDES.
THE WIRELESS ORCHESTRA:

Conductor,

Capt. W. A. FEATHERSTONE.

DENNIS NOBLE and MARJORIE BOOTH (Duets, etc.).

WILLIE ROUSE (Entertainer).

7.30. Orchestra.
Selection, "A Runaway Girl" ... *Caryll and Monckton*

7.40. Dennis Noble (Baritone).
"Star of My Soul" ("The Geisha") ... *S. Jones*

"Letter Song" ("Véronique") ... *A. Messenger*

7.45. Dennis Noble and Marjorie Booth.
Duet, "Trot Here and There" ... *(Véronique) A. Messenger*

7.50. Willie Rouse will Entertain.

8.0. Orchestra.
Three Dances from "Hullo, America" ... *Finck*

8.10. Marjorie Booth.
"Come to the Bell" ("The Quaker Girl") ... *L. Monckton*

"Moonstruck" ("Our Miss Gibbs") ... *L. Monckton*

8.15. Dennis Noble and Marjorie Booth.
Duet, "A Paradise for Two" ("The Maid of the Mountains") ... *Charles W. Tate*

8.20. Willie Rouse will Entertain.

8.20. Orchestra.
Selection, "After the Girl" ... *Rubens*

8.45. Marjorie Booth.
"A Quaker Girl" ("The Quaker Girl") ... *L. Monckton*

8.50. Dennis Noble and Marjorie Booth.
Duet, "Our Farm" ("Our Miss Gibbs") ... *L. Monckton*

8.55. Willie Rouse will again Entertain.

9.10. Orchestra.
March, "Wooden Soldiers" ... *Lavnitz*

Selection, "The Mousmé" ... *Monckton and Talbot*

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

Mr. BRUCE BLUNT, *S.B. from London.*

Local News.

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

12.0.—Close down.

5WA CARDIFF. 351 M.

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

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

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

Dr. STORR-BEST, *S.B. from Sheffield.*

Local News.

7.30. Interlude.

THE STATION ORCHESTRA.
WILLIAM ANDERSON (Bass).

8.15. "The Pied Piper of Hamelyn."
A Radio Pageant in Three Episodes.
Relayed to "5XX."

WILLIAM ANDERSON (Bass).
THE "5WA" RADIO PLAYERS.

Supported by the 4th Cardiff (St. Andrews) Troup of Boy Scouts and Cardiff Girl Guides. The Valve Set Quartet and Augmented Chorus of Super Rodents.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 67.

WIRELESS PROGRAMME—SATURDAY (Jan. 10th.)

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

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. BRUCE BLUNT. *S.B. from London.*
Local News.

10.0.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.

2ZY MANCHESTER. 375 M.

3.30-4.30.—Music relayed from the Piccadilly Picture Theatre.

4.30-5.0.—WOMEN'S HALF-HOUR: Rebecca Hartley (Contralto).

5.0-6.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. STACEY LINTOTT, "Sport."
Local News.

Light and Bright.

THE "2ZY" ORCHESTRA.

CISSIE WOODWARD (Solo Pianoforte).
IVOR JAMES (Solo Violoncello).

7.30. Orchestra.
Overture, "The Black Domino" ... *Auber*
"Grasshoppers' Dance" ... *Bucalossi*
Violoncello Solos.
"Air" ... *Moszkowski*
"Herbstblume" ... *Popper*
"Guitarre" ... *Moszkowski*

Orchestra.
Suite, "Americana" ... *Thurban*
Pianoforte Solos.

"Tocatta in C Minor" ... *Dohnanyi*
"Frühlingsrauchen" ... *Sinding*
"Spring Song" ... *Mendelssohn*

Orchestra.
Serenade, "I Studenti" ... *Bucalossi*
Selection, "A Princess of Kensington" ... *German*

Violoncello Solos.
"Pastorale" ... *Hurlstone*
"Minuet" ... *Handel* (17)

"Gavotte" ... *Mehul*
"La Provençale" ... *Marais*

Orchestra.
Selection, "Il Trovatore" ... *Verdi*
Pianoforte Solos.

"The King's Hunting Song" ... *John Bull* (17)

Prelude from "Holberg Suite" ... *Grieg*
Etude, No. 11, Op. 25 ... *Chopin*
"Danse Nègre" ... *Cyril Scott* (4)

"Flying Moments" ... *Leo Livens* (17)
Orchestra.
"Quanto si Bella" ... *Bonincontro*

Minuet ... *Paderewski*
"Cheer!" ... *Finck*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. BRUCE BLUNT. *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. *Norah Allison* (Soprano). *Mrs. Knyvett*, "Idylls of the King" (No. 2).

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour.

6.35-6.50.—Farmers' Corner: *Mr. R. W. Wheldon*, "Manures for Potatoes."
Poultry Notes.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dr. STORR-BEST. S.B. from Sheffield.
Local News.

Saturday Night Concert.

THE STATION MILITARY BAND:
Conductor, EDWARD CLARK.

THE THREE TYKES.
Syncopated Songs by
KEIGHLEY DUNN (Baritone).

7.30. Band.
Overture, "The Wreckers" ... *Ethel Smyth*

7.50. The Three Tykes.
They Introduce Themselves.
"The Ruby Rag."
"If You Could Only See My L'il Old Home."
"Mary."

8.5. Keighley Dunn.
"Sabara" ... *Nichols* (9)
"Sure As You're Born"
Little, Gillespie and Shay (9)
"Dream Daddy"
Louis Herscher and G. Keefer (9)

8.20. Band.
"La Boutique Fantasque"
Rossini-Respighi
Tableau-Musical, "Sadko"
Rimsky-Korsakov

8.35. The Three Tykes.
Edgar Bangs the "Dominoes."
There may be an Argument about Singing.
"Horsey" (with Interruption) ... (6)
"Down Vauxhall Way" ... (8)
Impression of the late G. H. Chirgwin.
"The Tipster As We Know Him"
"Baboon Baby Dance."

8.50. Keighley Dunn.
"I Wonder What's Become of Sally"
Ager (9)
"Riviera Rose" ... *Nichols* (9)
"Golden West" ... *Nichols* (9)

9.0. The Three Tykes.
"Doodle Doodle Doo" ... *Leo Feist*
"Warfare, Ancient and Modern."
"Un Peu d'Amour."
"The Russian Rag."
"Misery" ... *Boyd*
"The Little Red School House."

9.15. Band.
Overture, "1812" ... *Tchaikovsky*

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

2BD ABERDEEN. 495 M.

3.30-5.0.—Concert: The Wireless Orchestra.
Alice E. Davidson (Mezzo-Soprano).
Feminine Topics.

5.30-6.0.—CHILDREN'S CORNER.

6.40-6.55.—This Week's Interesting Anniversary: "The Evacuation of Gallipoli, January 8th, 1916." (Prepared by *John Sparke Kirkland*.)

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dr. STORR-BEST. S.B. from Sheffield.
Local News.

7.30. THE WIRELESS ORCHESTRA.
Overture, "Romeo and Juliet" ... *Bellini*
Selection, "Aida" ... *Verdi-Tavan*

8.0. Grand Opera in Miniature.
"RIGOLETTO"
(*Verdi*).

The Countess ... *CONSTANCE WILLIS*
Giovanni: Page ... (Contralto).
Maddelena ...

The Duke ... *WALTER WIDDOP* (Tenor)
Rigoletto ... *HECTOR MONRO* (Baritone)
THE "2BD" OPERATIC CHOIR:
Conductor, *ARTHUR COLLINGWOOD*.

9.0. Orchestra
Selection, "Philemon and Baucis" *Gounod*
Suite, "L'Arlésienne" ... *Bizet*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. BRUCE BLUNT. 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. *D. McDougall* (Baritone). Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dr. STORR-BEST. S.B. from Sheffield.
Glasgow Radio Society Talk. Local News.

Comedy and Dance Night.

THE STATION ORCHESTRA:
Conducted by *ISAAC LOSOWSKY*.
Choruses and Vocal Numbers by *DANIEL SEYMOUR*.

7.35. "HOLED OUT IN ONE."
A Comedy in One Act by *Claude Radcliffe*.
"5SC'S" REPERTORY COMPANY.
Produced by *GEORGE ROSS*.
Incidental Music by
the WIRELESS QUARTET.

7.55. Orchestra.
Dance Music.

9.0.—Request Items received during Transmission.

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. BRUCE BLUNT. S.B. from London.
Local News.

10.0.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.

Thursday's Programme

(Continued from page 65).

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet. *Walter C. Campbell* (Baritone). Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

6.5-6.20.—Boy Scouts', Girl Guides' and Girls' Guildry Bulletins.
6.40-6.55.—*Mr. Charles Davidson. S.B. from Aberdeen.*

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Talk Society. *S.B. from London.*
Mr. ALLEN S. WALKER. S.B. from London. Local News.

7.35. *ETHEL WALKER* (Pianoforte Recital).
"March Wind" ...
"To the Sea" ...
Melody ...
Hungarian ...
"From a Log Cabin" ...
"Brer Rabbit" ...
Polonaise, Op. 46, No. 12 ...
"To a Water Lily" ...
"From Uncle Remus" ...
Concert Study ...

Request Items.
THE STATION ORCHESTRA.
Conducted by *ISAAC LOSOWSKY*.

8.10.—"Grasshoppers' Dance" ... *Bucalossi*
Barcarolle, "The Tales of Hoffmann"
Offenbach

8.20. *FLORENCE M. DAVIES* (Elocutionist).
Recital, "At the Opera" ... *Lord Lytton*
Cockney Character Study, "Mrs. Brown at the Play" ... *A. Sketchley*

8.40. Orchestra.
Suite, "Scènes Alsaciennes" ... *Massenet*
Dimanche Matin; Au Cabaret; Sous le Tilleuls; Dimanche Soir.

9.0. *Florence M. Davies*.
Recital, "The Trial of Queen Katherine"
("Henry VIII," Act II, Scene IV.)
Shakespeare

Humorous Prose Recital, "Aunt Hetty on Matrimony."

9.15. Orchestra.
Selection, "The Bing Boys on Broadway"
Ayer (6)

9.30-11.0.—Programme *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 67.

1925.

HOW TO INCREASE YOUR INCOME AND SECURE A BETTER POSITION IN THE NEXT TWELVE MONTHS.

THIS is the first month of a new year. 1925, with all its possibilities, all its opportunities, stretches ahead of us.

What are you going to do in the coming twelve months?

Are you going to do better than you did in 1924?

Is the end of this year going to see you holding a better position and drawing a bigger income than is yours at the present moment?

Or is December, 1925, going to see you in the same old rut, making at most a few more shillings a week, with the same difficulties worrying you, with the same feeling that during the year you have missed opportunities you might have taken?

To every reader who wishes to do better in 1925 a book will be sent on application, free of charge.

This book is entitled "The Efficient Mind" and shows how thousands of men and women have increased their Efficiency and Earning Power by a simple, easily followed course of Mind Training.

Here are a few examples taken at random from the reports received by the Pelman Institute:—

A **Manager** reports that he has doubled his income.

An **Engineer** states that he has secured a better position.

A **Cashier** states: "I have had two substantial additions to my salary."

A **Salesman** reports: "My salary is double what it was."

A **Dental Surgeon** writes: "My income has doubled itself."

A **Clerk** writes that he has been promoted three times.

A **Shorthand Typist** reports an increase of 80 per cent. in salary.

A **Shopkeeper** reports that he has doubled his business.

A **Doctor** says that he has steadily increased his practice.

A **Saleswoman** writes that she has secured two rises in 12 months.

A **Printer** says he has developed "confidence, a keener mental grasp, and a strengthened memory."

An **Accountant** states: "I have been promoted twice in twelve months."

A **Lieut.-Colonel** reports: "Promotion has certainly been accelerated."

A **Manageress** says that owing to Pelmanism she has become more self-reliant and efficient, and her salary has been doubled. "Its teaching," she writes, "is just what I needed."

Thousands of similar cases could be quoted. Information now available shows that it is possible by training your mind on the scientific lines laid down in the Pelman Course to **DOUBLE AND TREBLE YOUR EARNING-POWER** and to develop those qualities of Concentration, Organising Power, Initiative, Will-Power, Resourcefulness and Driving Force which make men and women successful.



"The Efficient Mind" fully explains this wonderful system. It will show you how to "do better" in 1925. And if you follow the advice it gives you will look back in six months' time on this date as a Red Letter Day in your life. Fill up the Coupon printed on this page and post it to-day to the Pelman

Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and this book will be sent you by return, gratis and post free.



"WELL, DEAR, YOU WERE ABSOLUTELY RIGHT. THAT COURSE OF PELMANISM WAS THE FINEST THING I EVER TOOK UP. I WAS MADE MANAGER TO-DAY."

Why He Was Made Manager

HE was young and ambitious. He took his work seriously. On the advice of his wife, he took up Pelmanism, spent an interesting half an hour every evening with the "little grey books," and enjoyed working out the exercises. His efficiency, enthusiasm, and mental alertness attracted attention. He became confidential secretary to the Managing Director. He made several valuable suggestions which were adopted in the business. As a consequence, he was promoted over the heads of several of his seniors to the position of Manager. In the evening he returned home, treading on air, to tell his wife what this wonderful Course of mind-training had done for him.

Hundreds of such cases could be quoted from the reports received by the Pelman Institute. Some will be found in the book you can obtain free of charge to-day.

Practise Pelmanism for half an hour every evening—or on three nights a week—and you will develop just those qualities which will mark you out for speedy promotion.

You will develop Self-Confidence, Initiative, Concentration, Judgment, Originality, Organising Power, a Strong Will, Observation, Resourcefulness, Directive Ability, Personality, and a Reliable Memory; you will banish those failings which handicap so many; you will double your efficiency, and consequently your **EARNING POWER**.

There is nothing difficult about Pelmanism. Indeed, it is a most fascinating mental recreation—just the thing for the evenings when more arduous studies are apt to be distasteful. The fee is small, can be paid, if desired, in instalments, and will be repaid to you over and over again in your increased earning power.

Thousands of men and women in every walk of life testify to the Power that Pelmanism gives. Their letters make wonderful reading. They show how Pelmanism has increased their Efficiency in every way—how it has enabled them to gain Promotion—how it has developed their Personalities—how it has enabled them to hold their own (and more than hold their own)

in the fierce competition of Business and the Professions—how it has developed their speaking powers—how it has increased their *Earning Power* (even doubled and trebled it), how it has enabled them to realise their aims, dreams, and ambitions.

THE WAY TO PROMOTION

Don't stay in the rut! Let Pelmanism show you the way to promotion and successful achievement. Let it increase your efficiency and help you to earn a larger income. It has done this for others; let it help you in the same way. Write in the first place for a copy of "The Efficient Mind." It will be sent you free of cost or obligation, and will tell you just what Pelmanism is and what it will do for you. Send for this book to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. Use this coupon to-day (or call) and you will receive the book and full particulars by return of post, **FREE OF COST**.

POST THIS FREE COUPON TO-DAY

To THE PELMAN INSTITUTE,
95, Pelman House,
Bloomsbury Street,
London, W.C.1.

SIR,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND," with full particulars of the New Pelman Course.

Name

Address

If coupon is sent in an OPEN envelope it only needs 1d. stamp. All correspondence is confidential.

WIRELESS PROGRAMME—BELFAST (Jan. 4th to Jan. 16th.)

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

2BE 435 M.

SUNDAY.

CHOIR

of May Street Presbyterian Church.
Under the Direction of MAY SHEPPERD.

8.45.—Hymn, "Nearer, My God, to Thee."
Anthem, "Comfort, O Lord!" *Crotch* (11)
The Rev. A. WYLIE BLUE, May Street
Presbyterian Church: Address.

Hymn, "O Jesus, I Have Promised."

LOUIS WILLIAMSON (Baritone).

MAY SHEPPERD (Solo Pianoforte)

THE "2BE" TRIO.

ERNEST A. A. STONELEY (Violin);

REGINALD DOBSON (Violoncello);

T. O. CORRIN (Pianoforte).

9.15. Pianoforte Solos.

Prelude and Fugue in F Minor *Bach*

First Movement of Sonata in C Sharp

Minor ("Moonlight") *Beethoven*

Berceuse *Chopin*

Study in E Major *Paganini-Schumann*

9.30. Baritone Solos.

"It Is Enough" ("Elijah") *Mendelssohn*

"The Lord is My Light" . . *Allitsen* (1)

"How Lovely Are Thy Dwellings"

Liddle (1)

Trio No. 4 in C for Piano, Violin, and

Cello *Mozart*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.—Adagio from Sonata, Op. 78, for Violin

and Piano *Brahms-Lengnick*

Finale, Allegro Assai Appassionato, from

Trio in D Minor, Op. 49, for Piano,

Violin, and Cello *Mendelssohn*

10.30.—Close down.

MONDAY.

4.0-5.0.—The "2BE" Quartet.

5.30-6.15.—CHILDREN'S CORNER.

6.40-6.55.—Topical Talk.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Radio Association Talk. *S.B. from London.*

Prof. J. E. G. DE MONTMORENCY. *S.B.*

from London. Local News.

Musical Comedy Night.

THE STATION ORCHESTRA.

ETHEL DAVISON (Soprano).

KINGSLEY LARK (Baritone).

KEEM McENDOO (Solo Violin).

7.35. Orchestra.

March, "Gaily Thro' the World" *Macbeth*

Selection, "Bric-à-Brac"

Monckton and Talbot

Kingsley Lark.

Selected Songs.

Keem McEndoo.

8.0.

"Pas Seul de la Duchesse" *Pugnani*

"The Foggy Dew"

Old Irish, arr. Alexander

"Anglaise" *Dittersdorf*

8.10. Orchestra.

Selection, "Katinka" *Friml* (6)

Ethel Davison.

"The Flower" ("Lilac Time") *Schubert*

"Ah! Who Will Say That Love is Cruel?"

German

"Love's Cigarette" ("A Southern Maid")

Fraser-Simson

Orchestra.

Selection, "Catherine" *Tchaikovsky*

Kingsley Lark.

Selected Songs.

Keem McEndoo.

Hindoo Song . . *Rimsky-Korsakov-Kreisler*

Rondo *Mozart-Kreisler*

Rhapsodie Piemontese *Sinigaglia*

Ethel Davison.

"I Love the Moon" *Rubens*

"Under the Lilac Bough" ("Lilac Time")

Schubert

"My Life is Love" ("The Maid of the

Mountains") *Fraser-Simson*

Orchestra.

One-step, "English Medley" . . *Somers* (9)

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. GEORGE MACDONALD. *S.B. from*

Edinburgh. Local News.

10.0. Orchestra.

Selection, "The Merry Widow" . . *Lehar*

Suite, Three Dances ("Tom Jones")

German

One-step, "The Oom Pah Trot" ("Stop

Flirting") *Gershwin, Daly, and Lennin*

10.30.—Close down.

TUESDAY.

11.30-12.30.—Gramophone Records.

4.0-5.0.—The Station Orchestra. Mimi Mageean

(Mezzo-Soprano). Isobel Purdon (Violin).

5.30-6.15.—CHILDREN'S CORNER.

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

WEDNESDAY.

4.0-5.0.—The "2BE" Trio.

5.30-6.15.—CHILDREN'S CORNER.

6.40-6.55.—Rt. Hon. H. M. POLLOCK, D.L.,

M.P., Minister of Finance, "Ulster,

Past, Present and Future."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Professor G. W. O. HOWE, D.Sc., M.I.E.E.

S.B. from London. Local News.

Some French Music.

FREDERIC COLLIER (Baritone).

THE AUGMENTED STATION

ORCHESTRA:

Conducted by E. GODFREY-BROWN.

7.30. Orchestra.

Prelude to "Carmen" *Bizet*

Bacchanale and Danse des Prêtresses de

Dagon ("Samson and Delilah")

Saint-Saens

Frederic Collier.

Aria, "The Term Has Passed" ("Flying

Dutchman") *Wagner*

Orchestra.

Poème Symphonique, "Danse Macabre"

Saint-Saens

8.24. Frederic Collier.

"Wotan's Farewell" ("The Valkyrie")

Wagner

Orchestra.

Minuet des Follets, Danse des Sylphes,

Marche Hongroise, from "Faust" *Berlioz*

Orchestra.

9.0. "Aux Etoiles" *Duparc*

Overture, "Carnaval Romain" . . *Berlioz*

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Royal Horticultural Society Talk. *S.B.*

from London.

British Drama League Lecture Recital.

S.B. from London. Local News.

10.20. Orchestra.

Irish Rhapsody, No. 1, Op. 78 *Stanford* (14)

10.30.—Close down.

THURSDAY.

4.0-5.30.—The Station Orchestra. T. O. Corrinn

(Solo Pianoforte). James Logan (Travel

Talk).

5.30-6.15.—CHILDREN'S CORNER.

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

FRIDAY.

11.30-12.30.—Gramophone Records.

4.0-5.0.—The "2BE" Quartet.

5.30-6.15.—CHILDREN'S CORNER.

6.40.—Rt. Hon. E. M. ARCHDALE, M.P.,

Minister of Agriculture.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

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

Local News.

Opera and Miscellaneous.

THE STATION ORCHESTRA.

7.30. "FAUST" (*Gounod*).

Acts I, II, and III, and Part of IV.

Faust JOHN VINE

Mephistopheles

JOSEPH FARRINGTON

Valentine J. H. CHAMBERS

Margaret MARJORIE SINCLAIR

Siebel } DOROTHY RODGERS

Martha }

THE STATION OPERATIC CHORUS

AND ORCHESTRA:

Conducted by E. GODFREY-BROWN

8.55. Orchestra.

"Casse-Noisette Suite" (Part II.)

Tchaikovsky

JOHN A. BURNSIDE.

Humorous Stories.

J. MACKAY.

Xylophone Solo, "Lucky Dog" . . *Bayliss*

Orchestra.

One-step, "Oo Doctor" *Castle*

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. JOHN MAYNARD KEYNES. *S.B.*

from London.

Local News.

10.0. John A. Burnside.

More Humorous Stories.

10.10. Orchestra.

Valse from "Eugen Onégin" . . *Tchaikovsky*

"Melodious Memories" *Finck*

10.30.—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.

Dr. STORR-BEST. *S.B. from Sheffield.*

Local News.

"Everybody's Programme."

THE STATION ORCHESTRA.

MURIEL CHILDE (Mezzo-Contralto).

THE ARGYLE TEMPERANCE FLUTE

BAND:

Conductor: JOHN MURDIE.

THE BELFAST RADIO PLAYERS.

7.30. Orchestra.

March, "Distant Greeting" *Doring*

Ballet Music, "La Source" *Delibes*

7.50. Flute Band.

Selection, "Maritana" *Wallace*

Songs.

"The Spring Song" *Saint-Saens*

"The Silver Ring" *Chaminade* (5)

"On the Banks of Allan Water."

8.16. DOUBLE-SIDED RECORDS, No. II.

Written and Produced by

H. RICHARD HAYWARD.

(a) The Custom House Steps.

(b) In a Restaurant.

Players:

Shattie Tedlie KITTY MURPHY

J. R. Mageean H. RICHARD HAYWARD

Orchestra.

8.36. "Spring Song"

"The Bees' Wedding" } . . *Mendelssohn*

Flute Band.

8.44. Fantasia, "Echöes of the Plantation"

arr. J. Murdie

Songs.

"Philosophy" *D. Emmel*

"Up from Somerset" *Sanderson* (1)

"Annie Laurie" *arr. Liza Lehmann*

Orchestra.

Selection, "Stop Flirting"

Gershwin, Daly, and Lennin

"One Little More" *Sterndale-Bennett*

Fox-trot, "Glad" *Davis and Hanley* (31)

9.30.—WEATHER FORECAST and NEWS

S.B. from London.

Mr. BRUCE BLUNT. *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 67.

Ironing Out Life's Creases.

By E. R. Appleton (Director of Cardiff Station).*

WHEN Gray wrote "An Elegy, Written in a Country Churchyard" he produced what many critics considered to be the most beautiful poem in the English language.

He does not dip his pen in a sickly sentimentality when he describes the graves:—

Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.

He does not scorn these sleepers, nor does he commit the worse crime of patronizing them:—

Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire.

How lovely is this description of a lowly lot in life:—

Along the cool sequestered vale of life,
They kept the noiseless tenour of their way.

He has become a voice for the dumb and he throws a searchlight upon the obscure:—

Full many a flower is born to blush unseen
And waste its sweetness on the desert air.

Facing Death Calmly.

If the sight of humble graves can rouse him to such dignified utterance, what may we not expect when we find that he writes an "Ode on a distant prospect of Eton College"? For, surely, a man who can show high courage in writing of death will bring enthusiasm and optimism to bear upon such a home of happy and well-favoured youth as Eton.

Now, what do we find? This:—

Alas, regardless of their doom,
The little victims play.

Is it not rather terrible?

Here we have a philosopher and a poet who can face death calmly and write in high strains about it; but the moment he sees youth, happy and care-free, his mind, although working on a lofty level, can only fasten upon the same thought of warning as that of every conscientious "Nannie" since civilization dawned.

"Wait till the bogey-man gets you!"

The Blackmailing Bogey-Man.

After recounting all the ills that can afflict mortal man, he comes to the last verse:—

To each his sufferings: all are men,
Condemn'd alike to groan;
The tender for another's pain,
Th' unfeeling for his own.

A better attitude towards life is recommended in the old rhyme on a nettle:—

Tender-handed, touch a nettle,
And it stings you for your pains.
Grasp it like a man of mettle,
And it soft as silk remains.

The fearful find themselves shut outside the city of Life with the unbelieving.

For the bogey-man, like a mangy cur, will feed upon anything. He is utterly lacking in finesse or discrimination. Can't we, once and for all, strike him off our visiting list? For the worst of him is that he practises that lowest of crimes—he blackmails!

Prudence and Fear.

Perhaps you remember the story of the king who threw his ring into the sea because he was afraid of his good-fortune. The bogey-man laughed when that happened.

To say good-bye to the bogey-man does not mean that we must cast prudence to the winds at the same time, and take as our motto: "Live recklessly." Prudence has nothing in common with fear. It anticipates as fear does, but it does not proceed to erect a baseless fabrication upon its foresight.

*In a Talk from Cardiff.

Of course, if we were to sit down and go over in our minds all the possible misfortunes that might assail us in the course of the next twenty-four hours, we could probably make as imposing a pile as ever came out of nothing in a conjurer's hat. (Please don't try, if you have never done it: it's quite easy—fatally easy—and very bad for your mind—just as bad as if you were to take a mild dose of poison.)

One very bad habit in this connection is that of considering things as finished beyond recall. We chop life into a series of little incidents and say: "This crisis ended that experience." "This parting ended that friendship," and then we cut off the threads so that it is impossible to weave them into the design again.

Cutting Off the Grey Threads.

The only threads we do not interfere with are the grey ones. We feel so sure that they *must* be there that we do not say, with a decisive click of the shears: "There goes the last of my grey life; henceforth, my life shall be one of colour and light." Oh, no! And the reasons?

We have never been taught to think. Once over the hurdles of examinations, we have been apt to consider our education complete. We have been encouraged to look upon the morbid things of life as spiritual and beautiful. We suffer from anemia and laziness, although we take refuge behing God, Fate, the Devil, and Giant Circumstance.

There is a certain pitiful wisdom in it. Our whole fabric would fly to pieces unless we had continuity; we dare not cut off our grey threads *as well as* the scarlet and gold. But why cannot we do it *instead*?

Constant Effort Means Success.

Very few experiences come as a bolt from the blue, although such situations are well beloved of novelists. If we trace the outstanding events in the lives of great men, we shall find that they have occurred on account of a persistent reaching-forth to Life by these men. Sometimes they knew where they were going; sometimes they were conscious only of the urge that impelled them forward; but what brought them to greatness was that their efforts were not fitful and spasmodic, but constant.

Life found channels through such men. Life flowed strongly and ever more strongly. The ceaseless effort and the persistence kept the entrance clear.

The man who is eager for life has no time to sit down and add up his gains and his losses. If he is forced out of the game by old age or infirmity, he can then divide his experiences into bad and good; but his judgment may not be the same as it was after the event happened.

Profiting by Misfortunes.

If he has been able to take a hair of the dog that bit him, he will have profited even by his misfortunes. It is only our personal reaction to events that matters, or, as Shakespeare puts it:—

There's nothing either good or bad
But thinking makes it so.

We may assent to that, but do we practise it?

I do not advocate that all the creases should be ironed out of Life. Heaven forbid! It would then become like the old man's description of his life after the death of his wife: "Verra dull, and verra peacefu'."

A pilgrim's progress on an endless, concrete-paved, level road would cause one to welcome with a benevolent neutrality the sight of either the Hill of Difficulty or the Valley of Humiliation. But let us iron out the creases in our crushed and tumbled spirits. Then we shall be ready to "Greet the Unseen with a Cheer."

Pepys at the B.B.C.

The Famous Diarist Brought Up-to-date

DECEMBER 23rd.—Comes this a.m. a letter most civilly worded from the comptroller of a new company for the making of musick and speech out of the ayre and is all the talk of the towne. He would have me come to the sound factorie and see this maryelle with mine own eyes, which I shall be glad to doe.

I in a fever with my wife not returned from Brightelmstone, but anon there comes a telegraph and which is no more than the wretch would have me sende her post haste £5 to buye her $\frac{1}{2}$ aunt Matilda a Xmas present. Soe I to reply that we having no expectations from her $\frac{1}{2}$ aunt's demise, a picture from our 2nd spare-bedroom shall well serve for Xmas in these times of money tightening.

The Wicked "Schingle."

24th (Xtmas eve).—A cold wintry morning and lay late in bed troubled a little in my mind, though whether it shall be my wife not yet returned or the oysters I did eat last night at a dancing clubbe, I cannot tell. Soe to drink a dramme of Uncle Tom's brandy which did ease me mightily and all well. Comes this post meridiem my wife returned from Brightelmstone and did buss her heartily. But, Lord, at the wretch taking off her hatte I stood amazed and like to fall in a swounde to see all her hayre being cut off. This she sayde was to be "schingled" and all the fashion amongst the quality.

But I to stand only and gape at such wickedness as never was in the worlde and so did tell her when I recovered speache, nor can be seen abroade with her until her hayre shall be growne again or she do gette her a wigge.

25th (Xtmas Day).—At breakfast comes in my wife's she-cozen Margery with a pastie of her own making; a might prettie wench and did please me much; the more at taking off her hatte. And I to wondering the why it should be soe when my wife, laughing heartilie, did poynte to the girl's hayre close cropped like to her own. At the which I to stand like a fool between the two and can say nothing.

Black Magic.

26th (Stephen's Day).—Abroad and soe to Savoy steppes where hard by is the ayre musick factorie, and the comptroller and his ladye giving me most civile welcome would have me above stayres to a Xtmas party of children which, they tell me, is for all the children of the towne. Though how that shall be in one roome Heaven knows.

Coming within, did see but ten or a douzen of children very merrie with their aunts and unkles dancing and hunting of slippers and my olde friend of the Navy Office and his ladye falling to romping about the chayres in time to the musick with the youngest. And when he had catched his breath, he to tell me that hundreds of thousands more children shall also be sharing of the rompe in their own houses and soe falls to explaining this miracle.

But the more he tells, the more mazed are my wittes that such a thing can be, savouring of black magic and all likely to be hanged for it, soe that I fell all a trembling.

Anon an unkle did speak into the void and tell one mistress Dorothy of Chelsea village to look within her grandmother's worke basquette for a present and another master Tom of Tooting towne to seek under the sofa, though how the unkle shall know what things be within the basquette or beneath the sofa and speak to master Tom of them Heaven knows.

Soe home at last in a pretty twitter that an unkle shall tell my wife to look within my deske to find a handful of golden ginneys and soe nothing safe in these days from catté burglars and marauding unkles. A. CORBETT-SMITH.

A Master of Meal-Time Music.

De Groot and His Popular Orchestra: A Special Interview.

LIKE many listeners, I had often wondered what sort of man he is who, on alternate Sunday evenings, broadcasts from the grill-room of the Piccadilly Hotel, London, beautiful music which, by general consent, is also beautifully played.

De Groot, with whom I talked a few days ago, is probably not so very different from most listeners' preconceived notions of him. Hearing him play through the medium of the microphone, one gets the impression that he is lithe, brimming over with energy, and absorbed in his art. And he is. Slim, not too tall, forty-five perhaps, and what is commonly called immaculately dressed when off duty as well as when on duty, he has about him a "finish" that is peculiarly attractive in itself.

Soloist at Seventeen.

"I was born in Holland," he told me, as we sat over a cheery fire in his West-end flat, "my parents being musicians—father, a double-bass player of considerable reputation; mother, a pianist. I taught myself the rudiments of violin playing, and made my first appearance on a platform at a concert at which Queen Wilhelmina and the great Joachim were present. The master was so interested that he sent me, with a letter of commendation, to the head professor at the Amsterdam Conservatoire of Music, where I received tuition for five years. At seventeen I was soloist and leader of the orchestra at the Amsterdam Opera House. Subsequently I travelled, as a violinist, in practically every European country, until twenty-five years ago I came to England, where, later, I was naturalized. And that, I think, is about all there is to say."

But the matter of De Groot's career is not to be dismissed quite so lightly. I had to remind him, for example, that he it was who undoubtedly raised restaurant music in this country to a standard comparable to, if not higher than, that anywhere on the Continent.

Magnetized Diners.

When he went to the Piccadilly Hotel seventeen years ago, there was no restaurant music worth listening to in London. Almost at once he attracted attention, and people flocked to the tables within sound of his little orchestra.

Since then, of course, innumerable restaurant orchestras have come into being, many of them of fine accomplishment. But it is not exaggerating to say that in the whole period none has been better known or more keenly appreciated by fashionable diners-out than the small but gifted band of which De Groot is the leader, or, one might more properly say, the real genius.

It would be true to assert that restaurant music is of two kinds. There is the kind that inevitably attracts one's attention, however engrossing the meal or the

company; and there is the kind that one does not feel obliged to notice at all.

De Groot's music is of the former kind; it is essentially compelling, and any night you like you may see scores of diners obviously magnetized by the playing of this restaurant virtuoso, who, in spite of his tremendous enthusiasm and energy, affects none of the contortions and acrobatic extravagances to which too many lesser artists are addicted.

A Silly Rumour.

"By the way," De Groot said as we discussed this subject, "I would like you to be sure and contradict the foolish rumour that I 'make love with my violin,' as I have been credited with doing! A silly story recently got about in the newspapers that I delight in playing 'at' any fair member of my audiences who happens to attract me. That, of course, is nonsense. It may or may not be necessary for me to mention that I am married and that I have three children, but, apart from this, I have no attention to spare for individuals in my audiences when I am playing.

"It would be almost true, I think, to say that while playing I forget the world; to me it seems that I am taking flight into realms far beyond mundane barriers, an experience that never loses its thrills, however often it is repeated. And yet, to judge from what was being said about me, I began to fear every time I opened my street door that I should find a crowd of suspicious husbands and fiancés waiting to lynch me!

"Of course, there have been occasions when members of my audiences have imagined that my attention had wandered to them. Not long ago I had a letter from a woman who announced that she would be sitting at dinner on a certain night 'in the same old place,' and would I play 'the same old piece' that I used to play specially for her some years ago, before she went abroad! Really, I hadn't the faintest notion of who she was or what she was like; I had never played to any one person in particular, nor did I depart from this rule on the night in question.

"Another queer request in this category came from a man who begged me 'not to look right through him,' to use his own words, the

next time we played the favourite *Samson and Delilah* selection, as it spoils his enjoyment of the piece! More amusing still, I thought, was the remark of a man whom I overheard talking about motoring on greasy roads. 'Wish I could manage my car like that fellow manages his bow,' he said to his companion. 'Look, it's wonderful—he never skids!'

"Then there was another man, a retired Army officer, I fancy, who came up to me in an interval in the grill-room, and said: 'I should be most awfully glad if you would play us something presently from *Mrs. Butterfly*.'

Two Hundred Letters a Day.

"Then, of course, I get a good many amusing, and some amazing, letters. Before broadcasting came in I got an average of ten a day; now I sometimes get two hundred. All of them are read and, where possible, replied to, although I am afraid that quite a lot of people think that I have plenty of time for correspondence, and therefore set themselves out to write at great length.

"One quaint letter I received was from a man living in the Yukon. He had seen my name on a piece of newspaper in which some goods purchased from a store had been wrapped, and it struck him that I might be usefully employed in teaching him the violin by post. The question of payment, he suggested, might be left until he 'struck it rich,' which he expected to do in the near future!"

Discovered by Accident.

Before I left, De Groot begged me to listen while he read extracts from some of the letters written by appreciative listeners all over the country.

It was obvious to me that they gave him very real pleasure: many of the writers, I noticed, referred gratefully to the beautiful rendering of the well-known hymns with which De Groot usually concludes his Sunday evening concerts, and for the orchestration of which he himself is responsible.

Here is an interesting story about the famous musician. De Groot was recently on the Continent. When sitting in a café one night, he heard the orchestra playing a very beautiful melody.

On visiting another town he again heard this wonderful composition, and on inquiring the name of it he found that it was written by an Italian composer, was called "Passione," and was published by an unknown publisher in the Trentino.

On his return to town he spoke to Mr. W. Allen, the chairman of Ascherberg's, the music publishers, who immediately acquired the work for all English-speaking countries. De Groot proposes to broadcast this number on Sunday next, January 4th.

REGINALD POUND.



DE GROOT WITH HIS ORCHESTRA.

Here you see a master of meal-time music and his talented colleagues. Listening to them while dining is a certain cure for indigestion—as you will realise if you try the experiment! De Groot himself is the third figure from the left.

A.J.S.

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Dundee Programme.

2DE 331 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

3.0-5.30.—Programme S.B. from Glasgow.
8.30-9.0.—Religious Service. Dr. A. W. FERGUSON. Religious Address.
9.0-10.30.—Programme S.B. from London.

MONDAY, January 5th.

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

TUESDAY, January 6th.

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

WEDNESDAY, January 7th.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.
4.30-5.0.—Organ Recital.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from Glasgow.

THURSDAY, January 8th, and SATURDAY, January 10th.

4.30 and 6.0.—Gramophone Records.
5.15-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, January 9th.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-7.25.—Programme S.B. from London.
Local News.

7.30. Baritone Songs.
Toreador's Song ("Carmen") Bizet
Prologue ("Pagliacci") Leoncavallo
Contralto Songs.

"When All Was Young" ("Faust") } Gounod
Flower Song
"Alas Those Chimes" ("Maritana") Wallace

Tenor Songs.

"I Hear a Thrush at Eve" Cadman (1)
"Mountain Lovers" Squire (1)
"Angels Guard Thee" Godard
"CAMPBELL OF KILMHOR."
A One-Act Play by J. A. Ferguson.
Produced by FRED BRUCE.

Morag Cameron ELLEN ABBOT
Mary Stewart MAE CHAM
Dougal Stewart CHARLES IRELAND
Sandeman T. W. CAMPBELL
Campbell FRED BRUCE
James EDWARD MARTIN
Scene: A lonely Cottage on the road from Struan to Rannoch.
Time: After the Rising of 1745.
Cello Solos.

"Andante Cantabile" J. Stiezmie
"Oftentimes" E. Jenkinson
"Londonderry Air" arr. O'Connor, Morris
Baritone Songs.

"Song of the Flea" Moussorgsky
"The Pauper's Drive" Homer
"The Drum Major" Newton

Tenor Songs.

"Nirvana" Stephen Adams (1)
"Drake Goes West" Sanderson (1)
"Sincerity" Clarke

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. JOHN MAYNARD KEYNES, S.B.
from London.
"Our Mail Bag," by the Station Director.
Local News.

10.0. Contralto Songs.
"Rose in the Bud" Dorothy Forster
"Go, Lovely Rose" Roger Quilter
"The Melody of Life" Harrington Leigh (8)
(Melody in F—Rubinstein.)
Violoncello Solos.

Andante to Sonata in D Flat. Mendelssohn
Passepied Ernest Gillet
Song of the Volga Boatmen.

10.30.—Close down.

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

3.0-5.30.—Programme S.B. from Glasgow.
6.30-7.45. (approx.)—SERVICE Relayed from St. Cuthbert's Parish Church.
Preacher: The Rev. Canon GEOFFREY GORDON, St. John's Episcopal Church.
9.0-10.30.—Programme S.B. from London.

MONDAY, January 5th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-9.40.—Programme S.B. from London.
9.40-9.55.—Mr. GEORGE MACDONALD, C.B., LL.D., F.B.A., on "Roman Britain" (1). S.B. to Glasgow, Aberdeen, Dundee, and Belfast. Local News.
10.0-10.30.—Programme S.B. from London.

TUESDAY, January 6th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from Glasgow.

WEDNESDAY, January 7th.

3.0-3.30.—The Station Pianoforte Trio. Reginald Whitehead (Bass).
3.30-4.0.—Talk to Country Schools. By Mr. J. C. Smith, C.B.E.
5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from Glasgow.

THURSDAY, January 8th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Mr. Charles Davidson, M.A. S.B. from Aberdeen.
7.0-11.0. Programme S.B. from London.

FRIDAY, January 9th.

3.0-3.30.—The Station Pianoforte Trio.
3.30-4.0.—Talk to Schools, with illustrations by Prof. D. F. Tovey, Mus.Doc.
5.0-6.0.—CHILDREN'S CORNER.
6.40.—Programme S.B. from London.

Vocal and Instrumental Programme.

DOROTHY FULLER HOBBIÉ, of Buffalo, U.S.A. (Contralto).
GLADYS CLARK (Solo Violin).
JOHN PETRIE DUNN (Solo Pianoforte).
GEORGE J. JEFFCOCK (Baritone).

7.30. John Petrie Dunn.
Impromptu in F Minor, Op. 142, No. 4 Schubert
Prelude in E Flat Major, Op. 28, No. 19 Chopin
Study in the form of a Waltz, Op. 52, No. 6 Saint-Saens

8.0. Dorothy Fuller Hobbie.
Ameri- "Robin Woman's Song" Cadman
can- "By the Waters of Minnetonka" Lieurance
Indian "The Moon Drops Low" Cadman
Songs "Deep River" Burleigh
"Lift Thine Eyes" Logan
"The Old Road" Scott
"Morning" Speaks
"Oh! Promise Me" De Koven
"Run, Mary, Run" Negro Spiritual

8.30. Gladys Clark.
Selected.

8.40. George J. Jeffcock.
"King Charles" Maude V. White (1)
"Molly Oehone" Laura Lemon (4)
"Oh! Dear, If It Wasn't For Wimmen" Sanderson

8.50. Gladys Clark and John Petrie Dunn.
Sonata in A Minor for Violin and Pianoforte, Op. 47 (in 3 Movements) (Kreutzer) Beethoven

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

10.15 (approx.) George J. Jeffcock.
"The Floral Dance" Katie Moss
"I am a Friar of Orders Grey" Reeve
"The Hills of Donegal" Sanderson (1)
10.30.—Close down.

SATURDAY, January 10th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

Hull Programme.

6KH 335 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

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

MONDAY, January 5th, and WEDNESDAY, January 7th.

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

TUESDAY, January 6th, and THURSDAY, January 8th.

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

FRIDAY, January 9th.

3.0-3.30. } Music relayed from the Majestic
4.0-4.30. } Picture House.
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.40-7.30.—Programme S.B. from London.

Popular Night.

LEONARD ROBERTS (Baritone).
HARRY SKERRITT (Tenor).
JOHN BIRCH
ARTHUR JOHNSON'S PIANOFORTE
QUINTET.

7.30. March, "The Spirit of Pageantry" Percy Fletcher (1)
Overture, "Euryanthe" Weber
Leonard Roberts.

"The Call" Herbert Oliver
"The Village Blacksmith" Weiss
"The Carol Singers" Sterndale-Bennett
Harry Skerritt.

7.55. "Bells of Brittany" Lyall Philips
"Passing By" Edward Purcell
"Ailsa Mine" E. Newton
Quintet.

8.5. Idyll A. E. Walton
Serenade Widor
Polonaise Chopin

8.20. East Riding Dialect Sketch.
"Mrs. Thirtlewhistle on 'Oose 'Domtin'."

8.40. Leonard Roberts and Harry Skerritt (Duets).
"Tenor and Baritone" Lane Wilson
"The Battle Eve" Theo Bonheur
"The Two Beggars" Lane Wilson
Quintet.

8.50. Suite, "Four Characteristic Waltzes" Coleridge-Taylor (11)
Leonard Roberts.

9.0. "The Prologue" ("Pagliacci") Leoncavallo
"Barnicombe Fair" Kennedy Russell
"Border Ballad" F. H. Cowen
Quintet.

9.10. Entr'acte, "Pour un Baiser" Testi
Song, "Under the Lilac Bough" Clutsam
Dances .. "The Sabot" } .. John Ansell
"The Brogue" }

9.30-10.0.—Programme S.B. from London.
10.0. Quintet.
Waltzes {"Moonlight on the Alster" Petras
"Dear Love, My Love" .. Frum
Harry Skerritt.

10.10. "The Curtain Falls" G. D'Hardelot
"Mother o' Mine" Frank E. Tours
"Ah, Moon of my Delight" Liza Lehmann
Quintet.

10.20. Selection, "Pagliacci" Leoncavallo
10.30.—Close down.

SATURDAY, January 10th.

3.0-3.30. } Claude Duval's Dance Orchestra.
4.0-4.30. }
3.30-4.0.—WOMEN'S HALF-HOUR.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local Talk. Local News.

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

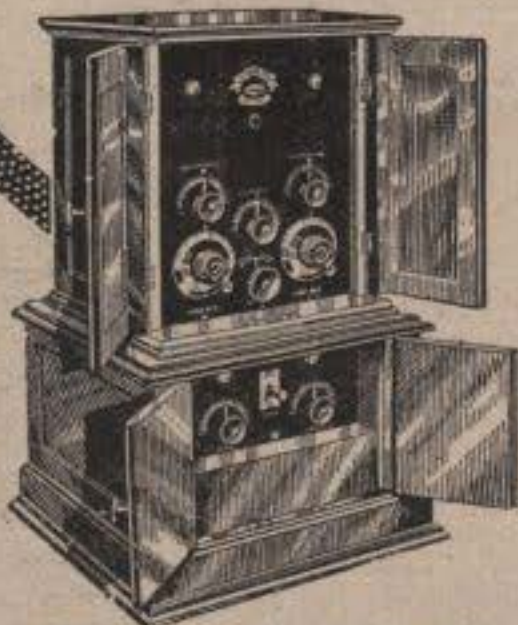
Sparta Radio Receivers

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This shows the Sparta Model "A" Receiver with lid opened to give access to high-tension battery and plug-in coils.



This illustrates the Sparta Model "B" High-Frequency Receiver, standing on a Model "C" Amplifier.

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SPARTA TWO-VALVE POWER AMPLIFIER. Model C.

Complete with two grid bias batteries, and three 66-volt high-tension Batteries.

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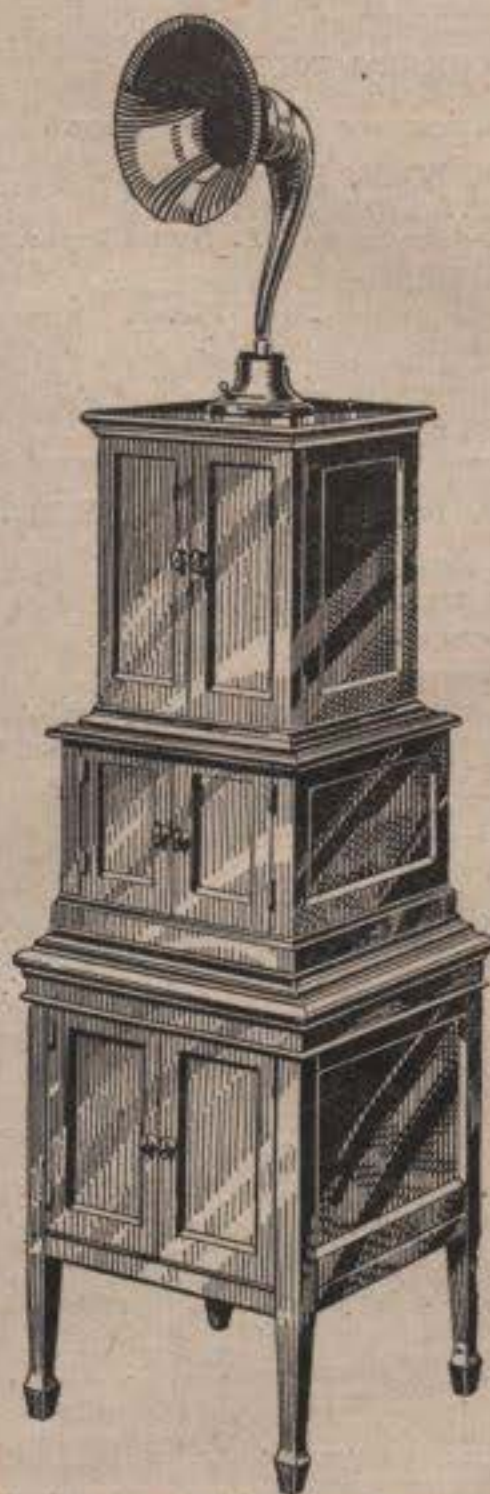
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Leeds—Bradford Programme.

2LS 346 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

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

MONDAY, January 5th, and SATURDAY, January 10th.

11.30-12.30.—Gramophone Records.
2.45-3.45.—Queen's Hotel Orchestra Trio.
5.15-6.15.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

TUESDAY, January 6th.

11.30-12.30.—Gramophone Records.
2.30-4.0.—Chas. Freedman and his Orchestra, relayed from the Theatre Royal Cinema, Bradford.
4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Kolin Robertson, "Golf."
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, January 7th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Bensley Ghent and his Orchestra, relayed from the Tower Picture House, Leeds.
5.15-6.15.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

THURSDAY, January 8th.

11.30-12.30.—Gramophone Records.
2.30-4.0.—Chas. Freedman and his Orchestra.
4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, January 9th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Bensley Ghent and his Orchestra.
5.15-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Ministry of Agriculture Bulletin. S.B. from London.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.

Local Programme.

THE JOHN BROWNING QUARTET.
VIOLET ALLEN (Soprano).
GLADYS MILES (Contralto).
JESS KILBURN (Tenor).
JOHN BROWNING (Baritone).
SAM MYERS (Mimic of Star Artists).
FRANK RUST (Solo Pianoforte).

THE STATION TRIO:

Under the Direction of PERCY FROSTICK.

7.30. The Quartet.
Scene from "Rigoletto," Act 3 Verdi
7.42. Pianoforte Solos.
"Murmure du Vent" Emil Sauer
1st Arabesque Debussy
7.52. Tenor Solo.
Lohengrin's Narration Wagner
7.58. Sam Myers.
Impressions of Music Hall Stars.
8.13. Prision Scene from
"FAUST"
(Gounod.)

Marguerite VIOLET ALLEN
Faust JESS KILBURN
Mephisto JOHN BROWNING

8.26. Pianoforte Solos.
"Dr. Gradus ad Parnassum" ("Coin des Enfants") Debussy
"Seguidillas" I. Albeniz
"Carnaval Jest," 1st Movement Schumann

8.41. Sam Myers.
Further Impressions of Music Hall Stars.
8.55. Station Trio.

March, "The Parade of the Wooden Soldiers" Jessel
Selection, "Merrie England" E. German
Serenade, "Quanto si Bella" Bonincontro
Finale, Trio in D Minor Schumann

9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Mr. JOHN MAYNARD KEYNES. S.B. from London.

Local News.
10.0.—Programme S.B. from London.
10.30.—Close down.

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, January 4th

SUNDAY, January 4th.

3.0-5.30.—Programme S.B. from London.
8.30.—Religious Service from Studio.

9.0-10.30.—Programme S.B. from London.

MONDAY, January 5th.

11.0-12.0.—Midday Concert.
3.30-4.30.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

TUESDAY, January 6th.

4.0-5.0.—The "State Brighter Liverpool Band," relayed from the State Café.
5.30-6.30.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, January 7th.

11.0-12.0.—Midday Concert.
3.30-4.30.—Gaillard and his Orchestra.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

THURSDAY, January 8th.

3.30-4.30.—Gaillard and his Orchestra.
5.30-6.30.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, January 9th.

4.0-5.0.—The "State Brighter Liverpool" Band.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—"Teens' Corner."
6.40-6.55.—Ministry of Agriculture Bulletin. S.B. from London.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.

Nights with Famous Composers.

PETER ILJITCH TCHAIKOVSKY (1840-1893).

S.B. to Manchester.

DORIS GAMBELL (Soprano).
KLINTON SHEPHERD (Baritone).
THE STATION SYMPHONY ORCHESTRA:

Under the Direction of JOSEPH LEWIS. (Notes by Moses Baritz.)

7.30.—Overture, "Solonelle, 1812."
7.50. Baritone Songs.
"Oh, But To Hear Thy Voice."
"To the Forest."
8.0.—Symphony No. 6 in B Minor ("The Pathetic").

8.45. Soprano Songs.
"Morning."
"Ichabod."
"A Summer Love Tale."
"Do You Remember?"
8.55.—1st Movement from Violin Concerto, Op. 35. (Solo Violin, FREDERICK BROWN.)

9.15. Baritone Songs.
"A Pleading."
"Don Juan's Serenade" (with Orchestral accompaniment).

9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Mr. JOHN MAYNARD KEYNES. S.B. from London.

Local News.
10.0.—"Casse Noisette" Suite.

10.20. Soprano Songs.
"Absent."
"New Hope."
"Remorse."
"My Garden."
Selection, "Catherine" arr. Morgan
10.45.—Close down.

SATURDAY, January 10th.

3.30-4.30.—Gaillard and his Orchestra.
5.30-6.30.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

Nottingham Programme.

5NG 322 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

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

MONDAY, January 5th.

3.30-4.30.—The Scala Picture Theatre Orchestra. Musical Director, Andrew James.
4.30-5.0.—Women's Topics.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
6.20-6.30.—Station Topics.
6.35-6.55.—Prof. H. A. S. Wortley, M.A., "Modern Psychology" (1).
7.0-10.30.—Programme S.B. from London.

TUESDAY, January 6th.

3.30-4.30.—Lyons' Café Orchestra: Conductor, Brassey Eyton.
4.30-5.0.—Women's Topics.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
6.35-6.55.—Mr. R. M. Hewitt, M.A., "Gypsies in Various Lands" (1).
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, January 7th.

11.30-12.30.—Gramophone Records of the Week.
3.30-4.30.—Lyons' Café Orchestra.
4.30-5.0.—Women's Topics.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
7.0-10.30.—Programme S.B. from London.

THURSDAY, January 8th.

3.15-3.45.—Mr. E. L. GUILDFORD, M.A., "Stories of Ancient Nottingham." (School Transmission.)
3.45-4.45.—The Scala Picture Theatre Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
6.35-6.55.—Prof. R. Peers, M.A., M.C., "The Problem of the Village."
7.0-11.0.—Programme S.B. from London.

FRIDAY, January 9th.

3.30-4.30.—Lyons' Café Orchestra.
4.30-5.0.—Women's Topics.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
6.40-6.55.—Ministry of Agriculture Bulletin. S.B. from London.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.

An Old Folks' Night.

BLANCHE CALVERT (Soprano).
RACHEL HUNT (Contralto).
R. H. CLARKE (Tenor).
HARRY HOPEWELL (Baritone).
CISSIE WOODWARD (Pianoforte).
RUBY BARLOW
EDWARD BONFIELD (Dramatic Sketch)

7.30. Pianoforte Solos.
Grand Polonaise in E Flat Weber
Moto Perpetuo Weber

7.40. Soprano Songs.
"Where the Bee Sucks" Arne
"Should He Upbraid?" Bishop
"Cherry Ripe" Horn

7.47. Baritone Songs.
"The Village Blacksmith" Wcis
"The Mountains o' Mourns" ... Collison
"Sweet Genevieve" Tucker
"I Know of Two Bright Eyes" Clutsam

7.57. Ruby Barlow and Edward Bonfield.
"MY MILLINER'S BILL."
A Comedy originally produced at the Court Theatre, London, March 6th, 1884.

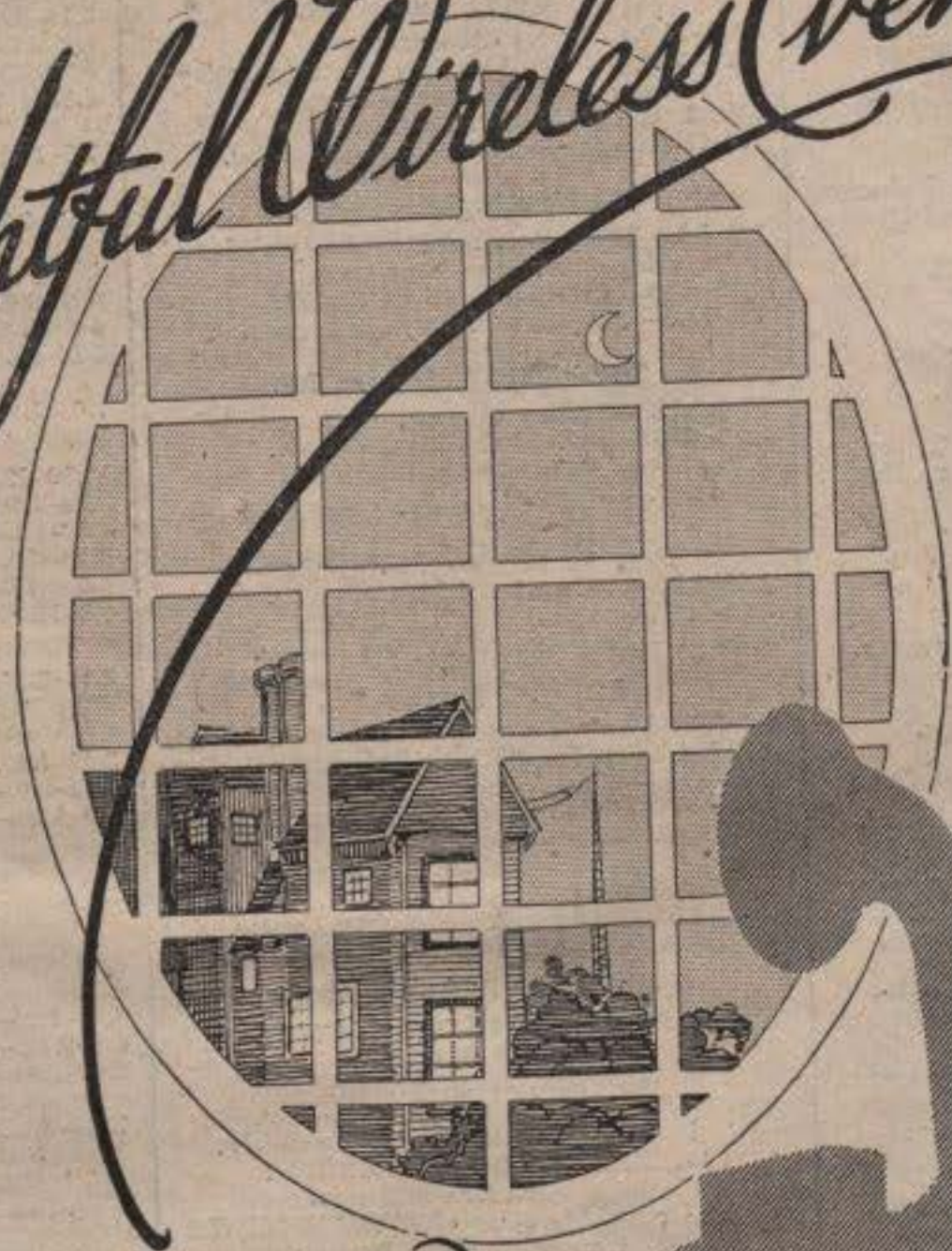
8.17. Contralto Songs.
"The Silver Ring" Chaminade (5)
"The Arrow and the Song" Balfe
"On the Banks of Allan Water" ... Anon.

8.27. Tenor Songs.
"Sally in Our Alley" Carey
"Tom Bowling" Dibden
"The Anchor's Weighted" Brahan
"In the Gloaming" ... Orred and Harrison

8.37. Duet (Contralto and Baritone).
"It Was a Lover and His Lass" Walken
8.41. Soprano Songs.
"The Lost Chord" Sullivan (1)

(Continued in column 1, page 79.)

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Nottingham Programme.

(Continued from page 77.)

- "Coming Thro' the Rye".....Scotch Song
- "I've Been Roaming".....Horn
- 8.48. Baritone Songs.
 - "The Bandolero".....Lambert
 - "The Rosary".....Nevin
 - "The Sweetest Flower".....Hawley
- 9.58. Pianoforte Solos.
 - Andante and Rondo
 - Capriccioso.....Mendelssohn
 - "Spring Song".....
 - "The Bees' Wedding".....
- 9.8. Contralto Songs.
 - "The Three Ravens" ... Old English Air
 - "Barbara Allen".....
 - "Caller Herrin'".....Scotch Songs
- 9.18. Tenor Songs.
 - "Silver Threads Among the Gold" Danks
 - "Alice, Where Art Thou?".....Ascher
 - "Violets".....E. Wright
- 9.30.—WEATHER FORECAST and NEWS.
 - S.B. from London.
 - Mr. JOHN MAYNARD KEYNES. S.B. from London. Local News.
- 10.0. Contralto Songs.
 - "Early One Morning" ... Old English Air
 - "The Lady of the Lea".....Smart
 - "It Was a Lover and His Lass"....Morley
- 10.10. Tenor Songs.
 - "Come Into the Garden, Maud" } Balfe
 - "When Other Lips".....
 - "Love's Old Sweet Song".....Molloy (1)
 - "Evening Song".....Blumenthal
- 10.20. Baritone Songs.
 - "She is Far From the Land" ... Lambert
 - "Ye Banks and Braes".....Clutsam
 - "Song of the Bow".....Aylward
- 10.30. Duet (Contralto and Baritone).
 - "Excelsior".....Balfe
- 10.35.—Mr. STACEY BLAKE on "It is Good to Remember."
- 10.50. Pianoforte Solos.
 - "The Harmonious Blacksmith" ... Handel
 - "Melody in F".....Rubinstein
 - "Home, Sweet Home".....Thalberg
- 11.0.—Close down.
- SATURDAY, January 10th.**
- 3.15-4.15.—Scala Picture Theatre Orchestra.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.35-6.55.—Mr. J. A. Calvert, "Fox-hunting—Past and Present."
- 7.0.—WEATHER FORECAST and NEWS.
 - S.B. from London.
 - Mr. W. B. HAYCRAFT: "Rugby Football." Local News.
- 7.30-12.0.—Programme S.B. from London.

Plymouth Programme.

(Continued from page 81.)

- 9.0. Kathleen Drake.
 - "Harp of the Woodland".....
 - "A Thrush's Love Song".....Easthope Martin (5)
 - "Sing Merrily To-day" Montague Phillips
- 9.10. The Band.
 - "Feuillet d'Album".....Tchaikovsky
 - "Salut d'Amour".....Elgar
 - "Kukuska".....Lehar
- 9.20. Robert Sturtivant.
 - "The Vulcan's Song".....Gounod (1)
 - "Now Sleeps the Crimson Petal" Quilter
- 9.30.—WEATHER FORECAST and NEWS.
 - S.B. from London.
 - Mr. JOHN MAYNARD KEYNES. S.B. from London. Local News.
- 10.0. Gladys Seymour and Robert Sturtivant.
 - Duets.
 - "You're the Sort of Girl" Gideon (7)
 - "Old Chap".....(13)
 - "The Singing Lesson".....Squire
 - "The Bull-frog Patrol" .. Jerome Kern
- 10.20. The Band.
 - "My Rambler Rose".....Hirsch
 - "A Silver Canoe".....V. Rose
 - "Honey Love".....Wenrich
- 10.30.—Close down.
- SATURDAY, January 10th.**
- 4.0-5.0.—Ciro Dance Orchestra: Musical Director, W. H. Mace.
- 5.0-5.30.—WOMEN'S TOPICS.
- 5.30-6.30.—CHILDREN'S CORNER.
- 7.0-12.0.—Programme S.B. from London.



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Plymouth Programme.

5PY 335 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

3.0-5.30.—Programme S.B. from London.
8.15-9.0.—Popular Sunday Evening Service.
Religious Address by the Rt. Rev. Dr. J. H. B. MASTERMAN, Bishop of Plymouth. Relayed from the Guildhall.
9.0-10.30.—Programme S.B. from London.

MONDAY, January 5th.

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

TUESDAY, January 6th.

3.30-4.30.—Ernest Manning and his Orchestra.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.30-7.0.—Pantomime, "DICK WHITTINGTON," relayed from the New Alhambra Theatre, Devonport.
7.0-10.0.—Programme S.B. from London.
10.0.—"Dick Whittington" (Continued).
10.45.—Close down.

WEDNESDAY, January 7th.

2.30-4.30.—Pantomime, "DICK WHITTINGTON," relayed from the New Alhambra Theatre, Devonport.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

THURSDAY, January 8th.

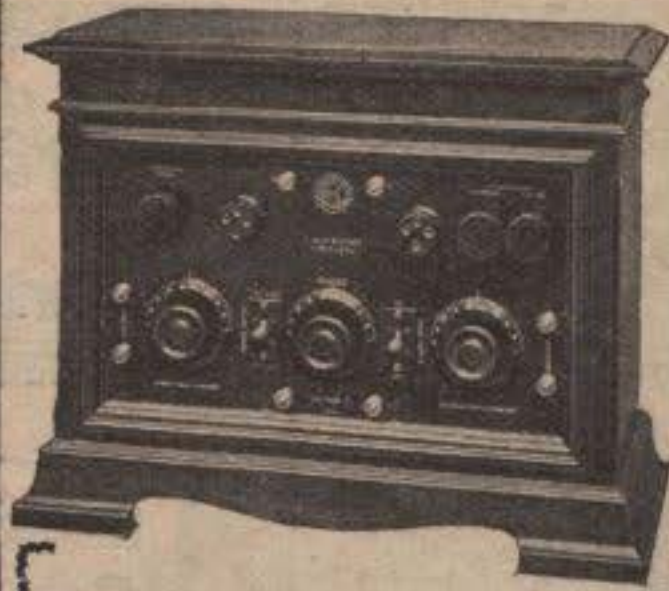
4.0-5.0.—Albert Fullbrook and his Trio, relayed from the Royal Hotel.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, January 9th.

3.30-4.0. Talks to Schools:
Mr. R. A. J. WALLING, J.P.
Musical Interlude.
Ald. J. W. S. GODDING, M.B.E., J.P., B.A.
4.0-5.0.—Albert Fullbrook and his Trio.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—Ministry of Agriculture Bulletin. S.B. from London.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.

Popular Night.

KATHLEEN DRAKE (Soprano).
GLADYS SEYMOUR } (Entertainers).
ROBERT STURTIVANT }
BAND OF 1st BTN.
THE SOMERSET LIGHT INFANTRY (PRINCE ALBERT'S).
(By permission of Lt.-Col. J. S. N. Harrison, D.S.O., and Officers.)
Bandmaster, Mr. ARTHUR EVANS.
7.30. The Band.
March, "Faithful and Bold" Arnold Rust
Overture, "Egmont" Beethoven
7.45. Kathleen Drake.
Recit. and Arias { "How Wondrous" ("La Traviata") Verdi
 { "Caro Nome" ("Rigoletto")
7.55. Gladys Seymour and Robert Sturtivant.
Duets.
"Smiling" (6)
"A Fine Old English Gentleman"
 E. Hastings (13)
"That's What Daddy Does"
 Gatty Sellers (7)
"Two Poems of Childhood" S. Levey
"Times Have Changed" Gallady (16)
8.15. The Band.
Suite, "Xaviere" Th. Dubois
8.30. Robert Sturtivant (Bass).
"Bridal Dawn" ... Easthope Martin (5)
8.40.—Mr. J. H. THOMAS, M.C., M.I.E.S.,
"Through Forest and Jungle to the Heart of Africa."
(Continued in column 1, Page 79.)



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Good reception at minimum expense and without trouble is the aim of all. Complete satisfaction will result from using an M.H. Receiver as employed in every quarter of the Globe owing to their reliability, ease of operation and moderate cost.

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1/6 ————— 1/6

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And the cost of such pleasure is absurdly small when one realises that there are no valves to buy—no accumulators to recharge—no additional expenses of any kind. But not every Crystal Set will work a Crystavox—try out the test given below. If you are successful see your Dealer about one to-day.

£6 : 15 : 0

*** The TEST ***

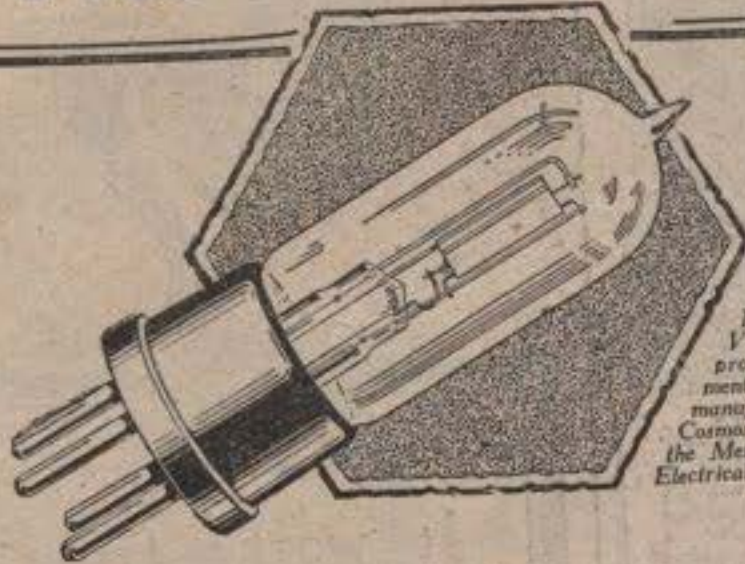
Hold the phones 12 inches from the ear and if the transmission can still be distinctly heard the set is sufficiently sensitive to operate a Crystavox satisfactorily.

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

- 1—The Filament "glows" off a single dry Cell.
- 2—It has a robust filament which is practically unbreakable... ..
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- 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

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DULL EMITTER

TYPE D.E 11

VALVE

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DANGER THAT LURKS IN FOREIGN GOODS.

Some of the cheap earphones made abroad are dangerous. This fact is revealed by an eminent German medical authority, who has issued a warning to listeners-in in Europe to beware of cheap telephones. The habit of listening-in for long periods by telephones, he says, has led to a serious disease of the ears, caused chiefly by the continuous contact of impure materials with the skin. Many of the cheapest makes of telephones have ear-caps and magnet-cases manufactured from moulded compositions of remarkably poor quality, and it is feasible that the impurities in these compositions have a more or less poisonous effect on the delicate skin of the ear. Head telephones of the same make and quality as those which have caused the outbreak in Germany may be imported into England. Listeners-in should, therefore, be extremely careful in buying imported telephones. The safest plan, of course, is to buy those of British manufacture.

Daily Express, 13-12-24.

"Listeners should, therefore, be extremely careful in buying imported telephones." Take no chances—use Ericsson (British) Telephones.

But be sure they are Ericsson British not Continental imitations. Look for "Ericsson" stamped on each headpiece.



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Ericsson
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 Telephones
 Buy British Goods Only



Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

3.0-5.30.—Programme S.B. from London.
 8.15-9.0.—SERVICE Relayed from St. Paul's Church.
 The Rt. Rev. LEONARD HEDLEY BURROWS, D.D., Bishop of Sheffield.
 9.0-10.30.—Programme S.B. from London.

MONDAY, Jan. 5th, to THURSDAY, Jan. 6th.

11.30-12.30.—Gramophone Records.
 3.30-4.30.—Afternoon Concert.
 5.0-5.20.—WOMEN'S CORNER.
 5.30-6.30.—CHILDREN'S CORNER.
 7.0 onwards.—Programme S.B. from London.

FRIDAY, January 9th.

11.30-12.30.—Gramophone Records.
 3.30-4.30.—Local Concert.
 5.0-5.20.—WOMEN'S CORNER.
 5.30-6.30.—CHILDREN'S CORNER.
 6.40-6.55.—Ministry of Agriculture Bulletin. S.B. from London.
 7.0-7.30.—Programme S.B. from London.

THE STATION QUINTET.

Under the Direction of COLLIN SMITH.

IDA BLOOR (Soprano).

ENA ROBERTS (Contralto).

HAROLD BUXTON (Recitals).

"STAINLESS STEPHEN."

7.30. Quintet.
 Overture, "The Merry Wives of Windsor" Nicolai

Ida Bloor.

"Thou Charming Bird"F. David

Recit. et Air de Lia Debussy

Quintet.

Selection, "The Gipsy Princess" Katman, arr. Higgs

Harold Buxton.

"The Merchant of Venice," Act III, Scene I. Shakespeare

Quintet.

"Keltic Suite" Foulds

Ena Roberts.

"Olivia"Cotsford Dick (1)

"Cradle Me Low" May Brahe (5)

"Nora's Courtship" Watson (27)

"The Crown of the Year" Easthope Martin (5)

Quintet.

Selection, "Catherine" Tchaikovsky, arr. Morgan

"Stainless Stephen."

Ida Bloor.

"E'en as a Lovely Flower" Frank Bridge

"Gipsies" Graham Peel

"The Fairy Pipers" H. Brewer (1)

Quintet.

Two Old French Dances.....Bombic

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

Mr. JOHN MAYNARD KEYNES. S.B. from London.

Local News.

10.0. Quintet.
 Selection, "Madame Pompadour" Leo Fall, arr. A. Wood

Ena Roberts.

"Nobil Signor" Meyerbeer

"The Chapel" E. Crampton

"The Kerry Dance" Molloy (1)

Harold Buxton.

"Dan'l Peggotty" Chas. Dickens

"The Liverwing Testimonial" Mell B. Spurr

Quintet.

Suite, "The Village Green" Elsie April (1)

10.30.—Close down.

SATURDAY, January 10th.

3.30-4.30.—Programme S.B. from Manchester.

5.0-5.20.—WOMEN'S CORNER.

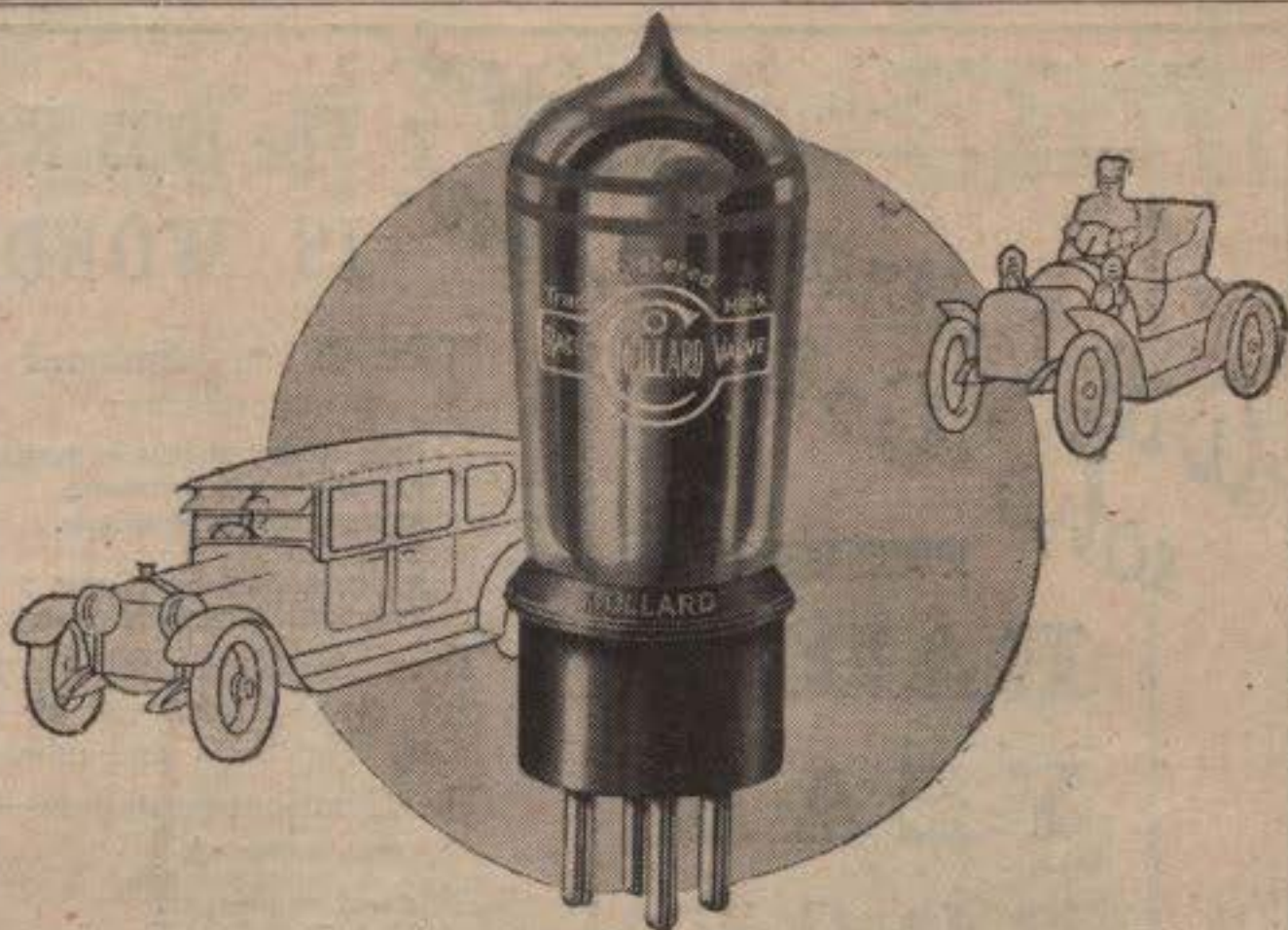
5.30-6.30.—CHILDREN'S CORNER.

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

Mr. L. STORR-BEST, D.Lit., M.A., "Moscow—1924." S.B. to other Stations.

Station Director's Talk. Local News.

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



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RADIO SET
AND A
TUNGAR
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CHARGING
ON A.C. SUPPLY

**Stoke - on - Trent
Programme.**

6ST 306 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

- 3.0-5.30.—*Programme S.B. from London.*
- 8.15.—A Simple Service, relayed from Stoke Parish Church. Address by the Rev. D. H. CRICK, B.A., Rector of Stoke-on-Trent.
- 9.0-10.30.—*Programme S.B. from London.*

MONDAY, January 5th, to THURSDAY, January 8th, and SATURDAY, January 10th.

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

FRIDAY, January 9th.

- 3.30-4.30.—The Majestic Cinema Orchestra.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Ministry of Agriculture Bulletin. *S.B. from London.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
- Local News.

Local Programme.

HERBERT E. SHERWIN'S ORCHESTRA
RUBY HOLDING (Soprano).
J. DEAN ATKINSON (Baritone).
C. CADDICK-ADAMS (Solo Violoncello).

- 7.30. Orchestra.
"La Scandinave" *Louis Ganne*
Selection, "Tom Jones" .. *Edward German*
- 7.50. Baritone Songs.
"A Heavy Dragoon" *Dorothy Atkinson*
"O! Golden Dawn"
- 8.0. Orchestra.
Overture "Ruy Blas" *Mendelssohn*
- 8.10. Soprano Songs.
"She Wandered Down the Mountain Side" *F. Clay (1)*
"Il Bacio" *Arditi*
- 8.20. Orchestra.
"Unfinished Symphony" *Schubert*
- 8.40. Baritone Songs.
"Linkman Larry" *Beryl*
"The Old Blue Bear" *Gowse*
- 8.50. Violoncello Solo.
Walter's Prize Song ("The Mastersingers")
..... *Wagner*
- 9.0. Soprano Songs.
"At My Window" *Henry Parker*
"One Fine Day" ("Madame Butterfly")
..... *Puccini*
- 9.10. Orchestra.
Selection, "Faust" *Gounod*
Minuet for Strings *Boccherini*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Foreign Affairs Talk. *S.B. from London.*
Local News.
- 10.0. Orchestra.
Waltz from Ballet, "The Sleeping Beauty"
..... *Tchaikovsky*
- 10.12. Soprano Song.
"The Moorish Maid" *Henry Parker*
- 10.18. Orchestra.
March from "Tannhäuser" *Wagner*
- 10.30.—Close down.

To ensure getting
"THE RADIO TIMES"
regularly, ask your Newsagent to
deliver your copy every Friday.

Get a Better Earth



Get a Better Earth.

This is an old exhortation in a new light. We do not seek a better earth by means of prohibition—except the prohibition of water-pipes and gas-pipes.

We do not advocate striking—except striking to drive a **Climax Copper Earth** well into the ground.

We do not suggest national economy will produce a better earth, but would rather urge every radio listener to spend five good shillings (with sixpence extra for postage if ordered direct) on one **Climax Copper Earth**.

We do not believe you can get a much better earth to live on than this old rolling globe of ours, but we do know you can get a much better wireless earth for your receiving set by abolishing the inefficient water-pipe or gas-pipe earth and substituting a **Climax Copper Earth**.

The **Climax low-loss Earth** is the best form of direct earth. It is ready for immediate use. It is quickly and easily installed. It takes up little space and is not obtrusive. It is far better than the old-fashioned water-pipe earth with its long ugly and inefficient wire trailing through the house, followed by a bad joint on to a wandering water-pipe.

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Weak signals,
Intermittent signals,
Electric main disturbances,
Local set interference,
Muddy reception,

The probable cause of trouble is inefficient earth. Get a better earth to-day. **Get a Climax Copper Earth.** Price 5/-. Postage 6d. Obtainable from all progressive wireless stores or direct from the manufacturers.

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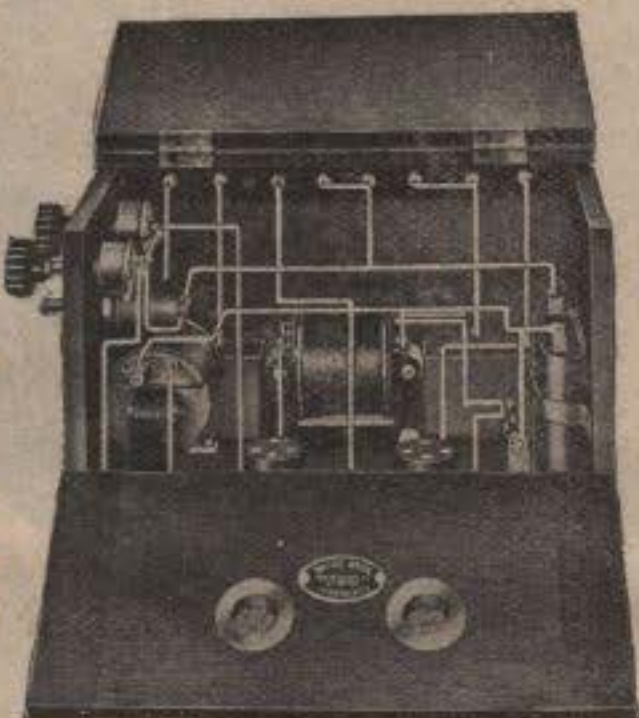
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Don't blame the set if you have trouble, it is probably the phones that are at fault unless they are—

REVO LIGHTWEIGHT HEADPHONES.



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48/- & 80/- EACH.

EXPERTS SAY—They are the BEST LOUD SPEAKERS made.

REVO LITTLE GEM CRYSTAL SET. 6/- EACH.



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NOTHING is easier than to produce a substitute for Russell's Hertzite, and maybe only the expert can tell the difference in appearance—but the veriest novice cannot mistake the difference in results.

Don't be put off with substitutes—see the name Russell's on the little sealed box, when you buy. Then—and only then—you can look for results that will improve your set out of all recognition. Ask your local dealer for Russell's Hertzite to-day.

The L.G. RUSSELL Laboratories, 1-7, Hill St., BIRMINGHAM. (Opposite Empire Theatre.)

1/- Retail Price Per Piece in Sealed Box.

Swansea Programme.

5SX 485 M.

Week Beginning Sunday, January 4th.

SUNDAY, January 4th.

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

MONDAY, January 5th.

3.0-4.0.—The Castle Cinema Orchestra; relayed from the Castle Cinema: Musical Director, William Arnold.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

TUESDAY, January 6th.

3.0-4.0.—Gramophone Records.
5.15-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, January 7th, and SATURDAY, January 10th.

3.0-4.0.—The Castle Cinema Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from Cardiff.

THURSDAY, January 8th.

3.0-4.0.—William Hoare's Trio.
5.15-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, January 9th.

3.0-4.0.—The Castle Cinema Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Ministry of Agriculture Bulletin. S.B. from London.

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

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

OLIVE WILLIAMS (Soprano).

TERRY WILLIAMS (Baritone).

THOMAS D. JONES (Solo Pianoforte).
BAND OF THE ROYAL ENGINEERS (T.A.) 53RD WELSH DIVISION.

(By kind permission of the Officer Commanding.)

Bandmaster, Mr. E. J. FRY.

7.30. Bend.
Triumphal March, "Cleopatra" Mancinelli

Olive Williams.

"Oh, Let No Star Compare With Thee" Head (1)

"Mountain Stream"..... Dayies Band.

Overture, "Lustspiel"..... Keler-Bela Terry Williams.

8.5. "Arise, O Sun"..... Day
"The Song of the Clock"..... Burchell
"A Warwickshire Wooing"..... James Band.

Entr'acte, "L'Extase"..... Winterbottom Thomas D. Jones.

8.25. Welsh Air, "March Megan" with Variations..... Richards

Andante and Rondo Capriccioso Mendelssohn Band.

Entr'acte, "Slavonic Rhapsody" Friedeman

8.45. Olive Williams.
"How Shall I Sing to You, Sweet?" Sanderson (1)

"The Market"..... Carew

8.55. Thomas D. Jones.
"La Morena," Op. 67..... Chaminode (5)

"Caprice Espagnol," Op. 37... Moszkowski Band.

Fantasia, "Merrie England"..... German

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

Mr. JOHN MAYNARD KEYNES. S.B. from London.

Local News.

10.0. Band.
March, "Old Nobility"..... Hume Terry Williams.

"Roadways"..... Lohr

"Three Green Bonnets"..... Hardelot

"Wimmen, Oh, Wimmen"..... Phillips Band.

Selected.
10.30.—Close down.



The **TRUE MUSIC** Concert Grand

— £6.10.0 —

and **TMCN°-3** Lightweight Headphones

22/6

THE REWARD OF VIRTUE.

An "infinite capacity for taking pains" is a virtue that has brought us, at all events, a very material reward; for we are so flooded with orders for the TrueMusiC Minor that we must, in self defence, stop advertising it.

We are going to try instead to turn your attention towards the TrueMusiC Concert Grand—right at the other end of the scale. The horn of this magnificent instrument is of electrolytically deposited copper. It is finished in a beautiful tone of nigger brown, with the inside polished and lacquered. It is 30½ in. high, and the resistance is 4,000 ohms.

The tone and volume of the Concert Grand are both unequalled. It is a really high-class instrument, and the highest of its class. Its price is only £6 : 10 : 0.

T.M.C. No. 3. Lightweight Headphones weigh only 6½ ounces. Ventilated ear-caps, balanced magnetic circuits, decently long connections that won't catch your pipe—all show that attention to detail, that "infinite capacity for taking pains" that characterises all T.M.C. products.

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T M C

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Was yours an Amplion Christmas?



Happy Hours

THROUGH the unique "personality" of the Amplion Loud Speaker—a characteristic product of the House of Graham—scores of thousands of homes enjoyed "an Amplion Christmas"—in other words—the full delights of *Better Radio Reproduction*.

Was yours an AMPLION Christmas, too? If not, there are still many happy hours in store for you in the New Year, because the AMPLION, whenever it is associated with a reasonably good and properly-tuned receiving set, makes wireless reception an entertainment that all may enjoy without the least evidence of mechanical "harshness."

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Illustrated folder W.D.11—post free from the address below—describes AMPLION Loud Speakers priced at 25/- and upwards.

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Wireless Loud Speaker

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No longer will it be a problem to keep him contentedly amused—Brandes *Matched Tone* Headphones fit the tender head with ease and comfort, and the clarity of reception they ensure will enable him to grasp the Bed Time Stories with quick appreciation—and they are constructed to withstand his immediate curiosity to find “where the music comes from.”

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*Tune the
Table-Talker*

42/-

*—with the
Matched Tone
Headphones*

25/-





*Famed for worth
around the Earth!
The best that money can buy*

POINTS to notice about the Ethophone V. are: the Selector, which minimises "interference"; the use of the economical dull-emitter valves under proper conditions; tuning operated by three simple controls; broad wavelength range; and many other special features. The price of the standard model, without valves or batteries, is £30, to which must be added £2 10s. Marconi Licence. The price of the Ethovox Loud Speaker (either 120 or 2,000 ohms resistance) is £5.

*Purchase Burndept by its name
—substitutes are not the same.*

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The range of the Ethophone V. is extensive and it will receive on any wavelength from 100 to 5,000 metres. In any part of the country, British Broadcast will be received and loud speaker reception of Continental broadcast may be expected. Send the coupon for further particulars.

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Please send me particulars of the
Ethophone V. and the Ethovox Loud
Speaker.

NAME.....

ADDRESS.....

DATE.....

"Radio Times," 2/1/25.

RADIO RESOLUTIONS FOR 1925!

By H. FREEMAN.

MY advice to you is, don't take risks. If you are a wireless beginner, your New Year's resolution should be to avoid the doubtful and to buy Confidence. Suppose, for example, you wished to build a wireless set, how are you to find out how to do it? Obviously you cannot bother your friends; you should do the only safe thing, that is obtain your information from a Radio Press publication.

Radio Press Limited is a Company of able specialists who do absolutely nothing but produce wireless books and periodicals. They publish three magazines, "Modern Wireless" (1s. monthly, published on the 1st of each month), "Wireless Weekly" (6d. every Wednesday) and "The Wireless Constructor" (6d. on the 15th of each month). They also do a very big business in Envelopes containing blue prints and instructions for making wireless sets, technical handbooks and similar publications relating to wireless. They are the only people whose whole attention and work is combined purely and simply to the production of wireless literature. It is little wonder that they are the largest wireless publishers in the world and the most influential.

At a time when other papers and businesses are changing hands, the Radio Press are acquiring rapidly greater success and influence.

Why is it? Simply because Radio Press Limited is a Company with an ideal. It is managed, and all its publications are under the general direction of John Scott-Taggart, F.Inst.P., A.M.I.E.E., whose reputation in technical wireless circles is sufficient in itself to guarantee the accuracy of the articles and the efficiency of the sets described.

From the Managing Director to the junior office boy Radio Press consists of wireless people. It is a Company with an ideal, and it is a company which, by specialising and concentrating on every detail, has achieved a leading position in wireless literature.

Would you hand over an expensive watch which had gone wrong to a man at the local garage? Of course not; you would take it to

a specialised and highly skilled watchmaker, and yet some people have the curious idea that one wireless paper is much the same as another. No greater mistake could be made. The trouble is that the beginner does not know whether the paper he is reading is technically sound or not. He does not know whether the sets described in a paper will work well. What, then, is he to do? He should buy his wireless literature from people who have built up an extraordinarily successful business by the accuracy and efficiency of their products. Beginners cannot do better than ask their experienced friends what they think of the Radio Press, their publications, their authors, their circuits and their set designs. This is a much wiser step than buying the first paper or first book they see, or the cheapest one they come across.

Do you realise that nearly all the circuits in use by amateurs to-day have been popularised by the Radio Press? All the most popular reflex circuits, for example, such as the ST.100, have been evolved by the Radio Press staff. Highly successful sets such as the T.A.T., the All-Concert, the Transatlantic, the Simpson Single Valve Set, the Puriflex, the All-Britain, the Family Four-Valve, the Simplicity Three-Valve, and many others have all been evolved by members of the Radio Press staff.

Every single article is carefully read by several fully qualified technical radio engineers, every single set is vouched for by the company and absolutely guaranteed. The Radio Press does not describe indiscriminately any set, details of which are sent to them. Every set is seen, tested and reported upon. The drawings and photographs are made under their own direct supervision.

But, most important of all, every single set described in their papers is on view at their offices. Not only can you come and see the sets described, but if you make up the set according to the instructions and through some fault cannot get proper results, you can leave the set with the Radio Press Service Department and they will report on the fault and put it right at a purely nominal charge. What more could they do to give you that feeling of confidence which is so vital before you begin to build a set and spend money on the parts? You know from the very outset that everything is genuine

and that if you are unlucky enough to make some mistake, the Radio Press will put it right. In short, they stand by their designs. This magnificent service is run at a very heavy loss of several thousand pounds per annum. This service pays the Radio Press in the long run because it gives the public confidence, and because of this confidence the public responds by buying Radio Press publications.

It costs little more, if anything, to buy a Radio Press paper, or a Radio Press book or Envelope, but for every sixpence or shilling you spend, you do not merely buy a book or a paper, you buy Confidence. You know that what you read is sound and reliable. You know the set you want to build will give the results stated. Many a man would pay ten times the amount to get that feeling. Radio Press will never let you down. Many have the foresight to rely, from the beginning, on Radio Press publications. Others muddle along and only do it the Radio Press way when experience has opened their eyes.

To-day, practically all the home-constructed wireless sets in this country are made from Radio Press designs for the very simple reason that people know they are safe and that the designs are backed up by a Service Department, which is a guarantee itself. The Radio Press have staked their reputation on their designs, circuits and technical articles; that reputation has increased. Do you think for a moment that if their designs were not sound and excellent they could run a Service Department to put right the sets of readers who make mistakes? A bad design or a dud set and the Department would be paralysed by a flood of sets.

The less you know about wireless, the more you should rely on the Radio Press. The more you know about wireless, the more convinced you will be that those of the Radio Press are the only publications which will give you that degree of confidence which is vital to your success.

Above all, remember the name RADIO PRESS LIMITED. Whether it is "The Wireless Constructor" you read, "Modern Wireless" or "Wireless Weekly," your paper will be the best of its kind, because it is produced by the Radio Press, the largest wireless publishers in the world.

MODERN WIRELESS

Edited by JOHN SCOTT-TAGGART, F.Inst.P., A.M.I.E.E.

1/- MONTHLY.

JANUARY ISSUE

OUT TO-DAY.

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HOW TO MAKE:

A 7-VALVE T.A.T. RECEIVER.

By John Scott-Taggart, F.Inst.P., A.M.I.E.E.

A 3-VALVE "NEUTRAL-GRID" RECEIVER.

By John W. Barber.

A LONG RANGE 4-VALVE NEUTRODYNE SET.

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Readily Adaptable to any Crystal Set.

SPECIFICATION.

Weight 4½ lbs., Size 8½ x 6 x 5 deep, with Eboneum panel fitted into a polished cabinet with nickel-plated fittings throughout.

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This Note Magnifier is designed to amplify the received telephony to the maximum amount without distortion.

A small fuse is fitted to avoid the danger of destroying the valve through accidental short circuit. Special terminals are fitted for grid bias batteries so that higher plate voltages may be used and louder signals amplified without the distortion associated with many Note Magnifiers on the market.

Each Edison Bell Note Magnifier amplifies the signals from 10 to 20 times, and a second or even a third magnifier can be added according to requirements.

By using high plate grid and filament voltages with power valves the Edison Bell Note Magnifier can be used in place of power amplifiers.



Cat. No. R/162.

Retail Price £2:10.

(Marconi Licence 12/6.)



AUTOMATIC EARTHING PLUG and Lightning Arrester.

SAFETY FIRST!

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PATENT SERIES CONNECTOR.

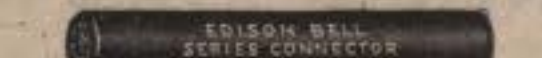
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Standard cord ends are supplied with each Connector.

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And Broadcast enthusiasts fully appreciate that at twenty-five shillings the pair these Featherweights have no competitor.

Thoroughly well made, under typical Brown supervision, they are indeed remarkable value for money.

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Gilbert Ad. 1976.



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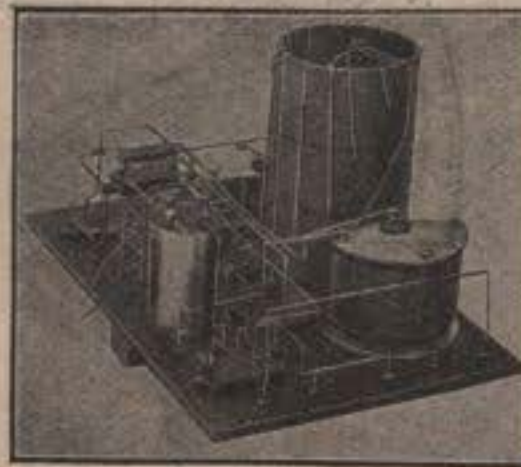


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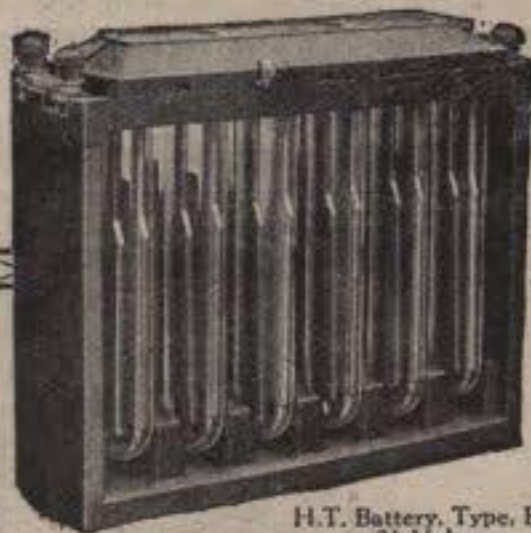
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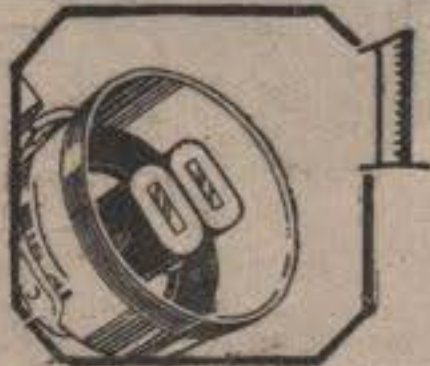
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