

LOOKING BACK—IN 1965!



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 6. No. 68.

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

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES
OF
THE BRITISH BROADCASTING COMPANY.

For the week commencing
SUNDAY, January 11th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
	BELFAST

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

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AN IMPORTANT OFFICIAL STATEMENT.

ON Sunday, December 21st, we broadcast from Chelmsford a concert organized by a newspaper. Most of those who listened to this concert and afterwards wrote to us about it show a marked preference for our regular programmes. Some listeners are definitely alarmed at what they apprehend as the thin edge of the wedge of commercialism. Moreover, in certain quarters, publicity has been given to the idea that this particular concert marked an epoch in the development of broadcasting. It is clearly desirable to take advantage of this the earliest opportunity to remove misapprehensions and dispel misgivings.

The prime motive of all our activities is the desire to provide day by day, for the maximum number of people at the minimum cost, the best of the world's thought, culture, and entertainment. The early stages of a great enterprise such as ours are inevitably beset by difficulties and limitations. Despite handicaps, however, rapid progress has been made, and now, at the beginning of our third year we have twenty-one stations at work. In nearly all parts of the country our programmes can be heard with cheap receivers.

So far so good. But what of the rapidly-increasing number of those who wish an alternative programme? What of those who complain that the one set of programmes suffers from the necessity of meeting a wide range of taste?

Broadcasting is no longer a novelty or a scientific wonder; it has become part

of the normal life of the home. It is only natural, therefore, that the demands upon the service should be more exacting in regard both to quality and variety. Our efforts to improve quality and increase area led us to experiment with the temporary High-Power Station at Chelmsford. The success of these experiments makes it possible for us to introduce a limited number of alternative programmes. For the present, it is our intention to transmit these from Chelmsford on three nights a week. We think that this development will not only add considerably to the already vast army of listeners, but will also be reflected in the accelerated improvement of our regular services.

The alternative programmes will add considerably to our expenses, but we are prepared to bear the strain in the confidence that we are acting in the best interests of the public which we serve. It is our duty, therefore, to examine carefully every constructive suggestion which will help to bring about an early realization of the next stage in our progress.

The functions and the limitations of the B.B.C. are defined in an Agreement with the Postmaster-General, dated January 18th, 1923, modified by a Supplementary Agreement, dated October 1st, 1923. The first paragraph of the second clause of the Supplementary Agreement specifically authorises the Company to accept "broadcasting material provided gratuitously by any person with or without"

(Continued overleaf in col. 3.)

Hearing Yourself Broadcast.

Debates By Telephone and Radio.

SOME listeners to the Nottingham Station on Christmas Eve enjoyed the novelty of hearing their own voices taking part in a studio discussion. It happened in this way: Professor Peers, of Nottingham University College, a prominent member of the Nottingham Station's Educational Advisory Committee and one of that station's most highly esteemed lecturers, does not disregard novelty as an aid to the dissemination of knowledge.

On Christmas Eve the Station Director at Nottingham arranged that Professor Peers should initiate a discussion on Economics and deal with questions actually put by listeners. The latter telephoned their questions, which were reproduced in the studio through a loud-speaker. Both questions and answers could be heard by all listeners to the station.

London's Rush.

The result was a stimulating and interesting discussion. Five out of the six questions received could be heard at the "2LO" end of the land-line. Altogether the experiment was quite a success. Incidentally, a good deal of useful information on the economic aspects of capital, labour, and wages was communicated to Nottingham listeners.

The same thing had been tried in London, but had led to such a rush on the telephones that the Post Office had to intervene. The Nottingham experiment on Christmas Eve does not appear to have upset the local telephone service.

The enterprise of the Nottingham Station may be rewarded by a new line of development. It serves the useful purpose now of calling attention to the educational work which the B.B.C. has accomplished and has in hand. At the close of the first term of the "Wireless School," the five principal lecturers each dictated six questions to the classes under instruction. It was left to the teachers in charge to select the most promising answer papers, which were submitted to the lecturers for examination.

Popular British Birds.

Mr. Kay Robinson's course on British Birds appears to have been the most popular. On this subject ninety-five papers were returned, representing twelve schools, and two home students. Professor Ireland's course on History attracted ninety-two answer papers, representing eleven schools, and one home student. French was not so popular, simply because few elementary schools take this subject and at the moment this grade of school provides the bulk of the audience. The Institut Français course resulted in only six papers from two schools and four home students.

Poetry, on the other hand, made a brave showing. There were one hundred and five papers from eleven schools and two home students. This course was conducted by Mr. J. C. Stobart, Director of Education, B.B.C. Six of the answer papers on poetry received more than forty marks out of sixty, and thirty-one were marked above fifty per cent. There will be no difficulty in finding prize-winners whose work is of real excellence. Within the radius of "2LO," 220 schools take the broadcast courses. About 130 of the L.C.C. schools have installed receiving sets.

Famous "Talkers."

Educational talks, both interesting and informative, continue to attract attention in the regular programmes. Sir William Bragg, Mr. Hartley Withers, Sir Halford Mackinder, Mr. Douglas Kennedy, Mr. Stewart Dick, and others

have been widely appreciated during the first session. Then, of course, there have been the authoritative talks on international affairs from Earl Balfour, Viscount Grey, and Lord Haldane.

During the new term, January to Easter, Sir Oliver Lodge on Ether will replace Sir William Bragg on Sound. Professor de Montmorency on Law will replace Mr. Hartley Withers on Economics, and Professor Pear on Psychology will replace the course on the Art of Living. Sir Halford Mackinder gives way to Professor Rait, and the British Drama League takes the place of the English Folk Drama Society. The Natural History Museum supplies a course on The Sea Shore to follow its course on Insects. Mr. H. S. E. Ackerman will give a course on Popular Fallacies in Engineering.

Disappearing Troubles.

It is interesting to note that the British Institute of Adult Education has ordered 5,000 copies of next term's syllabus. There is, indeed, abundant evidence of the growing influence of the educational side of the work of the B.B.C.

There are, naturally, difficulties and obstacles to be overcome. The loud-speakers in the schools have not been uniformly efficient. Teachers, unaccustomed to electrical adjustments, have occasionally failed to secure audible reception. There is the tendency of the pupils to pay more attention to the technical details of the receiving set than to the subject-matter of the transmission. But now that the novelty is wearing off, and the receiving apparatus is coming to be regarded as part of the normal equipment of the school-room, these troubles are disappearing.

Wireless and Home-Work.

Some teachers and education authorities have discovered that wireless is interfering with the home-work of their students. The Headmasters of Leeds and Bradford Grammar Schools have voiced strong protests to parents. There are two grounds of complaint. The first is that wireless takes up so much of the average schoolboy's time that he scamps his home-work. The second is that schoolboys often have to try to do their home-work in a room in which a loud-speaker is in action at the same time.

The first point is surely no new one to teachers. The counter-attraction of a hobby has always had to be allowed for in the case of the average schoolboy. And wireless is to be preferred to many other hobbies, because it requires and stimulates some definite technical engineering knowledge, and also because its use is generally educative.

A Hint to Parents.

There is more in the second objection, but this can be removed at the discretion of parents. It could be arranged that the loud-speaker should not be turned on until a certain definite time by which home lessons should be completed. If this were done, another useful purpose would be served. The over-studious child would be prevented from working too late.

There is a different side to the somewhat vexed question of school home-work. Need it be so irksome that the child will do it only under compulsion? But perhaps I am trespassing. Anyway, I cannot help thinking that it will not be the least of the benefits conferred by wireless if school homework has to be brightened in order to hold any share of the average schoolboy's time.

G. M.

Special Alternative Programmes.

(Continued from the previous page.)

an acknowledgment by means of the broadcasting service."

Offers of outside material have been made to us from time to time. Some of these were refused because the material was not up to our standard or in line with our work. Others were postponed until their acceptance would not dislocate or disturb our regular programmes. We did manage, however, to accept the gift of a concert organized by one of the big stores.

* * * *

The inauguration of the tri-weekly alternative programmes from Chelmsford gives us the opportunity of considering offers of material provided gratuitously from outside sources. Let no one make the mistake that we are counting on this to help complete the service. We are quite able to go ahead on our own. But we think that useful results may be obtained from the acceptance of not more than one of these offers a week.

* * * *

The newspapers, the big stores, and other commercial organizations of repute had occurred to us as suitable applicants under the new scheme. It should go without saying that we shall accept only such material as is in line with our policy and up to our standard. The announcing will remain in our hands and will be carried out in the usual way. We shall exercise the strictest censorship, and shall not allow the broadcasting medium to be used for unauthorized advertisements. We keep in close touch with the Postmaster-General for the interpretation of the terms of our Agreement in relation to particular cases.

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It should be borne in mind that we cannot accept any payment from the organizers of these outside broadcasts, and that we have an absolutely free hand in revising or rejecting any programmes submitted.

* * * *

The concert accepted from a newspaper for Chelmsford on December 21st was an episode in our normal development. It appears that the newspaper had not known that we were entitled to accept the offer of such a concert, and had actually arranged to broadcast it from Radio-Paris. At the last moment, it was discovered that the wave-length of Radio-Paris, was so close to that of Chelmsford that if the two stations were transmitting simultaneously, hardly any British listeners could pick up Radio-Paris. While in search of a way out of this difficulty, the newspaper was informed by the Post Office that the B.B.C. might broadcast the concert. We found that the programme needed only slight revision to bring it into line with our work. Moreover, it so happened that on December 21st, Chelmsford was merely relaying London. Hence the acceptance of the outside concert involved no dislocation of our regular services.

* * * *

There is evidence of appreciation of the newspaper's concert, but what is even more gratifying is the widely-expressed view of listeners that our regular programmes suffer nothing from comparison. Such experiments would not be in vain if their chief result was to satisfy our honest critics and confirm our friends.

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AMONGST this week's correspondence was a letter from a member of the British Gendarmerie in Jerusalem, who informs the B.B.C. that he listens every night to the Chelmsford High-Power Station ("5XX") on a five-valve set. He says that, as a consequence, he feels very much nearer home.

Official News and Views. GOSSIP ABOUT BROADCASTING.

A Cabaret by Wireless.

ON January 15th the Midnight Follies of the Hotel Metropole, London, will have the distinction of being the first Cabaret to be broadcast in this country. This will take place at 11.45 p.m., and will last for about half-an-hour. In order that there shall be no gap between this transmission and the ordinary programme, the Savoy Bands will be broadcast until 11.45 p.m., when the Cabaret begins. This programme will prove to be of general interest to listeners, and will be S.B. to other stations.

Later Broadcasts.

During the period covered by this issue the following stations will be broadcasting until 11 p.m.: Newcastle, January 9th; Glasgow, January 12th; Aberdeen, January 16th.

Mozart's "Figaro."

A complete performance of Mozart's opera *Figaro* will be given at the London Station and broadcast to all other stations, except Chelmsford, on Tuesday, January 20th. The "2LO" Augmented Orchestra, conducted by Mr. Percy Pitt, and the following artists, Miss Gertrude Johnson, Miss Eda Bennie, Miss May Blyth, Mr. William Anderson, Mr. Dennis Noble, Mr. Andrew Shanks, Mr. Raymond Ellis, and Mr. Sydney Russell, will take part in the performance.

Chelmsford's Alternative Programme.

Contrasting with the performance of *Figaro*, which will be S.B. from London to all low-power stations, "5XX," the Chelmsford High-Power Station, will provide an alternative programme on Tuesday, January 20th, for those who do not care for operatic music. A Ballad Concert will be given, including songs by Miss Gertrude Edgar, a Manchester soprano; instrumental music by the J. H. Squire Celeste Octet, under the direction of Mr. J. H. Squire; entertainment by Miss Gladys Merredew in her studies and impersonations; and humour by Mr. George Stockwin and Mr. Fred Groome.

"Ye Goode Olde Days."

Mr. Willie Rouse will be supported by many successful wireless artists and entertainers in the programme to be given at London on Wednesday, January 21st. This programme has been designed to interpret the spirit of "Ye Goode Olde Days." Appropriate orchestral music will be interposed between dialogue, monologues, songs, and character sketches in keeping with the title of the programme.

An Oxford Poets' Symposium.

An event of unusual interest will take place on January 22nd at the London Station. An Oxford Poets' Symposium will be given at 8 o'clock, when the following Oxford poets will read their own poems: Harold Acton, Graham Greene, Bryan Howard, J. G. Macleod, Patrick Monkhouse, and A. L. Rowse. This programme will be S.B. to other stations.

Birmingham Ballad Concerts.

Birmingham listeners will have an opportunity of hearing the Ballad Concert to be given in the Town Hall, Birmingham, on Wednesday, January 28th. The artists include Miss

Norah Delmarr (soprano), Miss Astra Desmond (contralto), Mr. John Coates (tenor), and Mr. Joseph Farrington (bass). The items chosen are all chorus numbers. The audience will be asked to join in the singing, led by the City of Birmingham Choir. This concert will be relayed and broadcast from the Birmingham Station.

Nonsense Songs From "Alice in Wonderland."

A Liza Lehmann programme will be provided by the Bournemouth Station on Saturday, January 17th. The principal features will be "The Golden Threshold," for solo voices, chorus and orchestra, and the Cycle of Nonsense Songs from "Alice in Wonderland." The soloists will be Miss Kate Winter, soprano, Miss Esther Coleman, contralto, Mr. Sydney Coltham, tenor, and Mr. Roy Henderson, baritone. The "6BM" Chorus and the Wireless Orchestra will also be included.

Burns' "Nights."

Although the Burns Anniversary falls on Sunday, January 25th, the majority of Scottish stations are holding their Burns' "Nights" prior to that date. The Aberdeen Station will hold theirs on January 23rd, when the Immortal Memory will be proposed by Provost Munro, O.B.E., of Banchoory.

Broadcasting a Four-Act Play.

On Monday, January 19th, the "2ZY" Dramatic Company are presenting *Trespases*, a four-act play by Edward Percy, a dramatist who is a special favourite with repertory companies. Several fresh additions have recently been made to the cast of the Company, which, judging by listeners' letters, is having a very successful season.

In a Good Cause.

On Sunday, January 18th, the Manchester Station is giving a Symphony concert in aid of the Victoria Hospital at Burnley. This will take place at the Palace Theatre, Burnley, from 8.0 p.m. till 10.30, and from 8.45 p.m.

onwards the concert will be broadcast. The artists are to be Mr. Albert Sammons, the well-known violinist, and Mr. Lee Thistlethwaite, the popular Manchester baritone. They will be supported by the "2ZY" Augmented Orchestra, conducted by Mr. T. H. Morrison.

"R.L.S." By Radio.

An interesting series of items has been arranged by the Glasgow Station for the week beginning Sunday, January 18th. R. L. Stevenson's play *Will o' the Mill* will be performed on Monday, January 19th, and the play *Nine O'Clock* will be performed on Wednesday, January 21st, under the personal direction of the B.B.C. Dramatic Producer, Mr. R. E. Jeffrey.

Bach From Glasgow.

A Bach Chamber Concert will be relayed from the Engineers' and Shipbuilders' Institute, Glasgow, on Thursday, January 22nd. This programme is worthy of note if only because it includes part of the Brandenburg Concerto No. 3 in G Minor. On Friday, January 23rd, Professor Tovey, of Edinburgh University, will give his first talk to Glasgow listeners in a lecture recital of Mozart's music.

Nottingham's Ambitious Programme.

An interesting educational programme has been arranged for January by the Nottingham Station. Among local lecturers engaged are Dr. H. S. Holden, D.Sc., F.L.S., who will talk on "Animal Colours and their Uses"; Mr. Walter A. Briscoe, Nottingham's City Librarian, will lecture on "Libraries and Library Borrowers." A series of three lectures on "Modern Psychology" will be delivered by Professor H. A. S. Wortley, M.A.; and three lectures with gramophone, pianoforte, and vocal illustrations will be given by Mr. R. M. Hewitt, M.A., on "Gypsies in Various Lands."

"The Problem of the Village" will be dealt with by Professor R. Peers, M.C., M.A.; and "Wool as a Raw Material of Industry" will be discussed by Professor W. Davis, M.A. The Principal of Loughborough Engineering College, Professor H. Schofield, Ph.D., B.Sc., will deal with "Industrial Administration"; Mr. Bernard Johnson, B.A., Mus. Bac., F.R.C.O., will deliver a talk on "Music as an Interpreter of History"; and Professor L. V. D. Owen will describe the "Beginnings of Modern England."

Talks to the Children.

Regular weekly transmissions to schools are being given from Nottingham Station on Thursday afternoons. These will include talks to the children by Miss Rose Fyleman on "Poetry," Mr. E. L. Guilford, M.A., on "Stories of Ancient Nottingham," and Mr. S. E. Baynes Smith, B.Sc., on the "Uses of Colours."

A Clever School Orchestra.

The Orchestra of the Dundee High School, numbering about thirty, will contribute items to the local programme of the Dundee Station on Friday, January 23rd. Included in the programme is a new suite, "The Never-never Land," by Austin. This piece contains two very interesting songs, "The Song of the Little People" and "The Never-never Land National Anthem," peculiarly suited to young folks. Mrs. G. A. Gampey, who is well known in the Hull district, will give a 'cello recital.



"Yes, dear, ever since we've had the wireless, George has become a perfect book-worm."

Wiles of the Weather Prophet.

Combining Art and Artfulness. By E. H. Chapman.*

WEATHER is, indeed, a consideration in nearly all human occupations, and it is not surprising that there has always been a great human interest in the art of foretelling the weather.

History is not very definite on the subject as to who issued the first weather forecast, but the need for dependable weather forecasters can be seen in the history of early times.

Consider this incident which occurred in a Syrian campaign some thousands of years ago.

"Now they that were in the tower sent messengers unto Tryphon to the end that he should hasten his coming unto them by the wilderness and send them food. Wherefore, Tryphon made ready all his horsesmen to come that night; but there fell a very great snow, by reason whereof he came not."

The Choice of Language.

I am certain that the modern weather forecaster would have been able to hasten the going of Tryphon by telling him of the impending snowstorm.

Speaking in a somewhat general way, weather forecasting, as we know it to-day, depends on two things—first, a knowledge of weather science and, secondly, a working acquaintance with that vocabulary of delightfully ambiguous words which seems to have become the special property of the weather prophet. Some of us are apt to be a little critical because of the weather prophet's aptitude in the use of his own pet vocabulary. We should remember that he has history to turn to for example. A little artfulness in the choice of language is by no means the exclusive prerogative of the weather forecaster. The Delphic oracle of Grecian history acquired a considerable reputation for the ambiguity of its answers.

Atmospheric Tramps.

Weather forecasting, in its most serious aspect, is based on an estimation of the probable movement of those wandering weather systems which are continually passing over these islands of ours. There are two main types of these atmospheric tramps. You have heard their names many times—the anticyclone, the fine weather system, and the depression, the bad weather system. Unfortunately for the success of weather forecasting, these wandering weather systems move erratically now and then. A weather forecaster may go to bed at night happy under the firm conviction that his evening depression will move north-east and that his forecast of "some rain in most districts" will prove a certain winner. Very likely he will waken up in the morning to a beautifully fine day, the explanation being that his evening depression has gone for a stroll down the shores of the Bay of Biscay and will not be back again for a day or two.

Not the Prophet's Fault.

The weather forecasts which are transmitted from our broadcasting stations emanate from the official Clerk of the Weather. When you are next inclined to be a little critical of a broadcast weather forecast, I should like you to remember that what is happening is most probably that a wandering weather system is not behaving at all nicely, and that it is not the fault of the weather forecaster at all.

When a young weather forecaster enters on his duties in the office of the Clerk of the Weather, he firmly believes that the two essentials for success in his most interesting work are scientific knowledge and experience. He has not to be long in the office before the erratic movements of

our weather systems cause him to realize that artfulness is a third essential for success, and that such phrases as "some showers," "local thunderstorms," "the depression came from nowhere," are distinctly useful.

Smoothing Over Difficulties.

There are occasions on which a weather forecaster realizes that the winds might easily box the compass inside twelve hours. On such occasions it would never do for the forecaster to say "winds changing from west through north and east and south and back to west again." Imagine the number of letters the morning papers would receive if such a forecast ever appeared in cold print! It is far better for the forecaster to restrain his language and take refuge in "variable winds" or "winds light and indefinite, more definite later."

Sometimes a carefully thought-out phrase may smooth over a lot of the difficulties which occur when the weather is such that anything may turn up. Here is a good example of a correct weather forecast issued under unsettled conditions: "Fine to fair or cloudy. Showers on the coasts." Notice the clever wording of this forecast. Think out all the possibilities it contains. The forecaster who issued it knew quite well that every day there are showers somewhere on the coasts, and he was not in the least concerned as to whether his showers fell at Land's End or at John o' Groats, or anywhere in between.

Beloved by the Humorist.

Weather forecasts are, of course, connected with weather. Often enough, they are closely connected with past and present weather. At times they bear a more or less distant relationship to future weather. Now, we never take our weather seriously, and it is, no doubt, for that reason that we scarcely ever take weather forecasting seriously.

When a speaker or writer is hard pressed for a subject for a joke, he turns instinctively to weather. Weather is common property for the humorist all the world over. Our English weather comes off worst of all at the hands of the unkind humorist. Here is a sample of the unkind stories told of our English weather.

A foreign visitor, depressed by a week of dull, rainy weather, turned to his English host and asked:—

"Does the sun ever shine in England?"

"Oh, yes," replied the host, "I am quite sure it does. I remember it so well last year. It was on a Wednesday."

A Lucky Shot.

The only people in this country who take weather and weather forecasting seriously are weather prophets and Scotchmen.

During my own particular experience of weather forecasting of an official kind, nothing struck me so much as the luck of the beginner in this delightful scientific gamble. At Army Headquarters in France during the early part of the war, a newcomer to the ranks of the Army's weather forecasters was called upon unexpectedly to issue a weather forecast. He was brought for the purpose from a nearby hotel, where he had partaken of a particularly good dinner. Naturally, he took a most optimistic view of the weather situation. So optimistic was he that he mistook a depression for an anticyclone, and issued his forecast accordingly. The amazing thing was that that forecast came off, and was afterwards quoted as a brilliant example of a courageous weather forecast. I doubt if the prophet referred to has ever been able to rid himself of the reputation he acquired that night.

*In a Talk from London.

Broadcasting Scott.

"The Heart of Midlothian."

ON January 12th, at 8.30, Glasgow will broadcast three scenes from a dramatization of Sir Walter Scott's famous novel, "The Heart of Midlothian." Perhaps even more than great literary achievement, Scott calls to mind that epic struggle with financial adversity which makes one of the most "human" stories of all biography.

Towards the close of 1825, after eleven years of brilliant and prosperous labour, Scott suddenly discovered that he was really insolvent. He had become involved in various commercial concerns, and never informed himself accurately of their finances. Then the blow fell. The failure of a London house threw upon Scott personal responsibility for £130,000. Characteristically, he set his face resolutely against bankruptcy, and toiled for the rest of his life to clear off this enormous debt.

Between January, 1826, and January, 1828, he paid £40,000 to his creditors. His health began to give way, but he refused to be diverted. For three years more he toiled until nearly the whole of the liability had been met. He died in 1832, within sight of his goal.

Scott's versatility was amazing. For over twenty years he kept secret his authorship of the Waverley Novels. While he was writing these novels anonymously, he kept on producing in his own name as much work as seemed humanly possible for an official who was seen every day at his post and as often in society as the most fashionable of his colleagues.

A Poem with a History

MR. A. PARRY GUNN, who has done some outstanding work for the Glasgow Station, achieved his first big success with the production of *The Antigone* of Sophocles. This Greek drama, produced by him in Hengler's Circus, attracted over 15,000 people. Some of his other productions have included *Oedipus Tyrannus* of Sophocles, *The Agamemnon* of Aeschylus, and *Julius Caesar*, while his production of *The Midsummer Night's Dream* was an outstanding Glasgow success.

Comus, which he produces at the Glasgow Station on Sunday, January 11th, has an interesting history. In 1633, John Egerton, Earl of Bridgewater, who had been appointed Lord President of Wales and the Marches, took up his residence at Ludlow Castle, in Shropshire, and there, in the autumn of the following year, he gave a grand entertainment to the country people. It was for this occasion that Milton, then twenty-six years of age, wrote his *Comus*. Henry Lawes, a celebrated musician and friend of the poet, composed the music and sustained the rôle of Thyrsis, or the Attendant Spirit. The principal actors were three of the Earl's children, John, Viscount Brackley, aged twelve; Thomas, aged eleven; and Lady Alice, aged fourteen, on whose misadventure in a neighbouring wood the romantic fable is founded.

The poem is "simply the eulogy of virtue," it is "a poet's lesson against riot and excess." In writing it, Milton may have received hints from similar compositions, such as Fletcher's *Faithful Shepherdess* and from the Latin *Comus* of Ericius Puteanus, Professor of Eloquence at Louvain; but his poem is an essentially original work, and, in literary merit, it stands unrivalled.

MR. JOHN BEVERIDGE, the blind entertainer, who has frequently broadcast from Northern Stations, will entertain his own people of Dundee on Wednesday, January 14th, from the Dundee Station. Two of his favourite items, "The Suet Pudding Mother Used to Make" and "Poor Old Father," will be given in the programme.

Music as Medicine.

Long Life Through Playing and Singing.

IT has been said that composers are short-lived. Mozart was only thirty-five when he died, Schumann was forty-six and had been ill for some time before his death. Mendelssohn's life ended at the early age of thirty-six; Weber and Chopin died at forty; Purcell was thirty-seven, Bellini thirty-three, and Schubert only thirty-one.

Yet on the other hand, there are many composers who have reached a good old age, among them Bach, Haydn and Handel, who all lived to seventy or thereabouts; while the greatest English composer of the present day, Sir Edward Elgar, is sixty-seven. Puccini, who died recently, was sixty-six.

Health in the Cornet.

Even if the lives of composers are comparatively short, the contrary is true of singers and of instrumentalists. Those who play wind instruments are actually among the longest lived of any class of people in the world. Cornet players attain the astonishing average of 69.1 years, while the life of the clarinet player averages 64.4 years. Oboe and bassoon players live to be 63 years old, and flute players come next with 61.2 years.

Of the greatest of living flute players, "Billy" Barrett has passed the three score and ten and is still going strongly.

You cannot play a wind instrument without making full use of the lungs, and that, no doubt, is the reason why players of wind instruments hardly ever suffer from tuberculosis, bronchitis or any other disease of the throat or lungs.

Good for the Nerves.

Singers are notoriously long-lived, and, what is more, they keep their health to an advanced age, and this is true both of men and of women. Edward Lloyd, Sims Reeves, Mme. Patti are instances that flash to the mind. The latter was actually singing in public for half a century. One could fill a column with a mere list of singers who have lived to a good old age, and who enjoyed the best of health to the end of their lives.

The real truth is that music in itself is medicine. We read in the Bible that music was used for the cure of madness, and to-day some great alienists believe in music and make use of it to cure their patients. In any asylum you will find the inmates encouraged to play, sing and dance.

Music has a direct effect upon the nerves which govern the blood supply in the human body. Under the influence of music the blood vessels dilate so that the blood flows more freely, and a direct sensation of warmth is the result. By improving the blood supply, nutrition is affected.

That is the true reason why it was long ago recognized that soft music was the best possible accompaniment to a meal. It actually helps the listeners to digest their food.

Curing Pain and Fever.

Not only in mental, but in physical ailments, music has been proved to be of the greatest value. It allays pain, and in fever will frequently bring down the temperature. In each individual case it is, of course, necessary that the music should be suitable. A jazz band, for instance, could hardly be recommended as a cure for headache, or a cornet solo for a bad attack of neuralgia.

An interesting point is the fact that music has a beneficial effect upon individuals who have "no ear." Even those who cannot distinguish one tune from another are usually found to be susceptible to musical influence from the point of view of health.

A Song That Thrilled a Nation.

Elgar's "Land of Hope and Glory." By A. B. Cooper.

IT is often said that the present age is too sophisticated to write a new fairy-tale or a new nursery rhyme; that "Red Riding Hood" and "Little Miss Muffet," on the feminine side, and "Jack and the Bean-Stalk" and "Little Boy Blue," on the masculine side, belong to an age which saw "books in the running brooks, sermons in stones," and romance in everything. Yet Sir James Barrie and Lewis Carroll tend to disprove the first half of the contention, and "R. L. S." and Hilaire Belloc the other. Similarly, it seems to be taken for granted that the idea of producing a new national anthem is as foolish as the search for the secret of perpetual motion, because all national songs are hoary with age.

Lofty Patriotism.

It is hardly necessary to assert that this idea was knocked on the head by Arthur Christopher Benson and Sir Edward Elgar, when they jointly gave the Empire a song worthy to rank with the "Marseillaise" and "The Star-Spangled Banner" in that peculiar and elusive quality which makes an air inspiring, whilst the words breathe a spirit of loftier patriotism than either.

DEAR land of hope, thy hope is crowned,
 God make thee mightier yet;
 On sov'ren brows beloved, renowned,
 Once more thy crown is set!
 Thine equal laws by freedom gained,
 Have ruled thee well and long;
 By freedom gained, by truth maintained,
 Thy Empire shall be strong.
 Land of hope and glory, Mother of the Free,
 How shall I extol thee, who are born of thee?
 Wider still and wider shall thy bounds be set,
 God, who made thee mighty, make thee mightier yet.
 Thy fame is ancient as the days,
 As ocean large and wide;
 A pride that dures, and heeds not praise,
 A stern and silent pride;
 Not that false joy that dreams content
 With what our sires have won;
 The blood a hero sire hath spent
 Still nerves a hero son.
 Land of hope and glory, etc.

The author of these beautiful words has never "given hostages to fortune" by marrying, but he has given hostages to posterity which will ensure remembrance, if only by this song alone. Yet he has many other distinctions of birth, relationship, scholarship, character, and authorship. He is the son of an Archbishop of Canterbury who was a friend of Gladstone; he is the elder brother of E. F. Benson and of the late Monsignor Benson, an eloquent preacher and fine novelist, and he is reckoned among the two or three living English essayists who "count." He is, moreover, the Master of Magdalene College, Cambridge.

Simply "Elgar."

Sir Edward Elgar is not only a member of the exclusive "Order of Merit," but he has attained in his lifetime that distinction which usually only belongs to the mighty dead, of being referred to by his surname only. He was knighted by King Edward twenty years ago, he is a member of almost every academy in Europe, and an honorary graduate of a score of universities, but, because he wrote "Gerontius," and "Olaf" and "The Kingdom," he is "Elgar"—like Shakespeare, and Beethoven, and Raphael

and Cromwell. His versatility is shown by the fact that he has written the masterpieces of music already mentioned, and at the same time a new national song like "Land of Hope and Glory."

The Master of Magdalene writes to me thus of the genesis of this great song: "As far as I can remember, the first draft of 'Land of Hope and Glory' was written to form a part of a Cantata which was to have been performed at a Gala Night at Covent Garden on the occasion of the Coronation of King Edward. Owing to King Edward's illness, the Coronation was put off, and when it eventually took place, the proceedings were of a very simple character.

From "Pomp and Circumstance."

"Sir Edward Elgar suggested the air from 'Pomp and Circumstance,' and I wrote the song to that. Then, at a later date, he suggested making out of it a song for general use, for solo and chorus, and I modified it for that purpose. I took a great deal of trouble with the original cantata. There was an opening song, 'Crown the King with Life!' and another about Queen Alexandra:

Daughter of ancient Kings,
 Mother of Kings to be,
 Gift that the bright wind bore on his sparkling wings,
 Over the Northern Sea!
 Nothing so sweet he brings,
 Nothing so fair to see,
 Purest, stateliest, Daughter of ancient Kings,
 Mother of Kings to be!

The music was most beautiful, but I do not know whether it has ever been subsequently performed."

As a matter of fact, the theme of "Land of Hope and Glory" first appeared in a "March in D," written for orchestra by Sir Edward Elgar, but from the first it seemed to demand words. It next appeared in Elgar's "Coronation Ode," the words of which are the "Cantata" to which Mr. Arthur Christopher Benson refers, and finally as the world-famous national song.

The Coronation Ode.

Mr. Benson speaks of modifying the words to make a song, but he might have said that he re-wrote them, and the genesis of this song is so remarkable that it is worth while to transcribe the words as they were originally written for the Coronation Ode:

Land of hope and glory, Mother of the free,
 How can I extol thee, who are born of thee?
 Truth and Right and Freedom, each a holy gem,
 Stars of solemn brightness, weave thy diadem.
 Tho' thy way be darkened, still in splendour drest,
 As the star that trembles o'er the liquid West.
 Throned amid the billows, throned inviolate,
 Thou hast reigned victorious, thou has smiled at fate.

Land of hope and glory, Fortress of the free,
 How shall I extol thee, praise thee, honour thee?
 Hark, a mighty nation maketh glad reply;
 Lo, our lips are thankful, lo, our hearts are high!
 Hearts in hope uplifted, loyal lips that sing;
 Strong in faith and freedom, we have crowned our King!

The song in its final form was sung everywhere by Dame Clara Butt, and it is regarded as an indispensable item at all public functions in which music and patriotism have a part to play.



Sir EDWARD ELGAR, O.M.

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: 6.10 a.m., Weather (exc. Sun.); 11.0, Markets (exc. Sun. and Mon.); 11.15, Time Sig., Weather; 2.45, 3.35, 4.30 * p.m., Stock Exch. (exc. Sun. and Mon.); 6 p.m., Con., News (not daily); 7 p.m., 10.10, Weather (exc. Sun.). * On 1st and 15th of each month at 4.45 p.m.
RADIO-PARIS (SPB)—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.
 2 p.m., Lec. (Mon., Irreg.); 4 p.m., Lec. (Irreg.); 8.15 Eng. Conv. and Con. (Tue.); 8.30 p.m., Lec. or Con. (almost daily). On 3rd Sun. of each month, Organ Recital at 8.45 p.m.; 9.30 p.m., Con. (Sun.).
"PETIT PARISIEN"—345 m.
 9.30 p.m., Con. (Tue., Thur., and Sun.).
RADIO-LYON—483 m.
 12.0, 5.15 p.m., 8.30 p.m., News, Con. (Irreg.).
AGEN—340 m.
 Tests daily, 7.30 p.m.
GERMANY.
HANOVER (Relay Station)—296 m. From Hamburg.
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.; 10.0, Sacred Con.; 11.45, Chess; 12.45, Con.; 3 p.m., Children; 4 p.m., Con.; 5.45, English; 7 p.m., Con. or Opera, Sport, Weather, News; 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; 3.30, Lec.; 4.5 Lec.; 5 p.m., Educat. Hour; 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 (daily, exc. Sun.).
MUNSTER—410 m.
 6.55 a.m., Time Sig., News; 11 a.m., Sacred Con. (Sun.); 11.55, Time Sig.; 2.30 p.m., Markets (exc. Sun.); 3 p.m., Children (Sat. and Sun.); 4 p.m., Con.; 6.40 p.m., Weather, Time Sig., Lec.; 7.25, Women, Con. or Opera; Dance (Sat.); 9 p.m., English, Esperanto or Spanish; News.
BRESLAU—418 m.
 10.15 a.m., Stock Exch., Weather; 11.0, Factory Con.; 12.30, Time Sig., Weather, Stock Exch.; 3 p.m., Children (Sun.); 4 p.m., Orch.; Children (Fri.); 5 p.m., Shorthand (Sat.); 6.30, Esperanto (Mon.); English (Sat.); Lec. (other days); 7.30, Con., Weather, Time Sig.; 8.30 p.m., Dance (not daily).
BERLIN (II)—505 m.
 8 a.m., Sacred Con. (Sun.); 9 a.m., Markets, News, Weather; 10 a.m., Con. on both 430 and 505 m. (Irreg.); 11.0, 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.; 5.30, Lec.; Women; 7 p.m., French Lesson (Mon., other days, Irreg.); 6.30, Lec.; 7.30, H. Opera, usually at 6.30 p.m.; Con., Weather, News, Time Sig.; 9.30, Chess (Mon.); Dance until 11 p.m. (Sun., Tue.).
STUTTGART—443 m.
 10.30 a.m., Con. (Sun.), other days Irreg.; 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., Educat. Hour (Sun.); 10.55, Markets, Orch., Time Sig.; 3 p.m., Markets; 3.30, Orch.; 4.30, Lec. (Tue.); 5 p.m., Markets, Lec.; 6 p.m., Esperanto (Mon.), Chess (Tue.), Lec. (other days); 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 and 3 p.m., Markets; 3.30, Orch.; Children (Wed.); 6.30 p.m., Lec.; 7 p.m., Con. or Opera; 8 p.m., Orch. or Lec., News.
FRANKFURT-ON-MAIN—470 m.
 7.30 a.m., Sacred Con. (Sun.); Con. (Fri., Irreg.); 10.10, Stock Exch.; 10.55, Time Sig., News; 3 p.m., Children (Sun.); Markets (weekdays); 3.30, Con.; Women (Fri.); 4 p.m., Con. (Sun.); Children, 5 p.m. (Wed.); 5 p.m., Lec.; Opera (Irreg.); 6 p.m., Lec. (daily); Shorthand (Irreg.); 6.30, Educat. Hour, Esperanto (Fri.); 7 p.m., Lec. (Sun.); English (Mon.); 7.30, Con. (daily); 8.30 p.m., Time Sig., Weather, News, Con., Dance (Irreg.).
MUNICH—485 m.
 10.30 a.m., Lec. (Sun.); Con. (Irreg.); 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 p.m., Lec.; English Lesson (Mon.); Russian (Sat.); 7.30, Con. (daily); 8.30, News, Weather, Time Sig.; 9 p.m., late Con. (Sun. and Tue.).
KOENIGSWUSTERHAUSEN (LP)—Near Berlin.
 2.450 m. 6.30 a.m. to 7.40 p.m., Wolf's Press News.
 2.800 m. 10.30 a.m., Con. (Sun.).
 4.000 m. 6 a.m. to 8 p.m., News Service.
 Eberswalde (Berlin) 280 m. 9.15 p.m., Con. (Mon.).
 3.150 m. 6.45 a.m. to 6.45 p.m., News.

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.
LIEREN (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 Sig. (9.55 a.m. and 4.10 p.m.).
AMSTERDAM (PX9)—1,070 m.
 8.40 p.m., Con. (Mon.).
AMSTERDAM (PA6)—1,050 m.
 7.40 p.m., Con. (Wed.).
HILVERSUM (NSP)—1,060 m.
 5.40 p.m., Children (Mon.); 8.40 p.m., Lec. (Fri.); 7.40 p.m., Con. (Sun.).
YMUEDEN (PCMM)—1,050 m.
 7.40 p.m., Con. (Sat.).
VOSSEGAT (HC)—1,050 m.
 12.30 and 7.40, Weather.
SOESTERBERG—1,050 m.
 7.25 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: 11 a.m., Weather; 11.55, Time Sig., 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.; 9 p.m., News.
 Sundays: 3 and 7.15 p.m., Con., News, Weather.
GENEVA (HBI)—1,100 m.
 Daily: 12.15 Lec. (exc. Sun.).
LAUSANNE (HB2)—850 m.
 Weekdays: 7.5 a.m., 12.30 p.m., Weather, Markets, Time Sig., News; 4 p.m., Children (Wed.); 6.55, Weather, News; 7 or 7.15 p.m., Con. or Lec. (daily); Dance (Thur. and Sat.).
AUSTRIA.
VIENNA (RADIO WIEN)—530 m.
 Daily: 8 a.m., Markets; 10, Con.; 12.05 p.m., Time Sig.; 12.20 Weather; 2.30, Stock Exch.; 3 p.m., News, Con.; 3.10, Children (Wed.); 5 p.m., Lec. (Mon., Tue., Wed., Sat.); 10.45, News, Weather; 7 p.m., Time Sig., Con., News; 9 p.m., Dance (Tue., Wed., Sat.).
JUGO-SLAVIA.
BELGRADE—1,650 m.
 5.45 p.m., Con. (Tue., Thur., Sat.).
CZECHO-SLOVAKIA.
KBELY (OKP)—1,100 m.
 Weekdays: 10.30 a.m., 12, 12.45 p.m., 4 and 5 p.m., Stock Exch.; 6.30 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. (Thur.); 9 a.m., Con. (Sun.).
ITALY.
ROME (IRO)—425 m.
 7.40, Con. (daily).
CENTOCLELE (ICD)—1,800 m.
 3 and 7.30 p.m., News.
SPAIN.
MADRID (EAJ2)—Radio-España—325 m.
 Daily: 6 p.m., Con.
MADRID (RI)—382 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 750-800 m., 8 p.m., daily.
LINGBY (OXE)—2,400 m.
 Weekdays: 6.20 p.m., 8 and 9 p.m., News, Weather Time.
RYBANG—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—400 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—350 m. Schenectady, N.Y.
WJY—403 m. New York City.
CKAC—425 m. Montreal, Ca.
CFAC—430 m. Calgary, Ca.
WJZ—455 m. } New York City.
WEAF—492 m. }

B.B.C. French Talk.

On Thursday, January 15th, M. Stéphan will read the following extract from Molière's

"LE BOURGEOIS GENTILHOMME."

LE MAITRE DE PHILOSOPHIE: Que voulez-vous donc que je vous apprenne ?
MONSIEUR JOURDAIN: Apprenez-moi l'orthographe.
LE MAITRE: Très-volontiers.
M. JOURDAIN: Après, vous m'apprendrez l'almanach, pour savoir quand il y a de la lune et quand il n'y en a point.
LE MAITRE: Soit. Pour bien suivre votre pensée, et traiter cette matière en philosophe, il faut commencer, selon l'ordre des choses, par une exacte connaissance de la nature des lettres et de la différente manière de les prononcer toutes. Et là-dessus j'ai à vous dire que les lettres sont divisées en voyelles, ainsi dites voyelles, parce qu'elles expriment les voix; et en consonnes, ainsi appelées consonnes, parce qu'elles sonnent avec les voyelles, et ne font que marquer les diverses articulations des voix. Il y a cinq voyelles, ou voix: A, E, I, O, U.
M. JOURDAIN: J'entends tout cela.
LE MAITRE: La voix A se forme en ouvrant fort la bouche: A.
M. JOURDAIN: A. Oui.
LE MAITRE: La voix E se forme en rapprochant la mâchoire d'en bas de celle d'en haut: A.E.
M. JOURDAIN: E; A.E. Ma foi, oui. Ah! que cela est beau!
LE MAITRE: Et la voix I, en rapprochant encore davantage les mâchoires l'une de l'autre, et écartant les deux coins de la bouche vers les oreilles: A.E.I.
M. JOURDAIN: A.E.I.I.I.I. Cela est vrai. Vive la science!
LE MAITRE: La voix O se forme en rouvrant les mâchoires, et rapprochant les lèvres par les deux coins le haut et les bas: O.
M. JOURDAIN: O.O. Il n'y a rien de plus juste: A.E.I.O.I.O. Cela est admirable! I.O; I.O.
LE MAITRE: L'ouverture de la bouche fait justement comme un petit rond qui représente un O.
M. JOURDAIN: O.O.O. Vous avez raison: O. Ah! la belle chose que de savoir quelque chose!
LE MAITRE: La voix U se forme en rapprochant les dents sans les joindre entièrement, et allongeant les deux lèvres en dehors, les rapprochant aussi l'une de l'autre, sans les joindre tout à fait: U.
M. JOURDAIN: U.U. Il n'y a rien de plus véritable: U.
LE MAITRE: Vos deux lèvres s'allongent comme si vous faibiez la moue; d'câ vient que si vous la voulez faire à quelqu'un et vous moquer de lui, vous ne sauriez lui dire que U.
M. JOURDAIN: U.U. Cela est vrai, Ah! que n'ai-je étudié plus tôt, pour savoir tout cela!
LE MAITRE: Demain, nous verrons les autres lettres, qui sont les consonnes.
M. JOURDAIN: Est-ce qu'il y a des choses aussi curieuses qu'à celles-ci ?
LE MAITRE: Sans doute. La consonne D, par exemple, se prononce en donnant du bout de la langue au-dessus des dents d'en haut: DA.
M. JOURDAIN: DA, DA. Oui! Ah! les belles choses! les belles choses!
LE MAITRE L'E, en appuyant les dents d'en haut sur la lèvre de dessous: FA.
M. JOURDAIN: FA, FA. C'est la vérité, Ah! mon père et ma mère, que je vous veux de mal!
LE MAITRE: Et l'R, en portant le bout de la langue jus qu'en haut du palais; de sorte qu'étant frottée par l'air qui sort avec force, elle lui cède, et revient toujours au même endroit, faisant une manière de tremblement: R.R.A.
M. JOURDAIN: R. R. RA. R. R. R. R. R. RA. C'est vrai. Ah! l'habile homme que vous êtes, et que j'ai perdu de temps! R. R. R. RA.
LE MAITRE: Je vous expliquerai à fond toutes ces curiosités.
M. JOURDAIN: Je vous en prie. Au reste, il faut que je vous fasse une confidence. Je suis amoureux d'une personne de grande qualité, et je souhaiterais que vous m'aideriez à lui écrire quelque chose dans un petit billet que je veux laisser tomber à ses pieds.
(The remainder of the Scene continues M. Jourdain's celebrated discovery that he has been talking prose all his life without knowing it.)

KEY LIST OF MUSIC PUBLISHERS.

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Listeners' Letters.

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

For Valve-Set Users.

DEAR SIR,—May I press for at least *one whole* disturbed hour a week from one selected main B.B.C. Station (excluding "5XX," of course) to start *after* all other B.B.C. stations have finished for the night?

This is not much to ask for on behalf of harassed valve-set users in the big cities, and the suggestion, no doubt, might be welcomed in other quarters. Yours, etc.,

AUTOBORE.

[There is a late rota night for stations each week. This correspondent should refer to page 99 for the information he requires.]

A Canine Enthusiast.

DEAR SIR,—We have a Sealyham dog called Pat, three years old, and a great pet with us all. Often when listening we put the 'phones to her ears, and she keeps perfectly still and thoroughly enjoys the music.

One night a pair of 'phones was on the ground, and happening to look up, I saw that Pat had placed her head in such a position as to be able to hear for herself.

Yours, etc.,

Finchley, N.

B. B.

A Poetic Listener.

DEAR SIR,—

The poets may sing of the glories of Spring,
In a most enthusiastic refrain.
May gleefully rhyme of the glad Summer-time,
With a stroll down a picturesque lane.
They may versify glints of Autumnal tints,
In the same old romantic strain,
But give me Winter's rain and snow—
The howling wind, and the frosted pane,
A cosy room, a rosy fire,
My old armchair and well-filled briar,
Let me get out my wireless set,
Then the rough of the world I soon forget.
Nottingham. A. H. W.

A Question of Grammar.

DEAR SIR,—I do not think the announcers of the B.B.C. will be perturbed by the attack on their English by "D. G. T." He says that band, orchestra, choir, etc., are singular, and that it is incorrect to say "The band *are* going to play." He is wrong. Band, orchestra, choir, and similar words are not singular nouns. They are known as collective nouns. They are also general and significant nouns. They occasion difficulties in syntax, but if the following rule is kept in mind, the usage is clear. I quote from Bain's "Higher English Grammar." "Collective nouns, though singular in form, take a plural verb if the predicate applies to the objects taken individually." Thus: "The jury *were* kept without food" is correct. It means that the *jurymen* were so kept, because the action of taking food cannot apply to a whole body collectively, but only to men individually. Similarly, "The band *are* going to play" means that the *bandmen* are going to play, because the playing applies to the individual action of the bandmen acting separately.

There is no excuse for "D. T. G.'s" second blunder. He says: "The band is not *going*, but *staying* to play." Almost every school-boy knows that by employing the imperfect participle of the verb "go" we obtain a series of forms for expressing an *intention* about to be executed; as "I am *going* to write," "I have been *going* to write," etc. Almost the same meaning is stated by "I am *about* to write." The use of the word "going" is strictly correct.

Yours, etc.,

Plumstead, S.E.

A. E. H.

[Many correspondents have written to this effect.]

PEOPLE IN THE PROGRAMMES.

"Travel Pictures."



Mr. HILAIRE BELLOC.

IF, out of all the men you have never met, you had to choose a travelling companion for a trip abroad, whom would you select? The question is not an easy one, but I suspect that, if a vote were taken throughout the country, Mr. Hilaire Belloc would head the list.

Mr. Belloc—who once walked, as we all know, to Rome—is an ideal traveller. He has knowledge. He has wit. He has observation. He is equally at home in town or country. He likes good wine and good wisdom. Everybody will want to hear his "Travel Picture" discourse on January 14th, for his travels are always first class.

Published as Passed.

MR. BELLOC has probably, during his time, been the most censored writer in the world. The things they didn't let him publish during the War, because they were only too true, would now make an entertaining volume.

Once, when an article came back from headquarters scored through and through, he insisted on publishing it exactly in accordance with the Censor's lights. And this is how one portion read:—

"He must not say 'The —,' 'The —,' 'The —,' 'The —.' He must say, 'Mr. —'; or if he says '— —,' he must —"

And that was in the days before cross-word puzzles!

A Novel Bishop.



BISHOP OF SOUTHWARK.

ANOTHER zealous traveller is the Bishop of Southwark, whose address will be relayed from St. Martin-in-the-Fields on January 11th. He always takes his holidays abroad, with his bags full of books.

Dry, difficult, ecclesiastical books? By no means. The books are novels. For the Bishop of Southwark is a voracious novel reader.

And as he turns the pages he gets as excited as you or I.

The Work's the Thing.



Miss AVICE KELHAM.

NOT the play, but the work's the thing if you want to succeed on the stage. Take Miss Avice Kelham, who will be heard in the musical comedy programme on January 13th.

Imagine yourself, like Miss Kelham, acting in Cardiff while you are rehearsing for a new show at Daly's. Up to London first thing in the morning, rehearsal in Leicester Square, back to Cardiff, performance at night, up in the morning, back to Leicester Square for rehearsal—and so, without respite, for two weeks!

That is just one of her strenuous experiences.

A Globe-Trotter.

AMONG the most remarkable women of our time is Lady Nora Bentinck, daughter of the Earl of Gainsborough, who will talk on "Travels in Palestine" on January 15th.

She has travelled in Germany, Italy, France, Egypt, Austria, Canada, the United States, Honolulu, Suva, Australia, New Zealand, Tasmania, South Africa—she has, indeed, visited all five Continents. She has started a home in the country for little boys from Stepney. She has been round the world as a soprano soloist. She has written books and hunted big game.

And you may see by this photograph that she has come through it all unimpaired! Indeed, her personality becomes more vigorous and interesting every day.

Mus. and Maths.

WHY is it that music and mathematics so often go together? Nearly all composers are good at figures. M. Ernest Ansermet, one of the greatest conductors of our time, began as a mathematician.

M. Ansermet is conducting the second B.B.C. International Symphony Concert at Covent Garden on January 15th. By birth a Swiss—he was born in the milk-chocolate-town of Vevey—he has made a speciality of modern Russian Music, and for some years managed the music for Diaghileff's ballet. His latest success has been in Buenos Aires, whither he is returning shortly.

The Great O'Neill.



Mr. NORMAN O'NEILL.

MR. NORMAN O'NEILL, who is conducting his own compositions from London on January 14th, has probably provided more special music for theatrical productions than any other composer in the world.

No matter whether it is Barrie or Maeterlinck or Shakespeare, the producers wire for him as a matter of course to give them something suitably atmospheric to play on the orchestra. And Mr. O'Neill, having soaked himself in the play, evolves overtures and entr'actes which often carry off first honours with the critics.

It has, indeed, been seriously debated whether Barrie or O'Neill was more responsible for the success of *Mary Rose*. But even if Barrie be given premier place, there can be no doubt that it was a great Norman conquest!

Shorts.

RT. REV. JAMES HENRY LINTON. Talking from London January 17th. Bishop of Persia. Born in Scotland. Lives in Ispahan.

Mr. Arthur Herbert Norris. Talking January 16th. H.M. Chief Inspector Reformatory and Industrial Schools. Health wizard.

Prof. Tom Heatherley Pear. Talking from Manchester January 14th. Professor of psychology, University of Manchester. Knows why we remember what we remember and forget what we forget. "OYEZ!"

WIRELESS PROGRAMME—SUNDAY (Jan. 11th.)

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

2LO LONDON. 365 M.

- 3.0-5.0. **Miscellaneous Musical Programme.**
S.B. to Manchester and Newcastle.
THE GEORGIAN SINGERS:
CARMEN HILL (Mezzo-Soprano).
MAURICE COLE (Solo Pianoforte);
MICHAEL ARENSTEIN
(Solo Violoncello);
CAMILLE COUTURIER (Solo Saxophone).
Georgian Singers.
"Song of the Jolly Roger"
Chudleigh-Candish (2)
"It's O to Be a Wild Wind"
"Whether I Find Thee" } *Elgar* (11)
"Feasting I Watch" }
Camille Couturier.
Concert Fantasy, "Marlborough" ... *Gézin*
Carmen Hill.
"Four By the Clock" }
"To an Isle" } *Mollinson*
"New Year Song" }
Maurice Cole.
"Moonlight Sonata" (Last Movement)
Beethoven
"Rhapsody in B Minor" *Brahms*
Michael Arenstein.
Nocturne *Chopin*
Canzonetta *d'Ambrosio*
Georgian Singers.
Nursery Rhymes.
"Simple Simon" }
"Tom, the Piper's Son" }
"Mary Had a Little Lamb"
"Humpty Dumpty" } *arr. Hughes* (1)
"Doctor Foster" }
Camille Couturier.
"Stances" *Flegier*
Mazurka-Caprice *Magnani*
Carmen Hill.
"Almond, Wild Almond" }
"Wind of the Western Sea" } *Graham*
"Loveliest of Trees" } *Pee*
"Sorrow and Spring" }
Maurice Cole.
Fantaisie-Impromptu, Op. 66 } *Chopin*
Prelude in D Flat }
Waltz from "Naïfa" ... *Délibes-Dohnanyi*
Michael Arenstein.
Poem *Z. Fibich*
Mazurka *D. Popper*
Georgian Singers.
"There Was a Crooked Man" *Hughes* (1)
"Widdicombe Fair"
"Evening's Twilight."
5.0-5.30.—CHILDREN'S CORNER. *S.B.*
from Glasgow.
8.0. The Bells of St. Martin's.
8.15. A SIMPLE EVENING SERVICE
in which all people can take part.
With an Address by
The Right Rev. THE LORD BISHOP OF
SOUTHWARK.
Relayed from
ST. MARTIN-IN-THE-FIELDS.
S.B. to Birmingham.
9.0. **Light French Programme.**
HELEN DE FREY (Soprano).
JEANNE CHEVREAU (Solo Harp).
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.
The Orchestra.
"Marche Lorraine" *Gauné*
Overture, "La Princesse Jaune" *Saint-Saens*
Helen de Frey with Orchestra.
"Depuis le jour où je me suis donnée"
("Louise") *Charpentier*
Jeanne Chevreau with Orchestra.
Danses, Sacrée et Profane *Debussy*
The Orchestra.
Symphonic Poem, "Danse Macabre"
Saint-Saens
(Solo Violin, S. KNEALE KELLEY.)
Helen de Frey with Orchestra.
The Jewel Song from "Faust" ... *Gounod*
The Orchestra.
Symphonic Poem, "Phaëton" *Saint-Saens*

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

- Local News.
Light French Programme (Contd.). *S.B. to Glasgow.*
10.15. The Orchestra.
"Petite Suite" *Debussy*
Jeanne Chevreau.
"Le Cygne" *Saint-Saens*
(Solo Violoncello, E. J. ROBINSON.)
"Mazurka" *Hasselmans*
The Orchestra.
"Angelus" *Massenet* (15)
10.45.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.0-5.0. **A Programme of Favourites Often Requested.**
THE STATION SYMPHONY ORCHESTRA.
Conducted by JOSEPH LEWIS.
EMILY BROUGHTON (Soprano).
ALICE VAUGHAN (Contralto).
Orchestra.
Overture, "Euryanthe" *Weber*
Soprano Aria.
"Let the Bright Seraphim" ("Samson")
Handel
Orchestra.
Second Movement from the Unfinished Symphony (No. 8 in B Minor) *Schubert*
Contralto Aria.
"Omnia mai fù" *Handel*
Orchestra.
Andantino *Lemare* (11)
Soprano Aria.
"I Will Extol Thee" ("Eli") *Costa*
Orchestra.
Tone Poem, "Finlandia" *Sibelius*
Contralto Aria.
Air de Lia ("L'Enfant Prodigue")
Debussy
Orchestra.
Praeludium *Järnefelt*
Finale from Symphony No. 5 in C Minor
Beethoven
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
8.0-9.0.—EVENING SERVICE. *S.B. from London.*
9.0. **Old Period Music.**
THE ELIZABETHAN TRIO
(in Madrigals):
MAISIE SOUTHALL;
RUBY TAYLOR;
GWEN WASHBOURNE;
IVOR JAMES (Solo Violoncello).
Madrigals.
"Pity Me, Mine Sweet Jewel"
Youll 1618 (14)
"Upon a Hill" *Wedekes*—1608 (14)
Cello Solos.
Largo } *Vivaldi*
Allegro }
Song.
"Sweet Kate" *Jonest*—1609 (1)
Cello Solos.
Villanelle *Pianelli*
Allegro con brio *Quercini*
Madrigal.
"Summer Is a-Cumen In" *Anon*—1226 (14)
Song.
"The Peddler's Song" *Dowland*—1600
Madrigal.
"The Cuckoo" *Wedekes*—1608 (14)
Cello Solos.
Minuet in A }
"La Napolitaine" } *D'Hervelois*
"L'Inconstant" }
Minuet in D }
Gavotte }
Song.
"Phyllis Was a Faire Maide"
Earle—1615 (1)
Madrigal.
"Beauty is a Lovely Sweet"
Bateson—1604 (14)

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

- 10.15. 'Cello Solos.
"L'Agréable" } *Maria Morais*
"La Provençale" }
10.20.—Close down.

6BM EOURNEMOUTH. 385 M.

- 3.0. ARTHUR MARSTON (Solo Organ).
Imperial March *Elgar* (11)
Cantilena in A Flat *Walstenholme*
Laudate Dominum *Boettmann*
3.15. IAN KELWAY (Poetry Reading).
"From the Depths of Stillness" *Ian*
"Twilight Over Dartmoor" *Kelway*
3.25. GILBERT WRIGHT (Solo Cornet).
"The Better Land" *F. H. Cowen* (1)
"The Rosary" *Nevin* (1)
(With Organ Accompaniment.)
3.35. Arthur Marston.
Prière et Berceuse *Gulmunt*
Offertoire in D Major *Batiste*
3.50. Ian Kelway.
"Glastonbury Abbey" } *Ian Kelway*
"Silence Vale" }
3.55. Gilbert Wright.
Largo *Handel* (1)
4.0-4.55. 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 Glasgow.*
8.30. Choir of Holy Trinity Church.
Anthem, "God is a Spirit"
Sterndale-Bennett (11)
Hymn, "Father, Let Me Dedicate" (A. and M. No. 74).
8.35.—The Rev. R. F. PECHEY, of Holy Trinity Church: Religious Address.
8.45. Choir.
Hymn, "As With Gladness" (A. and M. No. 79).
Quartet, "Comes at Times" *H. Oakley* (11)

Chamber Music.

- CONSTANCE WENTWORTH (Soprano).
THE "6BM" TRIO:
REGINALD S. MOUAT (Violin);
THOMAS E. ILLINGWORTH
(Violoncello);
ARTHUR MARSTON (Pianoforte).
THE ORPHEUS TRIO.
"6BM" Trio.
8.50. 1st Movement from Trio, Op. 50
Tchaikovsky
9.5. Constance Wentworth.
Recit. et Air de Lia ("L'Enfant Prodigue")
Debussy
9.10. Orpheus Trio.
"Meditation" *Charles Lerson*
9.20. Constance Wentworth.
"Rejoice Greatly" ("The Messiah")
Handel (11)
9.25. "6BM" Trio.
Phantasie Trio in A Minor ... *John Ireland*
9.40. Quintet.
(Violin, 'Cello, Piano, Flute and Oboe.)
"Romance d'Amour" *Arensky*
"Allegretto quasi Andantino" ... *Schubert*
"Souvenir d'Autrefois" *Somerville*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15. "6BM" Trio.
"O Divine Redeemer"
Gounod, transcribed by Arthur Marston
10.20.—Close down.

5WA CARDIFF. 351 M.

- 3.0-4.30. EDITH GUNTER (Soprano).
THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.
Orchestra.
Overture, "Ruy Blas" *Mendelssohn*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 102.

WIRELESS PROGRAMME—SUNDAY (Jan. 11th.)

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

Edith Gunter.
 "Dew"
 "The Little Rain" } *Elvira Gambogi* (4)
 "The Dream" }
 "Spinning" *R. Coningsby Clark*
 "Spring is at the Door" *Quilter* (4)
 "Clare Selve" *Handel* (1)
 Orchestra.
 Prelude, "Tristan and Isolde" ... *Wagner*
 Edith Gunter.
 "Come to Me in My Dreams" ... *F. Bridge*
 "A Birthday" *Cowen* (15)
 "Ave Maria" *Schubert* (1)
 "An Idyll" *Dorothy Atkinson*
 Morning; Noon; Night.
 Orchestra.
 "Symphonie Fantastique" *Berlioz*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
 The Choir of the Bethany Baptist Church.
 Hymn, "Guide Me O Thou Great Jehovah."
 Hymn, "Just As I Am Without One Plea."
 The Rev. ARTHUR ROBINSON, Bethany Baptist Church, "The Charter of Christianity—(4). Its Meaning for the Suffering."
 Hymn, "O Thou Not Made With Hands."
 Benediction.
THE BIRMINGHAM STRING QUARTET.
FLORENCE HOLDING (Soprano).
 9.0. Quartet.
 Quartet in G *Mozart*
 Andante Cantabile; Molto Allegro.
 Florence Holding.
 "Mio Caro Bene" *Handel*
 "Where Shall the Lover Rest?"
C. H. Parry (11)
 "Lullaby" *F. Keel* (14)
 Quartet.
 Russian Group.
 Nocturne *Borodin*
 Orientale *Glazounov*
 Allegretto Vivo *Tchaikovsky*
 Florence Holding.
 "Nymphs and Shepherds" *Purcell*
 "Charming Chloe" *Ed. German*
 "Piggiesie" *Peter Warlock*
 "Over the Land is April" *Roger Quilter*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15. Quartet.
 "Nigger Quartet" *Dvorak*
 Allegro ma non troppo; Lento; Finale.
 10.30.—"The Silent Fellowship."
 10.45.—Close down.
2ZY MANCHESTER. 375 M.
 5.0-5.0.—Programme *S.B. from London.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
 8.0.—S. G. HONEY: Talk to Young People.
 8.25.—"Ye Watchers and Ye Holy Ones" (English Hymnal No. 519).
 Religious Address by Father BERNARD BUTLER, S.J., of the Church of the Holy Name.
 "Abide With Me" (English Hymnal No. 363).
 8.45. THE OLD THIRD CHESHIRE MILITARY BAND:
 Conductor, PAT RYAN.
 March, "Washington Grays" *Grafulla*
 Overture, "Tantalusqualen" *Supplé*
 Concerto in F for Solo Clarinet and Military Band *Weber*
 (Soloist, PAT RYAN.)
 Serenade, "Love in Idleness" ... *Macbeth*
 Sextet from "Lucia di Lammermoor"
Donizetti
 Selection, "Cavalleria Rusticana"
Mascagni
 "Solveig's Song" *Grieg*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.

10.10. Military Band.
 Selection, "Reminiscences of Mozart"
arr. Godfrey
 "Ave Maria" *Schubert*
 10.30.—Close down.
5NO NEWCASTLE. 400 M.
 5.0-5.0.—Programme *S.B. from London.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
 8.30. THE "5NO" CHORAL SOCIETY OCTET.
 Hymn.
 The Rev. Prebendary WYNNE WILLSON, Vicar of Bishopwearmouth, Sunderland.
 Address.
 Anthem.
 BEATRICE PARAMOR (Soprano).
 OPPENHEIM'S PIANO QUARTET.
 9.0. Quartet.
 Quartet, Op. 26, A Major *Brahms*
 1st Movement, Allegro non Troppo.
 Beatrice Paramor.
 9.15. "Starry Woods" *Montague Phillips*
 "The Lamb" *Landon Ronald* (5)
 9.25. Quartet.
 Quartet, Op. 26, A Major ... *Brahms*
 2nd Movement, Adagio.
 9.35. Beatrice Paramor.
 "O Luce di Quest Anima" *Donizetti*
 "Love's Philosophy" ... *Roger Quilter* (1)
 9.45. Quartet.
 Quartet, Op. 26, A Major ... *Brahms*
 3rd Movement, Scherzo.
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15. Quartet.
 Quartet, Op. 26, A Major *Brahms*
 4th Movement, Finale.
 10.25. Beatrice Paramor.
 "I Will Extol Thee, O Lord" *M. Costa* (11)
 10.30.—Close down.
2BD ABERDEEN. 495 M.
 HELEN F. McINTOSH (Soprano).
 DOROTHY LAWRIE (Contralto).
 THE WIRELESS ORCHESTRA.
 3.0. Orchestra.
 Overture, "Egmont" *Beethoven*
 "Solemn Melody" ... *Walford Davies* (11)
 (Solo 'Cello, D. MILLAR CRAIG.)
 Helen F. McIntosh.
 "Open Wide My Heart" *Bach*
 "Hold Thou My Hand" *Briggs*
 Dorothy Lawrie.
 "Light of Our Life" *Loughborough*
 "The Radiant Morn" *James*
 Orchestra.
 Overture, "Leonora," No. 3 ... *Beethoven*
 "Creator's Hymn" *Beethoven*
 Helen F. McIntosh.
 4.0. "Unto Thee, O Lord" *Risher*
 Dorothy Lawrie.
 "The Heavenly Song" *Gray* (8)
 "I Lift My Heart to Thee" *Costa*
 Orchestra.
 "Hungarian Rhapsody," No. 1 ... *Liszt*
 "Pomp and Circumstance," No. 1 *Elgar* (1)
 Helen F. McIntosh.
 "The Holy City" *Adams* (1)
 "Abide With Me" *Liddle* (1)
 Dorothy Lawrie.
 "Out of the Deep I Call" *Martin* (5)
 "Resignation" *Lindsay* (25)
 Orchestra.
 "Suite Lyrique" *Tchaikovsky*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
 8.30.—The Rev. JOHN BAIN, F.S.A. (Scot.), High U.F. Church: Religious Address.
 9.0. Cantata,
 "THE HOLY CITY"
 (Gaul).
 BELLA BENTON (Soprano).
 MINA DUTHIE (Contralto).
 W. H. FLAWS (Tenor).
 J. DUNCAN DAVIDSON (Bass).
 TRINITY U.F. CHURCH CHOIR:
 Conducted by W. A. CRAIG.

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
 10.15. The Wireless Septet.
 Selected Hymns.
 10.20.—Close down.
5SC GLASGOW. 420 M.
Organ Recital
 by
 PURCELL JAMES MANSFIELD.
 Relayed from Kinning Park Hall.
 Soloist, ROBERT LANGMUIR (Bass).
 3.0. Organ.
 Festival Postlude on "Ein Feste Burg"
Faulkes (11)
 Barcarolle from the Fourth Pianoforte Concerto *Sterndale Bennett*
 Suite Gothique, Op. 25 *Boellmann*
 Choral; Menuet Gothique; Priere a Notre Dame; Toccata.
 3.30. Bass Solos.
 "Home of My Heart" *E. St. Quentin*
 "The Snowy-Breasted Pearl" *C. R. Baptie*
 "You Along a' Me" *W. Sanderson* (1)
 3.45. Organ.
 Grand Chœur in G Minor *Hollins* (11)
 "In a Monastery Garden" ... *Ketelbey* (8)
 "Menuet Galant" *Ed. Parlow*
 Impromptu in G Minor, Op. 6
P. J. Mansfield (20)
 4.15. Bass Solos.
 "When Song is Sweet" *Sans Souci*
 "Turn Ye to Me" *arr. J. K. Lees* (25)
 "The Grey Pinioned Lark"
arr. Wm. Pattison (34)
 4.30. Organ.
 "An Irish Phantasy" ... *Walstenholme* (20)
 Scherzo from the Eighth Sonata (Second Symphony) *Guildmont*
 Prelude and Fugue on the Name "Bach"
Liszt
 5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations except Belfast.*
 8.30. Choir.
 Hymn No. 429 (Church Hymnary).
 Religious Address, Rev. THOMAS MAC GREGOR, Clarkson Memorial U. F. Church, Motherwell.
 Hymn No. 459 (Church Hymnary).
 Prayer.
 Hymn No. 405 (Church Hymnary).
 9.0. **Milton's "Comus."**
S.B. to Dundee.
 Produced by A. PARRY GUNN.
 Incidental Music by
THE STATION STRING QUARTET.
 Characters:
 The Attendant Spirit, afterwards in the Habit of Thyrsis.
 Comus, with his crew.
 The Lady.
 First Brother.
 Second Brother.
 Sabrina, the Nymph.
 Introduction.
 The Masque, or Mask, was a fashionable form of entertainment in England towards the close of the sixteenth and the beginning of the seventeenth century. It seems to have originated in the practice of introducing, in solemn or festive processions, men wearing masks, who represented imaginary or allegorical personages. At first it was simply an acted pageant or spectacle, but it gradually developed into a regular dramatic entertainment with dialogue, music and decorative scenery. In the hands of Fletcher and Ben Jonson, the dramatic masque attained a high degree of literary beauty.
 Under the growing influence of Puritan sentiment, the taste for such diversions gradually declined; yet in this time of reaction was produced the finest masque in English literature, and one of the most splendid poems ever written—the "Comus" of Milton.
 10.0.—Programme *S.B. from London.*
 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 102.

WIRELESS PROGRAMME—MONDAY (Jan. 12th.)

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

2LO LONDON. 365 M.

1.0.—Time Signal from Greenwich.
3.15-3.45.—Transmission to Schools: Mr. GEOFFREY SHAW on "Music."
4.0-5.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cockayne. Music performed during Afternoon Tea at the TROCADERO RESTAURANT. "Nature Study for Babies," by Muriel Wrinch.
5.30-6.15.—CHILDREN'S CORNER: Songs by Uncle Rex. The Wicked Uncle.
6.40-6.55.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.
7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Mr. W. CAMPBELL SMITH, Department of Mineralogy, Natural History Museum, "Sands of the Sea Shore." *S.B. to all Stations.* Local News.

7.30. **Ballads of Long Ago.**
S.B. to Bournemouth.
Songs that were Favourites Thirty and Forty Years Ago.
NANCY ROYLE (Soprano).
DOROTHY CLARK (Contralto).
LEONARD SALISBURY (Bass),
and his
SALISBURY SINGERS.
Part-Song Arrangements.
"Drink to Me Only With Thine Eyes."
"Early One Morning."
"John Peel."
Soprano Songs.
"She Wore a Wreath of Roses."
"When the Heart is Young."
Bass Songs.
"Nancy Lee" } Adams (1)
"The Maid of the Mill" }
Contralto Songs.
"Sunshine and Rain" Blumenthal (1)
"An Evening Song" J. Blumenthal
Part Songs.
"Annie Laurie."
"Massa's in de Cold, Cold Ground."
Soprano Songs.
"White Wings."
"The Song that Reached My Heart."
Bass Songs.
"The Midshipmite" Adams (1)
"The Diver" Loder
Contralto Songs.
"Flight of Ages" Fred Bevan
"In Sweet September" Hope Temple (1)
"Love's Old Sweet Song" Molloy (1)
Part Songs.
"A-Hunting We Will Go."
"O Mistress Mine"
William Byrd, arr. A. C. Dixon
"The Old Folks at Home."

8.45. **A RECITAL**
by
EDITH PENVILLE (Solo Flute)
and
BEATRICE EVELINE (Solo Violoncello).
Edith Penville.
Air and Minuetto from Suite, "Im Alten Stil" Emil Kronke
Fantaisie Caractéristique, Op. 16
Johann Andersen
Beatrice Eveline.
Cradle Song Frank Bridge
Siciliana Ricordi
Allemande Sentielle-Salmon
Edith Penville.
Romance Georges Brun
Intermezzo Edward German
Rondo Capriccioso ... Ed. de Jong-Penville
Beatrice Eveline.
"The Snowy-Breasted Pearl"
arr. O'Connor Morris
Elegie. }
Scherzo } Van Goens
9.30.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 2ND GEN-

ERAL NEWS BULLETIN. *S.B. to all Stations.*
Topical Talk. Local News.
10.0. VIOLET STEVENS (Comedienne).
EVELYN BALY (Pianist).
JACK RICKARDS (Comedian),
from
"THE MOONSTONES" CONCERT
PARTY,
in
HALF-AN-HOUR'S JOLLITY.
10.30.—Close down.

5IT BIRMINGHAM. 475 M.
3.30-4.30.—The Station Wind Quintet. Joyce Rollitt (Solo Pianoforte).
5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Glorious Gladioli." Marjorie Hoverd (Soprano).
5.30-6.30.—CHILDREN'S CORNER.
6.30-6.45.—Teens' Corner: Fred J. Clifford, L.R.A.M., "Musical Appreciation—Music and Literature."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. W. CAMPBELL SMITH. *S.B. from London.*
Local News.

Military Band Music.
THE CITY OF BIRMINGHAM POLICE BAND:
Conductor, RICHARD WASELL.
CONSTANCE WILLIS (Contralto).
THE "5IT" MALE VOICE QUARTET.
Relayed from the Town Hall.

7.30. Fugue in C Minor Bach, arr. Wassell
Quartet.
"All Souls' Day" Lassen
"Spin, Spin" Jungst (2)
Band.
"Songs Without Words," No. 45
Mendelssohn, arr. Wassell
Prelude and Love Death ("Tristan and Isolde") Wagner, arr. Godfrey
Contralto Song.
"Knowest Thou the Land?" ("Mignon")
A. Thomas
Band.
Two Movements from "The Planets"
G. Holst
"Mars"; "Jupiter."
Quartet.
"A Farewell" Coleman
"A Franklyn's Dogge" Mackenzie (11)
Cornet Solo.
"Il Bacio" Arditi
Contralto Songs.
"Over the Mountains" Quilter
"Valley of Lilies" Oliver (8)
Band.
Selection from the Works of Grieg
arr. Godfrey

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

10.0. **At the Studio.**
JANET JOYE (at the Piano).
NELLIE SOUTHWORTH (Soprano).
In a Combined Entertainment of Music and Humour.
10.30.—Close down.

6BM BOURNEMOUTH. 385 M.
3.45-5.0.—Talk to Women: "Music Talk," by Allan Franklin. The "6BM" Quintet: Reginald S. Monat (Violin), Thomas E. Illingworth (Cello), Charles Leeson (at the Piano), H. L. Gibson (Flute), R. G. Somers (Oboe).

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

5.0-5.55.—CHILDREN'S CORNER: "Stamp Talk," by Uncle Neville. "Adventure Talk to Boys," by Uncle Cavan.
5.55-6.0.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.
6.0-6.30.—Scholars' Half-Hour: E. M. Rodda on "George Washington."
6.30-6.45.—C. Whitaker-Wilson, Organist of St. John's, Regent's Park, Talk on "General Hints on Service Playing."
7.0-10.30.—Programme *S.B. from London.*

5WA CARDIFF. 351 M.
3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."
5.15-6.0.—CHILDREN'S CORNER.
6.45-7.0.—Dr. Jas. J. Simpson, M.A., D.Sc., "Romances of Natural History."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. W. CAMPBELL SMITH. *S.B. from London.*
Local News.

IVOR JAMES (Solo Violoncello).
THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.
7.30. Bourrée and Gigue German (11)
"Dance of the Sun Feast" Walter
Ivor James.
Aria De Fesch
Gavotte Mehl
Guitarre Moskowski
Orchestra.
"Cleopatra" Ochmler
Ivor James.
Villanelle Pignelli
Allegro con brio Guccini
Aria Dandrieu

Nos Amis.
THE STATION ORCHESTRA.
KATE WINTER (Soprano).
Orchestra.
8.30. Overture, "Haydée" Auber
Kate Winter.
"Les Cloches" Debussy
"Romance"
"Le Papillon" Chausson
"FAIS CE QUE DOIS"
(François Coppée).
A Short Play in French.
Characters:
Marthe Mlle. E. LE GOUSSARD
Henri Mlle. D. MAGGI
Daniel A. W. SWASH
Kate Winter.
"Au Bord de l'Eau" Fauré
"Les Roses d'Espaban" Fauré
Orchestra.
"Valse des Sylphes" Berlioz
Selection, "Mignon" Thomas-Tavan

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 for Schools.
4.30-5.0.—WOMEN'S HALF-HOUR: Doris Holt (Contralto).
5.0-6.0.—CHILDREN'S CORNER.
6.30-6.35.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.
6.35-6.55.—J. F. Russell on Musical Appreciation (2).
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. W. CAMPBELL SMITH. *S.B. from London.*
Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 102.

WIRELESS PROGRAMME—MONDAY (Jan. 12th.)

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

Arthur Sullivan and Edward German.
WALTER WIDDOP (Tenor).
THE "2ZY" ORCHESTRA.

- 7.30. Orchestra.
 "Overture di Ballo" } *Sullivan* (11)
 Graceful Dance from "Henry VIII" }
 "Gypsy Suite" *German* (11)
- 8.0. Walter Widdop.
 Selected Songs.
- 8.10. Orchestra.
 Overture, "Nell Gwyn" *German*
 Selection of Sullivan's Songs arr. *Henley* (1)
 "Harvest Dance" *German* (11)
- 8.35. Selection, "A Princess of Kensington"
 Suite, "Masquerade" *Sullivan*
- 9.5. Three Dances from "Nell Gwyn" *German*
- 9.15. Walter Widdop.
 Selected Songs.
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk.
 Local News.
- 10.0. Orchestra.
 Overture to "The Tempest" *Sullivan*
 Selection, "Emerald Isle" *Sullivan and German*
- 10.30.—Close down.

5NO NEWCASTLE. 400 M.

- 3.45-5.15.—Robert Mark (Solo 'Cello). *Frank Clarke* (Baritone). *L. A. Nicholson* (Solo Violin). *Edith Story* (Contralto). *Jennie English, M.A.*, on "St. Cuthbert of Lindisfarne."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: *P. Bateman, B.A.*, "Biographical Sketches of Great Musicians—Schubert."
- 6.30-6.40.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.
- 6.40-6.55.—*Mr. R. E. Richardson*, "Gardening."
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. W. CAMPBELL SMITH. S.B. from London. Local News.
HARRY SMITH (Entertainer).
THE STATION ORCHESTRA.
 Conductor, *EDWARD CLARK.*
THE "5NO" REPERTORY COMPANY.
- 7.30. Orchestra.
 Selection, "Tom Jones" *German*
 Suite, "Joyous Youth" *Coates*
- 7.50. *Harry Smith.*
 Selections from his Repertoire.
- 8.0. Orchestra.
 Waltz, "Madame Pompadour" *Fall*
 Selection, "Tails Up" *Braham*
- 8.15. *Harry Smith.*
 Selections from his Repertoire.
- 8.30. Orchestra.
 "Les Preludes" Symphonic Poem ... *Liszt*
- 8.45. The Repertory Company
 in
 "PATSY FOR GRANTED."
 A Play in One Act (2 Scenes).
 By *Theodora Wilson Wilson.*
 Cast:
 (In the order of their appearance.)
John Dearman (an Employer)
KENDREW MILSON
Janet (Confidential Servant)
JENNIE STEVENS
Mrs. Percival (Dearman's Sister)
NORAH BALLS
Paul (Mrs. Percival's Son)
JAMES HERDMAN
Jose (Paul's Fiancée) *MARY KNYBETT*
Patey (Mrs. Percival's Daughter)
OLIVE ZALVA
Sir Stafford Dane (Composer)
GORDON LEA
Morris (Boys' Club Member)
 Produced by *GORDON LEA.*
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk. Local News.

10.0. **TILLEY'S DANCE ORCHESTRA.**
 Relayed from
 The Grand Assembly Rooms, Barras Bridge.
 10.30.—Close down.

2BD ABERDEEN. 495 M.

- 3.30-5.0.—Dance Afternoon: The Wireless Dance Orchestra, *Gwyneth Hopkins* (Contralto). *Feminine Topics.*
- 5.30-6.0.—CHILDREN'S CORNER.
- 6.30-6.45.—Girl Guides' News Bulletin. Boy Scouts' News Bulletin. *Constance Whitt*, "Cub Badges—(1) Character."
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. W. CAMPBELL SMITH. S.B. from London. Local News.
- 7.30.—QUERY NIGHT. *S.B. from Glasgow.*
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. 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. *John Fraser* (Baritone). *Afternoon Topics.*
- 5.15-6.0.—CHILDREN'S CORNER: Our Poets' Corner—"The Poets' Corner and its Oldest Tomb," by *Marion Henderson.*
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.40-6.55.—Ompax on "Rugby."
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. W. CAMPBELL SMITH. S.B. from London. Local News.
- Query Night.**
S.B. to Aberdeen, Edinburgh and Dundee.
THE STATION ORCHESTRA:
 Conducted by
HERBERT A. CARRUTHERS.
AMY MURDOCH (Soprano).
JAN WIEN (Solo Zither-Banjo).
WILLIAM ANDERSON (Bass).
- 7.30. Orchestra.
 Overture.

- 7.40. *Amy Murdoch.*
 Three Solos.
- 7.50. *Jan Wien.*
 Two Solos.
- 8.0. *William Anderson.*
 Two Solos.
- 8.10. Orchestra.
 Selection.
- 8.30. Three Scenes from
 "THE HEART OF MIDLOTHIAN"
 (*Sir Walter Scott*).
 Arranged by *JEAN C. STURROCK.*
 Produced by *GEORGE ROSS.*
 "5SC'S" DRAMATIC COMPANY.
Amy Murdoch.
- 8.45. Three Solos.
Jan Wien.
- 8.55. Two Solos.
William Anderson.
- 9.5. Two Solos.
 Orchestra.
- 9.15. Something you all know.
 End of Query Programme.
 Prizes to the value of Two Guineas and One Guinea will be given to the Listeners sending in the most correct lists, including names of the items with their composers. The last day for receiving competition letters is Thursday, January 15th, 1925.
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. GEORGE MACDONALD. S.B. from Edinburgh. Local News.
- 10.0. Orchestra.
 Entr'acte, "In a Persian Market" *Ketelbey*
- 10.20. Bass Solos.
 Vulcan's Song *Gounod* (1)
 "When a Maiden" *Mosart* (11)
- 10.30. Zither-Banjo Solos.
 "Gavotte L'Ingénue" *Arditi*
 "Narcissus" *Nevin-Ellis*
- 10.40. Orchestra.
 "The Whistler and His Dog" *Pryor*
 Selection, "Toto" *Joyce and Morgan*
- 11.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 102.

EVENTS OF THE WEEK.

SUNDAY, January 11th.

- LONDON and "5XX," 3.0.—Miscellaneous Musical Programme.
- LONDON and "5XX," 9.0.—Light French Programme.
- BIRMINGHAM, 3.0.—A Programme of Favourites.
- BIRMINGHAM, 9.0.—Old Period Music.
- CARDIFF, 9.0.—Chamber Music.
- GLASGOW, 3.0.—Organ Recital.
- GLASGOW, 9.0.—Milton's "Comus."

MONDAY, January 12th.

- LONDON and "5XX," 7.30.—Ballads of Long Ago.
- LONDON and "5XX," 8.45.—Recital, *Edith Penville* and *Beatrice Eveline.*
- CARDIFF, 8.30.—"Nos Amis."
- MANCHESTER, 7.30.—*Arthur Sullivan* and *Edward German.*

TUESDAY, January 13th.

- "5XX," 7.30.—Band of H.M. Royal Air Force.
- ALL STATIONS, 7.30.—Musical Comedy Night.
- GLASGOW, 8.0.—The Scottish Orchestra. Conducted by *VACLAV TALICH.*

WEDNESDAY, January 14th.

- LONDON, 7.30.—Light British Music.
- BIRMINGHAM, 7.30.—"Cupid and the Ogre."
- BOURNEMOUTH, 8.0.—Bournemouth Municipal Orchestra: Conductor, *Sir Dan Godfrey.*
- CARDIFF, 8.30.—"A Welsh Hour."

- NEWCASTLE, 7.35.—Operatic Evening.
- ABERDEEN, 7.30.—Scottish Community Singing Concert.
- BELFAST, 7.30.—Russian and Other Music.

THURSDAY, January 15th.

- "5XX," 7.30.—The Squire Celeste Octet and "The Georgians."
- ALL STATIONS, 8.0.—Covent Garden Symphony Concert. Conductor, *ERNEST ANSERMET.*
- LONDON and "5XX," 11.45.—The Midnight Follies Cabaret, relayed from the Hotel Metropole. *S.B. to all Stations.*

FRIDAY, January 16th.

- LONDON and "5XX," 7.30.—"The Tempest."
- BIRMINGHAM, 8.0.—Light Orchestral Programme.
- NEWCASTLE, 7.30.—Bach Festival.
- MANCHESTER, 7.30.—Symphony Concert.
- ABERDEEN, 7.30.—Drama and Music.
- BELFAST, 7.30.—Some Grand Opera.
- PLYMOUTH, 7.30.—Chamber Music Evening.

SATURDAY, January 17th.

- BIRMINGHAM and "5XX," 7.30.—Radio Fantasy, No. 3.
- BOURNEMOUTH, 7.20.—*Liza Lehmann* Programme.
- NEWCASTLE, 3.45.—Bach Festival.



Misdirected Energy!

Blissfully unconscious of its futility, he pipes manfully away—perhaps inwardly reflecting upon the lack of results obtained.

Many Wireless enthusiasts provide equally pointed examples of misdirected energy. Whilst devoting much of their time to the study of radio, they fail to realise the primary importance of carefully choosing the Wireless literature best suited to their needs. Actually their ultimate success depends upon the books which guide them.

Books issued by the Wireless Press are entirely dependable. They are written by men who have years of experimental work to their credit—men who know the troubles most likely to beset the amateur. Here are just a few W.P. books which should be on every Amateur's book-shelf.

The Wireless Press Ltd.

12-13, Henrietta Street, Strand, London, W.C.2.

Explanatory Books.

- "Your First Steps in Wireless." *By Hugh S. Pocock.* 9d.
- "Captain Eckersley Explains—A Reply to His Numerous Correspondents." *By Captain P. P. Eckersley.* 2/-.
- "Uncle Jack Frost's Wireless Yarns on Good Reception and How to Get It." *By Captain C. C. J. Frost.* 2/-.
- "The A.B.C. of Wireless and How to Manage Your Broadcast Receiver." *By Percy W. Harris.* 1/6.
- "The Wireless Telephone: What it is and How it Works." *By P. R. Coursey.* 2/6 cloth; 2/- paper covers.
- "Wireless Telephony—A Simplified Explanation." *By R. D. Bangay.* 2/6.
- "The Elementary Principles of Wireless Telegraphy." *By R. D. Bangay.* Two Parts, 4/- each. One Volume, 7/6.
- "Morse Code Card." 2d.
- "Morse Made Easy." *By A. L. Rye.* 3d.
- "The Perry Auto-Time Morse System." *By F. W. Perry.* 6d.
- "Dictionary of Technical Terms Used in Wireless." *By H. Ward.* 2/6.

Home Constructional Books.

- "Crystal Receivers for Broadcast Reception." *By P. W. Harris.* 1/6.
- "How to Build Amateur Valve Stations." *By P. R. Coursey.* 1/6.
- "Practical Wireless Sets for All-Home Construction Made Easy." *By Percy W. Harris.* 1/6.
- "Construction of Amateur Valve Stations." *By A. L. M. Douglas.* 1/6.
- "The Home Constructor's Wireless Guide." *By W. James.* 3/6.
- "Mast and Aerial Construction for Amateurs." *By F. J. Ainsley.* 1/6.

WIRELESS PROGRAMME—TUESDAY (Jan. 13th.)

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 Laurie Cruwys (Contralto).

3.15-3.45.—Transmission to Schools: "The Country Side—Our Trees," by Patricia Johnson.

4.0-5.0.—Time Signal from Greenwich. "Books to Read," by Ann Spice. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. "Insects with Human Professions" (4), by Arnot Robertson.

5.30-6.15.—CHILDREN'S CORNER: Capt. Ainslie, "Simple Astronomy."

6.40-6.55.—Olive Grimaldi, "An Adventure in Fiji."

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

Mr. A. S. E. ACKERMAN, B.Sc., A.M.I.C.E., "Popular Fallacies in Engineering and Science." *S.B. to all Stations.*

Local News.

7.30.—All Stations Programme. (For particulars see centre column.)

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

Prof. RAIT, "Seven Critical Moments in British History—(1) The Union of the Crowns." *S.B. from Glasgow to all Stations.*

Local News.

10.0.—All Stations Programme (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.

3.30-4.0.—Lozells Picture House Orchestra. H. H. Johnson (Solo Pianoforte).

4.0-4.30.—School Transmission: Dr. Adrian C. Boulton (Conductor of the Birmingham City Orchestra), "Musical Appreciation."

5.0-5.30.—WOMEN'S CORNER: The Rev. A. E. Forrest, "New Books Worth Reading." Elsie Stell (Solo Violin).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Tecns' Corner: Mr. Norman E. L. Guest, B.A., "Anglo-Saxon History."

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

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "London Papers." THE ROYAL BATH HOTEL DANCE ORCHESTRA. Wynne Ajello (Soprano)

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "The Picture and Its Selection," by Eustace Nash.

6.30-6.45.—Farmers' Talk: "Grass and Clover Mixtures," by Mr. D. B. Johnstone Wallace, B.Sc., E. Anglian Institute of Agriculture, Chelmsford.

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

ALL STATIONS PROGRAMME.

Relayed from London.

Musical Comedy Night.

VIOLET LEE (Soprano).
WINIFRED DAVIS (Contralto).
SYDNEY COLTHAM (Tenor).
GEORGE BAKER (Baritone).
AVICE KELHAM (Soubrette).
ROBERT PITT and
LANGTON MARKS (Entertainers).
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.

7.30-9.30.

The Orchestra.
March, "Luxemburg" ("The Count of Luxemburg") Lehar
Tenor Songs.

"I've Done With Love" ("Autumn Manœuvres") Kalman
"The English Rose" ("Merrie England") German
Contralto and Baritone Duet.

"Boy and Girl" ("A Country Girl")
Monckton

Soubrette Songs.

"In Yorkshire" ("Our Miss Gibbs") Monckton
"A Quaker Girl" ("The Quaker Girl") Monckton

The Orchestra.

Three Dances from "Hullo, America"
Finck

Quartet.

"The Joy of Life" ("The Arcadians")
Monckton and Talbot
The Orchestra.
Selection, "Madame Pempadour" Fall
Soubrette Song.

"Tony from America" ("The Quaker Girl") Monckton

Baritone Songs.

"Yo, Ho, Little Girls" ("A Country Girl") Monckton and Talbot
"The Shade of the Palm" ("Florodora")
Leslie Stuart

The Orchestra.

Selection, "Primrose" Gershwin
Soprano and Tenor Duet.

"So it's Kisses You're Craving"
("Shamus O'Brien") Stanford (1)
Contralto Songs.

"Rhoda and Her Pagoda" ("San Toy") Sidney Jones
"The Garden of Love" ("Veronique")
Messenger

The Orchestra.

Overture, "The Ycomen of the Guard"
Sullivan

Quartet.

"You Swear to be Good and True"
("Dorothy") Cellier

The Orchestra.

Fox-trot, "What Do You Do Sunday, Mary?" ("Poppy") James and Samuel

10.0-10.30.

The Orchestra.

Intermezzo, "In Bond Street" ("The Girl on the Film") Sirmay
Robert Pitt and Langton Marks
in Duets Topical and Tropical.

The Orchestra.

Selection, "The Geisha" Sidney Jones

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, "Modern British Painters."

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

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.

3.30-4.0.—Broadcast for Schools. Mr. E. Sims-Hilditch on Musical Appreciation (2).

4.0-4.30.—The "2ZY" Quartet.

4.30-5.0.—WOMEN'S HALF-HOUR.

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.55.—Local Radio Society Talk.

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

5NO NEWCASTLE. 400 M.

11.30-12.30.—Sam Barraclough (Solo Cornet), Hilda Royal (Elocutionist), Tilly's Restaurant Orchestra, relayed from Blackett Street.

3.45-5.15.—Walter Barry's Trio. Mabel Mayne (Soprano). The Rev. Herbert Barnes on "Emerson."

5.15-6.0.—CHILDREN'S CORNER.

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

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

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Septet. Haydn P. Halstead's Brass Quartet. Feminine Topics.

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Mr. Harry Townend, M.A., "Art—Impressionism."

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

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet: Nan Kilgour (Soprano). Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER: Our Weekly Forty-Five Minutes with the Smaller Children—Singing Games, Fairy Stories, etc.

6.0-6.5.—Weather Forecast for Farmers.

7.0-8.0.—*Programme S.B. from London.*

8.0.—THE SCOTTISH ORCHESTRA.
Conducted by VACLAV TALICH.
Relayed from St. Andrew's Hall.
S.B. to Edinburgh and Dundee.

Overture, "Le Carnaval Romain" Berlioz

"Pour une Fête de Printemps" ..Roussel

Prelude, "L'Après-midi d'un Faune"
Debussy

8.45.—*Programme S.B. from London.*

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

Prof. RAIT on "Seven Critical Moments in British History—(1) The Union of the Crowns." *S.B. to all Stations.*

Local News.

10.0-11.0.—*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 102.

WIRELESS PROGRAMME—WEDNESDAY (Jan. 14th.)

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

2LO LONDON. 365 M.

- 1.0.—Time Signal from Greenwich.
 3.15-3.45.—Transmission to Schools. "The Elements of Wireless," No. 1, by Mr. H. J. Hinks, of the Radio Association.
 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Wallace Leppard (Baritone). "My Part of the Country," by A. Bonnet Laird. "Winter Sports"—(4), by Kathie Herrick.
 5.30-6.15.—CHILDREN'S CORNER: A Play for Children and Grown-ups.
 6.40-6.55.—Mr. E. Le Breton Martin, "Old Inn Signs."
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Prof. T. H. PEAR, "Psychology—The Making and Breaking of Habits." *S.B. from Manchester to all Stations.*
 Local News.

Light British Music.

RACHEL HUNT (Contralto).
 ERNEST JONES (Solo Banjo).
 ERNEST PIKE (Tenor).
 NORA DRAKE and GEORGE BOLTON (Entertainers).
 NORMAN O'NEILL and ARTHUR WOOD
 will conduct their Own Compositions.
 THE WIRELESS ORCHESTRA:
 Conducted by DAN GODFREY, Junr.

- 7.30. The Orchestra.
 March, "The Middy" *Alford*
 Intermezzo, "Fairy Dreams" *Arthur*
 "Three Yorkshire Dale Dances" *Wood*
 (The last two Conducted by the Composer.)
 Nora Drake and George Bolton Entertaining.
 Rachel Hunt with Orchestra.
 "Sweet as Her Roses" *Coates* (5)
 "Fairy Pipers" *Brewer* (1)
 Ernest Jones.
 "Gavotte de Concert" *Molloy* (M.S.)
 "Marche Americaine" *Kirby* (M.S.)
 The Orchestra.
 Punch and Judy Ballet from "The Punch Bowl" *Norman O'Neill*
 Hornpipe
 (Both Conducted by the Composer.)
 Ernest Pike.
 "Sincerity" *Clarke*
 "Parted" *Tosti*
 The Orchestra.
 Selection, "San Toy" *Sidney Jones*
 Rachel Hunt.
 "I Be Hopin' You Remember" *Coningsby-Clarke*
 "Where'er a Snowflake Leaves the Sky" *Lehmann*
 "A Fairy Went a-Marketing" *Goodhart* (1)
 Ernest Pike.
 "Dear Old Pal of Mine" *Rico*
 "Maize, My Girl" *Ailken*
 Ernest Jones.
 "Pompadour" *Morley*
 Swanee Echoes *Kirby* (M.S.)
 The Orchestra.
 Suite, "From the Countryside" *Eric Coates*

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

The Week's Work in the Garden, by the Royal Horticultural Society. *S.B. to all Stations except Bournemouth.*
 Mr. HILAIRE BELLOC, A Travel Picture, "Timgad—The Great Roman City in Africa." *S.B. to all Stations except Bournemouth.* Local News.

- 10.5. The Orchestra.
 "Cheero!" (The Palace Girls' Dance) *Finck*
 Nora Drake and George Bolton return.
 The Orchestra.
 Selection, "The Rebel Maid" *Montague Phillips*
 10.30.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—The Station Pianoforte Quintet.
 5.0-5.30.—WOMEN'S CORNER: Mabel France, "The Helping Hand—Four Fingers and a Thumb."
 5.30-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—Teens' Corner: Prof. F. W. Gamble, D.Sc., F.R.S., "Canada."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. T. H. PEAR. *S.B. from Manchester.*
 Local News.

- 7.30. A Musical Comedy.
 "CUPID AND THE OGRE."
 Written by S. C. West.
 Music by C. Hector (2).

Characters:

The Earl of Humpantip (a Handsome Young Noble known as the Ogre) JAMES HOWELL
 Captain the Hon. Clarence Samazu (in love with Violet) HAROLD HOWES
 George Dunnamin (the Earl's Only Servant) HAROLD CASEY
 Sir William Nottatoughm (Violet's Uncle) JOSEPH LEWIS
 The Hon. Donald Doddletrot (Heavy Subaltern of Cavalry) T. K. DOBBIN
 Ebenezer Taterpelin (Young Ploughman) GEOFFREY DAMS
 Archie Dearmetutt (an Anxiety) ERNEST SMITH
 Monica Dearmetutt (his Romantic Sister) ISABEL TEBBS
 Effie Loughsmeigh (an Irresponsible Butterfly) EDITH PADDOCK
 Maisie Ulater (her Equally Irresponsible Friend) MABEL SENIOR
 Lady Emma Nottatoughm (Violet's Aunt) EDITH GODFREY
 Flo Uppendown (Ebenezer's Fiancée) NORAH TARRANT
 Violet Silverglade (a Lovely Girl) GERTRUDE DAVIES
 Blueblooded Boating Party, Heavy Swells, Sweet Maidens
 THE STATION CHORUS
 THE STATION ORCHESTRA.
 Produced and Conducted by JOSEPH LEWIS.

Act I. Scene—By the River Dampun.
 Act II. Scene—The Castle of Humpantip.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. HILAIRE BELLOC. *S.B. from London.* Local News.

- 10.5. WALTER WIDLOP (Tenor).
 "Onaway, Awake, Beloved" ("Hiawatha") *Coleridge-Taylor* (11)
 "O Mistress Mine"
 "Blow, Blow, Thou Winter Wind" *Quilter* (1)
 "Adelaide" *Beethoven*
 10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—Talk to Women. Dorothy Clark (Contralto). The Orpheus Trio: Austin Dewdney (Solo Pianoforte).
 5.0-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: "Health Talk," by Miss Mary Jeremy, O.B.E., M.B.
 6.30-6.35.—Station Director's Talk.

- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. T. H. PEAR. *S.B. from Manchester.*
 Local News.
 7.30-8.0.—Interval.

Municipal Orchestra Night.

- Conducted by Sir DAN GODFREY.
 ETHEL BARKER (Vocalist).
 GRIFF, the Babbling Bubble Blower.
 Relayed from the Winter Gardens.
 8.0. Orchestra.
 Coronation March and Hymn, "Henry VIII." *Edward German* (11)
 Overture, "Macbeth" *Sullivan*
 Dance of Nymphs and Reapers from "The Tempest" *Sullivan* (11)
 Ethel Barker.
 Selected Song.
 Orchestra.
 Three Dances from "Nell Gwyn" *Edward German*
 Selection, "Romeo and Juliet" *Gounod*
 8.55.—Griff, the Babbling Bubble Blower and his Comical Bubble Juggling Doll.

- 9.10-9.20.—Interval.
 9.20. Orchestra.
 Overture, "The Merry Wives of Windsor" *Nicolai*
 Nocturne and Scherzo, "A Midsummer Night's Dream" *Mendelssohn*
 Ethel Barker.

- Selected Song.
 Orchestra.
 Masquerade, "The Merchant of Venice" *Sullivan*

- 10.0.—WEATHER FORECAST and NEWS. Local News.

- 10.15.—THE ROYAL BATH HOTEL DANCE ORCHESTRA.
 Relayed from King's Hall Rooms.
 Musical Director, DAVID S. LIFF.

- 10.30.—Close down.

5WA CARDIFF. 351 M.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."
 5.15-6.0.—CHILDREN'S CORNER.
 6.45-7.0.—Farmers' Talk.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. T. H. PEAR. *S.B. from Manchester.*
 Local News.

- 7.30. A Varied Programme.
 FREDERICK COLLIER (Baritone).
 CONSTANCE IZARD (Solo Violin).
 THE STATION ORCHESTRA:
 Conductor,
 WARWICK BRAITHWAITE.
 Orchestra.

- Overture, "Martha" *Flotow*
 Frederick Collier.
 "The Pipes of Pan" *Elgar* (1)
 "Hybris the Cretan" *Elliott*
 Constance Izard.
 "Ave Maria" *Schubert-Wilhelmj*
 "La Précieuse" *Couperin-Kreisler*
 "Mazurka" *Zarzycki*
 Orchestra.
 Suite, "Myrtles of Damascus" *Woodforde-Finden* (1)
 Frederick Collier.

- "The Company Sergeant-Major" *Sanderson* (1)
 "King Charles" *M. V. White* (1)
 "The Fishermen of England" *Montague Phillips*

- 8.30. A Welsh Hour.
 W. MORGAN EVANS.

- "Welsh Penillion Singing," with illustrations on Traditional Aics, accompanied on the Harp by MYRDDIN DAVIES, D. HAYDN DAVIES.
 Recitation, "Ymadawiad Arthur" *Gwynn Jones*

A number against a musical item indicates the name of its publisher. A keylist of publishers will be found on page 102.

WIRELESS PROGRAMME—WEDNESDAY (Jan. 14th.)

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

Madame ROWLANDS-JAMES.
 "Can Hen Wr Y Cwm" (....) *Vaughan*
 "Bedd Y Dyn Flawd" (....) *Thomas*
 Mr. ERNEST HUGHES,
 University College, Swansea.
 Short Talk on "Welsh History."
 Madame Rowlands-James.
 "Two Songs of the Welsh Mountains"
Gwyn Williams
 "My Little Welsh Home"; "I Heard a Shepherd's Pibcorn."
 D. Haydn Davies.
 Recitation, An English Translation of one of the Poems of Dafydd ap Gwilym
Trans. Prof. W. J. Gruffydd
 W. Morgan Evans.
 Penillion Singing, accompanied on the Harp by Myrddin Davies.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. HILAIRE BELLOC. *S.B. from London.* Local News.
 10.5. Constance Izard.
 "Four Negro Spirituals"
arr. Clarence Cameron White
 Chant, "Nobody Knows the Trouble I've Seen";
 Negro Dance, "Sometimes I Feel Like a Motherless Child";
 Orchestra.
 Marches {"Semper Fidelis" (....) *Sousa*
 {"National Fencibles" (....)}
 10.30.—Close down.
2ZY MANCHESTER. 375 M.
 3.0-3.30. } Gramophone Records.
 4.0-4.30. }
 3.30-4.0.—Broadcast for Schools.
 4.30-5.0.—WOMEN'S HALF-HOUR.
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.55.—A Talk to Lancashire Folk—II. by Mr. W. B. Swalwell.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. T. H. PEAR on "Psychology—The Making and Breaking of Habits." *S.B. to all Stations.* Local News.
 Marches, Waltzes, Intermezzos, etc.
 CONSTANCE WILLIS (Contralto).
 THE "2ZY" ORCHESTRA.
 7.30. Orchestra.
 March, "Gloire et Patrie" (....) *Fanchet*
 Intermezzo, "In a Pagoda" (....) *Bratton*
 Waltz, "Beautiful Danube" (....) *Strauss*
 Entr'acte, "The Grasshoppers' Dance"
Bucalossi
 "Old World Minuet" (for Strings) *Bolton*
 Galop, "Qui Vive" (....) *Ganz*
 8.0. Contralto Songs.
 "Ah, My Heart is Weary" (....) *Goring Thomas*
 "Réverie" (....) *Woodgate*
 "Echo" (....)
 8.10. Orchestra.
 March, "The Light Horse" (....) *Blon*
 Intermezzo, "Les Sylphides" (....) *Cussans*
 Waltz, "Nights of Gladness" (....) *Ancliffe*
 "Parade of the Tin Soldiers" (....) *Jessel*
 Entr'acte, "Baby's Sweetheart" (....) *Corri*
 Patrol, "Handel Wakes" (....) *Morressey*
 8.45. Contralto Songs.
 "Lilac Time in Kew" (....) *Peel*
 "Gipsies" (....)
 "Monkey's Carol" (....) *Stanford*
 8.55. Orchestra.
 March, "Le Regiment de Sambre et Meuse" (....) *Turlet*
 Intermezzo, "Hobomoko" (....) *Reeves*
 Waltz, "The Grenadiers" (....) *Waldteufel*
 "Chanson Triste" (....)
 "Humoresque" (....) *Tchaikovsky*
 "Au Bord de la Mer" (Strings only) *Dunkler*
 Galop, "A Toutes Voiles" (....) *Eilenberg*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. HILAIRE BELLOC. *S.B. from London.* Local News.

10.5. Orchestra.
 March, "Folies Bergères" (....) *Lincke*
 "Shepherd's Hey" (....) *Groinger*
 Waltz, "Très Jolie" (....) *Waldteufel*
 "Bacchanale" ("Philemon and Baucis")
Gounod
 "Loin du Bal" (Strings only) (....) *Gillet*
 Galop, "Good Night" (....) *Labitzky*
 10.30.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I., Spanish Talk.
 11.0.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—The Station Septet. Gertrude Hibbs.
 Mrs. K. Maclellan, "The Childhood of Anatole France." Isabel Spence (French Songs).
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour.
 6.35-6.50.—Farmers' Corner: Prof. Gilchrist, Seasonable Notes.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. T. H. PEAR. *S.B. from Manchester.* Local News.

Operatic Evening.

ETHEL STANLEY (Mezzo-Soprano).
 WILLIAM ANDERSON (Bass).
 THE STATION ORCHESTRA:
 Conductor, EDWARD CLARK.
 7.30. Orchestra.
 Overture, "Semiramide" (....) *Rossini*
 7.45. Ethel Stanley.
 "O Don Fatale" ("Don Carlo") (....) *Verdi*
 "The Flower Song" ("Faust") (....) *Gounod*
 7.55. Orchestra.
 "La Traviata" (....) *Verdi*
 8.5. William Anderson.
 "Madamina" ("Don Giovanni") *Mozart*
 "Se Il Rigor" ("La Juive") (....) *Halevey*
 8.15. Orchestra.
 "Ariadne auf Naxos" (....) *Strauss*
 8.30. Ethel Stanley.
 "Ah, My Son!" ("The Prophet") *Meyerbeer*
 "Habañera" ("Carmen") (....) *Bizet*
 8.40. Orchestra.
 Waltz, "Eugen Onégin" (....) *Tchaikovsky*
 8.50. William Anderson.
 "Serenade" ("Faust") (....) *Gounod*
 "When a Maiden" ("Il Seraglio") *Mozart*
 9.0. CISSIE WOODWARD, Pianoforte Recital.
 "Kings' Hunt"
John Bull, 1563-1628, arr. Craxton (17)
 Pastorale Capriccio (....) *Scarlatti, 1683-1757*
 Gavotte (....) *Rameau, 1683-1750*
 Gigue (5th French Suite) *Bach, 1685-1750*
 "The Harmonious Blacksmith"
Handel, 1685-1759
 Prelude (....) *Babell, 1690-1723*
 Le Coucou (....) *Daquin, 1694-1772*
 Toccata Gigue (....) *Paradies, 1710-1792*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. HILAIRE BELLOC. *S.B. from London.* Local News.
 10.5. TILLEY'S DANCE ORCHESTRA
 Relayed from the Grand Assembly Rooms.
 10.30.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—Operatic Afternoon: The Wireless Septet. TOXIE REYNARD (Soprano).
 Feminine Topics.
 5.30-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Mr. Eugen Dieth, Ph.D., 10th Lecture on "German."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. T. H. PEAR. *S.B. from Manchester.* Local News.
Scottish Community Singing Concert.
 Relayed from the Music Hall.
 Conducted by HUGH ROBERTON.

DAVID F. McCALLUM (Solo Violin)
 THE AUGMENTED ORCHESTRA.
 Conductor: WOODFORD ADCOCK.
 7.30. The Community will sing:
 "Bonnie Banks of Loch Lomond" (....) *Traditional (25)*
 "Ye Banks and Braes"
 "Eriskay Love Lilt" (....) *Kennedy-Fraser (1)*
 "Mine Eyes Have Seen the Glory."
 "King Arthur Ruled the Land"
Traditional

"The White Cockade."
 "Skye Boat Song" (....) *Traditional*
 "Wi' a Hundred Pipers" (....) *Traditional*
 Orchestra.
 Symphony from the "Hymn of Praise"
Mendelssohn (11)
 David F. McCallum.
 "Faust" Fantasy (....) *Gounod-Sarasate*
 "Meditation" (....) *Glazounov*
 "Toy Soldiers' March" (....) *Kreisler*
 "Caprice in A Minor" (....) *Wieniawski*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. HILAIRE BELLOC. *S.B. from London.* Local News.

10.0. Orchestra.
 "The Catch of the Season"
Haines and Baker
 Selections {"Toni" (....) *Hirsch and Jones*
 {"A Waltz Dream" (....) *Straus*
 10.30.—Close down.

5SC GLASGOW. 420 M

3.30-4.0.—Broadcast to Schools.
 4.0-5.10.—The Wireless Quartet. Tina M. Paterson (Solo Pianoforte). Afternoon Topics. Mr. A. E. Watt (of the Public Health Department, Glasgow) on "Food in Relation to Health and Vitality."
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—W. Percival Westell, F.L.S., on "Nature."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. T. H. PEAR. *S.B. from Manchester.* Local News.

Popular Night.

S.B. to Edinburgh.
 THE STATION ORCHESTRA.
 Conducted by ISAAC LOSOWSKY.
 MARJORIE BOOTH and DENNIS NOBLE (Duettists).
 AUGUSTUS BEDDIE (Lecture Recital).

7.30. Orchestra.
 Overture, "Le Roi d'Yvetot" (....) *Adam*
 "Three Country Sketches" (....) *Howyill*
 7.55. Lecture Recital of
 "WEELUM MACLURE—A DOCTOR OF THE OLD SCHOOL."
 (Second Instalment.)
 THE "5SC" STRING QUARTET.
 8.45. Orchestra.
 Selection, "The Thistle" (....) *Myddleton*
 9.0. Marjorie Booth and Dennis Noble, Solo, "Yeomen of England" *Ed. German*
 Solo, "Moonstruck" (....) *Lionel Monckton*
 Duet, "Old Sundial" (....) *Ernest Crampton*
 9.15. Orchestra.
 Selection, "Maritana" (....) *Wallace*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. HILAIRE BELLOC. *S.B. from London.* Local News.
 10.5. Orchestra.
 Waltz, "Lustige Bruder" (....) *Vollstedt*
 10.10. Marjorie Booth and Dennis Noble, Solo, "Come to the Ball" (....) *L. Monckton*
 Solo, "The Garden of Love" (....) *Message*
 Duet, "Trot Here and There" (....) *Message*
 10.20. Orchestra.
 March, "Blaze of Glory" (....) *Holzmann*
 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 102.

International Symphony Concert.

The Music Described by Percy A. Scholes.

WEBER'S OVERTURE TO "OBERON."

"OBERON" was Weber's last opera. It was written for performance at Covent Garden (1826). Its brilliant and romantic overture was actually written in London, where the composer died a couple of months later. It conveys no suggestion of its being, as it was, the work of a man who sadly realized that life was ending.

In the slow INTRODUCTION (quite short) we hear—(1) The magic horn of Oberon, the King of the Fairies. (2) A light-footed passage (Flutes and Clarinets), suggesting the movements of his subjects. (3) A March passage, and then a loud chord which ends the Introduction and ushers in the main body of the Overture.

The pace now changes and at a very rapid speed we hear (4) the FIRST MAIN TUNE of the Overture (quick and fiery). It is given to the First Violins, with chords by all the other instruments punctuating it. It is taken from a quartet in the opera (*Over the Dark Blue Waters*).

(5) Soon comes another call upon Oberon's Horn, followed by the light Fairy Music, and then the SECOND MAIN TUNE (on the Clarinet)—the graceful *Mermaid's Song* of the Opera.

(6) Immediately after this comes a beautiful Violin tune, taken from the well-known song in the Opera, *Ocean, Thou Mighty Monster*.

All this constitutes the chief material of the Overture, and, these tunes identified, the rest of its course will be clear to the listener.

The whole piece is full of fairy romance and of the open-air spirit, and the enthusiasm of that Covent Garden audience may easily be repeated to-night.

DEBUSSY'S "THE AFTERNOON OF A FAUN."

This is the most generally popular of all Debussy's orchestral pieces. It is a Symphonic Prelude, its full title is *Prelude à l'après-midi d'un faune*.

In the 'nineties, when this work was new to London, it was once performed at the Queen's Hall under the title "The Afternoon of a Young Gazelle," and elder concert-goers still smile as they recall the "howler." It is, of course, not a "fawn" but a "faun" that is in question, a sort of minor God Pan, a rural half-deity, the upper part that of a man, but with horns, and the lower part that of a goat, with hoofs and tail.

In this piece Debussy is translating into music a poem of Mallarmé, to translate which into English would be beyond me, or I would do it here. As a matter of fact, I believe that no attempt at an English translation of this poem has ever been published, and for very good reasons; at all events no poetic translation has, I think, appeared, though years ago, Edmund Gosse (in *Questions at Issue*) published an explanation of the author's aims and a synopsis of his thought, as follows:—

To say that I understand it, bit by bit, phrase by phrase, would be excessive. But if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially: Yes. I even fancy that I obtain from it as definite and solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the "arid rain" of notes from his own flute? He cannot tell. Yet, surely, there was, surely there is, an annual whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans?

No! But Naladi's plucking? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too much for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cap to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skin in the air and blow them out in a

visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful bosom of sleep.

I come now to the music. Naturally it is vague and hazy. So it is at any rate in its intellectual and emotional suggestions—achieving in this way and others the miracle of supplying a counterpart to the poet's half-hinted thoughts and half-expressed emotions. Despite this, when the score is looked into it is found to offer a series of perfectly clean melodic outlines, the vague effect resulting not from any lack of clarity in texture, but from the use of melodic chromaticism, subtlety of harmony and delicacy of orchestration.

The Orchestra employed excludes the louder instruments. There are no Trumpets and no Trombones, the only brass instruments being the Horns; and there are no Kettledrums, the only percussion instruments being "Cymbales Antiques" sounding definite notes (a fifth apart), and they are ordered to be used so rarely and so very gently that their effect may easily be overlooked. Sweeps of Harp tone are an important element in the orchestral effect, and so are languid arabesques by the various Wind instruments, faint String Tremolos, sometimes with mutes, sometimes without, and many of them to be played *sur la touche* (or to put it into the usual Italian, *sul tasto*, i.e., with the bow drawn across the strings away from the bridge and towards the fingerboard, producing a light, feathery quality of tone).

Only two climaxes occur in the course of the piece, and they are very moderate in power.

ELGAR'S VIOLIN CONCERTO.

This is a very lovely work. It is extremely difficult, making the most exacting demands upon both the skill and the spiritual understanding of the solo-violinist. The first performance took place in 1910, at a concert of the Royal Philharmonic Society, with Kreisler as soloist. Kreisler has frequently performed it since, and he and Sammons are its finest exponents.

There are, as in most Concertos, three Movements, all of them typically Elgarian both in the nature of their musical material and their moods. Many Concertos have been written, both for Violin and for Piano, in which the display of the soloist's dexterity was the composer's main object. This is a Concerto of the worthier kind, with dexterity used as a means to the expression of beauty and feeling, and as notable for both as either of the two Symphonies of the same composer.

The Orchestra used is as follows: WOOD WIND: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, and (optional) Double-Bassoon. BRASS: 4 Horns, 2 Trumpets, 3 Trombones, and (optional) Tuba. STRINGS: As usual. PERCUSSION: Kettledrums.

I.

The FULL ORCHESTRA opens, with a long INTRODUCTION, announcing the Tunes which are to become the subject-matter of the Movement. This part of the work is, then, from the point of view of any keen listener, tremendously important.

The FIRST MAIN TUNE might more properly be called a group of phrases. These are very decidedly in Elgar's own personal style, dignity, nobility, and a tinge of wistfulness being their characteristics. The SECOND MAIN TUNE is, at this stage, merely hinted at.

The first entry of the SOLO VIOLIN is perhaps the most effective to be found in any Concerto. It creeps in most modestly and naturally, low down in its compass, at the end of this long introduction, and after trying its wings in some preparatory passages of a declamatory character, at last soars away in a discussion of the various subject-matter constituting the First Main Tune announced in the Introduction.

The Second Main Tune is easily recognized when it appears. After some rapid runs on the Solo Violin there comes a bar of Wood Wind alone, and then, to a very soft accompaniment of its brother-Strings only, the SOLO VIOLIN resumes with a pensive melody (marked *scmplice* and *dolce*, i.e., simply and sweetly).

The listener who has followed my description to this point is acquainted with the musical thoughts of the Movement as they first appear, and can readily follow the further treatment of them.

II

This is a very delicate and poetical Movement. At moments it is so hushed that you can almost hear your heart beat, and sometimes it seems to take you to the brink of time and space and to leave you gazing down into the unknown and unknowable.

This Movement offers, then, a very beautiful example of the mystical side of the composer's temperament.

III.

After the tender Movement comes a brilliant one. The bold passages for the SOLO VIOLIN which are heard at the opening stamp the character of the Movement; it is as though the player, after worshipping, devoutly and rapt, had come out of church and was dashing off to a sports meeting ("There is a time for everything," as the Old Book says).

These initial demonstrations over, the FULL ORCHESTRA brings in loudly the FIRST MAIN TUNE (it begins with three forceful ascending notes, and cannot be missed).

The Solo Violin at once repeats this and then rushes off into a flying *staccato* (i.e., detached) rapid, runabout passage.

Soon the gentler SECOND MAIN TUNE (*singing and vibrant*) enters in the SOLO VIOLIN, with quiet String accompaniment.

Largely from these two Tunes (and with an allusion in one place to the previous Movement), the piece grows. It has one unusual feature (and a very lovely one), an accompanied CADENZA.

In old days the solo instrument's Cadenzas in a Concerto were left to the player to extemporize—the Orchestra politely ceasing for a few minutes, to allow the soloist to display his dexterity. Then composers took to writing the Cadenzas themselves, the Orchestra still, however, remaining silent. But in this Concerto (as also in one by Joachim) the Cadenza is not only written out in full by the Composer, but an orchestral accompaniment is also provided, and the whole is so designed as to avoid the usual exhibition of mere technique; indeed this particular Cadenza, though extremely difficult, eschews "swank," and constitutes, indeed, one of the most genuinely poetical passages in the whole Concerto.

The Solo Violin part in the Cadenza is a sort of free fantasia on tunes from the earlier parts of the Concerto, and the accompaniment is of a curious "pizzicato tremolando" character ("thrummed with the soft part of three or four fingers across the strings," directs the violinist-composer of the work).

Soon after the Cadenza the Concerto ends.

STRAVINSKY'S "FIRE BIRD" SUITE.

There has, perhaps, been more fuss in this country about Stravinsky than about any other composer, so probably most of to-night's listeners know something about him. The fuss has come from the fact that his latest works have been very revolutionary, turning upside down many of our ideas as to what music should be.

Stravinsky was born in 1882, the son of an opera singer. He was educated for the law, but soon turned to music and studied with Rimsky-Korsakof.

(Continued on the facing page.)

THE PROGRAMME—THURSDAY.



M. ERNEST ANSERMET.

His earlier works were fairly conventional. Gradually, however, there entered into his music a tendency towards violent rhythms, pungent harmonies, and novel orchestration.

The Ballet *The Rite of Spring* (1913) (later treated as a purely orchestral piece—a "Symphony") has been the big battle-ground of the defenders and opponents of Stravinsky. This earlier Ballet, *The Fire Bird* (1910) is less debatable; its rhythms, harmonies, and orchestration are, however, in many places decidedly "spicy." Many examples occur of novel and interesting orchestration, and the conclusion of the whole piece is a blazing riot of instrumental colour.

The Story of the Firebird is based upon a Russian Legend. The Firebird flies through a glade in the forest. Prince Ivan pursues it. At length he seizes it. The Firebird struggles, but cannot escape. At length it offers him a single golden feather, a magic protection in all time of danger.

The Prince fares on. He reaches a castle, where lovely maidens are seen. The castle is that of an ogre; the maidens are prisoners. To one of them Ivan makes love. The ogre approaches, the maidens flee; Ivan tries to escape, but finds the iron gates closed. He breaks them open. Bells are heard. A crowd of savage attendants (Indians, Turks, Goblins, Clowns, and others) rush out and begin a mad dance.

The ogre appears, and all fall flat on their faces. The ogre advances on Ivan. Ivan waves in the air the Firebird's feather. The Firebird appears. With magic power she stirs the crowd to frenzied dance again, and then lulls them to sleep—and so on!

The Firebird leads Ivan to a hollow tree. In the tree is a casket, in the casket a huge egg. The ogre shudders, for the egg contains his soul!

Ivan dashes the egg to the ground, the ogre falls dead, the prisoners are released, the scene

ALL STATIONS PROGRAMME.

Relayed from
The Royal Opera House, Covent Garden.

INTERNATIONAL SYMPHONY CONCERT.
Second Concert (Second Series).

Conductor: **ERNEST ANSERMET.**

8.0—9.30.

Overture, "Oberon" Weber
Prelude, "L'Après-midi d'un Faune" Debussy
Concerto for Violin and Orchestra ... Elgar
Suite, "L'Oiseau de Feu" ... Stravinsky

9.45—10.15.

Symphony No. 5 in C Minor ... Beethoven

ALBERT SAMMONS (Solo Violin).

changes, the Prince is crowned King of the ogre's country. He marries the captive Princess to whom he had made love.

As the curtain falls the Firebird soars upward, and the Prince and Princess stand gorgeous and triumphant, surrounded by their court.

The Suite now to be heard consists of four distinct sections, as follows:—

- I.—Introduction and Firebird's Dance.
- II.—The Princesses' Round Dance.
- III.—Savage Dance.
- IV.—Lullaby and Finale.


BEETHOVEN'S FIFTH SYMPHONY.

Thousands of Symphonies have been written, but this one, published 115 years ago, remains, throughout the world, the most popular of them all.

A brief "Listener's Guide" to the four pieces (or "Movements") which together constitute the Symphony, follows.

I.

Quick and lively. This opens with a little TUNE OF FOUR NOTES. Beethoven himself once called it "Fate knocking at the door." (Say pretty quickly, "Rap-a-tap-Tap," and say it in the spirit of a stern police-sergeant come to make an arrest, and you will know the theme every time you hear it in the Movement, which it pervades almost from beginning to end.)



Mr. ALBERT SAMMONS.

Note, however, that this Fate theme is not always so imperative in its summons as at the opening; sometimes it is a mere gentle reminder quite in the background of the music, and this is the case, in a minute or two when (just after two loud chords followed by the "Fate" motif in the horn alone) a CONTRASTING TUNE creeps in, as feminine and yielding as the First Tune was masculine and commanding.

Out of these two musical themes (representing two emotions) the Movement is made.

II.

Rather slowly, but steadily moving. This is made out of two beautiful Tunes, each lasting about half a minute.

The FIRST TUNE is, at its opening, given to the LOWER STRINGED INSTRUMENTS; it is rather plaintively happy in feeling.

The SECOND TUNE is, at its opening, given to the WOOD WIND INSTRUMENTS; it is bolder in style.

These two Tunes having been given out, we have them repeated in alternation, but with Variations.

III.

Quick. This is what we call a "Scherzo," the word being the Italian for "joke," and Beethoven, as a very jocular man, was very fond of such pieces.

IV.

Quick, but majestic. This is a Movement of rejoicing. It has also, in places, a little of the character of a quick military march.

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 Gramophone Records.
 - 3.15-3.45.—Transmission to Schools. "The Children in Dickens: Oliver Twist, 1838," Lecture-Recital by J. C. STOBART and R. E. JEFFREY.
 - 4.0-5.0.—Time Signal from Greenwich. Interview. Music performed during Afternoon Tea at the TROCADERO. "Prehistoric Man: (6) The Somerset Lake Dwellers, 250 B.C.," by Edward J. Burrow, F.R.G.S.
 - 5.30-6.15.—CHILDREN'S CORNER: Maurice Cole (Solo Pianoforte). Miss Nobody Special.
 - 6.40-6.55.—Lady NORAH BENTINCK, "Travels in Palestine."
 - 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations. Talk by the Radio Society of Great Britain. S.B. to all Stations. FRENCH TALK under the auspices of L'Institut Français. S.B. to all Stations. Capt. P. P. ECKERSLEY, "Technical Topics." S.B. to all Stations. Local News.
 - 7.50-8.0.—Interval.
 - 8.0.—SYMPHONY CONCERT. (For particulars see centre column.)
 - 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations. Local News.
 - 9.45.—Symphony Concert (Continued).

- 10.15 (approx.).—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. S.B. to all Stations.
 - 11.45.—THE MIDNIGHT FOLLIES CABARET, relayed from the Hotel Metropole. S.B. to All Stations.
 - 12.15 (approx.).—Close down.
- 5IT BIRMINGHAM. 475 M.**
- 3.30-4.30.—The Station Pianoforte Quintet.
 - 5.0-5.30.—WOMEN'S CORNER: Margaret Danielson, "The Importance of a Clean Milk Supply." Emily Godfrey (Contralto).
 - 5.30-6.30.—CHILDREN'S CORNER.
 - 6.30-6.45.—Teens' Corner: Janet Joye (Songs).
 - 7.0-12.15.—Programme S.B. from London.
- 6BM BOURNEMOUTH. 385 M.**
- 3.45-5.0.—Talk to Women: "Borstal," by W. W. Llewellyn. The "6BM" Quintet.
 - 5.0-6.0.—CHILDREN'S CORNER.
 - 6.0-6.30.—Scholars' Half-Hour: "The Grand Canon of the Colorado River," by Claud Lyon.
 - 6.30-6.45.—Farmers' Talk: "The Type of Pig Required for Bacon Factories," by R. P. Redman.
 - 7.0-12.15.—Programme S.B. from London.
- 5WA CARDIFF. 351 M.**
- 3.0-4.30.—Edith Gunter (Soprano). The Station Orchestra. Conductor: Warwick Breithwaite.
 - 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."
 - 5.15-6.0.—CHILDREN'S CORNER.
 - 7.0-12.15.—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.
 - 7.0-12.15.—Programme S.B. from London.
- 5NO NEWCASTLE. 400 M.**
- 11.30-12.30.—Richard Parkinson (Solo Concertina). Jack Ellis (Baritone). Tiley's Orchestra.
 - 3.45-5.15.—Wood-Wind Quartet. Ida Cowey (Soprano). Margaret McQueen on "Edith Cavell," and Recitation by Nancy McQueen.
 - 5.15-6.0.—CHILDREN'S CORNER.
 - 6.0-6.30.—Scholars' Half-Hour.
 - 7.0-12.15.—Programme S.B. from London.
- 2BD ABERDEEN. 495 M.**
- 3.30-5.0.—The Wireless Septet. Arthur Copeland (Baritone). Feminine Topics.
 - 5.30-6.0.—CHILDREN'S CORNER.
 - 6.15-6.20.—Boys' Brigade News Bulletin.
 - 6.40-6.55.—Mr. Harry Townend, M.A. S.B. to other Stations.
 - 7.0-12.15.—Programme S.B. from London.
- 5SC GLASGOW. 420 M.**
- 3.30-4.50.—The Wireless Quartet. John Courtenay (Tenor). Afternoon Topics.
 - 5.15-6.0.—CHILDREN'S CORNER.
 - 6.0-6.5.—Weather Forecast for Farmers.
 - 6.40-6.55.—Mr. Harry Townend. S.B. from Aberdeen.
 - 7.0-12.15.—Programme S.B. from London.

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WIRELESS PROGRAMME—FRIDAY (Jan. 16th.)

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

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Flora Reader (Mezzo-Soprano).
- 3.15-3.45.—Transmission to Schools. "Stories of the Spice Islands and Beyond," by F. G. Keiller.
- 4.0-5.0.—"Some Aspects of China" (1), by Stan Harding. Alfred Gibbs (Violinist). "The Origin of Fairy Tales," by Florence Thornton Smith. Organ Music relayed from Shepherd's Bush Pavilion.
- 5.30-6.15.—CHILDREN'S CORNER: Madge McKintosh, "When the Dawn Breaks," by H. W. Westbrook. Uncle Jack Frost's Wireless Yarn.
- 6.40-6.55.—The Rev. A. E. SALMON, "Our Winter Fogs."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
G. A. ATKINSON, "Seen on the Screen."
S.B. to all Stations.
Local News.

7.30. "The Tempest."

- A Comedy by William Shakespeare.
Produced by R. E. JEFFREY.
The characters will be played by leading Shakespearean Actors, whose names will be announced in the Press, and over the microphone before this date. Incidental Music, composed by Sullivan, will be played by the WIRELESS ORCHESTRA, Conducted by DAN GODFREY, Junr.

- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Mr. A. H. NORRIS, M.C., M.R.C.S., Home Office Talk. "The Reformatory and Industrial Schools of Great Britain." *S.B. to all Stations.* Local News.

10.0. ORCHESTRAL MUSIC AND HUMOUR.

- The Orchestra.
"Two Little Dances".....Finch
WINNIE VAUGHAN and ROLAND MERRY will Entertain.
The Orchestra.
Selection, "The Street Singer"
Fraser-Simson

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—Lozells Picture House Orchestra. Doris Beesley (Soprano). Emily Canning (Mezzo-Soprano). Norah Tarrant (Contralto).
- 5.0-5.30.—WOMEN'S CORNER: Estelle Steel-Harper, "Art and Crafts Talk—The Rise of the Watercolour School of English Landscape Painters." Elsie Wilson (Soprano).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: Cyril Midgley, B.Sc., F.R.G.S., "Travellers' Tales—(6) Westward Ho, with Drake."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.
- 7.30.—French Lecture, relayed from the Cosmopolitan Club. Prof. R. L. GRAEME RITCHIE (Birmingham University), "La Culture Française."

Light Orchestral Programme.

- THE STATION ORCHESTRA.
THE "5IT" OCTET.
RICHARD MERRIMAN (Solo Cornet).
JACK VENABLES (Songs at the Piano).
- 8.0. Orchestra.
"Hungarian Concert Overture" *Keler Bela*
Intermezzo, "On the Bosphorus" *Lincke*

Octet.

- "Sweet Day"..... }
"The Willow Song" } *Vaughan Williams*
"O Mistress Mine" } (15)
"Ca' the Yowes" *Vaughan Williams* (2)
- 8.30. Orchestra.
Selection, "Lilac Time" *Schubert-Clitsam*
Cornet Solo.
"The Lost Chord"..... *Sullivan* (1)
Orchestra.
Waltz, "Gold and Silver"..... *Lehar*
Songs at the Piano.
- 9.0. "Bells"..... *Herbert and Jordan* (13)
"A Variegated Classic" (founded on
"Three Blind Mice," by Holbrooke)
Holbrooke
"Queer Quilps"..... *Wood* (16)
Orchestra.
Selection, "La Gran Via"..... *Valverde*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. A. H. NORRIS. *S.B. from London.*
Local News.
- 10.0. Octet.
"On Himalay"..... *Granville Bantock* (11)
"My Luv is Like a Red, Red Rose"
Granville Bantock (2)
Songs at the Piano.
"Reggie"..... *Seyler and Rance* (16)
"The Cinema Pianist"..... *Jordan* (13)
"N't it is a Rotten World"
Sterndale-Bennett
Cornet Solo.
"Until"..... *Sanderson* (1)
Orchestra.
Suite, "Spanish Dances"..... *Moszkowski*
- 10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—Talk to Women: Harman Draper (Ragtime Pianist), Bob Stokes (Baritone), Ronald Gourley (Entertainer).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: J. C. B. Carter, B.A., "Greece's Splendid Soldier."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.
- "Pot Pourri."
CHARLES WREFORD (Entertainer).
JOHN HUNTINGTON (Baritone).
CRAIGIE ROSS (Solo Pianoforte).
MARY SHAW (Soprano).
THE WIRELESS ORCHESTRA.
Conductor,
Capt. W. A. FEATHERSTONE.

- 7.30. Orchestra.
Ballet Music, "Sylvia"..... *Delibes-Tuvan*
Sketch.

7.45. "THE TEST KISS"

- (*Keble Howard*).
Monica Lady Abingdon .. ENID SHAW
Jack Heather E. H. POETT
Charles Wreford.

- 8.0. West Country Dialect Recital, "Our Electric Light Scheme"..... *Jan Stewer*
Orchestra.

- 8.10. March, "Sword and Lance"..... *Starks*
Valse, "Wine, Women, and Song" *Strauss*
Characteristic, "Moriama"..... *Espinosa*
John Huntington.

- 8.25. "The Fishermen of England"..... } ("Rebel Maid")
"Unavailing Little } *Montague Phillips*
Lady"..... }

- 8.30. *Craigie Ross*.
"Choral Prelude in B Flat" *Bach-Rummel*
"Invention in A Minor"..... *Somervell*
Charles Wreford.

- 8.40. "Jan's Football Match"..... *Jan Stewer*
Orchestra.

- 8.50. Overture, "The Yeomen of the Guard"
Sullivan

- 9.5. *John Huntington*.
"The Tramp"..... } *Yvonne Savryer*
"Day Dream"..... }

- 9.10. *Mary Shaw*.
"Vissi d'Arte" ("Tosca")..... *Puccini*

- 9.15. THE "6BM" TRIO.
"Novelletten"..... *Gade*

9.30.—WEATHER FORECAST and NEWS.

- S.B. from London.*
Mr. A. H. NORRIS. *S.B. from London.*
Local News.

- 10.0. *Craigie Ross*.
Refrain de Buccan..... *Palmgren*
Etude in A Flat..... *Chopin*
La Source..... *Lechetitzky*

- 10.10. *Mary Shaw*.
"Prince Charming"..... *Lisa Lehmann* (1)
"See Where My Love A'maying Goes"
C. A. Lidgley (1)

- 10.15. Orchestra.
"Four Indian Love Lyrics"
Woodforde-Finden (1)

10.30.—Close down.

5WA CARDIFF. 351 M.

- 3.0-3.30.—Transmission to Schools.
- 3.30-4.0.—The Station Trio.
- 4.45-5.15.—"5 WA'S" "FIVE O'CLOCKS."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.45-7.0.—Miss Eleanor Vachell, F.L.S., Member of the Botanical Exchange Club of the British Isles, "Wild Flowers."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.

- WALTER WIDDOP (Tenor).
THE STATION ORCHESTRA.
Conductor,
WARWICK BRAITHWAITE.
Orchestra.
- 7.30. Overture, "Gipsy Lad"..... *Kotelbey*
"The Burial of Sir John Moore after
Corunna" (Jan. 16th, 1809).
Walter Widdop.

- Selected.
Orchestra.
Overture, "Tannhäuser"..... *Wagner*

- 8.20. By Request.
"X=O."
"A NIGHT OF THE TROJAN WAR"
(John Drinkwater).
Performed by
THE "5WA"

- RADIO REPERTORY COMPANY.
Incidental Music by Warwick Braithwaite
Orchestra.
8.50. Ballet Music, "Rosamunde"..... *Schubert*
Walter Widdop.

- Selected.
Orchestra.
March, "Funeral March of a Marionette"
Gounod

- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. A. H. NORRIS. *S.B. from London.*
Local News.

10.0.—DANCE MUSIC.

10.30.—Close down.

2ZY MANCHESTER. 375 M.

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

- 3.0-3.30. Concert by the "2ZY" Quartet.
4.0-4.30. Broadcast for Schools.

- 3.30-4.0.—WOMEN'S HALF-HOUR. *Edna Melling* (Mezzo-Contralto).

- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.55.—Farmers' Corner.

- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.

- Symphony Concert.
CONSTANCE IZARD (Solo Violin).
FREDERICK COLLIER (Baritone).
THE "2ZY" AUGMENTED
ORCHESTRA:
Conductor—T. H. MORRISON.

- 7.30. Orchestra.
Overture, "Der Freischütz"..... *Weber*
Petite Suite, "Joux d'Enfants"..... *Bizet*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 102.

WIRELESS PROGRAMME—FRIDAY (Jan. 16th.)

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

Baritone Songs.
Cowboy's Ballads.
"The Rancher's Daughter."
"Night Herding Song."
"The Skew-ball Black."
8.5. Violin Solo.
"Concerto in D for Violin and Orchestra"
Mozart
Orchestra.
Overture, "A Midsummer Night's Dream"
Mendelssohn
Baritone Songs.
Selections from Tennyson's "Maud."
"A Voice by the Cedar Tree."
"Oh, Let the Solid Ground."
"Birds in the High Hall-Garden"
"Go Not, Happy Day."
"Come Into the Garden, Maud."
"The Fault Was Mine."
"My Life Has Crept so Long."
Violin Solos.
"Larghetto" *Handel*
"Spanish Dance" *Granados-Kreisler*
"The Admiral's Galliard" *Moffat*
Orchestra.
Symphony No. 2 in D *Haydn*
9.20.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. A. H. NORRIS. *S.B. from London.*
Local News.
Station Director's Talk.
10.10. Orchestra.
Ballet, "Le Cid" *Mussenet*
10.30.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—John Boswell (Cornet). May Osborne (Mozzo-Soprano). Ralph Banks (Flute). George Magnay (Baritone). Agnes Strong on "Jeanie Deanes."
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: E. J. Williams. "Our Chemical Industries—Building Materials."
6.35-6.50.—Farmers' Corner: Mr. H. C. Pawson. "The Value of Temporary Leys."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.
7.30. **Each Festival.**
(First Night.)
ALICE RICHARDSON (Soprano).
ERNEST J. POTTS (Bass).
ALBERT SAMMONS (Solo Violin).
THE "5NO" CHORAL SOCIETY;
Chorus Master—RICHARD C. PRATT.
THE AUGMENTED STATION ORCHESTRA;
Conductor—EDWARD CLARK.
"SLEEPERS, AWAKE."
Concerto No. 2 in E Major for Violin and Orchestra.
Allegro—Adagio—Allegro assai.
Albert Sammons (Solo Violin).
Suite No. 1 in C Major for Orchestra.
Overture, Courante.
Gavotte I. and II.—Forlane.
Minuet I. and II.—Bourrée I. and II.
Passepied.
Sonata for unaccompanied Solo Violin No. 1 in G Minor.
Adagio—Allegro—Siciliano—Presto.
Albert Sammons.
"Now Praise, My Soul, the Lord our God."
Chorus from Church Cantata, No. 28. "O Praise the Lord for all His Mercies."
"5NO" Choral Society.
Station Orchestra.
9.0. THE "5NO" REPERTORY COMPANY.
"PLAYING WITH FIRE."
A Comedy in One Act by Percival Wilde.

9.15. "A GAME OF CHESS."
A Dialogue by Alfred Sutro.
Scene: A secluded corner in the drawing-room of an outward-bound American liner. Both Plays produced by GORDON LEA.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. A. H. NORRIS. *S.B. from London.*
Local News.
Station Director's announcement of next week's chief events.
10.0.—What other Stations are doing.
10.30.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—School Transmission. Mr. JOHN McFARLANE, M.A., M.Com.: "Some Great Routes." The Wireless Orchestra.
Prof. JOHN HARROWER, M.A., LL.D., Professor of Greek, Aberdeen University: "The Importance of Classics in School Education." Feminine Topics.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—Football Corner: Conducted by Peter Craigmyle.
6.20-6.30.—Advisory Corner (under the Auspices of the North of Scotland Agricultural College). Conducted by Don G. Munro, B.Sc.
6.30-6.35.—Agricultural Notes.
6.40-6.55.—The Rev. J. G. Drummond, M.A., "The Herd Instinct in Character."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.

Drama—Music.

MARJORIE BOOTH and DENNIS NOBLE (Duettists).
THE AGGASILDS (Hawaiian Steel Guitars).
THE BANCHORY AMATEUR DRAMATIC CLUB.
THE WIRELESS ORCHESTRA.
"ESCAPE."
7.30. A Drama in One Act by E. F. Parr.
Scene: Interior of Cottage on Dartmoor at 4.30 in the afternoon of December. Period: Present Day.
8.0. Orchestra.
Suite, "A Lover in Damascus"
Woodforde-Finden (1)
8.15. Marjorie Booth and Dennis Noble.
"A Paradise for Two" ("The Maid of the Mountains") *Fraser-Simson*
"Not That Sort of Person" ("Our Miss Gibbs") *Monckton*
8.25. The Aggasilds.
"Kohala March" } *arr. Roach*
"No Liki, No Alike" }
"Honolulu Hula Girl" *Cumba*
8.35. Dennis Noble.
"Letter Song" ("Veronique") *Message*
"Passing By" *Purcell (1)*
"A Bachelor Gay" ("The Maid of the Mountains") *Fraser-Simson*
8.40. Orchestra.
"Three Dale Dances" *Wood*
8.50. "OOR GEORDIE."
A Scots Farce in One Act by James Cooper.
Scene: Entrance Hall of Davidson's Flat.
Time: Forenoon. Period: Present Day.
Both Plays Adapted and Produced by D. HUNTER MUNRO.
9.20. Orchestra.
Concert Valse, "Thousand and One Nights"
Strauss
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. A. H. NORRIS. *S.B. from London.*
Local News.
10.0. Orchestra.
"In a Persian Garden" *Lehmann*
"Melody" *Dances (1)*

10.15. Marjorie Booth.
"O Time, Time" ("The Quaker Girl")
Monckton
"Mighty Like a Rose" *Nevin*
"A Quaker Girl" ("The Quaker Girl")
Monckton
10.25. The Aggasilds.
"Pua Carnation" *arr. Smith*
"Aloe Oe" *King*
"Dreamy Hawaii" *Cramer*
10.35. Orchestra.
"Serenade à Columbine" *Pierre (15)*
10.40. Marjorie Booth and Dennis Noble.
"Merrie Month of May" ("Merrie England") *German*
10.45. Orchestra.
"Eightsome Reel" *Kerr (36)*
11.0.—Close down.

5SC GLASGOW. 420 M

3.30-4.0.—Broadcast to Schools.
4.0-5.10.—The Wireless Quartet. Daniel Campbell (Baritone). Afternoon Topics: Miss Currie (of the Glasgow and West of Scotland College of Domestic Science): "Laundry Hints for the Small Household."
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
6.40-6.55.—Mr. Joseph Tindsley, F.E.S., on "Bee-Keeping."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.

Songs and Requests.

S.B. to Dundee.
THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS.
BEATRICE MIRANDA (Soprano).
LIDDELL PEDDIESON (Tenor).
7.30. Orchestra.
Overture, "Rosamunde" *Schubert*
Liddell Peddieson.
"Hands and Lips" *C. Clarke*
"On the Banks of Allan Water"
arr. Martin Shaw
"Sling the Flowing Bowl" *Thos. Linley (25)*
Orchestra.
Ballet Music, "Herodiade" ... *Mussenet*
Les Egyptiennes; Les Babyloniennes;
Les Gauloises; Les Phéniciennes; Final
8.15. Beatrice Miranda.
Songs with Orchestral Accompaniment.
8.30. Orchestra.
Suite, "Woodland Sketches" *MacDowell*
8.50. Beatrice Miranda.
Selections from her Repertoire.
9.0. Orchestra.
Spanish Ballet Music *Desormes*
Liddell Peddieson.
9.15. "Care Flies from the Lad that is Merry"
Arne (25)
"My Heart's in the Highlands"
arr. A. L. (1)
"Lassie o' Mine" *Ed. J. Walt (31)*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. A. H. NORRIS. *S.B. from London.*
Local News.
10.0. Orchestra.
Suite, "In a Nutshell" *Grainger*
"Gay but Wistful"; "The Gumsuckers"
March."
10.10. Beatrice Miranda.
Selected Songs.
10.20. Orchestra.
Waltz, "Improvisationen" *Gung'l*
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 102.

WIRELESS PROGRAMME—SATURDAY (Jan. 17th.)

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

2LO LONDON. 365 M.

- 1.0.—Time Signal from Greenwich.
 4.0-5.0.—Time Signal from Greenwich. Concert: "The "2LO" Octet and Leslie Vane (Entertainer). "Modern French Writers—(2) Maurice Maeterlinck," by Mde. de Walmont. Edward Dykes (Bass). "Careers for Women: Jewellery Making," by Amy M. Sandheim.
 5.30-6.15.—CHILDREN'S CORNER: Children's News. Songs and Stories by Ida Sarjent. Music by the Octet.
 6.40-6.55.—"The Domestic Cat," by a West-End Veterinary Surgeon.
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 The Rt. Rev. Dr. J. H. LINTON, Bishop in Persia: "Some Impressions of Persia." *S.B. to other Stations.*
 Local News.

7.30. Fifth ? Programme.

WELL-KNOWN RADIO ARTISTS and AN INSTRUMENTAL COMBINATION. Following on the success of the previous "Query" Programmes, listeners are again invited to submit a draft of the programme, complete with names of artists, items and announcer, as it would ordinarily have been sent to press for *The Radio Times*.

The most successful entrant will be awarded a prize of five guineas, and the two runners-up prizes of three guineas and one guinea respectively; the first five competitors will be invited to spend an evening at the London Studio. All entries must reach 2, Savoy Hill, not later than first post on Wednesday, January 21st, 1925, and envelopes must be clearly marked "Query Programme" in the top left-hand corner.

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

- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Major L. R. TOSSWILL, "Rugger Topics." *S.B. to all Stations.*
 Local News.
 10.0.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, and the 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: Alice Couchman (Solo Pianoforte).
 5.30-6.30.—CHILDREN'S CORNER: Auntie Phil, Another Snooky Adventure.
 6.30-6.45.—"Teens' Corner: Captain Cuttle, "The Flying Dutchman."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. W. T. BLACKBAND (Birmingham Municipal School of Art), "Gold and Gems."
 Local News.

- 7.30. **Radio Fantasy, No. 3.**
 Relayed to "5XX."
 "STORM AND CALM."
 Written and Produced by JOSEPH LEWIS.
 Spoken Parts by PERCY EDGAR, WILLIAM MACREADY, JOSEPH LEWIS, PHYLLIS RICHARDSON.
 Selected Music by THE STATION ORCHESTRA.

- 9.0. Song Recital.
 FREDERIC COLLIER (Baritone).
 "Gazing Around" ("Tannhäuser") Wagner (11)
 "Serenade" ("Faust") Gounod
 "Shepherd, See Thy Horse's Foaming Mane" Korbay
 "Had a Horse" Korbay
 "List To Me, Rosebud" Korbay
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Major L. R. TOSSWILL. *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 to Women: "Should Mrs. Grundy Be Obeyed?" by Jessie March and Mrs. Laney, J.P. THE ROYAL BATH HOTEL DANCE ORCHESTRA.
 5.0-6.0.—CHILDREN'S CORNER: "Music Talk," by Uncle Franklin.
 6.0-6.30.—Scholars' Half-Hour: "Geography and National Character," by J. Scattergood, F.R.G.S.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 The Rt. Rev. Dr. J. H. LINTON. *S.B. from London.*
 Local News.

Liza Lehmann Programme.

- KATE WINTER (Soprano).
 ESTHER COLEMAN (Contralto).
 SYDNEY COLTHAM (Tenor).
 ROY HENDERSON.
 THE WIRELESS ORCHESTRA.
 THE "6BM" CHORUS:
 Under the Direction of Capt. W. A. FEATHERSTONE.
 7.20.—Foreword by HERBERT BEDFORD on Liza Lehmann.
 7.30. "THE GOLDEN THRESHOLD." An Indian Song-Garland from "The Golden Threshold," by Sarojini Naidu. The Music by Liza Lehmann (1).
 8.15. Roy Henderson. Three Songs from "In Memoriam" (Tennyson).
 8.25. Kate Winter. A Group of Bird Songs (1)
 8.35. Orchestra. Intermezzo, "A Wedgwood Idyll."
 8.45. Esther Coleman. "The Bard of Dimbovitza." "The Wall of Sorrows."
 8.55. Sydney Coltham. "Ah, Moon of My Delight" ("In a Persian Garden").
 9.0.—Kate Winter, Esther Coleman, Sydney Coltham and Roy Henderson. Song Cycle, The Nonsense Songs from "Alice in Wonderland."
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Major L. R. TOSSWILL. *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.
 6.45-7.0.—Capt. Morrey Salmon, M.C., "Wild Birds of Wales and the West Country—The Mating of the Birds."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. L. E. WILLIAMS, "Sport of the Week." Local News.
 KATHLEEN WILLS (Soprano).
 THE STATION ORCHESTRA.
 Conductor, WARWICK BRAITBWAITE.

- 7.30. Orchestra.
 Selection, "The Emerald Isle" arr. Langley
 Talk: "Polar Explorations." Kathleen Wills.
 "John Anderson, My Jo" Burns
 "Ye Banks and Braes" Burns
 "Caller Herrin'." Sidney Evans.
 Patter Songs. Kathleen Wills.
 "O Soft was the Song" Elgar (11)
 "Sundown" Alison Carlisle (8)
 "Carissima" Penn (6)
 Orchestra.
 Suite, "Les Erinnyes" Massenet
 8.30.—MAX CHAPPELL'S DANCE ORCHESTRA (THE LONDON CHOREANS), relayed from the Bute Room, Cox's Café.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Major L. R. TOSSWILL. *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.—Lecture on "Puccini," by Moses Baritz, illustrated by Gramophone Records.
 4.30-5.0.—WOMEN'S HALF-HOUR: W. Bradley Jones (Baritone).
 5.0-6.0.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 F. STACEY LINTOTT, "Sport."
 Local News.

Dance Night.

- MASSEY'S DANCE BAND.
 GEORGE JEFFCOCK (Baritone).
 Band.
 7.30. Fox-trot, "Mandalay" (7); Waltz, "What'll I Do?" (7); Fox-trot, "Juna Night" (7); Fox-trot, "Don't Blame It All On Me" (7); One-step, "American Medley" (9); Fox-trot, "After the Storm" (7).
 8.0. Baritone Songs. "The Lute Player" Allisen
 "Betty and Johnny" Eric Coates
 "Jean" H. T. Burleigh (5)
 "Old Barty" D. Grant (1)
 8.15. Band. Fox-trot, "Raggedy Ann"; Waltz, Selected; Fox-trot, "The Song of Songs"; One-step, "Scuse Me"; Fox-trot, Selected; Fox-trot, "Katinka."
 8.45. Baritone Songs. "Cobblin" Sanderson (1)
 "At My Lady's Feet" Sidney Jones (31)
 "Mariamne" Sanderson (1)
 "The Mistress of the Master" Lyall Phillips
 9.0. Band. Waltz, "Waltz of Long Ago" (7); Fox-trot, "What Do You Do Sunday, Mary?" Fox-trot, "Chili Bom Bom" (7); One-step, "All Scotch" (23); Fox-trot, "Alibi Baby"; Waltz, "When You Are In My Arms."
 9.30-12.0.—Programme *S.B. from London.*

5NO NEWCASTLE. 400 M.

- 3.45-4.45. **Bach Festival.**
 (Second Day.)
 Concerto in A Minor for Pianoforte, Flute and Violin.
 EDGAR L. BAINTON (Pianoforte).
 ALFRED M. WALL (Violin).
 E. J. BELL (Flute).
 "Pan is Master" ("Phoebus and Pan").
 The Rev. ANEURIN BODYCOMBE (Tenor).
 Pianoforte Solos.
 Prelude and Fugue in E Major.

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WIRELESS PROGRAMME—SATURDAY (Jan. 17th.)

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

- Allemande and Courante for Partita in D Major.
Prelude and Fugue in F Sharp Minor. (Edgar L. Bainton.)
Brandenburg Concerto No. 2 in F for Trumpet, Flute, Oboe, and Violin.
HERBERT BARR (Solo Trumpet in F).
RALPH BAULKS (Flute).
ALFRED M. WALL (Violin).
The Third Day of the Bach Festival is Sunday, January 18th, particulars of which will be given in the next issue of *The Radio Times*.
- 4.45-5.0.—Mrs. Knyvett on "Idylls of the King." Olive Tormalinon (Solo Pianoforte).
5.15-3.0.—CHILDREN'S CORNER.
6.0-6.3.—Scholars' Half-Hour: J. C. Wilson, B.Sc., "Our English Towns—(1) Ancient British Towns."
6.35-6.59.—Farmers' Corner: R. W. Wheldon on "Varieties of Potatoes." Poultry Notes.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
JOHN KENMIR: "Football Talk."
Local News.
MARJORIE BOOTH and DENNIS NOBLE (Duettists).
DOROTHY HELMRICH (Mezzo-Soprano).
THE BAND OF THE ROYAL ARTILLERY.
Director of Music, Lieut. E. C. STRETTON, M.V.O.
Relayed from the Garrison Gymnasium, Fenham Barracks.
- 7.30. Band.
Selection, "Carmen" Bizet
Suite de Ballet, "Coppelia" .. Delibes
8.0. Marjorie Booth and Dennis Noble.
"Merrie Month of May" ("Merrie England") German
"A Paradise for Two" ("The Maid of the Mountains") Tate
8.15. Band.
Suite of Spanish Dances Moszkowski
Cello Solo, "Berceuse de Jocelyn" Godard
"The Night Patrol" Jean Martel
Selection of English Airs, "The Rose" Myddleton
The Royal Artillery Slow March.
9.0. Dorothy Helmrich.
"Robin Red Breast" .. Granville Barker
"Meadowsweet" May Brahe
"Cuckoo" Martin Shaw
9.10. Marjorie Booth and Dennis Noble.
"Kissing" ("The Geisha") Sidney Jones
"Swing Song" ("Véronique") .. Messenger
9.20. Dorothy Helmrich.
"Lullaby" Sjogren
"Western Wind" May Brahe
"The Merry Piper" Evelyn Sharpe
9.30-12.0.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

- 3.30-5.0.—The Wireless Orchestra. John Cooper (Baritone). Feminine Topics.
5.30-6.0.—CHILDREN'S CORNER: Auntie Addie will sing.
6.15-6.30.—The Rev. Dr. Charles Whyte, F.R.A.S., "Nebulae—Their Nature, Dimensions and Distances."
6.40-6.55.—This Week's Interesting Anniversary: "Corunna, and the Death of Sir John Moore, January 16th, 1809." (Prepared by John Sparke Kirkland.)
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
The Rt. Rev. Dr. J. H. LINTON. *S.B. from London.*
Local News.

Everybody's Night.

- CISSIE WOODWARD (Solo Pianoforte).
THE DORIAN VOCAL QUARTET.
THE WIRELESS ORCHESTRA.
7.30. Orchestra.
"The Gathering of the Clans" ... Volti (36)

- 7.40. Vocal Quartet.
"Softly Fall the Shades" Hatton
Quartets { "My Garden" ... Hulbert (2)
Solo, "The Letter" Gambogi (4)
Duet, "Tenor and Baritone" Lane Wilson (22)
- 7.55. Cissie Woodward (Pianoforte Recital).
Polonaise in C Sharp Minor, Op. 26.
Brillante Variationen, Op. 12....
Mazurka in B Minor, Op. 33....
Ballade in A Flat, Op. 47.....
Study in C Sharp Minor, Op. 10, No. 4..... Chopin—1810-1849
Study in A Minor, Op. 25, No. 11.....
Waltz in C Sharp Minor, Op. 64, No. 2.....
Waltz in E Minor.....
- 8.25. Quartet.
Quartets { "Far Away" (Londonderry Air)..... Joci (11)
"Oh, the Noble Duke of York" Johnson (11)
Solo, "Mary of Allendale" arr. Wilson (1)
Duet, "In Springtime" Newton (1)
Quartets { "The Keel Row" arr. Dunhill (11)
"O Can Ye Sew Cushions?" Bantock (11)
- 8.40. Orchestra.
Overture, "Killiecrankie" Volti (36)
- 8.50. Quartet.
Quartet, "Nursery Rhymes" (Cycle) Waiford Davies
Solo, "Sing Me a Song of a Lad That is Gone" Homer
Duet, "A Night in Venice" ... Lucantoni
- 9.5. Orchestra.
March, "London Scottish" Haines
March, "The Bonnie Blue Bonnets" de Ville
- 9.15. Quartet.
Quartets { "Ay Waukin O" arr. Robertson (2)
"Johnnie Cope" arr. Sweeting
"The Auld Hoose" arr. Paterson (25)
"Scots Wha Hae" Bantock (2)
Solo, "Ae Fond Kiss" Marshall
Quartet, "O' A' the Airts the Wind Can Blaw" arr. Bell (25)
- 9.30-12.0.—Programme *S.B. from London.*

5SC GLASGOW. 420 M.

- 3.30-4.50.—The Wireless Quartet. E. W. Gould (Bass). Afternoon Topics.
5.15-6.0.—CHILDREN'S CORNER: The Radio Circle Choir. At Home Day for Children of All Ages.
6.0-6.5.—Weather Forecast for Farmers.
6.40-6.55.—Glasgow Radio Society Talk.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.

Comedy and Dance Night.

- THE STATION ORCHESTRA:
Conducted by ISAAC LOSOWSKY.
DANIEL SEYMOUR
will sing the Choruses and Vocal Numbers.
7.20. A One-Act Play.
"MARJORIE MEETS HER FATE"
(Malcolm Watson).
"5SC'S" REPERTORY COMPANY.
Produced by GEORGE ROSS.
Incidental Music by
THE WIRELESS QUARTET.
7.45. Orchestra.
Dance Music.
9.0.—Request items received during transmission.
9.30-12.0.—Programme *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 102.

High-Power Station Programme.

5XX. 1600 M.

SUNDAY, January 11th.

- 3.0-5.0.—Programme *S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
8.0-10.45.—Programme *S.B. from London.*

MONDAY, January 12th.

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

TUESDAY, January 13th.

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

Popular Programme.

- THE BAND OF H.M. ROYAL AIR FORCE.
(By permission of the Air Council.)
Director of Music: Flight-Lieut. J. AMERS.
KENNETH ELLIS (Bass).
CARL WEBER and MAUDE DIXON (Piano Duets).
CHARLES WREFORD (Devonshire Dialect Entertainer).
7.30. The Band.
Overture, "The Lily of Killarney" Benedict
Dance Suite Tchekow
"Sambo's Holiday"; "Cossack Revels"; "Pekoe Dance"; "Valse Russe."
Kenneth Ellis.
"Shipmate of Mine" Sanderson (1)
"Stonecracker John" ... Eric Coates (1)
Carl Weber and Maude Dixon.
"La Belle Griseldis" (Improvisation on a 17th-Century French Folk-Song) Reinecke
The Band.
Serenade Pierre
Melody ("Chant du Voyageur") Paderewski
Charles Wreford
"Jan on the Revolving Staircase" Jan Stever
The Band.
Suite, "The Merchant of Venice" Sullivan
Barcarolle (Serenade); Introduction and Bourrée; Valse; Finale.
Kenneth Ellis.
"Yeomen of England" ("Merrie England") Eric Coates
"The Admiral's Broom" ... F. Bevan (5)
Carl Weber and Maude Dixon.
"La Coquette" (from 2nd Suite) Arensky
Paraphrase on Chopin's C Sharp Minor Waltz Schull
The Band.
Selection, Herbert Oliver's Songs (8)
"The Dancing Lesson"; "Down Vauxhall Way"; "O Day Divine"; When the Flag Goes By."
Charles Wreford
"Jan Finds a Hotel" Jan Stever
The Band.
Paraphrase, "Die Lorelei" .. Nesvadba (1)
Musica Proibita Gastalón
Polish Dance, No. 1 Scharwenka
The R.A.F. March.
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. RAIT. *S.B. from Glasgow.*
10.0.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.

WEDNESDAY, January 14th.

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

THURSDAY, January 15th.

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

Light Programme

- by
THE J. H. SQUIRE CELESTE OCTET.
MAYER GORDON (Solo Violin).
FRANK READE (at the Piano).
Under the direction of
J. H. SQUIRE.
And
"THE GEORGIANS" CONCERT PARTY
(Directed by ROBERT CARR):
VIOLET WENDERBY (Soprano).
GERTIE VINCENT (Comedienne)
DOROTHY HOLDEN (Pianist).
FRANK NORDEN (Entertainer).
(Continued in col. 1, page 135.)

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

A Master Fisherman: The Cormorant.

HULLO, children!

Did you know that there are birds that can be trained to catch fish for human beings? The cormorant is one of these, and here is an interesting talk about this curious creature.

* * * *

Once upon a time, and not so many hundreds of years ago, there was an officer of the Royal Household who held the proud title of "Master of the Cormorants."—Perhaps that sounds a strange occupation to you, but in those days it was quite an important one, for cormorants are the finest fishermen in the world, and they used to be trained to catch fish for the King and all his courtiers.

A Lightning Diver.

Have you ever seen a cormorant when you were at the seaside, and watched him as he stood motionless upon a rock, waiting for a fish to come his way? Did you see him suddenly make a lightning dive and return in triumph to his rock with one more victim stowed away in his pouch? The rapidity of his movements is almost incredible, and in a shallow river hardly one fish escapes his keen eyes, and once spotted, the fish's only chance of safety lies in hiding beneath some stone or root.

But, of course, you want to know how the birds are trained to catch fish for other people, and why they don't eat their captures, instead of meekly handing them over to their master. Well, the cormorants have to be taken from their nests when they are very young, and then they can easily be tamed and trained.

The nests are made of a mass of seaweed and are generally built on a steep cliff or rocky island. Nearly always you will find several nests together, as cormorants like to have their

friends nearby, so that they can discuss the day's fishing and show off their youngsters.

The eggs, from four to six in number, are a bluish-white when first laid, but soon become discoloured. The babies are hatched blind and covered with an inky black skin, and, as you can imagine, are very ugly until their feathers begin to grow. They take two or three years to get into full dress, which is a deep black, glossed above with bronze and varied in the spring with patches of white on the cheeks and flanks.

The old cormorant is a handsome fellow and manages to look almost as big as a goose, though he is really much smaller.

When a youngster has been trained and is to be taken out for a day's work, a strap is fastened round his neck so that he can breathe easily, but cannot swallow his captures. Arrived at the waterside, the bird is cast off. He dives immediately and darts with great speed along the bottom of the river, eagerly searching every hole or pool for his prey. Once sighted, it is only a matter of a few seconds before the bird rises to the surface with the fish in his beak, and he does not take much longer to dispose of it in the pouch of his throat. So it goes on until the cormorant's pouch is full. Then he returns to his keeper and hands over the spoil.

A Handsome Cousin.

To this day it is quite a common sight on the great rivers of China to see a quaint old Chinese fisherman paddling his blunt-nosed boat along, while round him sit half-a-dozen or more cormorants, ever on the look-out for some unwary fish.

There is another kind of cormorant called the Shag, who is even more handsome than his cousin, although he is not so big. His plumage is much more glossy, and instead of white patches

in the spring, he sports a nodding plume. But the cormorant has fourteen tail feathers, whereas the Shag has only twelve, and that almost makes up for the difference in their wedding garments!

All the members of the cormorant family have curiously formed feet, with four toes connected by a web, and they are all terribly greedy. Sometimes, however, the state of the tide makes it impossible for them to fish, so they take a rest by sitting on some lofty perch, with wings outstretched, looking for all the world as if they were hanging themselves out to dry! But the "rest" does not last long. As soon as the tide turns, off they go again, anxiously searching for yet another meal.

FOR THE WINTER EVENINGS.

By Uncle Leonard, of Sheffield.

AN amusing entertainment for a party may be provided by preparing beforehand an art gallery.

Catalogues are also written out beforehand and these the guests study before they go in to see the pictures. The titles are all such as are found in art catalogues, but the pictures are parodies of the titles.

Here are a few suggestions for titles, with the different objects that are put in place of the pictures. It is a case of guessing the titles.

"The Water Carrier"—a pail.

"Handel"—an old door knob.

"A Study of Bees"—"B.B.B." written on a piece of paper.

"Portrait of King George V."—a penny postage stamp.

"Off the Cliffs of Dover"—a piece of chalk.

"The Charge of the Light Brigade"—a gas company's bill.

"A Stirring Subject"—a teaspoon.

THE PRINCESS WHO HAD NO FUNNY-BONE.

By LANGFORD REED.



The Lord Chamberlain went down, with his legs kicking in the air.

ONCE upon a time there was a beautiful Princess, named Dolorosa, which means sorrowful. She could not smile, for—a malicious old witch having cast a spell over her at birth—she had no funny-bone. The cleverest doctors were unable to cure her sad affliction, so when she grew up, the King and Queen, her parents, advertised in the papers that they would give her hand in marriage to the man who could make her smile. So many young men tried that there was a queue outside the palace gates nearly a mile long.

They tickled her neck with long feathers, told her funny stories, wore their clothes back to front, stood on their heads and wagged their feet about, painted their noses red, and did other

comical things, but she only looked sadder than ever.

Dolorosa was glad they had failed, for she loved young Ferdinand, the Lord Chamberlain's son, as he did her.

Ferdinand was a charming youth, but his father was a conceited little fat man, with enormous whiskers. He wore a gorgeous scarlet and yellow cloak, trimmed with ermine, and carried a gold wand, and when he strutted about the Court, seeing that everything was in order, he looked like a brilliant bird of plumage on a visit from some tropical clime.

Now it chanced that, next to his daughter and the Queen, the King loved bananas better than anything else in the world. One morning he heard a banana merchant shouting his wares outside the Palace and ordered the man to be brought before him.

"Hark ye, good fellow," said the King, amiably, "what are you asking for your bananas to-day?"

"Twopence each, guv'nor," replied the man, who was not used to speaking to kings, "or four for sixpence."

"Don't call me guv'nor!" exclaimed the King. "The correct form of address is 'Your Majesty.' Pick me out four nice ones and a brand-new sixpence from the Royal Mint is yours."

"Right, Your Majesty!" said the man. He departed with the Lord Chamberlain to draw his payment, while the King sat on his throne eating bananas and throwing the skins about.

Presently, the Lord Chamberlain returned to give the King an official receipt for the sixpence.

But on the top step he trod on a banana skin!

Down he went, his legs kicking in the air and his scarlet robe over his head. His wand flew from his hand, and, getting between the legs of the nearest footman, upset him against the next man. This man upset the next, and, one after the other, the whole twelve were swept off their feet and rolled down the steps of the throne to the bottom, right on top of the Lord Chamberlain, who had arrived there first.

You never saw such a sight; arms and legs all mixed up till it seemed impossible they could ever be sorted out, and underneath everything the fat little Lord Chamberlain, entangled in his robe and gasping for breath. Fortunately, apart from a few bruises, nobody was hurt.

The King and his courtiers laughed till their sides ached, and had the Queen been there, she would have laughed, too; but the annual winter sales were on and she was out shopping.

Princess Dolorosa had not laughed with the others, but, suddenly, a curious sensation made itself felt in the knob of her left elbow.

Slowly a twinkle came into her blue eyes and dimples into her peach-bloom cheeks.

Then she—SMILED!

The smile grew into a laugh, the laugh into a peal of merriment.

"Oh, daddy," she gasped, "do ask them to do that again; it's the funniest thing I've ever seen!"

The spell was broken, but although the Lord Chamberlain was chiefly responsible, it was impossible to reward him with Dolorosa's hand, because he had a wife already. So he renounced all claims in favour of his son.

And the Princess, having once learnt to smile, was never sad again.

WIRELESS PROGRAMME—BELFAST (Jan. 11th to Jan. 17th.)

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

2BE 435 M. SUNDAY.

Great Victoria Street Baptist Church Choir:
Conducted by FENTON KENNEDY.
8.45.—Hymn, "Hymn of Ages."
Anthem, "If With All Your Hearts"
Mendelssohn
(Soloist, WILLIAM MAGILL (Tenor).)
The Rev. D. HENDERSON, of Great
Victoria Street Baptist Church: Address.
Hymn, "Art Thou Weary?"
WILLIAM MAGILL (Tenor).
THE "2BE" CHAMBER QUINTET:
ERNEST A.A. STONELEY (1st Violin).
ALBERT FITZGERALD (2nd Violin).
HARRY LOWE (Viola).
REGINALD DOBSON (Violoncello).
E. J. HARRIS (Clarinet).
Clarinet Quintet in B Minor *Brahms*
Sacred Song, "Then Shall the Righteous
Shine" ("Elijah") *Mendelssohn*
Quartet No. 9 in B Flat *Mozart*
Clarinet Solo, Selected.
10.30.—Close down.

MONDAY.

4.0-5.0.—The "2BE" Quartet.
5.30-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Local Talk.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. W. CAMPBELL SMITH. *S.B. from London.*
Local News.

Miscellaneous Programme.

THE STATION ORCHESTRA.
DOROTHY ROBSON (Soprano).
LAURENCE McILVEEN (Solo Violin).
7.30. Orchestra.
March, "Sounds of Peace" *Blow*
Overture, "Le Roi d'Yvetot" *Adam*
Songs.
"Softly Sighs" ("Freischütz") .. *Weber*
(With Orchestral Accompaniment.)
Violin Solos.
Légende *Wieniawski*
Minuet *Beethoven*
Ave Maria *Schubert-Wilhelmj*
Orchestra.
Selection, "A Life for the Czar" .. *Glinka*
Songs.
"The First Primrose" *Grieg*
"Hope" *Grieg*
"On the Banks of Allan Water"
Martin Shaw
"Over the Mountains" *Quilter*
Orchestra.
Suite, "Sylvan Scenes" *Fletcher*
Violin Solos.
"Schön Rosmarin" *Kreisler*
"Samoa Lullaby" *Boyd*
"Zigeunerweisen," Op. 20 *Sarasate*
Orchestra.
"Salut d'Amour" *Elgar*
"Loin du Béd" *Gillet*
Morris Dance, "Skipton Rig" .. *Holliday*
Selection, "A Chinese Honeymoon"
Dance and Talbot
One-step, "Christmas Medley" *Somers* (9)
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. GEORGE MACDONALD. *S.B. from Edinburgh.*
Local News.

10.10. Orchestra.
"Miniatures de Ballet" *Ansell*
Selection of W. H. Squire's Popular Songs
arr. S. Baynes (1)
10.30.—Close down.

TUESDAY.

11.30-12.30.—Gramophone Records.
4.0-5.30.—Concert: The Station Orchestra.
Maud Hunter (Mezzo-Soprano).
5.30-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. A. S. E. ACKERMAN. *S.B. from London.*
Local News.
7.30.—Programme *S.B. from London.*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. RAIT. *S.B. from Glasgow.*
Local News.
10.0-11.0.—Programme *S.B. from London.*

WEDNESDAY.

4.0-5.0.—The "2BE" Trio.
5.30-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Ulster Association Talk. Rt. Hon.
J. M. ANDREWS, D.L., M.P., Minister
of Labour, "Development of Ulster's
Prosperity."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. T. H. PEAR. *S.B. from Manchester.*
Local News.

Russian and Other Music.

THE AUGMENTED STATION
ORCHESTRA.
IRVINE LYNCH (Baritone).
7.30. Orchestra.
"The Boatmen on the Volga" } *Glazounov*
"Carnaval Overture," Op. 45 }
Conte Féérique for Orchestra
Rimsky-Korsakoff
8.5. Irvine Lynch.
"Pilgrim Song" } *Tchaikovsky*
"Don Juan's Serenade" }
8.17. Orchestra.
"La Princesse Loïtaine" (Prelude)
Tcherepnin
Serenade .. }
Intermezzo } *Arensky*
8.45. Irvine Lynch.
"Comrades" (Australian Bush Song)
Ricordi
"The Company-Sergeant-Major" *Sanderson*
8.58. Orchestra.
Andante and Finale from Symphony No. 2
Borodin
Overture, Solennelle ("1812") *Tchaikovsky*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Royal Horticultural Society Talk. *S.B. from London.*
Mr. HILAIRE BELLOC. *S.B. from London.*
Local News.
10.5. Orchestra.
Overture, "The Yeomen of the Guard"
Sullivan
"Invitation to the Waltz"
Weber-Weingartner
10.30.—Close down.

THURSDAY.

4.0-5.0.—Children's Orchestral Concert, with
Explanations by Dr. G. H. FitzSimons
and Flora Shaw (Solo Pianoforte).
5.0-5.30.—Thé Dansant Programme.
5.30-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Mr. Harry Townend. *S.B. from Aberdeen.*
7.0-12.15.—Programme *S.B. from London.*

FRIDAY.

11.30-12.30.—Gramophone Records.
2.50.—School Transmission: "An Appreciation
of Music," by E. Godfrey Brown.
4.0-5.0.—The "2BE" Quartet.
5.30-6.15.—CHILDREN'S CORNER.
6.40-6.45.—Mr. G. T. Dickson, Horticultural
Bulletin.
6.45.—Talk by the Radio Association of
Northern Ireland.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.

Some Grand Opera.

THE STATION ORCHESTRA.
CONSTANCE WILLIS (Contralto).
TYRONE POWER (Recitation).
7.30. Orchestra.
March, "Tannhäuser" *Wagner*
Overture, "Mignon" *Thomas*
Constance Willis with Orchestra.
Aria, "O Righteous God" ("Rienzi")
Wagner
Orchestra.
Selection, "La Bohème" *Puccini*
Constance Willis.
"Fair Spring is
Returning" }
"O Love from ("Samson and
Thy Power" .. } *Saint-Saens*
"Softly Awakes } *Delilah* ")
My Heart" }
Orchestra.
Ballet Music, "Faust" *Gounod*
Constance Willis.
"Echo" *Woodgate*
"The Fuchsia Tree" *Quilter*
"As Ever I Saw" *Warlock*
"Over the Mountains" *Quilter*
Orchestra.
"Tannhäuser and Lohengrin"
arr. Myddleton
Tyrone Power.
Recitation.
Orchestra.
Ballet Music, "William Tell" } *Rossini*
Overture, "William Tell" }
9.30-10.30.—Programme *S.B. from London.*

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.
Local Talk.
Local News.
7.30. Request Night.
THE STATION ORCHESTRA.
JOHN RAINEY (Bass).
J. B. STRAIN (Entertainer).
The items in this programme have been
selected from numerous requests received
in our post-bag.
John Rainey will sing the following songs
during the evening:—
"Melissa" *J. Treloarney*
"Just Because the Violets"
Kennedy Russell
"Bedouin Love Song" *C. Pissuti*
"Prelude" } *Cyril Scott*
"My Captain" }
"Red Devon by the Sea" .. *R. C. Clarke*
9.30-12.0.—Programme *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 102.

Cockney Children at Play.

Youthful Songs of London Town. By Edwin Pugh.

IN the near future I do believe that we shall most assuredly not only listen, but see, as we sit by the fireside through the long, cold, cheerless winter or loll in our deck-chairs in the garden on sunny summer evenings. Then we shall not only see the moving panorama of the streets and countryside in our own homes, but also hear its myriad voices, and especially the voices of children singing happily, merrily, as they play.

The other day I sat at my window, which overlooks a big open space at the junction of two broad thoroughfares, and watched a dozen or so assorted boys and girls performing the immemorial ritual, with its age-old accompaniment of sing-song music, which forms such an essential part of their games.

Playing at Life and Love.

It is sometimes said that children nowadays are not what they used to be. But, then, they never were—if we are to believe what the older generations invariably say of the younger. But, anyway, the girls are just the same. The eternal feminine is still the eternal feminine, in baby-frocks as in academicals. Almost from the cradle they are still playing at life and love, as if for practice.

Recalling the other day, I have only to close my eyes and ears to see and hear them at their ancient games of make-believe as I saw and heard them then.

A Melodious Chorus.

They are chanting one of those old refrains now. Their voices ring out in melodious chorus:—

Ring-a-ring o' roses,
Pocketful of posies,
Houpla!—Houpla!
We all fall down!

Again and again they repeat their jingle. There comes a pause, and then:—

Poor Jenny is a-weeping, a-weeping, a-weeping,
Poor Jenny is a-weeping,
On a bright summer's day,
On the carpet she shall kneel
While the grass grows in the field—
Stand up, stand up upon your feet,
Choose the one you love so sweet,
Choose once—choose twice—choose three times
over.

The Song of the Goat.

There is another pause.

Now a little girl and littler boy stand demurely, with linked hands, in the middle of the ring of dancing children, circling around them and singing:—

Now you're married I wish you joy,
First a girl and then a boy,
Seven years after, son and daughter,
Pray and cuddle and kiss together!
Kiss her once, kiss her twice, kiss her three
times over!

They embrace and kiss shyly. A cripple boy joins the throng. And again they whirl round giddily.

They sing now a song of a dog; but, if his face reflects his mind, it is the song of the Goat—which is what the Greek word Tragedy means to the cripple boy.

There was a butcher had a dog,
And Bingo was his name—O!
B-i-n-g-o!
B-i-n-g-o!
B-i-n-g-o!
And Bingo was his name—O!
Kiss me quick and go!
Kiss me quick and go!
'Tis a starry night, the moon shines bright—
Kiss me quick and go!

Yet another pause, and then:—
Up and down this street of ours
The windows are made of glass,
Call at Number Forty-Four, and there you'll
find a lass.

Her name is Mary Smith,
Catch her if you can!
She's after Tommy Robinson
Before he is a man.
He huddles her and cuddles her and sits her
on his knee,
And says, "My dear, do you love me?"
"I love you. Do you love me?"

All:—
"To-morrow, to-morrow, the wedding shall be."
There is also:—
Wall-flowers, wall-flowers, growing up so high,
All you young ladies are all made to die,
Excepting Annie Clark, and she's the only one,
For she can hop and she can skip,
And she can turn the candlestick.
O, my, fie for shame!
Turn your face to the wall again!

Worth Preserving.

And then there are the Cockney boys who also have their chanties, many of which are surely worth preserving by means of the radio, and as surely will be. There is less poetry, but more humour in their efforts, as, for instance, this:—

The animals went into the Ark,
Hurrah, hurrah!
Along of old Noah the Patriarch,
Hurrah, hurrah!
The animals went in two by two,
The lively frog and the kangaroo:
They all went into the Ark,
For to get out of the rain.

Though there is, perhaps, something of a lyrical lilt in the following:—

Mister Jones is a very good man,
He tries to teach you all he can:
Read and write and 'rithmetic,
But don't forget to give you the stick.
And when he does he makes you dance
Out of England into France,
Out of France into Spain,
Over the hills and back again!

The Vision Fades.

There are, of course, many more in this kind, but perhaps just two or three should be enough.

There is:—
Sam, Sam, the dirty old man,
Washed his face in the frying-pan,
Combed his hair with the leg of a chair—
Sam, Sam, the dirty old man!

And—
"P'liceman, p'liceman, don't touch me,
I've got a wife and familiee."
"How many children have you got?"
"Five-and-twenty is my lot,
Is my lot, is my lot,
Five-and-twenty is my lot."

Just one more play-rhyme, I remember, that we used to tease the girls with, dancing around them as we sang:—

"Mother, may I go out to swim?"
"Yes, my dearest daughter,
But hang your clothes on a hickory limb,
And don't go near the water."

But—enough. My space is filled. The vision and the voices fade away. The children's hour is ended, and the night is here.

Listeners in America have been invited to assist science during the eclipse of the sun which will take place on January 24th. They have been asked to note whether there are any signs of "fading" or atmospheric in the "shadow-path" of the eclipse. During an eclipse last year it was reported that signals suddenly increased in power and then decreased again, the effects being somewhat similar to those of nightfall.

Those Radio Waves.

A Warning to Parents.

I HAD just made the gratifying discovery that my set would work when Bobby burst into the room.

After regarding my strange headgear in wide-eyed wonderment for a moment, he puckered his little brow and set to work.

"Is it a new telephone, daddy?"

"Yes," I answered.

"But why do we want two telephones?"

I always try to answer Bobby's questions truthfully, so I removed the headphones and cleared my throat.

"This is a different sort of telephone," I began. "It works without wires—"

"But you put some wires over the roof, daddy," he pointed out.

I stroked my chin. This was not going to be, easy.

"What is Eethar?"

"We'll come to those in a minute," I said. "Now the old telephone has a wire stretching all the way from here to London. This one hasn't a wire like that. A man in London talks to a wonderful machine, and this machine makes big waves in the ether—er—in the air. His voice travels along these waves till it comes to our house. The wires on the roof pick up his voice and carry it down to this little machine, and by putting these things on your ears, you can hear what he's saying. Now do you understand?"

The look he gave me was sufficient answer.

"Waves in the eethar?" he asked in a puzzled voice. "What is eethar, daddy?"

Trust Bobby to pitch on the most awkward question.

"Ether, Bobby," I hastened to explain, "is—nothing—that is—it's something in the air. Nobody knows exactly what it is. Don't think about that; think of big waves in the air."

More to Follow.

"Like the waves at the seaside?" exclaimed Bobby, glancing apprehensively out of the window. "Won't they come tumbling down?"

"No, of course they won't! These waves are not made of water; they're not made of anything—"

"But how can you make waves out of nothing?" he wanted to know.

I was beginning to wonder myself. Why did I mention those wretched waves, anyway?

"Look here, Bobby," I said, "never mind about the waves. Come and hear some pretty music."

He had never listened before, and his astonishment and delight were good to watch. Bedtime came all too soon—for Bobby—and we had to part for the night.

On his way to the door, he resolutely paused and faced me.

"I didn't hear any waves, daddy," he said. "It's just like a gramophone."

"That's it, my lad," I was quick to agree, "we'll call it the new gramophone."

But I am afraid I have not heard the last of those waves.

DESMOND BELL.

THE HOME SECRETARY has decided that the installation of wireless in our prisons cannot be allowed. This pandering to the feelings of prisoners seems to be carried too far nowadays.—*Punch*.

A WIRELESS station has been established at Nome, Alaska, and daily bulletins are prepared from the world news received from other countries. These bulletins are then re-transmitted to schools in the district and read as part of the morning exercises.

Looking Back—in 1965!

A Listener's Diary of Forty Years Hence.

A WRITER in a London newspaper bewails the lot of the experimenter who is at present indistinguishable from the mere listener now that special receiving licences have been abolished.

It is, therefore, interesting to give an extract from a young man's diary written in the year 1965.

April 1st, 1965.—I went to-day to see old Higden. I managed to wangle an introduction and I was, of course, interested in his set.

Paris by Television.

The set was certainly good. It had all the up-to-date improvements. The old man had fitted the stereoscopic attachment, product of the genius of poor Clauster, really, although, as a few of us know, Blatter-Smith took all the credit and, incidentally, the money.

After old man Higden had tinkered about, he left the set and came with me to the screen where I watched.

He gave me that look which has come down since the days of 1923, that sort of "pretty good, isn't it?" expression that a man inevitably assumes when he is showing off his latest set. I had no need to be hypercritical; save for a slight halation at the edge of the figures, I saw the "Ride of the Valkyrie" being performed in Paris about as clearly as if I'd been there myself.

I was particularly interested in the application of the primary colour process to television, and I launched into a discussion with my host.

A Glimpse at the Past.

"You know," he said, "interesting as all this is, it's nothing compared with the old days, when to be an experimenter was to be somebody. Now, unless one's in the trade, one is indistinguishable from the mere buyer of sets."

I could see that the old boy was becoming reminiscent, and I encouraged him to gaze further into the crystal of past experience.

"People say it all began in America," he was saying, "but, really, who shall say where or how it began? I remember, just after the great war, sitting in this very room and hearing Dame Melba singing from a temporary station erected by the Marconi Company in Chelmsford. Wavelength was 2,400 metres. . . . Ah! yes, I know that means little to you who have been brought up on kilocycles. Well, have it your own way; about 125 kilocycles, isn't it? Then our Government closed the thing down, so I was told, but I went on listening; one got some pleasure out of Morse in those days. I don't suppose there were many stations doing high speed automatic then, I never heard any those days that I can remember. Yes! just crashing out der der der der at twenty words a minute! Spark, too, spreaking over an awful band of frequencies. Well, well! one didn't get

much. And before the war! Why, in 1910 or so with a bit of crystal and a pair of high resistance 'phones one was pleased enough to hear anything."

"But when did Broadcasting start?" I said.

"Oh, Broadcasting proper began with the British Broadcasting Company in 1922, I think. Oh! no, there was a young man called Eckersley, who afterwards became Chief Engineer of the B.B.C. He had a station that used to send out once a week. Some people found him amusing. I found him tedious, always trying to be funny. Sneering sort of feller, too, never believed the amateurs were any good. Yes, he began it at Writtle half an hour a week; it used to be good quality, although, of course, they used carbon microphones."

"Then Came the B.B.C."

"Then came the B.B.C., you said?"

"Yes, then came the B.B.C., with a great flourish of trumpets, till experimenters never could get the work ahead at all. We were somebodies, I can tell you, before all the others came butting in and complained about our oscillating. How could one do any work those days without a bit of oscillation? They used to get so ratty at the B.B.C. Lord! I used to sit and oscillate all through those silly technical talks, but, there, they most of 'em got swelled heads one way or the other."

"But surely, sir," I said, "how else would you have had it? Broadcasting did, and we all know is doing, a tremendous lot towards making people happy."

"Pah! Democratic principles and all that sort of stuff they put in their books so's to wriggle another ten bob out of us. Oh! yes," he went on, "all this muck about entertaining. The only part of Radio that's any good is listening to distant stuff, finding out new things; experimenting, my boy, that's what it's for. All these programmes! Who wants to see a Pageant of Empire at Ontario? Who wants to see and hear this Opera?"

I had read of some of the early difficulties, and asked him to tell me how they'd fixed up licensing and so on at the beginning.

"Licences! Licences!" he almost screamed.

"Well, well! you're not to know, I suppose. I told you when one was somebody the Post Office recognized one and gave one a licence to experiment, and one did a lot of really useful work. Why, in 1922 I remember I got through to America on a 20 watt set! Yes, sir! It may seem laughable to you, but I did, and got a sneaking little paragraph in one of the papers. Pah! makes you sick! Then this B.B.C. comes along and stops all my work, and hey presto! before you know where you are, there's one type of licence only for everybody—crystal scratcher, present buyer, listener, or experimenter. 1925 was it, or 26? I forget anyway."

Early "Stunts."

"Yes, I heard all those silly early 'stunts,' as they called 'em—Wembley and the nightingale singing, and heard them talking from aeroplanes. Oh! but they did think they were wonderful, so they wrote books, books I tell you! They're a bit better now, now that they've got to work in with other countries. But what's the good of listening to distant places, eh? They do it all for you. I remember getting America one of the first. Did I get any credit? No! . . . But they tumbled to it weeks later and rebroadcast Pittsburg or somewhere, and rotten it was; I got it twice as well. But how they talked about it, and that Chief Engineer fellow butting in and saying it was all experimental, as if he was an experimenter."

The old man left the room to do some trifling adjustments. I stayed to notice that a dear, silver-haired lady sat in a little alcove drinking in the ever-changing pictures.

A Wife's Trials.

As a result of my host's adjustment in the next room, the picture faded, leapt into the air, blurred again, while the sounds of Opera became the sounds of inferno. The old lady sighed, and said: "Always the same, he can't leave it alone. Ever since we've been married, I've never heard and seen the beginning and ending of anything. It's like reading a book hurriedly; a phase here, a situation there, the last dramatic words robbed of their drama by an ignorance of all that's gone before."

"Oh," I replied, "those are the necessary trials of being the wife of an experimenter."

"Perhaps," she smiled back at me. "Science is a wonderful thing; but I think it is better as a slave than a master. My husband, you know, thought of taking it up as a profession when we were both much younger—when we were engaged. He tried for a job with one of the companies, I think, but they told him his qualifications were not quite suitable. He has never quite got over that. I have told Phyllis that she would be better to marry someone without too great an interest in Wireless."



Announcer (for the umpteenth successive evening): "There will probably be more rain to-morrow. A depression * * * * *!"



The white "shadow" that meant a coming event

THE first electric lamp—the carbon filament kind—had a habit of "going black" in use. This happened because tiny particles of carbon were deposited on the walls of the bulb. But somebody noticed that the deposit was not quite uniform—a "shadow" was left on one side of the lamp. Investigations followed. It was discovered that an unsuspected stream of energy was flowing outwards to the walls of the bulb.

The "shadow" was cast by one leg of the filament. It was the shadow of coming events—Fleming's Valve; broadcast reception; the fact that you are listening-in to-day.

The first thermionic valve was made 30 years ago in the Ediswan laboratories. Ediswan Valves have grown with constant research from the parent discovery.

Bring the best out of your wireless set by using Ediswan Valves—get some on the way home and enjoy a better programme to-night. All dealers sell them.

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Dundee Programme.

2DE 331 M.

Week Beginning Sunday, January 11th.

SUNDAY, January 11th.

3.0-5.30.—Programme S.B. from London.
8.30-9.0.—Service Conducted by the Rev. Adam Philip, M.A., D.D., of Longforgan U.F. Church.

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

MONDAY, Jan. 12th, FRIDAY, Jan. 16th.

3.30-4.30.—Kinnaird Picture House Orchestra.
4.30-5.0.—Organ Recital (Jan. 16th).
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from Glasgow.

TUESDAY, January 13th.

5.15-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Mr. H. Mortimer Batten. S.B. from Edinburgh.

7.0-8.0.—Programme S.B. from London.

8.0-8.45.—Programme S.B. from Glasgow.

8.45-11.0.—Programme S.B. from London.

WEDNESDAY, January 14th.

3.30-4.30.—Kinnaird Picture House Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.

Humour and Song.

7.30. THE HARTLEY QUARTET.
Doge's March Rosce
JOHN BEVERIDGE.
"The Photo of the Girl I Left Behind" Merson (7)
"The Piper" Melville (13)
GRACE ROSS.
"My Hero" Straus (6)
"Woman's Way" Bacchel
"My Ships" Barratt (1)
GEORGE CONNELLY.
"The Country Curate" R. Baynall (13)
Quartet.
Selection, "Madame Pompadour" .. Fall
MAMIE FRASER.
"It Is Only a Tiny Garden" Haydn Wood
"The Lass with the Delicate Air" .. Arne
"Pipes of Pan" .. Lionel Monckton
John Beveridge.
"Oh, Dear, What Can the Matter Be?" Low (7)
"The Suet Padding Mother Used to Make" Pleon
Grace Ross.
"Beloved, It is Morn" Aylicard
"Break o' Day" Sanderson (1)
"The Cuckoo" Lehmann (1)
"By the Waters of Minnetonka" Lieurance
Quartet.
Selection, "Melodious Memories" .. Finck
George Connelly.
"Kelley's Dream" J. W. Kelley
Mamie Fraser.
"Good Morning, Brother Sunshine" Lehmann
"The Little Damozel" Ivor Novello (1)
"Carnena" Lane Wilson (22)
John Beveridge.
"McGuire's Motor-Bike" French (15)
"Poor Old Father" Scott (6)
9.30-10.0.—Programme S.B. from London.
10.5. Quartet.
Suite of Dances ("Nell Gwyn") German
George Connelly.
"Comrades" J. Loch-head
Quartet.
"Four Characteristic Pieces" Wm. Harley (25)
"Simple Aven" Thoms
Waltz, "What'll I Do?" Berlin (7)
10.30.—Close down.

THURSDAY, January 15th.

3.0-4.0.—New Gramophone Records.
5.15-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Mr. Harry Townend. S.B. from Aberdeen.

7.0-12.15.—Programme S.B. from London.

SATURDAY, January 17th.

4.0-5.0.—St. Margaret's Silver Band.
5.15-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, January 11th.

SUNDAY, January 11th.

3.0-5.30.—Programme S.B. from London.
8.30-9.0. RELIGIOUS SERVICE.
The Rev. R. H. STRACHAN, D.D.,
of St. Andrew's U.F. Church.

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

MONDAY, January 12th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-9.40.—Programme S.B. from Glasgow.
9.40.—Mr. GEORGE MacDONALD, C.B.,
LL.D., F.B.A., "Roman Britain" (2).
S.B. to other Stations.
Local News.

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

TUESDAY, January 13th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40.—Mr. H. Mortimer Batten, F.Z.S., "The
Alien Brown Rat." S.B. to Dundee.
7.0-8.0.—Programme S.B. from London.
8.0-8.45.—Programme S.B. from Glasgow.
8.45-11.0.—Programme S.B. from London.

WEDNESDAY, January 14th.

3.0-3.30.—The Station Pianoforte Trio.
3.30-4.0.—Talk to Schools: Mr. W. J. M.
MENZIES, of the Scottish Fishery
Board, on "Fish Scales."
5.0-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from Glasgow.

THURSDAY, January 15th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Mr. Harry Townend. S.B. from
Aberdeen.
7.0-10.15.—Programme S.B. from London.
10.15-11.15.—THE ROMANY REVELLERS
from the Dunedin Palais de Danse.
11.45-12.15.—Programme S.B. from London.

FRIDAY, January 16th.

3.0-3.30.—The Station Pianoforte Trio.
3.30-4.0.—Talk to Schools: Mr. H. MOR-
TIMER BATTEN, F.Z.S., "Instinct in
Birds and Animals."
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Mr. Arthur Nelson will recite "The
Burial of Sir John Moore."
"Short Talk on Sir John Moore and the
Peninsular Campaign," by G. L. Marshall.
7.0-7.30.—Programme S.B. from London.

Vocal and Instrumental Programme.

JOAN WATSON (Soprano).
FRANK BRADY (Baritone).
MARY MCKENZIE (Solo Violin).
CISSIE WOODWARD (Solo Pianoforte).
7.30. Cissie Woodward.
Toccata in A Paradice
Minuet in Old Style Dohnanyi
Gopak Moussorgsky
7.45. Frank Brady.
Irish Folk Songs:
"The Flight of the
Earls" Thomas H. Dunhill
"Silent O'Moyle" (14)
"The Minstrel
Boy"
"The Fiddler of..
Dooney"
8.0. Mary McKenzie.
"Rêve d'Enfant" Ysaye
"Berceuse" d'Ambrosio
8.15. Joan Watson.
"One Fine Day" ("Madame Butterfly") Puccini
"Fair Spring is Returning" ("Samson and
Delilah") Saint-Saens
8.25. Frank Brady.
Songs of England:
"To Anthea" Hatton (1)
"The Wolf" Shield
"The Heart Bow'd Down" Balfe
8.37. Cissie Woodward.
"King's Hunting Song" John Bull
"Hexentanz" MacDowell
"Flying Moments" Leo Livens (17)
"Musical Box" De Szeval
(Continued in col. 1, page 135.)

Hull Programme.

6KH 335 M.

Week Beginning Sunday, January 11th.

SUNDAY, January 11th.

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

MONDAY, January 12th, and WEDNESDAY, January 14th.

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.
6.45.—Boy Scouts' Talk (Wednesday).
7.0-10.30.—Programme S.B. from London.

TUESDAY, January 13th, and THURSDAY, January 15th.

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 16th.

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

Dramatic Night.

GEORGE DITCHBURN (Bass).
JOHN H. SIGALL (Solo Cello).
WILLIAM MACREADY
and
EDNA GODFREY-TURNER.
7.30. John H. Sigall.
"Meditation" ("Thais") Massenet
"Liebeslied" Kreisler
"Berceuse de Jocelyn" Godard
7.45. George Ditchburn.
"Vulcan's Song" Gounod (1)
"Bois Epais" Lully (1)
"Thy Foe" Blumenthal
8.0. The Play.
"DAVID GARRICK"
(William Macready).
Presented by
William Macready and Edna Godfrey
Turner.
9.0. George Ditchburn.
"Four Jolly Sailormen" German
"Mynheer Van Dunck" Walthen
"Owd John Braddlem" .. (Traditional)
9.10. John H. Sigall.
"Danse Rustique" Squire
"Erinnerung" Lubbe
"Salut d'Amour" Elgar
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. A. H. NORRIS. S.B. from London.
Local News.
10.0. The One Act Farce,
"MARRIED LIFE"
(Donald Edwards).
Presented by
William Macready and Edna Godfrey-
Turner.
10.30.—Close down.
SATURDAY, January 17th.
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.



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LOUD SPEAKERS

Leeds-Bradford Programme.

2LS 346 M.

Week Beginning Sunday, January 11th.

SUNDAY, January 11th.

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

MONDAY, January 12th, and SATURDAY, January 17th.

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 13th, and THURSDAY, January 15th.

11.30-12.30.—Gramophone Records.
2.30-4.0.—Isaac Freedman and his Orchestra, relayed from the Theatre Royal Cinema, Bradford.
4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

WEDNESDAY, January 14th.

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.
6.40-6.55.—"On My Anvil," by the Smilesmith.
7.0-10.30.—Programme S.B. from London.

FRIDAY, January 16th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Bensley Ghent and his Orchestra.
5.15-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London. Local News.

Popular Programme.

THE MORLEY BRIDGE STREET SCHOOL CHOIR.
Conductor, ARTHUR C. COOPER.
THE BLACK DYKE MILLS QUARTET.
KEIGHLEY DUNN (Tenor).
CLIFFORD BRAMFITT (Entertainer).

- 7.30. The Choir.
Unison, "Come to the Fair" *Easthope Martin* (5)
Part Song, "Shepherds All and Maidens Fair" *Alan Biggs*
Trio, "Oh, the Merry May" *Percy Fletcher* (11)
Part Song, "The Melody of June" *H. E. Hunt* (2)
- 7.43. Tenor Songs.
"Adelaide" *Beethoven*
"Summer Fields" *Brahms*
- 7.53. The Quartet.
"The Bohemian Girl" *Balfe*
"Here's Life and Health" *Hollingsworth* (11)
"Robert the Devil" *Meyerbeer*
- 8.5. Clifford Bramfitt.
"My Marriage" *Clifford Gray* (13)
- 8.15. Tenor Songs.
"The Vain Suit" *Brahms*
"The Plague of Love" *arr. H. Lane Wilson*
- 9.26. The Choir.
"The Shepherd's Dance" *E. German* (11)
Part Songs
"How God Made the Daisies" *Cyril Jenkins* (2)
"The Song of the Moor" *Johnson*
Trio, "Dreams" *C. H. Parry*
- 8.36. The Quartet.
"Oberon" *Weber*
"Hymn to Music" *Dudley Buck* (2)
- 8.50. Tenor Songs.
"Phyllis Has Such Charming Graces" *arr. H. Lane Wilson*
"The Pretty Creature" *arr. H. Lane Wilson*
- 9.2. Clifford Bramfitt.
"Rough and Ready" *Clifford Gray* (13)
- 9.10. The Quartet.
"Il Trovatore" *Verdi*
- 9.28. The Choir.
Part Song, "The Night Bells" *Vincent*
Trio, "The Nightingale" *Weelkes* (11)
Unison, "There's a Land" *Allitsen* (1)
Chorus, "Jerusalem" *C. H. H. Parry* (2)
- 9.30-10.30.—Programme S.B. from London.

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, January 11th.

SUNDAY, January 11th.

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

MONDAY, January 12th.

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 13th.

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 14th.

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 15th.

3.30-4.30.—Gaillard and his Orchestra.
5.30-6.30.—CHILDREN'S CORNER.
7.0-12.15.—Programme S.B. from London.

FRIDAY, January 16th.

4.0-5.0.—The "State Brighter Liverpool Band."
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London. Local News.

THE LITHERLAND PRIZE BAND:
Under the direction of J. E. FIDLER.
EDITH DUNLOP-JONES (Contralto).
EDWARD MASTERSON (Baritone).

- 7.20. Band.
"Coronation March" *Eilenberg*
Overture, "The Bohemian Girl" *Balfe*
- 7.45. Contralto Songs.
"The Moon at the Full" *Landon Ronald* (5)
"Little House of Blessing" *Herman Lohr*
- 7.55. Band.
Selection, "Maritana" *Wallace*
- 8.10. Baritone Songs.
"Sweet Early Violets" *Sherrington*
"The Mistress of the Master" *Phillips*
- 8.20. Band.
Tone Poem, "Lorely" *Nesvadba*
- 8.35. Contralto Songs.
"The Wayfarer's Night Song" *Easthope Martin* (5)
"Now Sleeps the Crimson Petal" *Quilter* (1)
"Oh, Lovely Night" *Landon Ronald* (5)
- 8.45. Band.
Cornet Duet, "Ida and Dot" *Lozey*
Euphonium Solo, "In Cellar Cool" *arr. Fidler*
- 9.0. Baritone Songs.
"Cobblin'" *Sanderson* (1)
"I Know a Lovely Garden" *d'Hardelot*
- 9.10. Band.
Selection of Sanderson's Songs *arr. Ord Hume* (1)
- 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Mr. A. H. NORRIS. S.B. from London. Local News.
- 10.0. Band.
Waltz, "Red Poppies" *Rimmer*
Selection, "Echoes of the Operas" *arr. Rimmer*
- 10.30.—Close down.

SATURDAY, January 17th.

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 11th.

SUNDAY, January 11th

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

MONDAY, January 12th.

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" (2).
7.0-10.30.—Programme S.B. from London.

TUESDAY, January 13th.

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" (2).
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, January 14th.

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 15th.

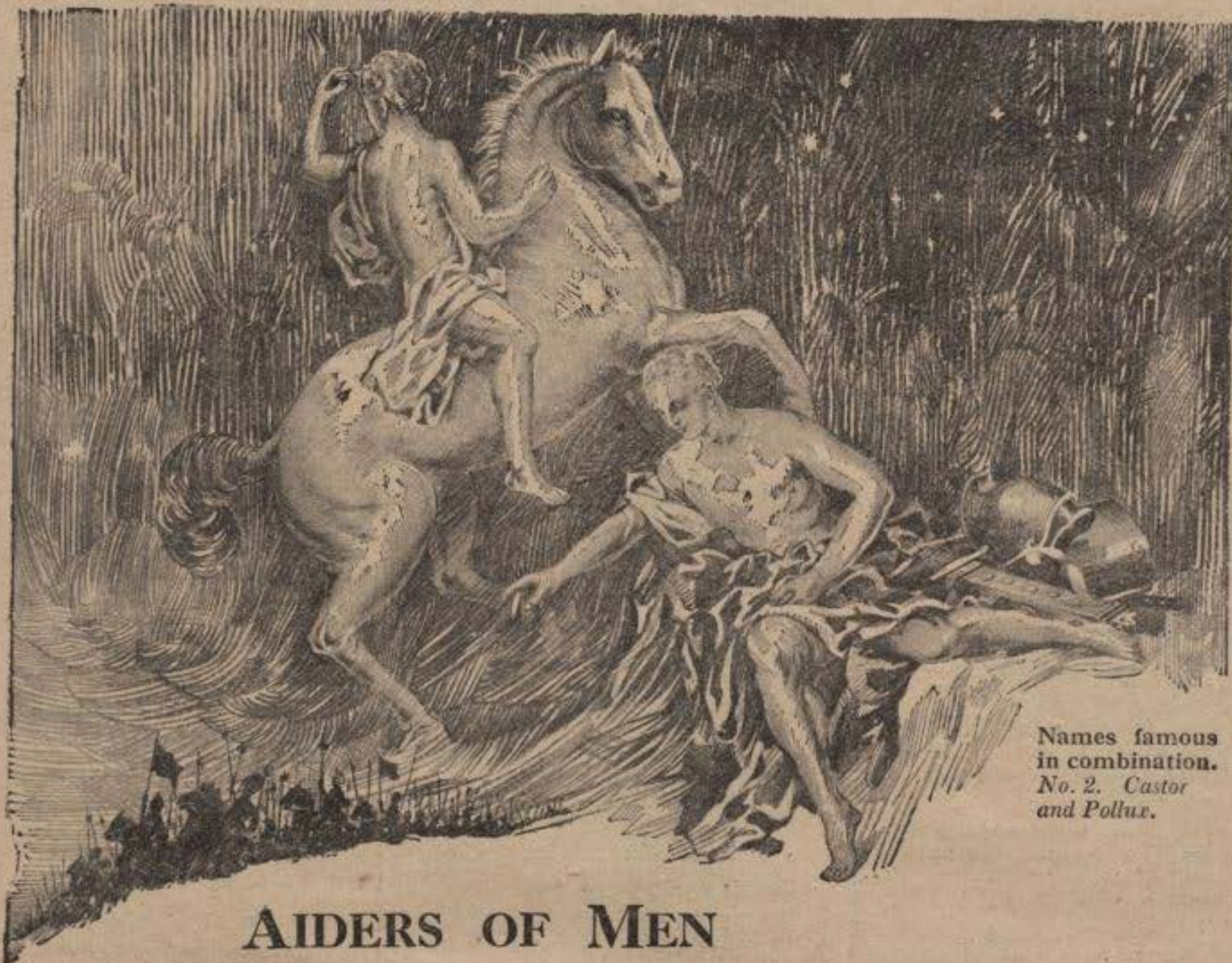
3.15-3.45.—Talk to Schools: Miss ROSE FYLEMAN, "How to Appreciate Poetry."
3.45-4.45.—The Scala Picture Theatre Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—Teens' Corner.
6.35-6.55.—Prof. W. Davis, M.A., "Wool as a Raw Material of Industry."
7.0-12.15.—Programme S.B. from London.

FRIDAY, January 16th.

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

Popular Concert.

- WILLIAM TURNER'S LADIES' PRIZE CHOIR.
CHARLES KEYWOOD (Baritone).
ARTHUR W. HAYES (Recitations).
H. A. BROWN (Entertainer).
- 7.30. The Choir.
"Homeland" *Drummond*
"Rosebuds" *Geibel* (2)
"Annie Laurie" *Scotch Air* (25)
- 7.40. Entertainer at the Piano.
7.50. Baritone Songs.
"The Arrow and the Song" *Balfe* (25)
"Passing By" *E. C. Purcell*
"Wing Winter" *Alyward*
- 8.0. Recitations from Dickens.
"Bill Sikes and Fagin" ("Oliver Twist").
8.10. The Choir.
"Land of My Fathers" *arr. W. Turner*
"Somewhere a Voice is Calling" *Tate* (8)
"A Bird in Hand" *Roedel* (5)
- 8.25. Entertainer at the Piano.
8.35. Baritone Songs.
"The Fishermen of England" *Phillips*
"My World" *Frank Butler, a local composer* (23)
"Questions" *poser* (23)
"Old Clothes and Fine Clothes" *Martin Shaw*
- 8.45. Recitations from Dickens.
"David and Steerforth" ("David Copperfield").
8.55. The Choir.
"Absent" *Metcalf* (1)
"Fall on Me Like a Silent Dew" *Coleridge-Taylor* (2)
"Hear My Prayer" *Mendelssohn* (25)
- (Continued in column 1, page 135.)



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Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, January 11th.

SUNDAY, January 11th.

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

MONDAY, January 12th, to WEDNESDAY, January 14th.

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

5.0-5.30.—WOMEN'S TOPICS.

5.30-6.30.—CHILDREN'S CORNER.

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

THURSDAY, January 15th, and SATURDAY, January 17th.

4.0-5.0.—Albert Fullbrook and his Trio, relayed from the Royal Hotel.

5.0-5.30.—WOMEN'S TOPICS.

5.30-6.30.—CHILDREN'S CORNER.

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

FRIDAY, January 16th.

3.30-4.0. Transmission to Schools: Mr. DOUGLAS M. DURSTON, A.R.C.O., L.R.A.M., "Why a Piece of Music Has a Title."

Mr. BERNARD COPPING, Recital of Short Selections of Poetry.

4.0-5.0.—Albert Fullbrook and his Trio.

5.0-5.30.—WOMEN'S TOPICS.

5.30-6.30.—CHILDREN'S CORNER.

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

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

Chamber Music Evening.

THE BIRMINGHAM STRING QUARTET:

PERCIVAL HODGSON (1st Violin); FREDERICK MOUNTENEY (2nd Violin);

GRACE BURROWS (Viola); JOAN WILLIS (Violoncello).

RONALD STEAR (Bass). WILLIAM LENNOX (Recitals).

7.30. The Quartet. Quartet in DBorodin

8.0. Interlude. Talk, "Freedom" by "CASSIUS." William Lennox.

"Sam Weller's Valentine"Dickens

8.20. Prologue ("I Pagliacci")Leoncavallo

8.30. "Wackford Squeers at Dotheboys Hall" ("Nicholas Nickleby")Dickens

8.40. The Quartet. Adante Cantabile (Quartet in D)

Tchaikovsky Orientale (Suite, Op. 35)Glazounov

"Molly on the Shore" (Irish Reel) Grainger

9.0.—Dr. SAMUEL WEEKES; "My Recollections of Plymouth in the Late Forties."

9.10. "Requiem"Peel (1)

"The Watcher of the Crags"Johnson (20)

"Simon the Cellarer"Halton

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

Mr. A. H. NORRIS. S.B. from London. Local News.

10.0. "O Sole Mio"Capua

"The Bandolero"Stuart

10.10. Quartet in G, K.387Mozart

10.30.—Close down.

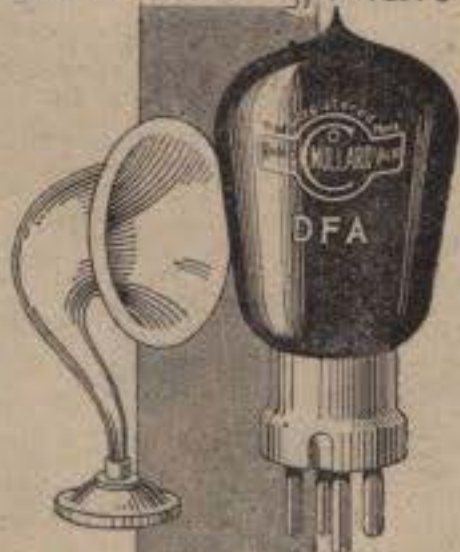
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Leaflet M.8 gives full information.

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Leaflet V.R.20 gives full information.

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Leaflet V.A.4 gives full information.

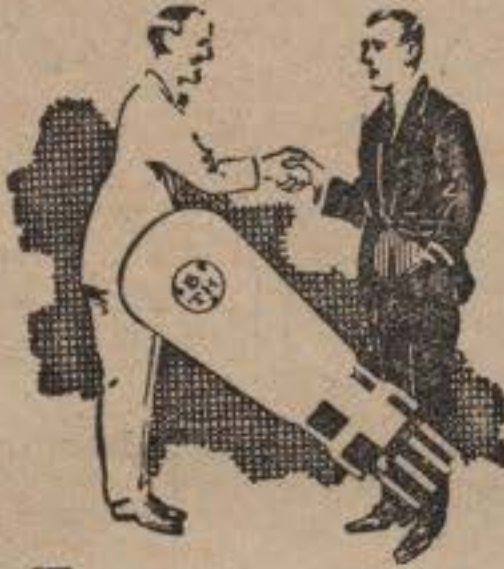
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 "EXPERT" RESULTS.

From all Electricians and Radio Dealers

B.T.H. RADIO VALVES

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, January 11th.

SUNDAY, January 11th.

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

MONDAY, January 12th, to THURSDAY, January 15th, and SATURDAY, January 17th.

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.
Station Director's Talk (Saturday).

FRIDAY, January 16th.

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.—Mr. Eric N. Simons. Talk.
7.0-7.30.—Programme S.B. from London.

THE NOVELLO CONCERT PARTY :

7.30. Vocal Quartet.
Selected.
RUTH BRIDGWATER.
"Aren't Men Funny?"..... Dion Lane
"Puzzled"..... Leonard Cook
MAY MATTHEWS.
"Nobil Signor"..... Meyerbeer
"Fairy Pipers"..... Herbert Brewer (1)
"John"..... Hermann Lohr
HAROLD WOODHEAD.
"O Vision Entrancing"..... Goring Thomas
"Drink to Me Only"..... Roger Quilter
"O Mistress Mine"..... Roger Quilter (1)
WINIFRED WILLIAMS.
"Conte Amorooso"..... Sammartini-Elman
"Moment Musical"..... Schubert-Kreisler
DORIS HERBERT.
"Lo, Here the Gentle Lark"..... Bishop
"A Street of Quiet Windows"
Baynton Power (8)
"The Dancing Lesson"..... Herbert Oliver (8)
GEORGE BIGGINS.
"Dumbl-Dum-Dey"..... Hermann Lohr
"Fishermen of England"
Montague F. Phillips
"Why?"..... W. S. Gwynne Williams
May Matthews and George Biggins.
Duet, "The Singing Lesson"
W. H. Squire (1)
Vocal Quartet.
Selected.
Ruth Bridgwater.
Selections from her Repertoire.
Harold Woodhead.
"Blow, Blow, Thou Winter Wind"
Roger Quilter (1)
"Sigh No More"..... Aitken
May Matthews.
"I Think"..... G. d'Hardelot
"Song of Thanksgiving"..... F. Allitsen (1)
Winifred Williams.
Ave Maria..... Schubert-Wilhelmj
Allegretto..... Boccherini-Kreisler
Doris Herbert.
Polonaise ("Mignon")..... Ambroise Thomas
"O Ship of My Delight"
Montague Phillips
"To a Nightingale"..... Brahms
NELLIE SMITH.
Prelude in C Sharp Minor..... Rachmaninov
Doris Herbert and Harold Woodhead.
"Come to Arcadie"..... German
9.30-10.0.—Programme S.B. from London.
10.0. George Biggins.
"The Watchman"..... W. H. Squire (1)
"I Come to You"..... Teschemacher
"Harlequin"..... W. Sanderson (1)
Winifred Williams.
Melody..... C. E. Dawes (1)
Hungarian Dance..... Wentworth
Doris Herbert and May Matthews.
"I Heard a Voice in the Tranquil Night"
Stephen Glover
Vocal Quartet.
"Good Evening"..... Seymour Smith
10.30.—Close down.



Yesterday

the explorer braved hardships to chart the seas—to-day he charts the ether from the comfort of his fireside.

WHILE the explorer of long ago had to face almost incredible hardships, his successor sits by the fireside and logs foreign broadcasting with almost absurd ease. That is—if he has a good Set and the right type of Valves.

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Gilbert Ad. 2028.

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Enquiries invited from all sections of the Trade. Dealers can obtain from their usual Factors or Wholesalers or direct from the Manufacturers.

Stoke - on - Trent Programme.

6ST 306 M.

Week Beginning Sunday, January 11th.

SUNDAY, January 11th.

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

MONDAY, January 12th, to THURSDAY, January 15th, and SATURDAY, January 17th.

3.30-4.30.—The Majestic Cinema Orchestra: Musical Director, Thomas Becket.

4.30-5.0. } Gramophone Records (Thursday).

6.0-6.30. }

5.0-6.0.—CHILDREN'S CORNER.

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

FRIDAY, January 16th.

3.30-4.30.—The Majestic Cinema Orchestra.

5.0-6.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

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

Local News.

Popular Concert.

GWYNNE JOY (Contralto).

CHARLES TILL (Baritone).

RONALD W. GOURLEY (Blind Pianist, Entertainer and Siffleur).

PIANOFORTE TRIO:

HAROLD MORRIS (Pianoforte),

MARGARET WITTON (Violin),

EDITH REDDING (Violoncello).

7.30. Trio.

"Phantasiestücke" (Two Movements), Op. 88 Schumann

7.40. Baritone Songs.

"The Lute Player" Allison

"The Old Shepherd's Song" .. Fisher (1)

"The Wanderer's Song" Harrison (5)

7.52. Ronald W. Gourley.

Music and Humour.

8.12. Trio.

Melodie Frini

8.20. Contralto Songs.

"Arise, O Sun" M. Cranke Day

"The Temple Bells" Woodforde-Finder (1)

8.30. Violin Solos.

Londonderry Air arr. Tolhurst (20)

Hornpipe Mistowski

Elfin Dance Haydn Wood (14)

8.40. Baritone Solos.

"A Mood" Alison Travers (1)

"Under the Lanterns" .. Sanderson (1)

"Morning" Oley Speaks

8.53. Trio.

"Canzonetta" B. Godard

9.0. Ronald W. Gourley.

More Music and Humour.

9.15. Contralto Songs.

"Kathleen Mavourneen" Crouch

Selected.

9.25. Trio. Selected.

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. A. H. NORRIS, S.B. from London.

Local News.

10.0. Baritone Songs.

"Out of the Night" C. A. Lidgley

"Passing By" E. Purcell

"Twenty Years Ago" J. Holbrooke

10.10. Ronald W. Gourley.

Still More Music and Humour.

10.20. Trio. Selected.

10.30.—Close down.

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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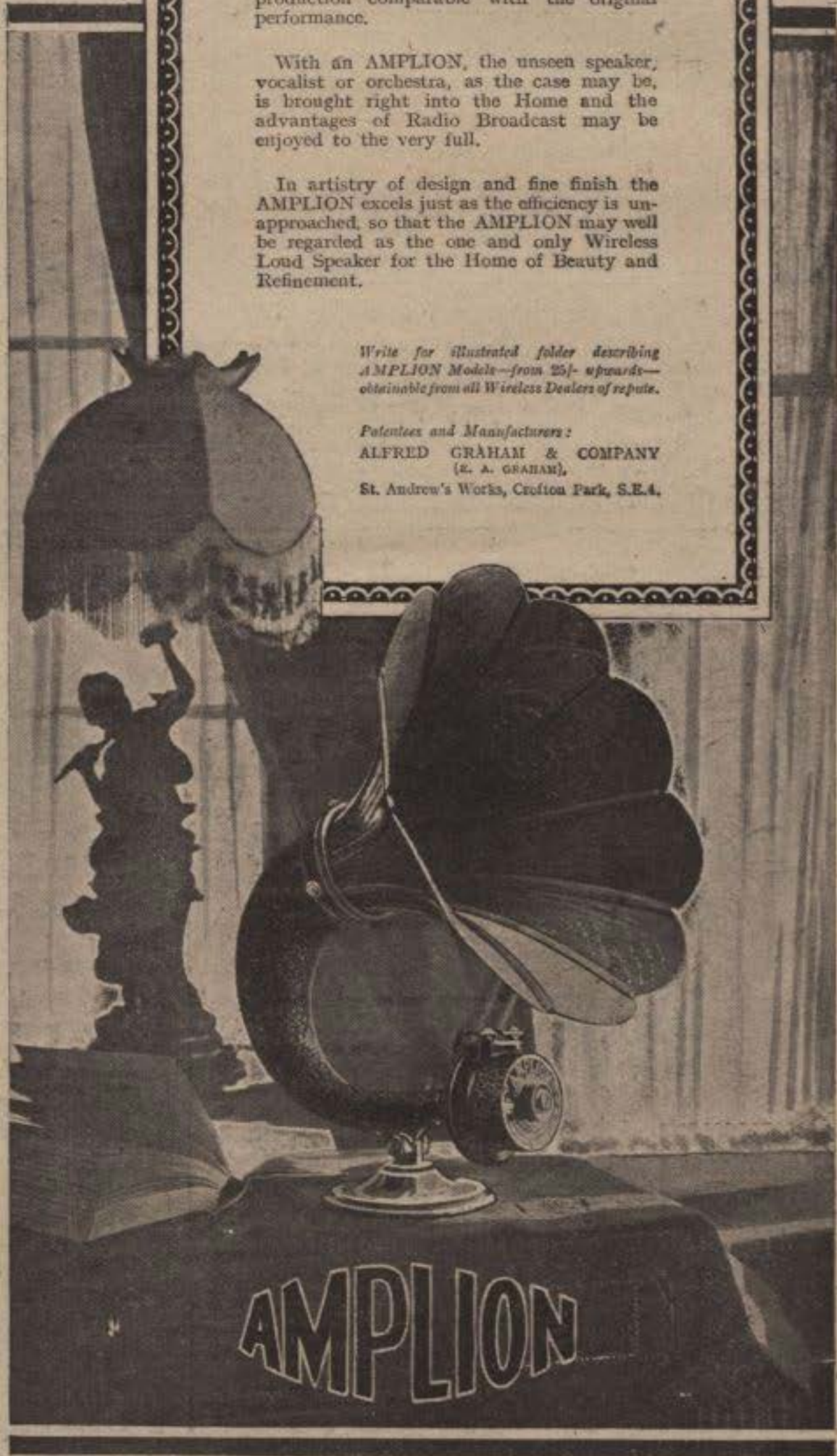
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2 C.W.5.	2	60	1	6 C.W.3.	6	36	2	10	0
4 C.W.2.	4	24	1	6 C.W.4.	6	48	2	19	9
4 C.W.3.	4	36	1	6 C.W.5.	6	60	3	8	9

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Swansea Programme.

5SX 485 M.

Week Beginning Sunday, January 11th.

SUNDAY, January 11th.

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

MONDAY, January 12th.

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 Cardiff.

TUESDAY, January 13th.

3.0-4.0.—Gramophone Records.

5.15-6.0.—CHILDREN'S CORNER.

7.0-11.0.—Programme S.B. from London.

WEDNESDAY, January 14th.

3.0-4.0.—The Castle Cinema Orchestra.

5.0-5.15.—WOMEN'S TOPICS.

5.15-6.0.—CHILDREN'S CORNER.

7.0-10.30.—Programme S.B. from Cardiff.

THURSDAY, January 15th, and SATURDAY, January 17th.

3.0-4.0.—The Castle Cinema Orchestra.

5.15-6.0.—CHILDREN'S CORNER.

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

FRIDAY, January 16th.

3.0-4.0.—W. H. Hoare's Trio.

5.0-5.15.—WOMEN'S TOPICS.

5.15-6.0.—CHILDREN'S CORNER.

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

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

Local News.

MAY ROBERTS-JONES (Soprano).

MILDRED FURLAND (Contralto).

RHYS EVANS (Tenor).

WILLIAM H. HOARE'S ORCHESTRA.

7.30. Orchestra.

March, "The Relief" Safford (1)
May Roberts-Jones.

"Break o' Day" Sanderson (1)

"Solveig's Song" Grieg

"Mifanwy" Forster

7.50. Orchestra.

Overture, "L'Enchanteresse" ... Marie Rhys Evans.

"Lend Me Your Aid" Gounod

Recit. and Air, "Deeper and Deeper Still

Waft Her, Angels" Handel

"Eleonore" Coleridge-Taylor (11)

8.10. Orchestra.

Waltz, "Acclamations" Waldteufel

8.20. Mildred Fursland.

"The Magic of Your Voice" Carr-Hardy

"Friend o' Mine" Sanderson (1)

"Tommy Lad" Margetson (1)

Orchestra.

Berouse (Slumber Song) Squire May Roberts-Jones.

"The Garden I Love" Nutting

"Song of Thanksgiving" Allixen (1)

"Waltz Song" German

8.50. Orchestra.

Parisian Sketch, No. 1, "Demoiselle Chic" Fletcher Rhys Evans.

"Oh, Lovely Night" ... Landon Ronald (5)

"Where My Caravan Has Rested" ... Lohr

"Lolita" Buzzi-Peccia

"Flower Song" ("Carmen") Bizet

9.10. Orchestra.

Rural Suite, "Woodland Pictures" Fletcher Introduction and Dance, "In the Hayfields"; Romance, "An Old World Garden"; Humoreske, "The Beanfeast."

Intermezzo, "Daydreams" ... Higgin (18)

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

Mr. A. H. NORRIS. S.B. from London.

Local News.

10.0. Orchestra.

Parisian Sketch, No. 2, "Bal Masque" Fletcher

10.10. Mildred Fursland.

"I Shall Wait For You" Adams

"For You Alone" Gechl

"I Did Not Know" Trotters

10.20. Orchestra.

March, "Under the Stars" Weiss

10.30.—Close down.



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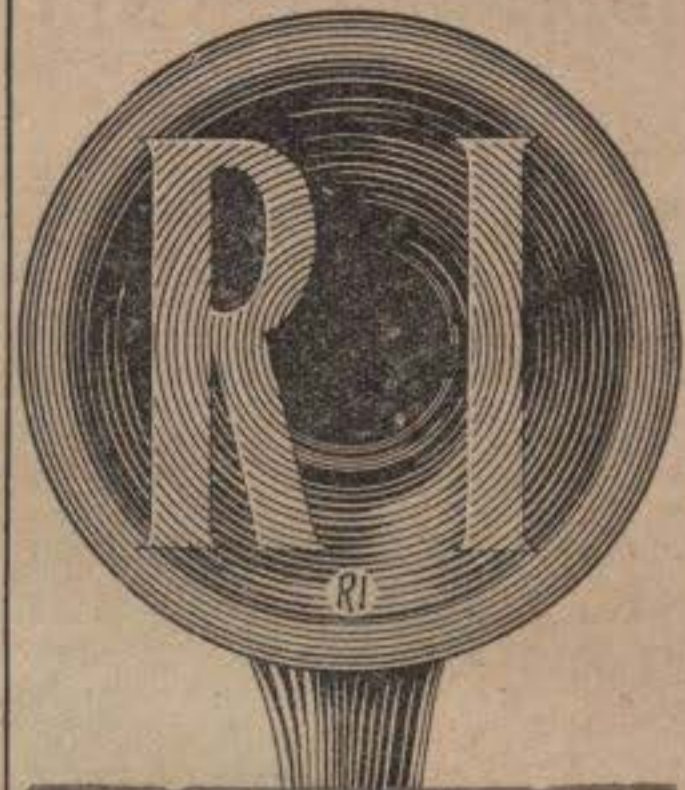
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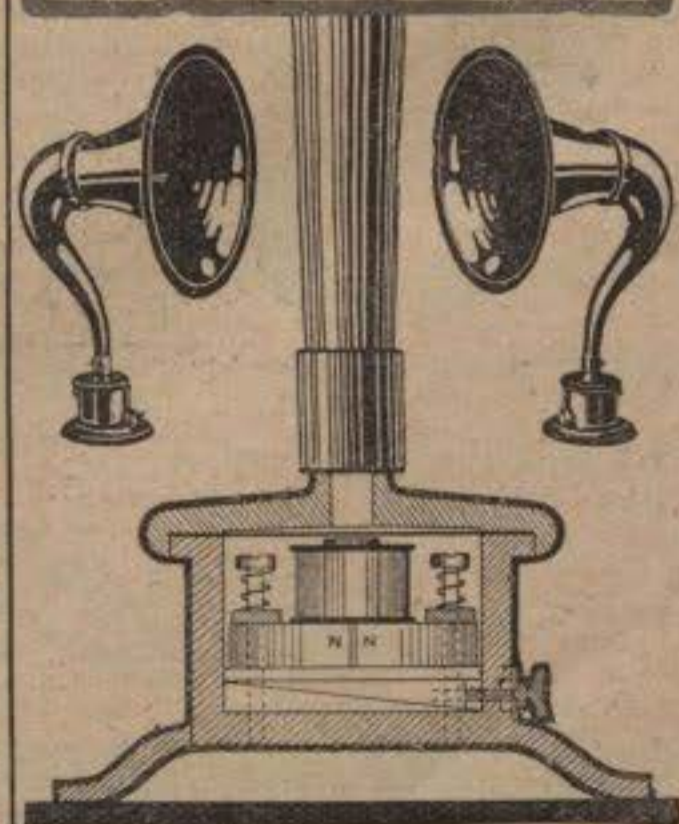
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- N.E. ENGLAND: Mubara Ho., Newcastle-on-Tyne.
- LEEDS: North British Engineering Equipment Co., Lands Lane.
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SAY
"REVO"
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REVO LIGHTWEIGHT HEADPHONES 21/- each.

THE phone that has the 12 months' guarantee. Each earpiece specially tested and selected to get evenness of tone.

REVO Little Gem Crystal Set. Not a toy. Works perfectly 6/-

REVO CRYSTAL-VALVE SET Without valves and 96/- royalties. It's a marvel—works REVO loud speaker up to 7 miles from station.

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The incomparable set that started HALF BRITAIN listening-in - - - 63/-

REVO TWO VALVE SET

Without valves £11-7-6 and royalties. In handsome mahogany case, the set that makes listening-in worth while.

REVO ONE & TWO VALVE AMPLIFIERS 54/- & 96/- each

They amplify music without distortion or noise.

REVO LOUD SPEAKERS 48/- & 80/-

complete with cord

EXPERTS SAY—
They are the best Loud Speaker made. You should hear a REVO to appreciate wireless.

It has been said that when a man or firm makes something better than their fellows the world will make a path to their feet wherever that may be. This has certainly been the case with REVO WIRELESS apparatus, for not only are the British Isles saying

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IF UNOBTAINABLE LOCALLY PLEASE APPLY DIRECT TO —
WIRELESS DEPARTMENT **THE CABLE ACCESSORIES CO. LTD. TIPTON, STAFFS.**
LONDON DEPOT: 26, SHOE LANE, E.C. 4.

Don't "spot-pick"—
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Retail Price **1/-** per piece

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Perfect tone at a touch!

Russell's is the 100% pure Hertzite—the choice of the expert, by results. See the name Russell's on the little sealed box—no imitation can give you the same satisfaction.

The L. G. RUSSELL
Laboratories, 1-7, Hill Street,
BIRMINGHAM.
(Opposite Empire Theatre.)

High-Power Station Programme.

(Continued from page 117.)

HARRY DEARNE (Comedian).
ROBERT CARR (Baritone).

- 7.30. The Octet.
Overture Dramatique, "Hamlet" ... *Bach*
Valse de Concert, "Ange d'Amour" ... *Waldteufel*
- 7.45. Half an Hour with "The Georgians."
- 8.15. The Octet.
Selection of Irish Airs *Mulder*
Fox-trot Melody, "I Love You." (Played first as written, then in the styles of Wallace, Balfe, Verdi, and Gounod.)
"Faust Fantasia" *Wieniawski*
(Solo Violin: Mayer Gordon.)
- 8.45. "The Georgians" will Entertain Again.
- 9.15. The Octet.
Celeste Solo, "Whispering of the Flowers" ... *Von Blon*
(Solo Celeste, Frank Reade.)
"Three African Dances" *Ring*
- 9.30. WEATHER FORECAST and NEWS.
S.B. from London.
- 9.45. THE SAVOY BANDS, relayed from the Savoy Hotel, London.
- 11.45-12.15. MIDNIGHT FOLLIES CABARET. *S.B. from London.*

FRIDAY, January 16th.

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

SATURDAY, January 17th.

7.0-7.30.—Programme *S.B. from London.*
7.30-9.30.—Programme *S.B. from Birmingham.*
9.30-12.0.—Programme *S.B. from London.*

Edinburgh Programme.

(Continued from page 123.)

- 8.52. Mary McKenzie.
"Romance" from Second Violin Concerto *Wieniawski*
"Chanson du Soir" *Karbulka*
"Serenade" *Arensky*
- 9.5. Joan Watson.
Scottish Songs:
"Within a Mile o' Edinburgh Toon."
"The Blue Bells of Scotland."
"Hush-a-ba-Birdie."
"Comin' Thro' the Rye."
- 9.20. Cissie Woodward.
"Jet d'Eau" *Ravel*
"Jardins Sous la Pluie" }
"Gollywog's Cakewalk" } *Debussy*
Study in F Sharp Major *Arensky*
- 9.30-10.0.—Programme *S.B. from London.*
- 10.10 (approx.). Frank Brady.
"When I Was Page" ("Falstaff") *Verdi*
"Bois Epais" *Lully* (1)
"Annabel Lee" *Martin Shaw*
- 10.20. Mary McKenzie.
"Saltarelle" *German*
"Columbine" (Valse) *Marsick*
- 10.30.—Close down.

SATURDAY, January 17th.

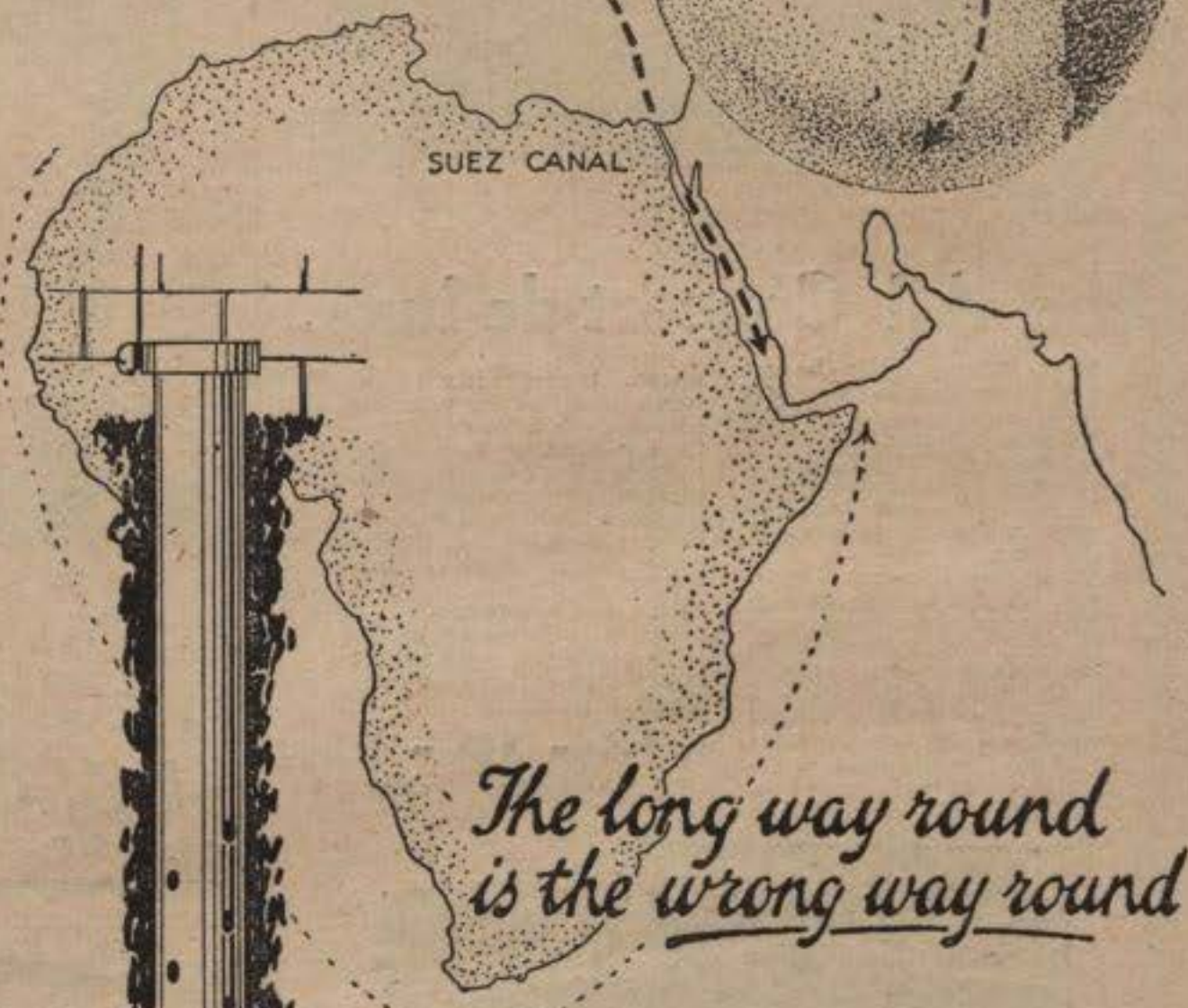
3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme *S.B. from London.*

Nottingham Programme.

(Continued from page 125.)

- 9.15. Recitations from Dickens.
"Sam Weller's Valentine" ("Pickwick")
"The Shooting Party" ("Papers.")
- 9.30-10.0.—Programme *S.B. from London.*
- 10.0. Baritone Songs.
"Arise, O Sun" *Maude Craske Day*
"The Wolf" *Shield* (25)
"I Know a Bank" *Martin Shaw*
"England Mine" *Teresa del Riego*
- 10.10. Entertainer at the Piano.
- 10.20. The Choir.
"Ye Banks and Braes" ... *Scotch Air* (25)
"The Cloud Capp'd Towers" *Stevens* (25)
"Good-night, Beloved" *Pinsuti* (25)
- 10.30.—Close down.
- SATURDAY, January 17th.
3.15-4.15.—The Scala Cinema Orchestra.
5.0-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme *S.B. from London.*

PROVING the OBVIOUS



*The long way round
is the wrong way round*

History repeats itself. The long way round is the wrong way round.

The Suez Canal and the Panama Canal have proved this obvious truth for many years. The Climax Radio Earth is proving it again in another field.

The long way round is the wrong way round in radio earth connections.

To-day, no one thinks of taking the long circuit round the Cape. To-morrow no one will think of taking the long circuit round the water-pipe or gas-pipe earth.

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The Climax Radio Earth costs five shillings. It can be installed in five minutes. It is easily the best investment in radio to-day. But—beware of inferior imitations. Insist on the name CLIMAX.

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 is far better than the old-fashioned water or gas-pipe earth, with its long, ugly and inefficient wire trailing through the house, followed by a bad joint on to a wa dering pipe. The CLIMAX RADIO COPPER EARTH penetrates deeply into the ground, ensuring an excellent earth connection always. Drilled and perforated, it carries water easily to the surrounding earth.

If you are troubled with
Weak signals, Intermittent signals,
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The probable cause of trouble is an inefficient earth.

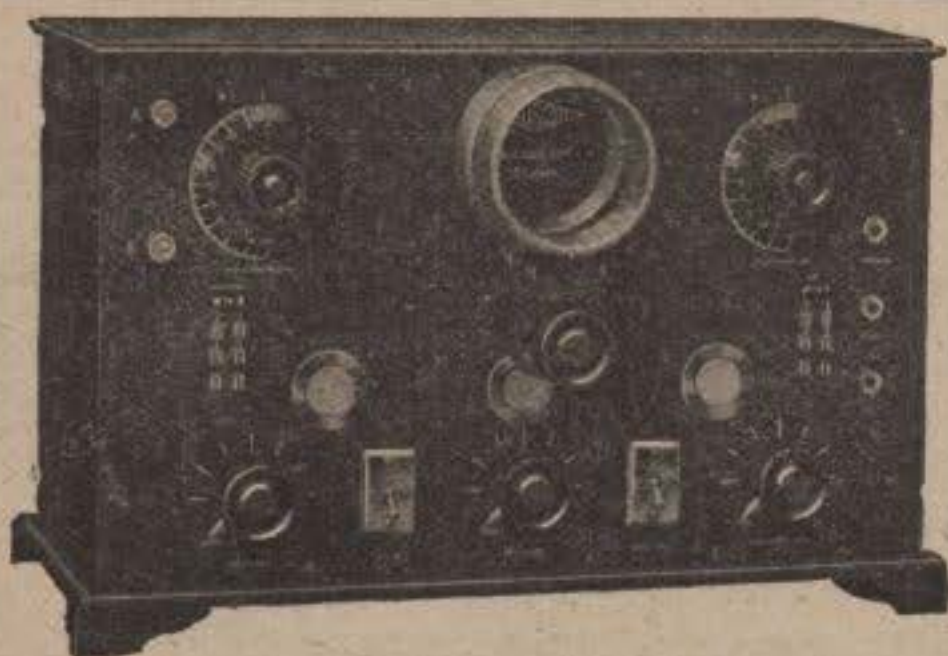
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Price 5/-. Postage 6d. Immediate Delivery.
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The All Concert-de-luxe.

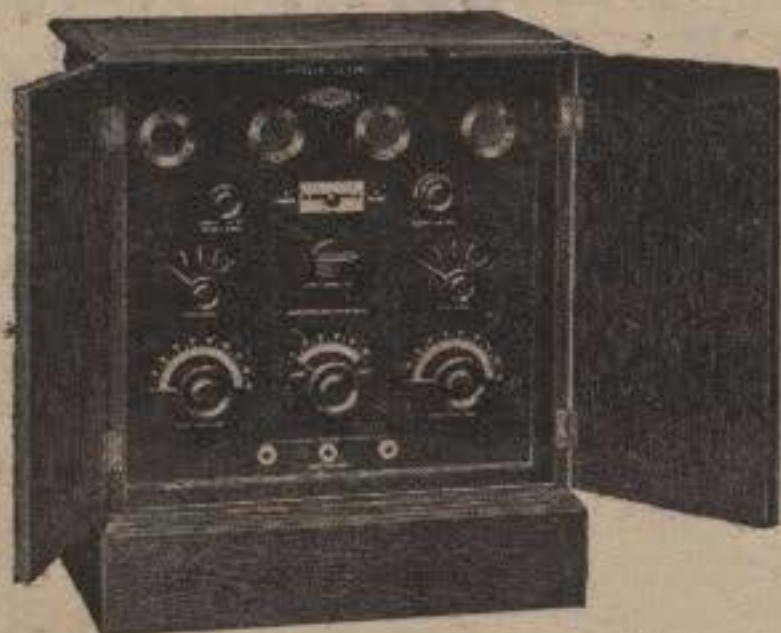
NO Receiver within the past few months has had such a vogue as the "Modern Wireless" All Concert-de-luxe. Three valves—with switches that can readily control them—and but two controls, it is a splendid Set for the home.

All Battery terminals are at the rear and nothing disturbs the symmetrical appearance of the panel. Note that telephones and Loud Speaker are plugged in by means of the plug and jack system. Every part nickel plated and of the very finest quality, this Receiver represents exceptional value for

money. In results it will compare most favourably with Sets costing three times as much—its low price, in fact, is no criterion of its efficiency, but is the result of an honest effort to produce a high grade Receiver at a reasonable price. Telephony range 600-750 miles, with Loud Speaker range of 75-100 according to conditions. Complete (with set of Broadcasting coils) in polished oak cabinet (Marconi royalties paid) and fully guaranteed,

£13 - 10 - 0

Mahogany Cabinet 5s. extra.



Dull Emitter 4-Valve Set.

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

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P. 8. 2027.



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The
LITTLE

"SPARTA"

Loud Speaker will give purity of reproduction comparable with that of its famous full size prototype—the standard Sparta—and ample volume of sound for indoor use. The Little Sparta is no toy—nothing has been omitted which can add to its efficiency. The Perfect miniature Speaker.

Ask your Dealer for it.

Type J, 120 ohms
Type HJ, 2,000 ohms
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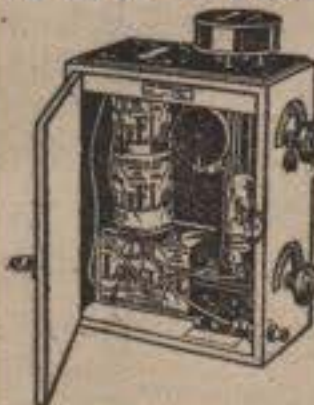
55/-

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Works Limited,
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The utmost from one valve



The unanimous opinion of several of the foremost Radio Engineers of this country to whom this wonderful receiver has been explained and demonstrated, is summarised by this phrase: "A specially designed circuit has been employed which gives a wide range of reception and a full volume of sound. NO freakish or untried principle has been incorporated however, and the Set is therefore stable in operation and easy to adjust."

An average range of 100 miles for telephony is guaranteed; and no Set is allowed to leave the works until it has received all the ordinary B.B.C. Stations on a standard single-wire aerial.

Price:
£6-17-6

(plus 12/6 Marconi Royalty) including dull emitter valve, 4,000 ohms headphones, H.T. and L.T. batteries.

Send remittance under our guarantee to refund cash if you are not perfectly satisfied.

Descriptive Booklet free.

A tested crystal set

The outstanding feature of this Set is its sensitivity. Every Set is tested on our own aerial at a distance of 40 miles from a B.B.C. Station.

A Southsea user writes: "I can receive London (2LO) when Bournemouth has closed down."—(78 miles.)

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Designed for reception of the new High-Power Station as well as the 300-500 metre Stations.

POPULAR MODEL 20/-, post free.

DE LUXE MODEL, nicely finished in polished Ebonite etc., 25/-, post free.

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DADS

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in fact, the whole family pushed me into buying a C.A.C. DUO-VALVE RECEIVER

and I don't regret it a little bit—the results are marvellous.

Besides, the instrument only costs a fiver, complete in a handsome dark oak Jacobean Cabinet, and the components inside are the best it is possible to obtain.

Even after I bought all the accessories—two dull emitter valves, high tension battery, accumulator, a pair of 'phones, and paid the Marconi Royalties, the whole installation cost me under £11, and Jones himself admits I get JOEY better results than he does on his thirty guinea set. I am recommending it to all my friends.

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The CITY ACCUMULATOR Co.
10, RANGOON STREET,
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And at Leeds and Bournemouth,
Agents Everywhere.

TRADE STUDIO LTD.



Experientia docet!

THE very first Loud Speaker ever built for wireless use in this country was a creation of S. G. Brown, Ltd. Indeed, the very term "Loud Speaker" was actually originated by them to describe this entirely new Instrument. Its name on any Loud Speaker is visible evidence that it has been built by master craftsmen—that it definitely conforms to the highest scientific standards of sound reproduction—and that irrespective of purchase price its tone is perfectly lifelike and natural.

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Prices

H1.	21 inches high.
	120 ohms £5 : 5 : 0
	2000 ohms £5 : 8 : 0
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Q.	The de-luxe model
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THE WORLD'S GREATEST RADIO CRYSTAL

CONCERT TESTED & GUARANTEED.

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THREE INSTRUMENTS IN ONE
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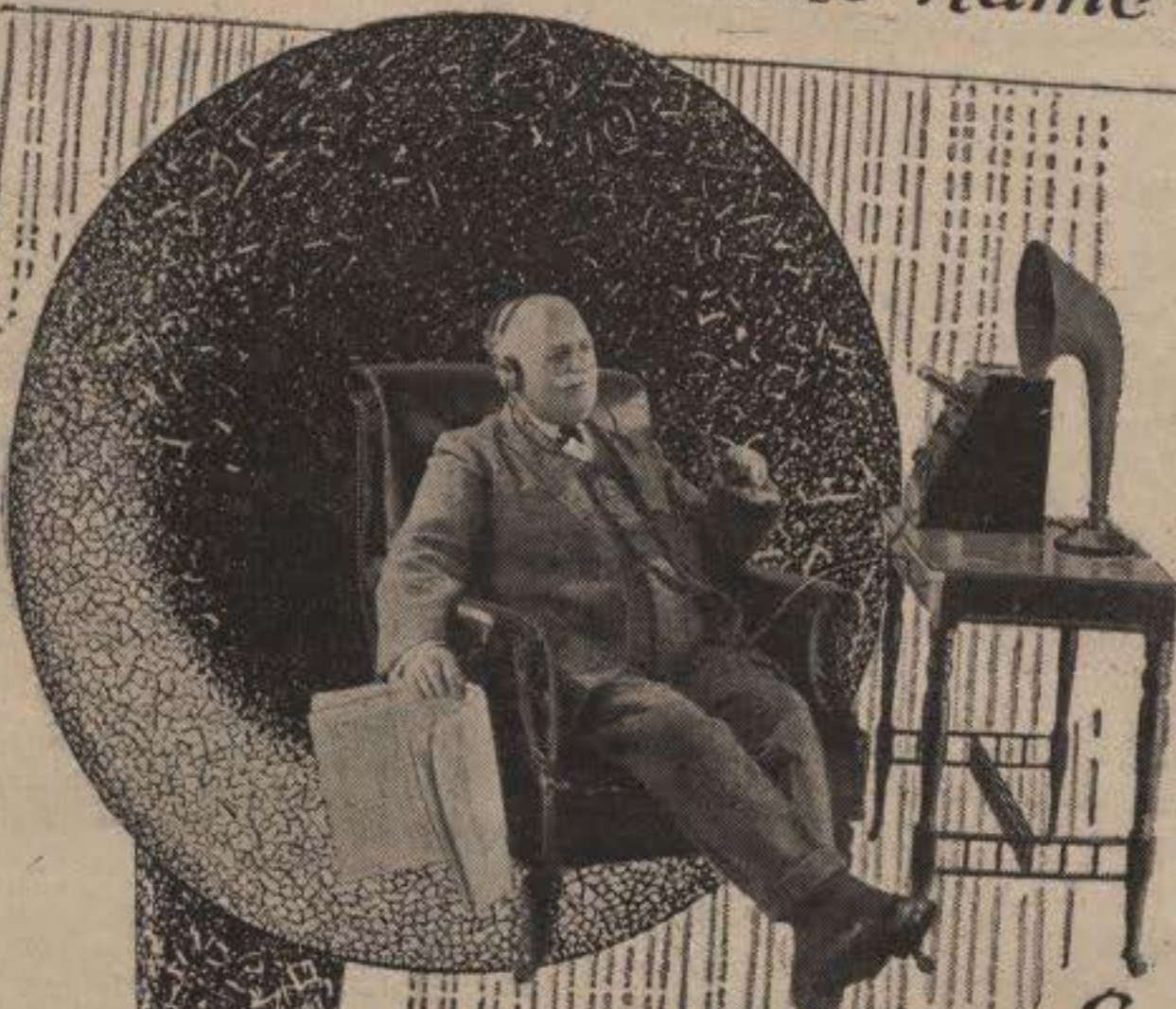
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The Automatic Coil Winder & Electrical Equipment Co., Ltd.,
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Grandpa now neglects his evening paper—a surprising fact, because with him it was almost a fetish. Someone brought home Brandes and the clarity with which he gets the broadcast programme, the melodious tones ensured by their *Matched Tone* feature, claim his fervid interest. There he sits, with a finger in the bowl of a half-filled and forgotten pipe, oblivious to our entreaties.

As soon as we are able to penetrate his intense interest perhaps he will adjust the *Table-Talker* and the full rich tones will fill the room. *Matched Tone* serves us all. Ask your Dealer for Brandes.

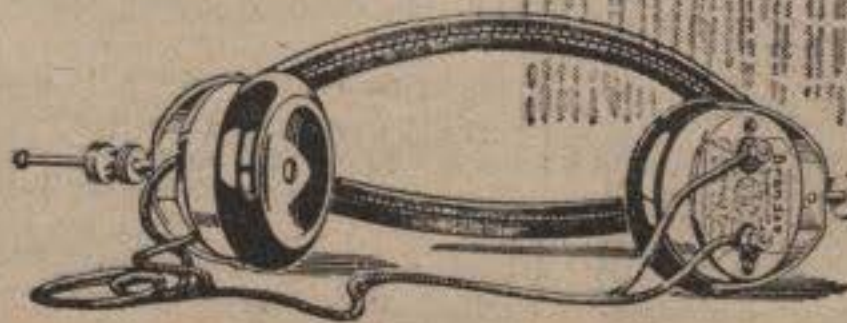
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Table-Talker*

42/-



*— with the
Matched Tone
Headphones*

25/-



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of Great Britain and the Continent
Showing all Broadcasting Stations with wave-lengths, etc.

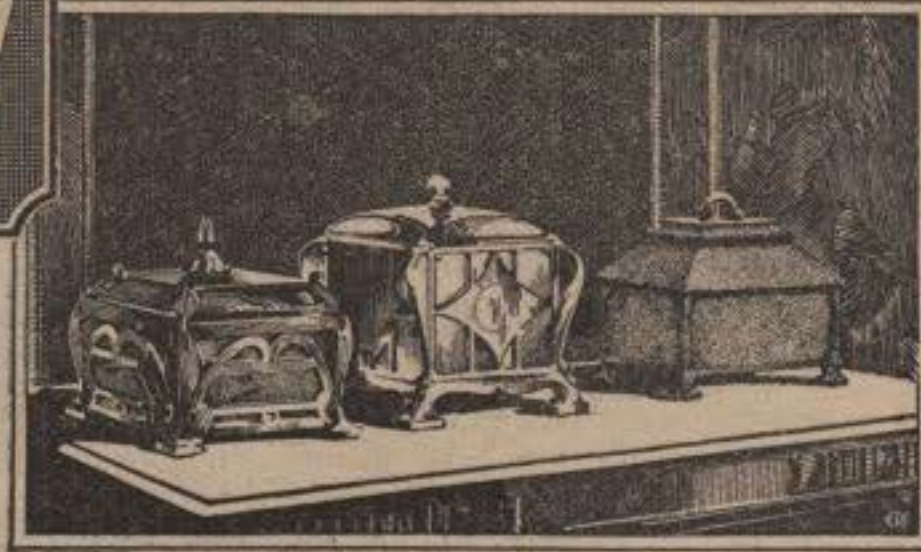
THE WEEK AFTER

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The merest novice can connect up any one of them.



Louden



10/-

The three caskets

It was not the Golden Casket that contained Portia's portrait, but the lead; and so it often happens that the most expensive article is not necessarily the one most to be desired. There are many valves more expensive than the Louden; yet there is not one of them that combines all its many advantages.

It uses considerably less current from the accumulators than is usual amongst valves of the bright filament type—a point which needs no labouring to those anxious to keep down costs. It gives a reproduction full in volume and silver clear in quality, and it has a stout filament which is not readily broken.

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Four months ago people had not heard of Louden Valves; to-day they are demanding them at the rate of many thousands per week—which is, perhaps, the most striking testimony of all.

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The plain Louden for detecting and Low Frequency Amplifying.

The Blue Louden for H.P. Amplification.

Filament Volts 4.8-5.
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Manufactured throughout in Great Britain.

All Loudens are Silver Clear and free from "mush."

The current consumption is very low and the life long.

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Carr. 42/-
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Some wireless folk keep trying unknown crystals by the dozen—and eventually strike a lucky piece . . . Others save the price of another pair of phones by buying guaranteed Gil-Ray—a lucky piece every time.

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Switch on to a Dance Programme

There is always Dance Music on one or other of the British or Continental Broadcasting Stations—and with an Efescaphone "Nelson" Set you can switch on to any of them in a moment.

Efescaphone reproduction, with Puravox loud speaker, is pure and powerful; the sets are simple to operate, absolutely reliable, and handsome in cabinet work.

Less powerful, less expensive, but just as efficient sets are the Efescaphone "Rodney," "St. Vincent" and "Anson." The catalogue describing them is full of interest.



Sets are sold and demonstrated by wireless dealers and stores.

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Send for Free Catalogue 522/7—it describes Sets from £2 8s., and Efesca Components

"Nelson Grand Pedestal Set" Efescaphone.

Comprising 4-valve "Nelson Grand" Receiving Set in handsome mahogany cabinet with roll shutter enclosing panel, with polished mahogany floor pedestal incorporating Puravox Loud Speaker. Wave length range covering all British and Continental Broadcasting Stations.

Price, complete with headphones, aerial outfit, and all accessories except valves, £59. Without pedestal or loud speaker, £39. A little less powerful set is the "Nelson" 3-valve model in a solid polished walnut Cabinet at £27-10-0.

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6/6 carriage paid, (excepting Dull Emitters)

Remittance must be enclosed with valves.

AND GUARANTEE at least equal efficiency to new valves. to return in seven days. OR REFUND YOUR MONEY WITHOUT QUIBBLE.

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WHEN your lightning-arrestor device puts the aerial lead and the earth in a straight line, your aerial is a definite protection to your house.

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

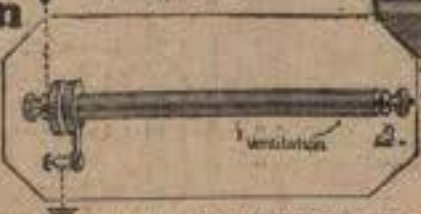
It is futile just to connect aerial and earth terminals on your set, or to adopt any device that does not connect aerial to earth outside the house. Lightning will not follow angles; it takes a straight line.



The Pressland Safety Lead-in

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

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The super sensitive Crystal

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A famous name for a famous Valve.
Obtainable from all dealers.

The "NELSON MULTI" contains three separate filaments, each of which can instantly be brought into use by a switch device incorporated in the valve cap.

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Filament Voltage 4-6

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D.L.5—the vital part of your receiver

There's not the slightest doubt about it—everything depends upon the crystal. For clear, voluminous reception you cannot better D.L.5. A natural crystal, possessing a rare sensitivity and stability, it is constantly creating long-distance reception records. Make this your New Year resolution—to get a box of D.L.5 and enjoy the best possible crystal reception in 1925.

Two large pieces of crystal, together with the essential Palladium catwhisker 2/- From your dealer or send to

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and "Palladium" Catwhisker



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