

A DRAMA OF THE STORM. (SEE BELOW.)



THE OFFICIAL ORGAN OF THE B.B.C.

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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 18th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
	BELFAST

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

SPECIAL CONTENTS:

ON RADIO'S MAGIC CARPET.
By The Rt. Hon. T. J. Macnamara.

NEGRO SONGS AND MELODIES.
By Francis Gribble.

THE POET OF THE PLOUGH.
By Richard Devern.

OFFICIAL NEWS AND VIEWS.

LISTENERS' LETTERS.

CONTINENTAL BROADCASTING.

The Broadcast Warning that Saved a Ship.

A Captain's Tribute to the B.B.C.

LISTENERS sitting comfortably in their homes who heard the gale warning broadcast from "2LO" at 7 p.m. on December 29th must have spared a little anxiety and sympathy for the gallant fellows whose lot it is to tussle with the sea in all its humours. What a glad thrill we would have had if we had realized at the time that the warning was to save at least one ship and its crew from almost certain disaster!

* * * * *

At 7 o'clock on Monday, December 29th, S.S. *Camberway*, outward bound, was nearing St. Catherine's Point, Isle of Wight. If she had not received the gale-warning from "2LO," she would have sailed straight into a hurricane. As it was, she just managed to escape. The incident is vividly described by Captain W. H. Rowbottom, master of S.S. *Camberway*, who has kindly sent a report to the B.B.C.

* * * * *

Captain Rowbottom says that as soon as he received the warning, he turned his ship back and ran into Ryde Roads. He continues: "but before I arrived, the gale was upon us, and we had a terrible time before we reached safety. Then it blew a whole hurricane. How thankful I was for your warning!

"This is the second time I have received valuable warnings from the B.B.C., which probably may have been the means of preventing disaster to ship and crew.

"I have a two-valve set which I had installed when I was appointed master

of this ship. I might claim to be one of the first to do so, on a non-compulsory ship. I contend that every ship, big and small, should have a receiving set on board.

"It would be an inestimable boon to navigators if you would broadcast any danger to mariners or storm warnings at the beginning of your afternoon concerts. If this had been done in this case, I should have taken refuge earlier and, consequently, got to anchorage before the gale was on us.

"I am a wireless enthusiast, as I find it a boon in more ways than one.

"It is almost superfluous for me to express a wish for the success of the B.B.C., as I am optimistic and feel assured of its prosperity."

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The B.B.C. will continue to do all in its power to help Captain Rowbottom and his brother-mariners. Normally weather forecasts are broadcast regularly at 7 p.m., and again at 9.30 p.m. People are in the habit of listening for these forecasts at the times stated. Consideration is being given to an extension of the weather report service. This is, of course, a matter in which Government Departments are consulted.

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The experience of Captain Rowbottom would seem to indicate that there is a case for the installation of broadcast-receiving sets on ships which are not bound by law to carry wireless telegraph apparatus.

Negro Rhymes and Melodies.

Songs of the Old Plantations. By Francis Gribble.

[On Monday, January 19th, there will be broadcast from Birmingham an Old Time Nigger Minstrel Programme. Although music of this class differs considerably from the real plantation melodies, it is to a large extent founded on them. In the following article Mr. Francis Gribble gives some interesting facts about the real Negro Songs and "Spirituals."]



THE origin of Negro songs and "spirituals" is lost in the mists of antiquity. One "speec" they "growed" (like Topsy), first in Africa and then in the plantations; for affinities have been traced between the

airs and those still to be heard in Abyssinia, while the words, whether sacred or secular, are quite different from any ever used by any of the subjects of the Negus.

For a long time it was only on the plantations that they were heard. There Mammy sang her little Alabama coon to sleep, and the labourer eased the burden of his day's toil with chaunties, and the "converted" relieved their souls with pious doggerel, and the rhythmical clapping of hands recalled the beating of the tom-tom in the dark forest; but less than a century has elapsed since it first occurred to anyone that here was the material for a new kind of platform entertainment.

Sung by Gladstone.

Dan Rice was the pioneer. He "presented" Negro minstrels, for the first time, in or about the year 1835. They created a *furor*, first in the Eastern States, and then in England, reaching our shores at the time when Gladstone was a young man, and it is recorded in the gravest of the biographies that Gladstone sang some of their ditties at evening parties, and was particularly famous for his rendering of the one which begins:—

Camptown ladies, sing a song:

Dooh da, Dooh da!

Camptown race course five miles long:

Oh, dooh da dey!

Other songs not less popular, though not, so far as one knows, sung by the Grand Old Man, were "Coal Black Rose," "Sich a Getting Upstairs," "Dandy Jim from Carolina," and, above all, the song of which the refrain was to pass into the language of the people:—

Wheel about, and turn about and jump just so:
Every time you wheel about, you jump Jim Crow.

After the Civil War.

The vogue of the sacred melodies came later. Attention was not drawn to them until after the Civil War and the abolition of slavery; but they then played their part—and no specially modest part either—in the task of reconstruction.

The Negro was now to be educated, and funds for Negro universities were scarce. It occurred to a wise man that Negroes might very well sing for their endowments; and they did so with remarkable success.

The Jubilee Singers from Fisk University, Nashville, Tennessee, came north, and gave

sacred concerts, raising more than 150,000 dollars for that excellent seat of learning. The melodies established themselves so firmly that Dvorak, the Czech composer, when director of the National Conservatory of Music in New York, introduced some of them into his own compositions.

Unwritten Songs.

By that time, however, American Negro music had undergone considerable transformation. The old and the new in it cannot be sharply separated; but some of the factors in the evolutionary process can be traced. The "spirituals" with which we start are crude things, defined, in an excellent article about them by Marion Alexander Haskell, as "religious songs composed by the Negroes themselves, never written or printed, but passing from one generation to another, with such additions and variations as circumstances may suggest."

Their character changed as the Negro, becoming educated, became self-conscious. He is imitative and responsive to cultural influences. The influence of the hymns introduced by Methodist revivalists was succeeded by that of church music of a better character; while, at the same time, the old-fashioned Negro music was deliberately imitated by American composers trained in the European traditions. Present-day American Negro music is the resultant of these conflicting forces.

Borrowed Lines.

And these influences can be discerned in the words no less than in the airs. One detects modernity, and even plagiarism, in a typical sacred song printed in W. J. Linton's collection. It begins on the simple lines of the "spiritual" of old plantation days:—

God got plenty o' room, got plenty o' room,

'Way in de kingdom;

God got plenty o' room my Jesus say,

'Way in de kingdom.

But then, after an interval, we come to lines which the plantations certainly did not originate:—

Old Satan tremble when he sees

The weakest saints upon their knees.

That is sophisticated and borrowed. One is nearer to the simple original unsophisticated thing in such lines as these, taken from the same authority:—

I cannot stay in hell one day,

Heav'n shall be my home;

I'll sing and pray my soul away,

Heav'n shall be my home.

Or these:—

Nobody knows de trouble I've had,

Nobody knows but Jesus;

Nobody knows de trouble I've had:

(Sing) Glory, hallelu!

A FRENCH amateur, M. Menars, whose station is in the South of France, reports that he has picked up signals from an amateur transmitting from Tokio, Japan. This is said to be the first time a Japanese amateur has been picked up in Europe.

THE latest hobby in America is radio stamp collecting. Every station issues stamps and listeners write for stamps from all the stations they pick up. In this way, long-distance enthusiasts amass quite a large collection.

GERMANY is copying the British idea of relay stations. Two of such stations are already operating at Nuremberg and Bremen. The former relays Munich and the latter Hamburg.

A GLASGOW listener has picked up the *Petit Parisien* Station, in Paris, on a crystal. The distance between the two points is 625 miles.

Sound in the Studio.

How Echoes are Controlled.

MOST listeners probably give some thought to conditions in a broadcasting studio, and many, no doubt, have tried to picture the studio in their minds. It may not be generally known that the actual drapings of the studio have a very important effect on the music and speech that the listener receives.

This is pure pioneering and there is no experience other than that which is being gained at present. On the one hand, a fully resonant room produces such an abundance of echo that reproduction is seriously affected. On the other hand, a room which is so "damped" that resonance is eliminated produces music which lacks vitality and is unreal. There is between these extremes an ideal middle point which, so far, has not been determined.

Eliminating the Time Echo.

At London Studio, it was decided to begin the experiments from the side of the extreme of non-resonance, and accordingly the old studio was draped with five thicknesses of cotton. This studio, therefore, had practically no resonance, and, in addition, it eliminated the time echo. The latter is of importance particularly in connection with the transmission of Grand Opera. It has been estimated that in an auditorium with ideal acoustic properties every note of Grand Opera has a time echo of about two seconds.

It was soon found that the non-resonant studio, in eliminating the time echo, tended to spoil the reproduction of Grand Opera. It was discovered also that certain draping materials tended to obscure, or actually to cut out, certain sound frequencies. Moreover, the novelty of speaking or singing before a microphone was unduly accentuated by the unnatural absence of all echo and there was a consequent added strain on those singing or speaking. The fact that a singer had to stand about five feet from the accompanist presented another complication.

A Wrong Comparison.

It was obvious, therefore, that we must allow greater resonance in the new and larger studio which was recently completed at "2LO." It was decided to use the old studio for practised speakers only and to transmit as little music as possible from that room. Some critics have complained that we do not take into account the experience of the gramophone companies, but there is really no analogy. A gramophone record often takes a whole day to prepare. During the process, the performers may be moved about from point to point with much greater freedom than is possible during a transmission in a broadcasting studio.

As a tentative measure, the new studio has been draped with one casement of cotton material, and although the results do not satisfy us, they represent a considerable improvement on those secured in the old studio. Chamber music, naturally, fares best in the new studio, where conditions approximate to those for which this kind of music is composed.

Sensitive Listeners.

Listeners of musical experience are probably sensitive to faults of transmission due to the difficulties of resonance and time echo. It is hoped that our present experiments will solve this problem, which although the most acute, is by no means the only one of its kind.

There is, for instance, the allied problem of replacing the reaction of an audience upon an artist. This is extremely important, and experience may prove that its satisfactory solution can be attained only through the improvisation of an audience, or the conversion of the studio into an auditorium.

G. M.

[A Talk on Echoes, by Sir William Bragg, will be found on page 169 of this issue.]

Official News and Views. GOSSIP ABOUT BROADCASTING.

Cardiff's Caledonian Night.

THE Cardiff Station has arranged a Caledonian Night for Monday, January 26th. At 8 o'clock speeches will be relayed from the Cardiff Caledonian Society's Dinner, when Lord Riddell will propose the toast to "The Immortal Memory of Robert Burns." Later, this will be followed by songs from members of the Caledonian Society. The Studio programme will be provided by Mr. William Anderson, the B.N.O.C. bass, and the Gwalia Quartet.

"London Scholars' Half-Hour."

The Education Committee of the L.C.C. has decided to allow its schools to listen to wireless lessons on Friday afternoons from 4 to 4.30 p.m. As, however, the majority of these schools in the country districts close down at 3.30 p.m. or 4 p.m. in the winter, it has become necessary to institute a special "London Scholars' Half-Hour" on Friday afternoons, from 4 to 4.30 p.m. Specially attractive speakers are to be engaged for this transmission, which will be in addition to the ordinary schools programme. The half-hour will include music.

Listeners as Jurymen.

There will be a Mock Trial on Friday, January 23rd, at the Bournemouth Station, and it will take the form of a competition. Listeners will form the Jury, and three prizes will be awarded for the three "verdicts" sent in, accompanied by the best detailed reports of the reasons why that verdict should be given. The verdicts will be considered by a competent authority nominated by the B.B.C.

"The Aerials."

The problem of providing a light form of entertainment for Saturday evenings, suited to all tastes, has led the Manchester Station to organize a Concert Party. The members of "The Aerials," as they are called, have been selected from among well-known local artists, and include Madame Florence Gauht, contralto, Mr. Don Hyden, solo violin, Mr. Frank Cobb, entertainer, and Mr. Reginald Whitehead, bass. Mr. Eric Fogg will be at the piano. "The Aerials" are to make their debut on Saturday, January 31st.

A Brilliant Young Pianist.

The organ recital to be given at London, on Sunday, January 25th, will be by Mr. Reginald Goss Custard. Other artists in the programme will be Miss Carma Daah, soprano, Mr. Norman Notley, baritone, and Miss Hilda Dederich, the brilliant young pianist. Two or three years ago, Miss Dederich made a successful provincial tour with the London Symphony Orchestra, conducted by Mr. Albert Coates. For a long time she has been known as "Auntie Hilda" in the London Children's Hour.

A Stanley Houghton Comedy.

On Friday, January 30th, the "2ZY" Mermaid Club, under the direction of "Kit Marlow," are presenting *The Dear Departed*, a play by the late Stanley Houghton. *The Dear Departed* is a comedy of domestic life based on the anticipations of a family on the death of a wealthy relative. The plot is provided by the subsequent complications which arise when it is discovered that the relative is not dead, but very much alive. This is the first of Stanley Houghton's plays to be broadcast from Manchester.

Music and the Country.

"Country Pictures in Music" will be the title of the programme from London on Friday, January 30th. The orchestral music, songs and humour will have the flavour of the countryside. There are many delightful light orchestral suites full of the joy of life which admirably suit the spirit of such a programme. For the vocalists there are the many beautiful arrangements of our delightful folk songs written by distinguished composers, such as Vaughan-Williams, John Ireland, Martin Shaw, Stanford, Roger Quilter, and others.

The artists will be Miss Wynne Ajello, soprano, Mr. Dale Smith, baritone, Mr. Charles Wreford, the Devonshire dialect entertainer, Mr. George Stockwin, and Mr. Fred Beck, past masters in the art of "Yokelising."

Pre-War Memories.

"Everybody's Doing It" and similar popular "hits" seem to belong to a forgotten age nowadays, but it is certain that thousands of listeners will be humming the old choruses on Saturday, January 31st, when Cardiff Station will give a programme of pre-war reminiscences. The orchestral items will include one of the Sousa marches, selections from musical comedy, and a popular number of those days, "The Policeman's Holiday." The vocalists will be Mr. John Collinson, Miss Dorothy Bennett and Miss Grace Daniels.

Folk Songs of Ulster.

On Monday, January 19th, the Belfast Station will broadcast a programme of Folk-Music and Madrigal with Herbert Scott's Mixed Voice Choir. The "Folk Songs of Ulster" are frequently heard. Miss Winifred Fisher has given a recital of those of England, while the Belfast Radio Players, in their Ulster Ceidilth, gave a performance that included Folk Lore in song, poetry and dialogue.

A Microphonic Début.

A Scottish programme will be given at the Dundee Station on Friday, January 30th. Mr. Alfred J. Forbes, tenor, will make his first appearance before the microphone. He is well known among Caledonians in London, and with Miss Mina Philip, soprano, and Miss Jenny McMann, in Scottish readings, this evening should rouse many a Scottish heart.

Plymouth's Composers.

The Plymouth programme of January 30th will be an example of Plymouth's aspirations as a musical centre. It will consist of a programme composed entirely of the works of local artists.

The programme will be introduced by a Phantasy Trio on Devonshire Folk Songs by Dr. Harold Lake. Mr. Samuel Weekes is contributing some of his vocal compositions, and will include a number from his Oratorio, *Nehemiah*, rendered by the Plymouth Madrigal Society. Dr. David Parkes will contribute a part song of his own composition, rendered by the Plymouth Orpheus Choir under his personal direction. Mr. Morris Gilbert will play two groups of his own pianoforte works. The St. James, the Great Male Voice Quartet, under the personal direction of Mr. Fred Moreton, will give some of his compositions, while Mr. Douglas Durston is contributing his own pianoforte solos and songs.

"Lohengrin" by Radio.

An ambitious programme is to be given at the Cardiff Station on Wednesday, January 28th, when Wagner's romantic opera, *Lohengrin*, will be presented by a powerful cast of eminent vocalists, and the full "5WA" Choir. The part of Elsa will be taken by Miss May Blyth; Ortrud by Miss Constance Willis; Lohengrin by Mr. Herbert Thorpe; Count Telramund by Mr. William Michael; and King Henry by Mr. Harry Brindle.

For West Country Listeners.

Another programme specially designed for listeners in Bristol and the West Country will be given from Cardiff Station on Friday, January 30th. One of the best-known male voice parties, the Bristol Glee Singers, will contribute the vocal part of the programme.



Unmusical Member of the Family; "Struth! Life's one long 'Ssh!' after another!"

[Drawn by Bert Thomas.]

The Songs I Like to Sing.

By Dorothy Silk, the Soprano.



Miss DOROTHY SILK.

THE artistic temperament is not always a happy possession. It plays strange tricks with one's peace of mind. I once knew a woman who would have been a great pianist if she could have controlled her emotions. She was a great pianist to her most intimate friends, but so excessively did she feel, that she was useless on the platform. One

can have an excess even of artistry, I suppose. It is like having too much of a good thing!

I would not presume to put myself in that category, for it is a very high one. The poet says that some people die "with all the music in them." They have never been able to express themselves. Now, one would think that broadcasting was their opportunity. But it is not necessarily so. If you allow your imagination too much play, broadcasting may be a more nerve-racking experience or experiment than any public appearance of the ordinary kind.

A Dreadful Visitation.

I shall never forget my own first attempt to sing in the B.B.C. studio. The prison cell would have been a pleasant change! All the terrors of a too active imagination assailed me. I was overwhelmed with fear and self-depreciation—a dreadful visitation, I assure you. There is nothing so sterilizing as self-depreciation. One needs at least a *soupeon* of self-conceit—or shall we call it, more euphoniously, self-confidence? If ever I possessed that invaluable gift, it forsook me on that occasion.

When I saw the dread announcer, who to me just then was a personage to whom the kings of the earth would all bow, go over to the accompanist and whisper something into his ear, I felt convinced that he was saying: "This woman is no earthly use for broadcasting!" I was taught in my youthful days that it was "rude to whisper in company," but that was before the days when a microphone might carry an irrelevant whisper to the four quarters of the globe.

An Eerie Stillness.

The whole thing terrified me. How I got through my first song, Heaven only knows! I seemed to be surrounded and shut in by an eerie stillness. Critics seemed ready to pounce on me from unseen and unguessed corners. I simply imagined myself into a fever of apprehension. I found broadcasting very agitating, heart-throbbing work—far more so than platform work.

But there is no escaping the kindness of all the B.B.C. people. They are just delightful in their courtesy and helpfulness. But for that helpful sympathy and kindness, I do not think I could ever have faced that dreadful microphone again. I had exactly the feeling I had when, as a child, I first faced the dentist. But it is over. Familiarity has not bred contempt, but it has killed nervousness—more or less!

The Highly-Strung.

I am supposed to say what my favourite radio song is, and I do not feel able to do so. I think I prefer broadcasting works, as one seems to get nearer to the necessary atmosphere of broadcasting. I suppose it is a commonplace to say that one misses the atmosphere which a crowded concert hall creates.

All real artists are highly-strung and very sensitive to atmosphere, and this one misses dreadfully at first, despite the fact that one

knows that there are probably more people listening to one's singing than ever before! I may be exceptional, but, lacking the urge of a visible audience, I have found difficulty in giving of my best, although I have always tried to do so.

If I must mention a song, I have always enjoyed singing Dr. Arne's "O Ravishing Delight," and people tell me it has come through well.

Is Improvement Possible?

Indeed, one cannot help being inspired with the thought that so many are hearing good music who have but little chance of hearing it in any other way. Broadcasting has done more to reduce disability to a minimum than any one thing. There are, in fact, few forms of disability which broadcasting cannot overcome. The aged; the bedridden, yes, even the insane, can enjoy a radio concert, and it must be an angel of healing both to mind and body!

I do think the wireless programmes of late have been simply splendid. There may be room for improvement still; but it is hard to see where and how it will be accomplished. If, however, improvement is possible, I am sure improvement will become a *fait accompli*.

(Miss Dorothy Silk is to broadcast from Newcastle on Sunday, January 18th.)

A BACH-GOUNOD PROGRAMME.

BOURNEMOUTH Station will give a Bach-Gounod programme on Sunday night, January 25th. Mr. William Anderson and Miss Mavis Bennett will be the vocalists. The Wireless Orchestra will play the Overture and Suite in D (Bach); also the Fantasia and Fugue in C Minor (Bach-Elgar).

The Gounod numbers will include excerpts from the *Queen of Sheba*, *Mirella*, and *Mors et Vita*.

TALKS FOR NATURE LOVERS.

MR. W. PERCIVAL WESTALL, F.L.S., will give two talks at the Dundee Station on January 23rd, one on "Pond Life" at the Children's Corner, at 5.30, and the other at 8 o'clock on the "Charm of the Wood." Mr. Westall has made himself popular with all lovers of Nature by his books and talks, and Dundee listeners will appreciate an opportunity of hearing him on his favourite topic.

HAYDN'S "CREATION."

HAYDN'S *Creation*, to be performed in the Drill Hall, Wolverhampton, on Saturday, January 31st, will be relayed and broadcast by the Birmingham Station. In addition to the Wolverhampton Musical Society, Miss Elsie Suddaby (soprano), Mr. William Heseltine (tenor), and Mr. Robert Radford (bass) will sing during this performance. Mr. Joseph Lewis, Musical Director at the Birmingham Station, will be the conductor.

LECTURES ON FRANCE.

PROFESSOR CHARLES SAROLEA, D.Ph., LL.D., of the University of Edinburgh, will broadcast a talk on "A Bird's-Eye View of France," on January 20th.

This will be the second of his series of lectures on France. Mr. J. C. Smith, C.B.E., M.A., one of the chief inspectors of the Scottish Education Department, will continue his series of talks to schools on "Great Stories of the World" at 3.30 p.m. on January 21st. Another interesting talk to schools will be given at 3.30 p.m. on Friday, January 23rd, by Professor C. G. Barkla, F.R.S., D.Sc., Nobel Laureate, on a scientific subject.

The Plaintive Ukulele

Attractive Music from Hawaii.

WHATEVER adverse opinions may exist about jazz, there is at least one type of "low-brow" music that makes an appeal even to the most musicianly. This is the plaintive and sometimes really beautiful music that comes from Hawaii, and which is rendered particularly appreciable by reason of the instruments upon which it is played. In the hands of an expert, there are few more enchanting instruments than the ukulele.

On Monday, January 19th, listeners will have an opportunity of hearing the Anglo-Hawaiian Players who are to broadcast from Bournemouth, and who will feature many popular Hawaiian melodies.

Before the White Man Came.

In an interesting talk I had with Mr. Will Van Allen, the musical tramp comedian, who is well known to listeners, and who is an authority on Hawaiian music, I learnt some interesting facts.

"Much has been written about the music of the Hawaiian Islands," he said, "some of it true, some of it untrue. It has been asserted that the natives never had any musical instruments of their own; yet, as far back as history goes, traces of musical instruments and music are to be found.

"The music of the Hawaiians of the olden time, when the white man's foot was unknown on their shores, was typical in its nature, and its type is still distinct. The old Hawaiians had three or four distinctive types of songs, the 'Mele Koihonua,' or royal chant; the 'Mele Olioli,' or love songs; and the 'Mele Hula,' or dancing song. Then there were the Inoas, or name songs, composed and sung at the birth of a chief, and the 'Kanikaus,' sung at the death of a chief.

"Bounced Pay."

"It has been said, too, that the missionaries brought hymns which the natives sang to suit themselves, and that this forms the background for the first Hawaiian music. This, however, is not true, because records prove that long before the missionaries went there, old Hawaiian melodies were sung for dancing, for anniversaries, and for religious ceremonies."

Strictly speaking, the ukulele is not a native instrument at all. It first arrived in Hawaii in 1878 or 1879, at the time of the first Portuguese immigration from Madeira.

"An interesting tale is told of how the instrument received the name 'ukulele,'" continued Mr. Van Allen. A schooner was sighted off Honolulu, and the natives went out in small boats to sell their goods; but the sailors, instead of paying money for the articles purchased, gave as barter a little instrument which was really a Portuguese guitar. From the fact that they received no money, in other words, that the seamen 'bounced the pay,' the Hawaiians came back muttering 'uku lele, uku lele,' which means 'bouncing pay,' or 'bounced pay.' From that time on, they called the instrument 'ukulele,' and to-day it is the national instrument of the Hawaiian people."

Copied From Guitar and Banjo.

Just as the ukulele is a small copy or imitation of the guitar, so is the ukulele-banjo or banjo-ukulele a small copy of the open back banjo or of the zither banjo. The banjo-ukulele and the ukulele are tuned the same as the first four strings of a guitar—of course, tuned higher, because they are much smaller, and the fourth string is tuned an octave higher than usual.

The steel guitar was first used in Hawaii about 1912 or 1913. It is the ordinary guitar with a metal nut (or bar) under the head of the strings, and played with a sliding bar of steel, and with picks on the thumb and first and second fingers. The music produced from it is plaintive and charming. C. T.

Listeners' Letters.

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

Making the Deaf to Hear.

DEAR SIR,—For well over twenty years I have been too deaf to hear music or public speaking. The theatre and the concert-hall have been barred to me and I can only hear church services when the singing rises to a very loud tone.

I have now got a wireless set and on a recent Sunday evening heard the Bishop of London speak.

The set is such a boon to me that I felt impelled to write to tell you how keenly I appreciate the precious gift of hearing thus temporarily restored to me. When using an amplifier, I can follow a programme throughout with the enjoyment of a normal listener.

Yours, etc.,

Otley.

E. N.

A Radio "S.O.S."

DEAR SIR,—I had the painful necessity of asking the Liverpool Station to transmit an "S.O.S." message for me recently and was asked for the doctor's certificate to prove the urgency of my request.

I think this information will be useful to the readers of *The Radio Times* should they be placed in the same unfortunate position.

In this case I pleaded ignorance, and whilst I entirely agree with their rules and regulations, I owe the Liverpool Studio a deep debt of gratitude for their consideration of my request which terminated in the desired result.

Yours, etc.,

Birkenhead.

H. C. D.

"British Stations Best."

DEAR SIR,—When I begin "to travel through Europe" in the evening, I first of all get the English programme, which is always the best, and I therefore linger longest on the English ether.

"London Station Calling," or "In one minute the stations will come with their local news" are the words which delight me every evening and I am sorry when, all too soon, the call comes "All B.B.C. stations will now close down, good night everybody"—then the pretty bell of Big Ben rings me to my bed.

It is, indeed, cosy to don a dressing gown and to bring forth my pipe and listen to opera, or, perhaps, to go to bed with an interesting book and to listen to the Savoy Bands.

Nearly every evening I have the pleasure of passing on to Madrid or Paris, but I receive the greatest pleasure from the English Programmes.

I have heard three British Stations in two to three seconds (London, Aberdeen, and Newcastle) with my two low-frequency Detector.

I should very much like to know English listeners' opinion regarding German broadcasting.

Yours, etc.,

Frankfort-a-Main.

H. M.

Listening Helps Amateur Players.

DEAR SIR,—Please accept the thanks of four enthusiastic string players for the programmes. For good music they reach high-water mark. One day we each sat with our music before us, and listened to the superb rendering of Schubert's quartet; then afterwards we played it ourselves. We are amateurs and, of course, it was a very long way after what we had heard; but, thanks to wireless, it was a little nearer to what it should have been, through having heard it by such fine players.

Yours, etc.,

Hull.

A. R. C. O.

(Continued overleaf in column 3.)

The Poet from the Plough.

"O'er A' the Ills o' Life Victorious." By Richard Devern.

IT is a peculiar truth that Robert Burns, so far as concerns the average Englishman, is taken on trust, and not even the fact that excerpts from his works are being broadcast all over the country on the Burns Anniversary will convince me otherwise. He wrote in a tongue largely unfamiliar to English people, who accept him as a genius mainly because of the glory reflected from the fact that Scotsmen, the most level-headed and undemonstrative race in the world, go into ecstasies once a year over the mere memory of him!

A Maker of Phrases.

If this be true, then it is a greater tribute to the race than to the individual poet; but, nevertheless, Burns, to those who come to an understanding of his work and his wisdom, has earned his immortality. He is one of half-a-dozen men of letters who have left a real and indelible impression upon the English language as spoken by the ordinary man and woman. He has, like Shakespeare, put sentiments into phrases which come readily to men's lips the world over.

Borrowed from Life.

Thus Shakespeare has handed down to us such everyday phrases as, "more in sorrow than in anger," "the milk of human kindness," "more sinned against than sinning," "conscience doth make cowards of us all," "there's method in his madness"; and, in the same way, Burns had his hand upon the pulse of human nature when he wrote such immortal lines as "the best laid schemes o' mice and men," "pleasures are like poppies spread," "to see oursel as ithers see us," "Auld Lang Syne," and many more too numerous to quote. Read through Burns, and at every few lines you are struck by the familiarity of the thoughts and sentiments. Either it is because we have borrowed from him in everyday speech, or he himself had borrowed from life!

A Complex Character.

The character of Burns is complex. He lived when Calvinistic bigotry was rife in Scotland and he engaged in polemical controversies with no half-hearted zeal. At the same time, his morals were undoubtedly deplorable. He had, as Stevenson said, "a head of gold and feet of clay." Yet his conduct is consistent and to this extent: he hated shams and bigotry, and when he railed against the "unco' guid," it was on this score rather than because of any hypocritical motives of self-righteousness.

The details of Burns's life are too well-known to need extended recapitulation. He was born on January 25, 1759, the son of a poor farmer in Ayrshire, and the boy who was destined to become the greatest spiritual force in English literature during the eighteenth century knew the meaning of both poverty and hunger. In the solitude of the fields while following the plough he composed many fine poems, particularly "To a Mountain Daisy," and "To a Mouse." The cottage in which he first saw the light—an "auld clay biggin" between Ayr and Alloway—is on that very road which Tam o' Shanter and his mare trod on that fateful night-ride from Ayr, the town of "honest men and bonnie lasses":—

... Ae market night
Tam had got planted unco' right,
Fast by an ingle, bleezing finely,
Wi' reaming swats that drank divinely,
And at his elbow Souter Johnnie,
His ancient trusty, drouthy crony,
Tam lo'ed him like a very brither!
They had been fou for weeks thegither.

Tourists can still see the cottage and the bed in which the poet was born, and in Ayr, the very inn where the cronies—and, no doubt, Burns himself—were in the habit of drinking.



ROBERT BURNS.

An Early Tragedy.

The poet, who, though he was a peasant, had had a by no means negligible education—he could write French and had almost as fluent and flexible command of English as of the Doric—did not begin to write anything of permanent worth until he was in his twenties, a period coincident with the beginning of his love affairs. As his brother, Gilbert, has placed on record, "when young, he (Robert Burns) was bashful and awkward" in the presence of women. The period of his amours was productive of his best work, among which is "To Mary in Heaven." She was Mary Campbell, to whom the poet was engaged, but who died. He wrote the poem on the anniversary of her death:—

Thou ling'ring star, with less'ning ray,
That lov'st to greet the early morn,
Again thou ush'rest in the day
My Mary from my soul was torn.
O Mary! dear departed shade!
Where is thy blissful place of rest?
See'st thou thy lover lowly laid?
Hear'st thou the groans that rend his breast?

Even to-day, the "unco' guid" rave and rant against Burns's morality much as they do against Byron's; but Burns's whole career was acted unashamedly in the open, and for all the wrong he did in his impulsiveness he suffered agonies of contrition, as witness some of his frankest and most self-revelatory poems. He was a man with as fine a heart as head and, like Dickens, a champion of the weak.

Champion of the Weak.

The sterling humanity of the man shines from "The Cottar's Saturday Night," a homely picture of the labourer's return to his family:—

At length his lonely cot appears in view
Beneath the shelter of an aged tree!
Th' expectant wee things, toddlin' stacher thro'
To meet their dad wi' flichterin' noise and glee,
His wee bit ingle, blinkin' bonnilie
His clean hearth-stane, his thriftie wife's smile,
The lispin' infant prattling on his knee
Does a' his weary carking cares beguile
And makes him quite forget his labour and his toil.
Then, too, his lines to "A Mountain Daisy (turned down by the plough)":—
Wee modest crimson tipped flow'r
Thou's met me in an evil hour;
For I maun crush among the stoure
Thy slender stem,
To spare thee now is past my pow'r
Thou bonnie gem!

Robert Burns was a great patriot, and many of his songs, such as "Scots Wha Hae," breathe the greatness and grandeur of Scotland. He died in Dumfries, one who had had "misfortunes great an' sma," but aye a heart aboon them a'." And now, one hundred and twenty-nine years after his death, his great fellow-countryman, Sir J. M. Barrie, is paying his tribute to Burns's genius in a play written around the poet's life.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

MOZART'S OPERA, "FIGARO."

(LONDON, TUESDAY.)

THE plot of this famous opera is taken from Beaumarchais's play, *Le Mariage de Figaro* (which also furnished Rossini with his plot for *The Barber of Seville*). It had its first performance in Vienna in 1786. (Characteristic of Mozart is the fact that the score is dated as complete on April 29th, and that the performance took place on May 1st; the whole composition had, by the way, taken only six weeks.) The Irish tenor, Michael Kelly, took part, and records the enthusiasm of performers and audience:—

Even at the final rehearsal, all present were roused to enthusiasm; and when Benucci came to the fine passage, *Cherubino, alla vittoria, alla gloria militar*, which he gave with stentorian lungs, the effect was electric. The whole of the performers on the stage, and those in the orchestra, vociferated "Bravo! Bravo, Maestro! Viva, viva, Grande Mozart!"

And Mozart. I shall never forget his little countenance when lighted up with the glowing rays of genius; it is impossible to describe it, as it would be to paint sunbeams.

I tried hard to compress into two columns a real "Listener's Guide" to the Opera, giving the opening words of every song, with its circumstances of plot, but the thing cannot be done, and I have had to abandon the attempt. Even to make the plot itself really clear is difficult, for it is somewhat involved in its details.

ACT I.

At the opening we find FIGARO (Baritone), manservant to Count Almaviva, measuring a room, whilst SUSANNA (Soprano), maid to the Countess, to whom Figaro is that day to be married, is trying on a hat at the mirror. Figaro thinks this room, which is to be their home, a very convenient one, but Susanna shrewdly guesses that it has been allotted on account of its accessibility to the Count, who is, she hints, in love with her.

Figaro and Susanna are called out of the room and DOCTOR BARTOLO (Bass) and MARCELLINA (Soprano) enter. For some reason the Doctor wants to get Marcellina, his old flame, married to Figaro.

Susanna comes in, and she and Marcellina indulge in an amusing sparring-match of a duet.

Then CHERUBINO, the Page (Soprano), enters. He is in love with the Countess. He sings of this.

The COUNT (Baritone) approaches and Cherubino hides himself. The Count begins to talk tenderly to Susanna when BASILIO, the Music Master (Tenor), comes, and the Count also hides.

Basilio's conversation with Susanna makes the Count angry, and he comes out of hiding. The Count then discovers Cherubino, and the fat is fairly in the fire, for not only does he realize that Cherubino has overheard his love-making, but he naturally thinks Cherubino is also present on a love errand to Susanna.

PEASANTS enter, singing and strewing flowers, and petitioning that the marriage of Figaro and Susanna may be celebrated that day.

When they have departed, the Count, to get Cherubino out of the way, appoints him ensign in his regiment, and Figaro sings for his benefit the famous mock war song, alluded to in the quotation near the opening of this article.

ACT II.

In a room in the castle the Countess is singing a pathetic song. Susanna and Figaro talk to her of the Count's flirtation, and Figaro proposes

to dress Cherubino in Susanna's clothes, so that, when the Count is talking to him, in the garden, the Countess may appear. Cherubino enters, and sings a very beautiful song, and is then dressed as arranged.

The Count is heard. After turmoil due to their locking him out, for he would be very jealous if he found Cherubino there, Cherubino jumps out of the window, and the Count is admitted. He believes that Cherubino is in an inner room, and insists on opening it. He finds no Cherubino, but—Susanna!

Figaro enters to say that the wedding is prepared; ANTONIO, the Gardener (Bass), comes, and complains that his beds have been ruined by the jump from the window. Basilio and Dr. Bartolo come in with a story that Figaro had some time since promised marriage to old Marcellina, and the Count professes to believe it.

ACT III.

This takes place in a hall in the Castle. Figaro's breach of promise case is tried (DON CURZIO, a Lawyer; (Tenor), is a character introduced here), and Figaro is sentenced to marry Marcellina. But, in the nick of time, it is discovered that the old dame is his own mother (and Dr. Bartolo, by the way, his father, which ought not to be!—but the Doctor and the Housekeeper then agree to marry!).

The Countess and Susanna concoct a letter, in which Susanna invites the Count to meet her in the garden at night, the intention being to trick him, the Countess taking her place.

Peasants enter again, bringing floral offerings to the Countess. The mischievous Cherubino, dressed as a girl, is discovered amongst them.

The wedding rejoicings (Figaro and Susanna and Bartolo and Marcellina) begin with dancing, and other festivities. Susanna slips her sly note into the Count's hand.

ACT IV.

The Gardener's daughter, BARBERINA (Mezzo-Soprano), meeting Figaro and Marcellina, innocently gives the show away as to the proposed meeting between "Susanna" and the Count. Figaro, believing that the real Susanna is in question, is furiously jealous.

The details of all that follows can hardly be recounted here, but it may be said that eventually Susanna and the Countess, having exchanged clothes, the Count makes love, as he thinks, to Susanna, but really to his own wife, and then catches Figaro with, as he thinks, the Countess, but really Susanna. What on the stage passes for a moral conscience at last comes into action, the old rip repents, and all ends happily.

The dialogue of *Figaro* is properly carried on by means of *recitative secco* ("dry recitative," or declamation with a mere bare accompaniment of chords). Following the recent English custom (which personally I regret) it will to-night be spoken instead of sung.

To-night's translation of the Opera is that originally prepared for the Beecham production, now used by the British National Opera Co.

The vocal-pianoforte score is published by Novello, and can be obtained through any music-seller, but its translation differs from that used to-night. If following with this (or any score) note that in the last act a cut is to be made, Nos. 24-6 being omitted.

The leading characteristic of *Figaro* is easy-flowing tune, and, with a most experienced conductor and a capital company such as that engaged for this performance, a very enjoyable evening should be spent.

Listeners' Letters.

(Continued from the previous page.)

A Hint Worth Trying.

DEAR SIR,—Judging by the amount of trouble which listeners on crystal sets appear to experience with their cats-whiskers, it does not seem to be sufficiently known that all such trouble can be eliminated by the use of carborundum without any extra potential or batteries or potentiometers. All that is necessary is to set up a carborundum detector as described in any text book in place of the ordinary crystal and cats-whisker. Then, provided that signals come through normally at comfortable strength, the carborundum should give practically as good results as any other crystal, and since connection to the carborundum is made by a piece of steel spring screwed firmly down into position, there is no danger of the connection being shaken loose or of constant adjustment being required.

Chelmsford should certainly be received at a considerable distance by this means, and since I can receive London at a distance of twenty-four miles with carborundum, it would seem that other listeners nearer to London should be able to avail themselves of this very convenient method also.

Yours, etc.,

Ingatestone.

G. C. S.

Broadcast Plays and Brighter Radio.

DEAR SIR,—Your correspondent, "H.A.N.," London, has obviously misread my letter. I was adding my humble support to Mr. Keble Howard's plea for more of the spoken word in the form of talks, recitals, plays, etc., and, above all, for more real humour.

I agree that instrumental music "comes over" better than singing, but the spoken word "comes over" best of all. Many of my friends say we get too much instrumental music.

I cannot agree with "H. A. N.'s" poor opinion of the plays. I think the London Play Producer is to be congratulated on the excellence of the radio plays. Of course, I refer to those that have been specially adapted for radio. I think we all want "Brighter Radio," and the plays are helping to that end.

Yours, etc.,

Leeds.

"MIDDLE-BROW."

London Heard In Hungary.

DEAR SIR,—Although troubled by atmospherics, we here in Budapest still enjoyed London's Christmas programmes on a wave of about 1600 metres. My aerial consists of two lengths of 50 metres silicium bronze wire, suspended in a courtyard between two much higher four-storey buildings. My receiving set is four valves.

We heard the programme on a loud-speaker. Sometimes the songs and music were as clear as if we were listening to someone in the next room. Audition was weaker on the second day (December 26th).

We heard also on the same days Radio-Paris, but atmospherics made it quite impossible to enjoy the programme.

Yours, etc.,

Budapest.

E. de F.

From Westminster to Stockholm.

DEAR SIR,—I am receiving Chelmsford here every evening very clearly on a loud speaker.

It seems strange to hear Big Ben chiming the hour at precisely the same second as the Town Hall clock here in Stockholm. Of course, there is a difference of one hour in the time.

Yours, etc.,

Stockholm, Sweden.

B. W.

"At the Piano——"

The Fine Art of Accompanying.

HOW often, when listening to a vocalist singing from a broadcasting station, do you give a thought to the accompanist? I confess that until a day or two ago I was one of the many listeners who almost completely ignore the importance of the accompanist's part in the programmes; but now, having had a talk with a B.B.C. official accompanist, I have quite a healthy respect for it.

Ready for Emergencies.

Accompanying, I have discovered, is a fine art. To be a successful accompanist, one must be born with something more than the "ear for music" which is too often mistaken for a sign of genuine musical talent. All the best accompanists are caught young and, when caught, put through a course of training that differs considerably from the ordinary sequence of lessons dinned into the average budding pianist.

It is not enough, for example, to be able to read music at sight, as so many people apparently think. One must be ready for any contingency, such as a singer faltering in the middle of a passage or omitting a bar, or lapsing in the matter of time. To be ready for these and similar emergencies, an accompanist must have a very real sense of rhythm and an exact knowledge of chords, so that he, or she, may be able to devise in an instant a harmonious means of remedying a singer's omissions. Anyone who has tried to accompany a singer knows that this is not mere knack; it is almost an instinct.

The Value of Personality.

"Much depends on the personality of the accompanist," said the official accompanist with whom I discussed this subject. "There must be sympathy between singer and player. How important this may be is shown by the fact that most leading singers take their own accompanists with them wherever they go. Incidentally, a singer at a broadcasting station may choose his, or her, accompanist, although it is quite wrong to suppose, as some apparently do, that no other accompanist will be as careful or as considerate as the accompanist to whom they are used. The trouble is that quite a number of singers and would-be singers imagine that theirs is essentially the dominant partnership, and that all the accompanist has to do is to follow the voice. Fortunately, no great artist thinks this—and I have played for some of the greatest singers of the day.

The Important Hand.

"In accompanying, the left hand is more important than the right, a fact that is probably realized only by a few people. When it becomes necessary, as it often does, for the accompanist to fill in what a singer has left out, the lower notes of the piano give what I can only call 'body' to the passage which the singer has skipped or slurred over; they are, too, less obtrusive to the ear than the higher notes, providing, of course, that they are sympathetically introduced.

"My advice to would-be accompanists is that they should place themselves under a competent teacher who specializes in this branch of music. The teacher will be able to decide almost on hearing the pupil play a few bars whether he or she has the necessary gift. Thereafter, one's rate of progress depends on hard work. But no would-be accompanist should settle down to learning the art with the idea that accompanying means taking a back seat, to use an expressive colloquialism. Good accompaniment is vital to good singing, as every practised singer knows."

R. P.

PEOPLE IN THE PROGRAMMES.

"I Don't Exactly Know."



Marquess of LONDONDERRY.

AS a newspaper-reader, the Englishman is incorrigibly frivolous. He skims the foreign and political news. What he likes are the sporting items, the snippets on shingled women, and the serials "to be continued in our next."

Ask him the present position of Egypt in relation to the British Empire, and watch him flounder in an explanation that concludes with "I don't exactly know." Tax him on Ireland and Ulster, and hear him feebly admit his ignorance.

The chat, then, concerning "Ulster's Contribution to the Empire," to be given by the Marquess of Londonderry from Belfast on January 21st, should be received with attention. The speaker will know what he is talking about—and how to talk about it.

Running Water.

BESIDES being one of the biggest coal-owners in the country, the Marquess of Londonderry owns much enviable fishing-water. In which connection he tells a good yarn of a lad caught by one of his keepers.

Being told by the keeper that fishing was forbidden, the waters belonging to the Marquess of Londonderry, the lad meekly laid down his rod, took up a book, and began reading. The keeper departed; but, returning an hour later, found the boy fishing again.

"Didn't I tell you this water belonged to Lord Londonderry?" shouted the keeper.

"Well, that was an hour ago," replied the boy. "Surely the whole river don't belong to him? His share went by long ago!"

Missing Memoirs.



Miss MARJORIE HAYWARD.

THIS is Miss Marjorie Hayward, who will broadcast from Glasgow, Aberdeen and Newcastle during the coming week. For my own part, I still like to think of her as the infant prodigy with her hair down her back at the Royal Academy of Music in the days when she was one of Sauret's pupils.

There were giants at the R.A.M. in those days. Robert Radford, Arnold Bax, Carmen Hill, Lionel Tertis, Margaret Cooper, Ernest Torrence (now a film star) and many more. If Miss Hayward ever writes her reminiscences—

But violinists never write their reminiscences. I wonder why?

A Dare-Devil Author.

LEO WALMSLEY, whose latest novel ("The Barbed Forest") will be published shortly, takes with him through the wildest adventures an inextinguishable sense of fun. On January 21st, from the London Studio, he will tell of his experiences with an expedition to Timbuctoo, describing a disastrous effort to film a family of irate hippos.

He has led a life of adventure. Travelled with wife and donkey through the Pyrenees. Was in the first aeroplane to fly over Lake Nyassa. Got mentioned four times in dispatches when serving with the R.F.C. in the East African Campaign, and won the Military Cross.

A Lesson Lesson.

THERE is a lesson in the career of Miss May Blyth which should be taken to heart by all aspiring singers.

When seventeen, Miss Blyth (who is performing in Mo-art's *Figaro* on January 25th) entered the Royal Academy of Music. She was one of its most promising sopranos. The concert agents snapped her up.

She was earning "good money." But two years later she decided to go back to the R.A.M., and she went. That sort of thing needs real resolution.

Miss Blyth, at any rate, is reaping her reward.



Miss MAY BLYTH.

A Million Laughs.



Mr. NELSON JACKSON.

TO write of Nelson Jackson—broadcasting from Manchester on January 24th—seems superfluous. Everybody has seen the Nelson Column in Trafalgar Square. Everybody has read the Nelson Jackson columns in the papers.

For thirty years he has given his one-man show. And mathematicians reckon that he has got well over a million laughs—

including not a few from Queen Mary.

There has never been a monument erected to a concert entertainer—yet.

Mr. Jackson is still in the pink of health.

A Shy "Vi."

WHO is the shyest man in the world? Sir James Barrie or Viscount Churchill?

It has been said that Viscount Churchill is about as easy to see as the Grand Lama. This is a pity, in view of his reputation as one of the handsomest men in the peerage.

Like Barrie, Viscount Churchill (who is a godson of Queen Victoria) sometimes makes speeches. He is making one at the Annual Dinner of the Port of Plymouth Chamber of Commerce on January 23rd, and this will be relayed from the Royal Assembly Rooms. *Verb. sap.*

Friends, Britons, countrymen, lend him your ears!

In Brief.

CYRIL THOMPSON.

Singing from Birmingham, January 23rd. Baritone. Musical comedy, comic opera, grand opera. B.B.C.

Harold Samuel. Piano solo. Manchester, January 23rd. Bach genius. And not above writing comic opera.

Charles Sarolea. Talk on "Bird's-eye View of France," from Edinburgh, January 26th. One of Belgium's foremost scholars.



Mr. CYRIL THOMPSON.

One of Belgium's foremost scholars.

"OYEZ!"

WIRELESS PROGRAMME—SUNDAY (Jan. 18th.)

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

2LO LONDON. 365 M.

- BAND OF H.M. GRENADIER GUARDS.
(By permission of Colonel B. N. Sergison
Brooke, C.M.G., D.S.O.)
Director of Music, Lieut. G. MILLER.
JOHN TURNER (Tenor).
ELIE SPIVAK (Solo Violin).
S.B. to Newcastle.
- 3.0. The Band.
Quick March, "The Lancer's Call"
Overture, "Cosi fan Tutte" *Ellenberg*
John Turner. *Mozart*
"Where'er You Walk" ("Semele")
"So We'll Go No More a-Roving"
Selection, "Romeo and Juliet" ... *Handel*
Gounod
- 3.30. The Band.
Andante and Allegro Molto Vivace (from
Concerto) *Mendelssohn*
"Rigaudon de Dardanus" *Rameau*
Selection, "Songs of the Fair"
John Turner. *Easthope Martin (5)*
Song Cycle, "By Road and River"
"Red Roofs"; "Hawthorn"; "The
Bluebell Way"; "O Western Wind";
"In Norley Wood." *May Brake (5)*
- 4.0. The Band.
Cornet Solo, "L'Eté" *Chaminade*
Three Dances, "From Foreign Parts"
Elie Spivak. *Mozikowski*
"Air" *Gluck-Scambati*
Variations on a Theme by Corelli
"Tambourin Chinois" *Tartini-Kreisler*
Kreisler
- 4.30. The Band.
Valse, "Moonlight on the Alster" *Petrus*
Duet for Flute and Clarinet *Howgill*
(Sergt. D. MATTHEW, Clarinet.)
(Musician E. BOWEN, Flute.)
Symphony from "The Hymn of Praise"
Mendelssohn
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from*
Aberdeen.
- 8.20.—Hymn, "Jesus Shall Reign Where'er the
Sun" (A. and M., No. 220).
Bible Reading.
Stanford Magnificat in B Flat.
Address by the Rev. DINSDALE T.
YOUNG, D.D., of the Central Hall,
Westminster.
Hymn, "Holy Father, Cheer Our Way"
(A. and M., No. 22).
- 9.0. DE GROOT
and
THE PICCADILLY ORCHESTRA.
Relayed from the Piccadilly Hotel, London.
S.B. to other Stations.
DOROTHY BENNETT (Soprano).
The Orchestra.
- 9.10. Overture, "The Barber of Seville" *Rossini*
Dorothy Bennett, with Orchestra.
"Shadow Song" ("Dinorah") *Meyerbeer*
The Orchestra.
"Petite Suite de Concert" *Coleridge-Taylor*
"La Caprice de Nannette"; "Demande
et Réponse"; "Un Sonnet d'Amour";
"La Tarantelle Fretillante."
Dorothy Bennett, with Orchestra.
"Una Voce Poco Fa" ("The Barber of
Seville") *Rossini*
The Orchestra.
Grande Fantaisie ("Lohengrin") *Wagner*
- 10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and GENERAL
NEWS BULLETIN. *S.B. to all*
Stations.
Local News.
10.15.—De Groot and the Piccadilly Orchestra
(Continued).
Selection, "Lilac Time" *Schubert*
10.30.—Close down.

3IT BIRMINGHAM. 475 M.

- 3.0-5.0. THE STATION SYMPHONY
ORCHESTRA:
Conducted by JOSEPH LEWIS.
GEOFFREY DAMS (Tenor).
JAMES HOWELL (Baritone).
Orchestra.
- Overture, "The Mastersingers" *Wagner*
Geoffrey Dams.
"Flower Song" ("Carmen") *Bizet*
Orchestra.
"Fantasia and Fugue in C Minor"
Bach (11)
(Transcribed for Full Orchestra by Elgar.)
James Howell.
"Iago's Credo" ("Othello") *Verdi*
Orchestra.
Ballet Music from "Anacreon" *Cherubini*
Geoffrey Dams and James Howell (Duet).
Othello and Iago's Duet, Finale, Act 2
("Othello") *Verdi*
Orchestra.
Serenade (from "Impressions of Italy")
Charpentier
Geoffrey Dams.
"Absence" *Berlioz*
Orchestra.
"Andante Funèbre" *Svendson*
"Gopak" *Moussorgsky*
James Howell.
"The Lord Worketh Wonders" ("Judas
Maccabæus") *Handel (11)*
Orchestra.
Suite No. 4, "Mozartiana," Op. 61
Tchaikovsky
- 5.0-5.30.—CHILDREN'S CORNER. *S.B.*
from Aberdeen.
- 8.30.—Hymn, "Hark, 'Tis the Watchman's
Cry" (A. and M., No. 681).
The Rev. L. BROWN, St. Andrew's
Church, Bordesley: Religious Address.
Hymn, "I Heard the Voice of Jesus Say"
(A. and M., No. 257).
- 9.0.—DE GROOT and THE PICCADILLY
ORCHESTRA. *S.B. from London.*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15.—De Groot and the Piccadilly Orchestra
(Continued).
10.30.—Close down.
- 6BM BOURNEMOUTH. 385 M.
- 3.0-4.40. BAND OF 2ND BN. THE ARGYLL
AND SUTHERLAND HIGHLANDERS.
DOROTHY COLSTON.
Relayed from South Parade Pier, Southsea.
4.40-5.0. HENRY BURTON (Mustel Organ
Recital).
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from*
Aberdeen.
- 8.30. Choir of the Lansdowne Baptist Church.
Hymn, "Love Divine, All Loves Excelling."
The Lord's Prayer.
- 8.35.—The Rev. J. HOWELL REES, Lans-
downe Baptist Church: Religious
Address.
- 8.50. Choir.
Anthem, "God is a Spirit"
Sterndals-Bennett (11)
Hymn, "Saviour, Again to Thy Dear Name
We Raise."
8.55.—Benediction.
- 9.0.—DE GROOT and THE PICCADILLY
ORCHESTRA. *S.B. from London.*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15.—De Groot and the Piccadilly Orchestra
(Continued).
10.30.—Close down.
- 5WA CARDIFF. 351 M.
- 3.0-4.30. ALBERT WENT (Baritone).
THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.
Orchestra.
Symphony No. 5 in D Minor *Mozart*
Albert Went.
"Return Unto Thy Rest" *Pughe-Evans (11)*
"The Dawn of Day" *James Coleman*

- Orchestra.
"Allegretto Quasi Andantino" } *Schubert*
"The Erl King" }
Albert Went.
"My Task" *E. I. Ashford*
"How Lovely are Thy Dwellings"
S. Liddle (1)
- Orchestra.
"The Toymaker of Nuremberg" ... *Ansell*
March, "Wooden Soldiers" *Launitz*
Albert Went.
"Fortune, My Foe"
Shakespeare's Contemporary
"O Mistress Mine."
Orchestra.
Overture, "Carnaval Romain" ... *Berlioz*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from*
Aberdeen.
- 8.30.—Choir of Roath Park Wesleyan Church.
Hymn, "Son of God, If Thy Free Grace"
(Tune, "Gersau") *L. M. White*
Hymn, "Open, Lord, My Inward Ear"
(Tune, "Leamington") *S. Arnold*
The Rev. T. J. OWEN, Emanuel Congrega-
tional Church, Newport: "The Charter
of Christianity—(5) Its Meaning for the
Offender."
Hymn, "Glory to Thee, My God, This
Night" (Tune: "Talbis Canon") *P. Tallis*
Benediction.
- 9.0.—DE GROOT and THE PICCADILLY
ORCHESTRA. *S.B. from London.*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15.—De Groot and the Piccadilly Orchestra
(Continued).
10.30.—"The Silent Fellowship."
10.45.—Close down.

2ZY MANCHESTER. 375 M.

- 5.0-5.0. THE CULCHETH (Manchester)
MILITARY BAND:
Conductor, THOMAS HILL.
DOROTHY KITCHEN (Mezzo-Soprano).
Band.
"Marche Romaine" *Ganne*
Overture, "The Fairy Lake" *Auber*
"Spanish Scene" *Elgar*
Dorothy Kitchen.
"Orpheus With His Lute" *Coates (1)*
"How Lovely Are Thy Dwellings"
Liddle (1)
- Band.
Selection, Students' Songs *Shipley Douglas*
"Scènes Pittoresques" *Masseenet*
Dorothy Kitchen.
"The Soldier's Wife" ... *Rachmaninov*
"The Dreary Steppe" *Gretchaninov*
"The Roadside Fire" *Vaughan Williams (1)*
Band.
"Three Light Pieces" *Fletcher*
Russian Mazurka, "La Czarine" ... *Ganne*
Dorothy Kitchen.
"To An Isle in the Water" ... *Mallinson*
"O, That It Were So" ... }
"Easter Hymn" } *Frank Bridge*
Band.
- "Reminiscences of Verdi" ... *arr. Godfrey*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from*
Aberdeen.
- 8.0.—S. G. HONEY: Talk to Young People.
8.25.—Methodist Hymn No. 633, "The Sands
of Time are Sinking."
Religious Address by The Rev. FRANK
JONES, of Rusholme Congregational
Central Mission.
Methodist Hymn No. 921, "The Radiant
Morn Hath Passed Away."

Symphony Concert.

Relayed from the Palace Theatre, Burnley
ALBERT SAMMONS (Solo Violin).
LEE THISTLETHWAITE (Baritone).
THE "2ZY" AUGMENTED
ORCHESTRA.
Conductor, T. H. MORRISON.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 157.

WIRELESS PROGRAMME—SUNDAY (Jan. 18th.)

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

8.45. Orchestra.
Symphony from the New World, No. 5 in E Minor, Op. 95 *Dvorak*
Adagio, Allegro Molto; Largo; Scherzo; Allegro con Fuoco.

9.25. Lee Thistlethwaite.
"The Accursed and Rejected" (Requiem) *Verdi*
Albert Sammons.

Romance in G *Beethoven*
Moment Musical *Schubert-Kreisler*
Russian Dance *Zimbalist*
Orchestra.

Tone Poem, "Les Préludes" *Liszt*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.

10.15. Orchestra.
Suite, "Peer Gynt," No. 1 *Grieg*
10.30.—Close down.

5NO NEWCASTLE. 400 M.

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

6.30. THE "5NO" CHORAL SOCIETY OCTET.
Hymn.
The Rev. TOM ROBSON: Address.
Octet: Hymn.

Bach Festival.

(Third Day.)

DOROTHY SILK (Soprano).
THE NEWCASTLE BACH CHOIR:
Conductor, Dr. W. G. WHITTAKER.
THE "5NO" CHORAL SOCIETY:
Chorus Master, RICHARD C. PRATT.
THE AUGMENTED STATION ORCHESTRA.
Conductor, EDWARD CLARK.

9.0. Choir.
"Christ Lay in Death's Dark Prison" (Church Cantata No. 4).
Dorothy Silk.

"Janzhet Gott" (Church Cantata No. 51).
(Trumpet Obligato, HERBERT BARR.)
Orchestra.

Suite No. 3 in D Major for Orchestra.
Overture, Air, Gavotte I and II, Bourrée, Gigue.
Dorothy Silk.

"Come, Make My Heart Thy Home" (from Cantata No. 80).

"To Thee, Jehovah" } From the
"To Be a Christian" } Schm. II Song Book
"My Heart Ever Faithful" (from Cantata No. 69).

Dorothy Silk, Choir, Choral Society and Orchestra.

"Now Shall the Grace" (Church Cantata 120 for Double Chorus).

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

2BD ABERDEEN. 495 M.

3.0-5.0.—VOCAL AND ORCHESTRAL CONCERT. *S.B. from Glasgow.*

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

8.30. MISSIONARY SERVICE, CHOIR AND ORCHESTRA of Denburn Mission.
Conductor, J. CORMACK WATT.

Selected Hymns.
Mr. JOHN SPARKE KIRKLAND, Missionary Assistant, East and Belmont Street U.P. Church: Address.

9.0. THE WIRELESS SEPTET.
Nocturne, Op. No. 2 *Chopin*
Andantino *Lemarc* (11)

9.15. AMY SAMUEL (Contralto).
Three Miniature Ballads *Hurlstone*

9.25. Septet.
Minuet from "Berenice" *Handel*
"Idylle Arabe" *Chaminade* (5)

9.35. Amy Samuel.
Two Lyrics *Perry* (11)

9.45. Septet.
Selected Hymns.

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

10.15. Amy Samuel.
"The Stranger" } *Gibbs*
"The Fields Are Full" }

10.20. Septet.
Selected Hymns.

10.30.—Close down.

5SC GLASGOW. 420 M.

Vocal and Orchestral Concert.

THE STATION ORCHESTRA:

Conducted by

HERBERT A. CARRUTHERS.

DOROTHY HELMRICH (Mezzo-Soprano).
S.B. to Aberdeen, Edinburgh and Dundee.

3.0. Orchestra.
Overture, "Le Roi l'a dit" *Delibes*
Siegfried Idyll *Wagner*

3.30. Dorothy Helmrich.
Aria, "Grief and Pain" ("St. Matthew's Passion") *Bach*
(With Orchestral Accompaniment.)

3.42. Orchestra.
Suite, "The Two Pigeons" *Messager*
Selection, "Coppélia" *Delibes-Walton*

4.15. Dorothy Helmrich.
"The Bees' Song" *F. Keel*
"New Year Song" *Mullinson*
"Jewish Song" *Moussorgsky*
"The Swan" *Grieg* (5)
"Morning Hymn" *Henschel*

4.27. Orchestra.
"Moonlight Intermezzo" *Lemarc*
"Capriccio Italien" *Tchaikovsky*

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

8.30. Choir.
Hymn No. 461, "Glorious Things of Thee are Spoken" (C.H.).
The Rev. J. GARDNER SMART, Stevenson Memorial United Free Church: Religious Address.

Hymn, No. 308, "Hark, Hark, My Soul" (C.H.).
Prayer.

Hymn No. 351, "All Praise to Thee, My God, This Night" (C.H.).

9.0. Request Recital.

Old Scottish Psalm Tunes.

THE WESTBOURNE CHURCH CHOIR:

Conducted by A. M. HENDERSON.

(Organist to University and Westbourne Church.)

S.B. to Dundee.

Mr. A. M. HENDERSON will speak on "The History of Old Scottish Psalmody." "Old 124th."

"St. Lawrence."
"St. Mary."
"Coleshill."
"Ballerna."
"Glasgow."
"Love."
"Stracathro."

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

10.15.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*

10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 157.

EVENTS OF THE WEEK.

SUNDAY, January 18th.

LONDON and "5XX," 3.0.—Band of H.M. Grenadier Guards. *S.B. to Newcastle.*
LONDON and "5XX," 9.0.—De Groot and the Piccadilly Orchestra. *S.B. to other Stations.*

BIRMINGHAM, 3.0.—Vocal and Orchestral Concert.

MANCHESTER, 8.45.—Symphony Concert, relayed from the Palace Theatre, Burnley.

NEWCASTLE, 8.30.—Third Day of the Bach Festival.

GLASGOW, 3.0.—Vocal and Orchestral Concert.

MONDAY, January 19th.

BIRMINGHAM, 7.30.—An Old-Time Nigger Minstrel Programme.

BOURNEMOUTH, 7.30.—An Hour in Honolulu, and an Hour of Plantation Songs and Music.

CARDIFF, 7.30.—The Besses o' th' Barn Band.

MANCHESTER, 7.30.—"Trespases," a Play in Four Acts.

GLASGOW, 7.30.—Robert Louis Stevenson Night. *S.B. to other Stations.*

BELFAST, 7.30.—Folk Song and Madrigal.

TUESDAY, January 20th.

"5XX," 7.30.—Light Musical Programme.

ALL STATIONS, 7.30.—The Opera, "Figaro" (Mozart).

GLASGOW, 8.0.—The Scottish Orchestra: Conducted by EMIL MLYNARSKI. *S.B. to other Stations.*

WEDNESDAY, January 21st.

LONDON and "5XX," 7.30.—"Ye Goode Olde Days."

BIRMINGHAM, 7.30.—Mainly Old English.

BOURNEMOUTH, 8.0.—Winter Gardens Night.

NEWCASTLE, 7.30.—The Besses o' th' Barn Band.

GLASGOW, 7.30.—Scots Night.

BELFAST, 7.30.—Symphony Concert.

THURSDAY, January 22nd.

"5XX," 7.30.—A Light Programme.

LONDON, 8.15.—Chamber Music Evening. *S.B. to other Stations.*

GLASGOW, 7.30.—Bach Chamber Concert.

ABERDEEN, 7.30.—Light Concert by the Besses o' th' Barn Band.

FRIDAY, January 23rd.

LONDON and "5XX," 7.30.—Musical Comedy Excerpts.

BIRMINGHAM, 8.0.—Musical Comedy and Humour.

BOURNEMOUTH, 7.45.—A Mock Trial.

CARDIFF, 7.30.—Old Masters.

MANCHESTER, 7.30.—Symphony Concert. HAROLD SAMUEL and JOHN COATES.

ABERDEEN, 7.30.—Burns Night.

GLASGOW, 8.15.—Besses o' th' Barn Band.

LIVERPOOL, 7.30.—Operatic Night.

LEEDS-BRADFORD, 7.30.—Leeds College of Music: Choir and Orchestra.

SATURDAY, January 24th.

LONDON, 7.30.—Scottish Programme. *S.B. to other Stations.*

BOURNEMOUTH, 7.45.—Burns Night, relayed from the Royal Caledonian Society's Dinner, Prince's Hall, Grand Hotel, Bournemouth.

MANCHESTER and "5XX," 7.30.—Band Night. The Besses o' th' Barn Band.

WIRELESS PROGRAMME—MONDAY (Jan. 19th.)

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

2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools; Mr. GEOFFREY SHAW on "Music."
 4.0-5.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cocksaigne. Music performed during Afternoon Tea at the TROCADERO. "Honolulu," by Viola E. George.
 5.30-6.15.—CHILDREN'S CORNER: Stories by Elizabeth Clark. "That Jungle Wireless," by Nancy M. Hayes. "The Stoic and the Wild Cat" (1), from "Dramas of the Wild Folk," by H. Mortimer Batten.
 6.40-6.55.—Mr. EDWARD C. ASH, M.R.A.C., F.R.M.S., "Cupid in Spiderland."
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Prof. J. E. G. DE MONTMORENCY, "Constitutional Law." *S.B. to all Stations.*
 Local News.

Popular Programme.

MAVIS SHELLSHEAR (Songs at the Harp).
 LEONARD HUBBARD (Baritone).
 BLANCHE GASTON-MURRAY (Entertainer at the Piano).
 GEORGE BELLAMY.
 THE WIRELESS ORCHESTRA:
 Conducted by DAN GODFREY, Junr.
 7.32. The Orchestra.
 March, "Distant Greeting" *Doring*
 Overture, "Les Dragons de Villars" *Maillart*
 Leonard Hubbard.
 "Blow, Blow, Thou Winter Wind" *Serjeant*
 "Sons of the Sea" *Coleridge-Taylor* (11)
 Blanche Gaston-Murray will Entertain.
 The Orchestra.
 Waltz, "Gold and Silver" *Lchar*
 Selection; "The Beggar's Opera" *Austin* (1)
 Mavis Shellshear.
 "As I Went a-Roaming" *Brahe* (5)
 "Si mes vers avaient des ailes" *Hahn*
 "The Wooing of the Rose" *C. Franck* (5)
 George Bellamy will read.
 "The Colonel's Earwig," from "Extra Turns" *F. W. Thomas*
 The Orchestra.
 "Hibernian Suite" *Rocchel*
 Leonard Hubbard.
 "Steal a Little Kiss" *Ernest Sutton* (9)
 "Hum a Little Tune" *Ellis* (7)
 Blanche Gaston-Murray in more Songs at the Piano.
 The Orchestra.
 "Eastern Romance" *Haines*
 Mavis Shellshear.
 "Serenade" *Toselli*
 "Songs My Mother Taught Me" *Dvorak*
 "Cherry Ripe" *arr. Lehmann*
 The Orchestra.
 Selection, "The Duchess of Dantzig" *Caryll*
 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Topical Talk.
 Local News.
 10.0.—The Orchestra.
 "Chinese Festival" *Pickard*
 George Bellamy will Read
 "Post Early," from "Extra Turns" *F. W. Thomas*
 The Orchestra.
 Selection, "The Girl on the Film" *Bollo*
 10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Laura Pierson (Soprano).
 5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Modern Dahlias," Janet Macfarlane (Soprano).
 5.30-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—"Teens' Corner: Fred. J. Clifford, L.R.A.M., "Musical Appreciation—(10), How to Listen."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. J. E. G. DE MONTMORENCY. *S.B. from London.*
 Local News.
 7.30. **An Old-Time Nigger-Minstrel Programme.**
 Produced under the Direction of CHARLES HUGHES.
 (Late Cornerman of the famous Moore and Burgess Minstrels.)
 Specialities by:
 PERCY EDGAR,
 WILLIAM MACREADY,
 THE "5IT" MALE VOICE QUARTET.
 Orchestral Interludes by THE STATION ORCHESTRA.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk.
 Local News.
 10.6. LIGHT ORCHESTRAL PROGRAMME.
 March, "Distant Greeting" *Doring*
 Valse, "The Grenadiers" *Waldteufel*
 Selection, "Oh! Oh! Delphine" *Caryll*
 Entr'acte, "A Little Peach" *Colin*
 Selection, "Betty" *Rubens and Steffan*
 Valse, "Tout Passe" *Berger*
 11.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Music Talk. Tom Kinniburgh (Bass), Alan Franklin (Solo Pianoforte), Hilda Douglas (Soprano).
 5.0-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: F. W. Lawrence, A.C.P., "Early Tudor England."
 6.30-6.45.—Mr. C. Whitaker-Wilson, "The Proper Method of Anglican Pointing."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. J. E. G. DE MONTMORENCY. *S.B. from London.*
 Local News.

An Hour in Honolulu

with
 THE ANGLO-HAWAIIAN PLAYERS:
 STEFANIE DAVISON,
 COLLEEN GORDON,
 ROY LAMBERT,
 CECIL WATTS,
 and
 AN HOUR OF PLANTATION SONGS AND MUSIC with
 ERNEST EADY (Baritone),
 EVELYN FRYER (Soprano),
 H. J. SHERRING and LESLIE BARRY (Banjoists).
 THE WIRELESS ORCHESTRA:
 Conductor,
 Capt. W. A. FEATHERSTONE.
 7.30. Orchestra.
 Selection, "Havana" *L. Stuart*
 7.40. Anglo-Hawaiian Players.
 "Paakana."
 "Kawajia Waltz."
 "Ukulele Blues."
 7.50. Orchestra.
 Selection, "Florodora" *L. Stuart*
 8.0. Anglo-Hawaiian Players.
 "My Hula Loue."
 "Kilina Waltz."
 "Hawaiian Farmyard."

8.10. Orchestra.
 Serenade, "O Sole Mio" *Di Capua*
 8.20. Anglo-Hawaiian Players.
 "Hawaiian Longing."
 "Kentucky Barbecue."
 "On the Beach at Waikiki."
 "Lagoon Spray Waltz."
 "Aloha Oe."
 8.35. Orchestra.
 Selection from Clutsam's Plantation Songs and Dances.
 8.45. Ernest Eady.
 "Le Lecture" } *Scott Gatty* (1)
 "Pompey's Ball" }
 8.50. Evelyn Fryer.
 "Far Away Ober Der" } *Scott Gatty* (1)
 "The Banjo Song" } *Howe*
 8.55. Orchestra.
 Sketch, "By the Swanee River" *Myddleton*
 9.0. H. J. Sherring.
 "The Darkies' Dawn" *arr. Clifford Essex*
 "Comical Coon" *E. Grimshaw*
 9.5. Ernest Eady and Evelyn Fryer.
 "De Lady Moon" } *Scott Gatty* (1)
 "Hurry Up, Pompey" }
 9.15. H. J. Sherring.
 "Dixie Medley" *Vess Ozsmann*
 "Tired Tim" *Emile Grimshaw*
 9.20. Orchestra.
 "Reminiscences of the Plantation Chambers."
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk.
 Local News.
 10.0. Orchestra.
 Characteristic Suites.
 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.
 6.40-6.55.—Dr. Jas. J. Simpson, M.A., D.Sc., "Romances of Natural History."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. J. E. G. DE MONTMORENCY. *S.B. from London.*
 Local News.
 THE BESSES O' TH' BARN BAND:
 Conductor, HARRY BARLOW.
 ADELINA LEON (Solo Violoncello).
 SEYMOUR DOSSOR (Tenor).
 7.30. Band.
 March, "Distant Greeting" *Doring*
 Overture, "Maritana" *Waltace*
 Seymour Dossor.
 Shake-
 spearean } "Sigh No More" *Aitken* (14)
 Songs } "Who is Sylvia?" *Coates*
 } "It Was a Lover and His Lass" *Coates*
 Adelina Leon.
 "Poem" *Fibich*
 "Serenade" *Herbert*
 "Spanish Song" *Glazounov*
 Band.
 Cornet Solo, "Silver Showers" *Rimmer*
 (Soloist, W. RUSHWORTH.)
 Selection, "Heroic" *Weber*
 Seymour Dossor.
 Songs { "To Mary" *M. V. White* (1)
 at the } "The Knight of Bethlehem" *Thomson*
 Piano } "Now is the Hour of Soft Enchantment" *Goring Thomas* (1)
 Adelina Leon.
 "Swedish Melody" *Granger*
 "Waltz" *Hollman* (11)
 "Tarantella" *Popper*

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WIRELESS PROGRAMME—MONDAY (Jan. 19th.)

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

Band.
Operatic Selection, "Il Trovatore" Verdi
Seymour Dessor.
"Love's Philosophy" ... Landon Ronald (5)
"Thou Art Risen, My Beloved"
Cotteridge-Taylor (1)
"Afterday" ... Cyril Scott (4)
Band.
Valse, "Pluie d'Or" ... Waddteufel
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk.
Local News.
10.0. Adelina Leon.
Sonata ... Henry Eccles
Band.
"Humoresque" ... Deorak
Selection, "Reminiscences of Wales"
Godfrey
10.30.—Close down.

2ZY MANCHESTER. 375 M.

3.0-3.30. Music relayed from the Oxford
4.0-4.30. Picture Theatre: Conductor, S. Spurgin.
5.30-4.0.—Broadcast for Secondary Schools (Juniors): French.
4.30-5.0.—WOMEN'S HALF-HOUR: Florrie Grainger (Contralto).
5.0-6.0.—CHILDREN'S CORNER.
6.30-6.55.—J. F. Russell, "Musical Appreciation" (3).
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. J. E. G. DE MONTMORENCY.
S.B. from London.
Local News.
7.30. THE "2ZY" DRAMATIC COMPANY
Present
"TRESPASSES"
(Edward Percy).
Cast:
Andrew Grayling ... VICTOR SMYTHE
Quintin Coomber ... TOM WILSON
Miles Grayling ... RONALD GOW
Greatorex Boddy-Boddy D. E. ORMEROD
Ovidius Thimblewick
EDWARD MAWDESLEY
Jeremy Beanweed ... H. B. BRENNAN
William ... LUCAS MANNERING
Dora Grayling ... ANGELA LOPEZ
Virginia Grayling ... VIOLET WEAY
Patience Carey ... EDITH LEACH
Act 1, Scene I.—Offices of Proudfoot and Grayling, Grain and Oil Brokers, in St. Mary Axe. Time, May.
Act 1, Scene II. The Same. Time, November.
Act 2.—The Garden of the Cottage at Teddington.
Act 3, Scene I.—The Cottage at Teddington—October.
Act 3, Scene II.—The Cottage at Teddington—December.
Act 4.—The Offices in St. Mary Axe. Time, the next day.
Produced by VICTOR SMYTHE.
Directed by D. E. ORMEROD.
10.0.—WEATHER FORECAST and NEWS.
Local News.
10.15.—A Quarter of an Hour of Variety.
10.30.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Elsie Mackenzie (Soprano). Rowland Yates (Baritone). Joyce Robson, "Pilgrims at the Valley of the Kings."
J. W. Sowerby (Solo Cello). Weekly News Letter.
5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: T. W. Moles, B.A., B.Sc., "The Rise of the English Drama—The Early Comedies and the First English Tragedy."
6.40-6.55.—Mr. S. Crouch, F.L.S.A., F.C.W.A., "The Uses of Coats."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. J. E. G. DE MONTMORENCY.
S.B. from London.
Local News.

7.30. Competition Night.
The Programme to be broadcast this evening was adjudged the winning programme in our recent competition.
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.—The Wireless Septet. Dorothy Helmrich (Mezzo-Soprano). Feminine Topics.
5.30-6.0.—CHILDREN'S CORNER: Auntie Betty will sing and speak of the Folk Songs of Ireland.
6.30-6.50.—Girl Guides' and Boy Scouts' News Bulletins: Patrol Leader Leslie Robertson, 6th Troop, on "The Patrol Leader."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. J. E. G. DE MONTMORENCY.
S.B. from London.
Local News.
7.30.—R. L. STEVENSON NIGHT. S.B. from Glasgow.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. GEORGE MACDONALD. S.B. from Edinburgh.
Local News.
10.0-10.10.—R. L. Stevenson Night (Continued).
10.10. PLAYERS from "2LO"
In a One-Act Comedy,
"THE BEST SELLER"
(Herbert Sweets).
Produced by R. E. JEFFREY.
10.30.—Close down.

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet. Duncan Lamond (Baritone). Afternoon Topics.
5.15-6.0.—CHILDREN'S CORNER: Our Poets' Corner. "The Romance of the Printing Press," by Mrs. Marion Henderson.
6.0-6.5.—Weather Forecast for Farmers.
6.40-6.55.—Mr. R. Buckeridge: Topical Talk.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. J. E. G. DE MONTMORENCY.
S.B. from London.
Local News.
R. L. Stevenson Night.
THE STATION ORCHESTRA:
Conducted by
HERBERT A. CARRUTHERS.
PHILIP MALCOLM (Baritone).
ANNE BALLANTINE (Contralto).
HALBERT TATLOCK,
With his Dramatic Company.
S.B. to Aberdeen, Edinburgh and Dundee.

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

7.30. Orchestra.
Overture, "The Merry-makers" ... Coates
"Melodie-Caprice" ... Squire
Gayotte from "Mignon" ... Thomas
7.50. Philip Malcolm.
"Songs of Travel" Vaughan Williams (1)
"Let Beauty Awake"; "Youth and Love"; "In Dreams"; "The Infinite Shining Heavens."

8.0. "WILL O' THE MILL"
A Morality Play in Three Scenes, being Robert Louis Stevenson's Fable retold for Broadcast, and Produced by HALBERT TATLOCK.
Scene 1.—"The Plain and the Stars."
Scene 2.—"The Parson's Marjory."
Scene 3.—"Death."
Souls in the Play.
(In the order in which they have a bearing on the life of "Will.")
Will, the Boy ... MADGE MACKENZIE
Will, the Man ... HALBERT TATLOCK
The Miller, Will's Godfather
LESLIE GEORGE
A Traveller ... DOUGLAS ROBERTSON
The Parson's Marjory
VICTORIA RADFORD
The Parson, her Father ... LOUIS GREIG
The Underling, a Servant
HALBERT TATLOCK
The "Single Chorus" ... JAY KING
Scene throughout—The Living-room in the Inn adjoining the Mill.

Scene 1.—Towards Evening—The Spring of 1814.
Scene 2.—Noon—The Summer of 1830.
Scene 3.—Midnight—The Winter of 1858.
Incidental Music during the Play by THE "5SC" STRING QUARTET.
Before the Play opens Anne Ballantine will Sing:
"Give to Me the Life I Love"
Vaughan Williams (1)

8.40. Orchestra.
Valse, "Ecstasy" ... Baynes
8.50. Anne Ballantine.
"Four Child Songs" ... Roger Quilter
"A Good Child"; "The Lamplighter"; "Where Go the Beats?" "Foreign Children."
9.0. Orchestra.
"Suite Française" ... Foulds
"The Zouaves"; "The Fairy Tarapatapoum"; Heroic Hymn; "The Joy of Living."
9.15. Philip Malcolm.
Songs from a Child's Garden of Verse, words by R. L. Stevenson.
"Windy Nights" ... Stanford (2)
"Shadow March" ... Teresa del Riego
"Marching Song" ... Phear (14)
"From a Railway Carriage" ... d'Ambogi

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. GEORGE MACDONALD. S.B. from Edinburgh.
Local News.
10.0. Orchestra.
"Souvenir de Vienne" ... Scott (4)
10.10. Anne Ballantine.
"Bright is the Ring of Words" ... Vaughan
"The Roadside Fire" ... Williams (1)
Two Songs from "A Child's Garden of Verse" ... Sterndale-Bennett (34)

10.20. Orchestra.
Three Dances from "The Bartered Bride"
Smctana
Polka; Furiant; Dance of the Comedians.
Hungarian Patrol ... G. Marie
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 157.

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.

LITTEL TOWER (FL)—Paris, 2,650 m.
Daily: 6.40 a.m., Weather (exc. Sun.); 11.0, Markets (exc. Sun. and Mon.); 11.15, Time Sig., Weather; 2.45, 3.35, 4.30 * p.m., Stock Exch. (exc. Sun. and Mon.); 6 p.m., Con., News (not daily); 7 p.m., 10.10, Weather (exc. Sun.). * On 1st and 15th of each month at 4.45 p.m.
RADIO-PARIS (SFR)—Paris, 1,780 m.
Sundays: 12.45 p.m., Orch.; 1.45, News; 4.45, Con.; 8.30 p.m., News; 9 p.m., Con.; 10 p.m., Dance.
Weekdays: 12.30 p.m., News, Stock Exch., Orch.; 4.30, Markets, Con.; 5.45, Stock Exch., News, Women's Hour; 8.30, Lec., News, Con.; 10 p.m., Dance (not daily).
ECOLE SUP. DES POSTES ET TELEGRAPHES (PTT)—Paris, 450-468 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—387 m.
12.0, 5.15 p.m., 8.30 p.m., News, Con. (Irreg.).
TOULOUSE AERODROME (MRD)—1525 m.
09.42 and 7.42 p.m., weather (daily).
STATION DU PIC-DU-MIDI—350 m. Testing.
LYON-LA-DOUA, 550 m., 10.30 a.m., Con., News.

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; 9.0 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.) News 11.30 (weekdays); 11.55, Time Sig.; 2.30 p.m., Markets; 3 p.m., Con. (Sun.); Lec. (weekdays); 3.30 p.m., Children (Sat-Sun.); 6.40 p.m., Weather, Time Sig., Lec.; 7.25, Women, Con. or Opera; Dance (Sat.); 9 p.m., English, Esperanto or Spanish News.
BRISLAU—418 m.
10.15 a.m., Stock Exch., Weather; 11.0, Factory Con. (weekdays); Classical Con. (Sun.); 11.55, Time Sig. (Sun.); 12.25 (weekdays), Weather, Stock Ex. 2 p.m., News (weekdays); 3 p.m., Children (Sun.); 4 p.m., Lec.; Orch.; Children (Fri.); 5 p.m., Short-hand (Sat.); Mah-Jongg (Wed.); 6.30, Esperanto (Mon.); English (Thu.); Lec. (other days); 7 p.m., 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., Factory Con. and Tests; 11.0, Educat. Hour (Sun.); 11.15, Stock Exch.; 12.0 Time Sig.; 1.15 p.m., Stock Exch.; 2 p.m., Lec. (Sun.); Markets (weekdays); 2.30, Children (Sun., Wed.); 3 p.m., Esperanto (Sat.); 3.30, Orch.; 5.30, Lec.; Women; 6 p.m., French Lesson (Mon., other days, Irreg.); 6.30, Lec.; English (Thu.); 7.30, 11 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.); 4.45 p.m., Time Sig., Weather, Orch.; Children (Wed. and Sat.); 6 p.m., News; 6.30, Lec.; English Humour (Fri.); 7 p.m., News, 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.; 10 a.m., Educat. Hour (Sun.); 10.55, Markets, Orch., Time Sig.; 3 p.m., Markets; 3.30, Orch., Children (Wed.); 4.30, Lec. (Tue.); 5 p.m., Lec. (Tue.); Experimenters (Wed., Sat.); 6 p.m., Lec.; 7 p.m., Lec. (Irreg.); 7.15 p.m., Con., Weather, News; 9 p.m., Con. (not daily).
KOENIGSBERG—463 m.
8 a.m., Sacred Con. (Sun.); 10.15, Markets; 11.55, Time Sig., Weather; 1.15 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, Dance (Irreg.).
FRANKFORT-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.); 5 p.m., Markets, Lec.; Children (Wed.); 6 p.m., Lec. (daily); Short-hand (Wed.); Esperanto (Fri.); 6.30, Educat. Hour; 7 p.m., Lec.; 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., Snow Forecast; 2 p.m., Con. (Sun.); 3 p.m., Lec. (Sun.); 3.30, Orch. (weekdays); 4 p.m., Orch. (Sun.); Children (Wed.); 5 p.m., Agricultural Talks (Mon.); 6 p.m., Lec.; English

Lesson (Mon.); Italian (Tue.); Russian (Fri.); 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.), Esperanto Lec.
4.000 m. 6 a.m. to 8 p.m., News Service.
Eberwalde (Berlin) 280 m. 9.15 p.m., Con. (Mon.).
3.150 m. 6.45 a.m., to 6.45 p.m., News.
NORDEICH (KAV)—1,800 m.
10.25 a.m. and 9.45 p.m., Weather Forecast.

BELGIUM.

BRUSSELS (SBR)—205 m.
Daily: 5 p.m., Orch., Children (Wed. and Thur.); Dance (Tue. and Sat.); 6 p.m., News; 8 p.m., Lec.; 8.15, News, Con.; 10 p.m., News.
HAAREN (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 (PXN)—1,070 m.
8.40 p.m., Con. (Mon.).
AMSTERDAM (PAS)—1,050 m.
7.40 p.m., Con. (Wed.).
DILVERSUM (NSP)—1,050 m.
5.40 p.m., Children (Mon.); 8.40 p.m., Lec. (Fri.); 7.40 p.m., Con. (Sun.).
YMUIDEN (PCMM)—1,050 m.
7.40 p.m., Con. (Sat.).
VOSSEGAT (Be)—1,050 m.
12.30 and 7.40, Weather.
SOESTERBERG—1,050 m.
7.20 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)—650 m. Wave length not definitely fixed.
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.); 5.55, 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.; 12.30, 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—1,050 m.
5.45 p.m., Con. (Tue., Thur., Sat.).

B.B.C. STATION ADDRESSES.

	Address.	Telephone No.
MAIN.		
ABERDEEN	17, Belmont Street	2296
BELFAST	31, Linenhall Street, Belfast.	
BIRMINGHAM	105, New Street	209
BOURNEMOUTH	72, Holdenhurst Road	3460
CARDIFF	39, Park Place	2514-5
GLASGOW	202, Bath Street, Douglas	1192
LONDON	2, Savoy Hill, W.C.2	Regent 6730
MANCHESTER	57, Dickinson Street	City 9532
NEWCASTLE	24, Eldon Square	Central 5865
RELAY.		
EDINBURGH	79, George Street	Central 9595
HULL	25-27, Bishop Lane	Central 6138
LIVERPOOL	85, Lord Street	Bank 5018
PLYMOUTH	Athenæum Chambers, Athenæum Lane	2283
SHEFFIELD	Massrs. Union Grinding, Woolf, Corporation Street	Central 4020
LEEDS-BRADFORD	Cabinet Chambers, Basinghall Street, Leeds	28131
STOKE-ON-TRENT	Majestic Buildings, Stoke-on-Trent	Hanley 1973
NOTTINGHAM	4, Bridesmith Gate, Nottingham	6771
DUNDEE	1, Lochee Road	Dundee 5209
SWANSEA	Oxford Buildings Oxford Street	Swansea 3107

CZECHO-SLOVAKIA.

KBELV (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.
4 p.m., Orch.; 7.35 p.m., News, Con.; 8.15 p.m., Lec. Con.; 9 p.m., Dance (not daily).
CENTOCELLE (ICD)—1,800 m.
3 and 7.30 p.m., News.

SPAIN.

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

DENMARK.

COPENHAGEN (Kjobenhavns Radiofonstation)—470 m.
7 p.m., Con. (Sun., Wed., Thur.). Also tests on 750-800 m., 8 p.m., daily. Wave length not fixed def.
LYNGBY (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.).

PORTUGAL.

LISBON (AERO-LISBOA)—375-410 m. Tests (Irreg.).
MONSANTO (CTV)—2,450 m. Tests (Irreg.).

NORWAY.

CHRISTIANIA—440-500 m. Wave length not definitely fixed. Testing almost daily, at 19.30 G.M.T.

RUSSIA.

MOSCOW—4,200 m. Times Irreg. 1.30 p.m., Speech in Esperanto, last day of each month.

SWEDEN.

STOCKHOLM (SASA)—427 m.
6.45 p.m., News, Con. (daily).
Sundays: 10 a.m., Relay of Relig. Serv. from St. James' Church.
BODEN—2,500 m. Tests only. Reg. trans. expected to begin in February.
GOTHENBURG (SASB)—200 m. New station will open about end January. Times not yet fixed but probably 6.45 p.m., News; 8 p.m., Con. (daily).
MALMÖ (SASC)—270 m. To open shortly. Times as Gothenburg.
Sundays: 10 a.m.
Service relayed from St. Peter's Cathedral.
SUNDSVALL—680 m. Will open in March next.

PRINCIPAL AUSTRALIAN BROADCAST STATIONS

SYDNEY—2BL, 350 m.
2FC, 1,100 m.
PERTH—6WF, 1,250 m.
MELBOURNE—3LO, 1,720 m.
Following stations are in course of erection and will be shortly working:—
ADELAIDE—5AB, 340 m. and 5MA, 850 m.;
MELBOURNE—3JO, 400 m. and/or 3 RA, 480 m.;
SYDNEY—2FL, 770 m.

AFRICAN STATIONS.

CAPE TOWN—WAMG, 375 m. (from 16.30 G.M.T.).
JORANNESBURG—JB, 450 m. (from 16.30 G.M.T.).
DURBAN—600 m.
WALFISCH BAY—600 m.
SLANG KOP—630 m.

PRINCIPAL U.S.A. AND CANADIAN BROADCAST STATIONS.

KGO—312 m. Oakland, Cal.
KDKA—320 m. East Pittsburg, Pa.
WBZ—337 m. Springfield, Mass.
WGY—380 m. Schenectady, N.Y.
WJY—405 m. New York City.
CKAC—425 m. Montreal, Ca.
CFAC—430 m. Calgary, Ca.
WJZ—455 m. } New York City.
WEAF—492 m. }

This great work will give you a better understanding of beautiful things. "THE OUTLINE OF LITERATURE AND ART," complete in three handsome volumes, forms a literary education for every ambitious man or woman, at the same time bringing to the home the world's greatest pictures. All who know the value of knowledge will wish to take advantage of the special easy-purchase system by which this work may be obtained. Full particulars and Prospectus from the Home Library Book Company, (Dept. R.T.3), 39, King Street, Covent Garden, London, W.C.2.—[Advt.]

WIRELESS PROGRAMME—TUESDAY (Jan. 20th.)

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 Lily Augustus (Contralto).

3.15-3.45.—Transmission to Schools: The Countryside—The Weather, by Patricia Johnson.

4.0-5.0.—"Books to Read," by Ann Spice. Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. "Historical Pictures: (5) Edward Montague, First Earl of Sandwich," by Alice Cunningham.

5.30-6.15.—CHILDREN'S CORNER: "Tim Murphy's Tune," from "Curly Heads and Long Legs," M. Catherine Wiens, "Remember the Birds."

6.40-6.55.—An Appeal on behalf of the Provincial Police Orphanage.

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

JOHN STRACHEY, Literary Criticism. *S.B. to all Stations.*

Local News.

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

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

Sir OLIVER LODGE, F.R.S., "Our Sense of the Ether—Vibrations and Waves, and What They Signify." *S.B. to all Stations.*

Local News.

10.0.—All Stations Programme (continued).

10.40.—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.

3.0-4.0. THE BESSES O' TH' BARN BAND:

Conductor, HARRY BARLOW.

March, "The King's Courier" ... Rimmer
Overture, "Light Cavalry" Suppe
Cornet Duët, "Besses o' th' Barn" Carrie
Selection, Rossini's Works ... arr. Owen
Fantasia, "Reminiscences of Scotland" arr. Godfrey

4.0-4.30.—School Transmission: Principal ALFRED HAYES (Birmingham and Midland Institute): English Literature.

5.0-5.30.—WOMEN'S CORNER: The Rev. A. E. Forrest: "New Books Worth Reading." Ethel Williams (Contralto).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner: Norman E. Guest, B.A., "England Before the Norman Conquest."

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

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "Vitamines," by a Woman Doctor. The Wireless Orchestra. Osmond Davis (Tenor). W. T. O'Brian (Solo Clarinet).

5.0-6.0.—CHILDREN'S CORNER.

ALL STATIONS PROGRAMME

Relayed from London.

7.30-9.30
and
10.0-10.40.

The Opera
"Figaro"
(Mozart).

The Countess Almariva EDA BENNIE

Marcellina.....) MAY BLYTH
Cherubino.....)

Susanna ... GERTRUDE JOHNSON

Barberina ... JESSIE MITCHELL

Count Almariva ANDREW SHANKS

Figaro RAYMOND ELLIS

Dr. Bartolo WILLIAM ANDERSON

Don Basilio ... SYDNEY RUSSELL

The Gardener ... DENNIS NOBLE

THE AUGMENTED WIRELESS ORCHESTRA:

Conducted by PERCY PITT.

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

6.30-6.45.—Farmers' Talk: "Varieties of Barley," by Kemp Toogood.

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

5WA CARDIFF. 351 M.

3.0-3.30.—Transmission to Schools.

3.30-4.0.—The Station Orchestra.

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.

KEY LIST OF MUSIC PUBLISHERS.

- Boosey and Co.
- Curwen, J., and Sons, Ltd.
- Herman Darewski Music Publishing Co.
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- Worton David, Ltd.
- A. J. Stansby Music Co., Ltd.
- Paterson, Sons and Co., Ltd.
- Reid Bros., Ltd.
- James S. Kerr.

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.

3.0-3.30. } Concert by the "2ZY" Quartet.
4.0-4.30. }

3.30-4.0.—Broadcast for Schools: Mr. E. SIMS-HILDITCH, "Musical Appreciation" (3).

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.—William Boyce and James Craig (Horn Duets). Orchestra relayed from Tilley's Restaurant.

3.45-5.15.—Michael Kelly (Solo Saxophone). Mabel Herbert and Stuart McIntosh (Vocal Duets). Florence Mather, "Home Nursing" (1).

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: Charles Wain, "Great Nature Books—Walton's 'Complent Angler'."

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

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Dance Orchestra. Feminine Topics.

5.15-6.0.—CHILDREN'S CORNER: Helen Burnett on "Dances of All Nations."

6.40-6.55.—Arthur Collingwood, "Milestones in Music—Haydn and Mozart."

7.0-10.40.—Programme *S.B. from London.*

10.40. Special Transmission.
PLAYERS from "2LO"

in
"DANGER."

The Mine Play by RICHARD HUGHES.
S.B. to Glasgow.

11.10.—Close down.

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet. Usherwood Steel (Tenor). Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER: Recital of Music for Young People by Mr. A. M. Henderson (Pianist and Lecturer) and Mrs. A. M. Henderson (Singer).

6.0-6.5.—Weather Forecast for Farmers.

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

8.0-8.15. THE SCOTTISH ORCHESTRA
Conducted by EMIL MLYNARSKI.
Relayed from St. Andrew's Hall.
S.B. to Edinburgh and Dundee.
"Academic Festival Overture" ... Brahms

8.15-9.5.—Programme *S.B. from London.*

9.5-9.15. The Scottish Orchestra.
S.B. to Edinburgh and Dundee.

Tone Poem, "The Garden of Fand"
Arnold Bax

9.15-10.40.—Programme *S.B. from London.*

10.40-11.10.—Programme *S.B. from Aberdeen.*

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

WIRELESS PROGRAMME—WEDNESDAY (Jan. 21st.)

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

2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools: Mr. H. J. HINKS, of the Radio Association, "Magnetism."

4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Sibyl Cropper (Soprano). "My Part of the Country," by A. Bonnet Laird. "More Letters of O Toyo, a Japanese School-girl," by C. Romanné James.

5.30-6.15.—CHILDREN'S CORNER: "The Story of the Oriole," from "Nature Myths," by Florence Holbrook. "Lives of Famous Men: Charles Dickens." Ronald Gourley (Music and Humour).

6.40-6.55.—Mr. LEO WALMSLEY, M.C., F.R.G.S., "The Road to Timbuctoo."

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

Air Ministry Talk: Capt. F. PYMMS, M.C., "Oxford University Spitzbergen Expedition." *S.B. to all Stations.*
Local News.

"Ye Goode Olde Days."

As
WILLIE ROUSE
(and probably no one else)
sees them.

Assistance will be given by:
ASHMOOR BURCH (Baritone),
MOLLIE HAMILTON and JOSEPH HAY (Duets),
WINIFRED RAY (Entertainer),
JIMMY KENT (Entertainer),
and

THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.

7.30. Selection, "The Rose" *Mendelssohn*

7.45. A Burlesque.
"THE PIRATES"
(*Alfred Wood*).

Featuring:
Willie Rouse as the Captain,
Ashmoor Burch as the Chief Mate,
Jimmy Kent as the Crew, and
Winifred Ray, Mollie Hamilton, and Joseph Hay as the Unfortunate Captives.
Ashmoor Burch will sing Appropriate Songs.

8.15. The Orchestra.
Overture, "Plymouth Hoe" *Ansell*
Songs and Duets by
Mollie Hamilton and Joseph Hay.

Three Dances, "Henry VIII." *German* (11)
Willie Rouse and Jimmy Kent
will Discourse on
"Ye Goode Olde Days"
(*Robert Magill*).

The Orchestra.
"English Patrol" *Asche*
Selection, "A Life on the Ocean Wave"
Binding

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 other Stations.*

The British Drama League Lecture Recital,
"The Religious Plays of the Middle Ages." *S.B. to all Stations except Bournemouth.*
Local News.

10.20. The Orchestra.
Overture, "Iolanthe" *Sullivan*
One-step, "Tout va bien" *Bozi*
10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Pianoforte Quintet.
5.0-5.30.—WOMEN'S CORNER: Hilda A. Hippisley Barcz, B.Sc., F.R.G.S. (of the Birmingham Natural History and

Philosophical Society), "Moorish Influence in Spain."

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner: Dr. H. F. Jukes (of the Birmingham Natural History and Philosophical Society), "Fermentation."

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

Capt. F. PYMMS, M.C. *S.B. from London.*
Local News.

Mainly Old English.

MAVIS BENNETT (Soprano).

ALICE COUCHMAN (Solo Pianoforte).
ADELINA LEON (Solo Violoncello).
MARIE HOWES (Recital of Old English)
FRANK HOWES (Songs of the People).

7.30. Marie Howes and Frank Howes.

"The Crocodile" (Dorset)
Ballads { Fuller Mailland
"Edward" Sharp (11)
"Through Bushes and Briars"
(Norfolk) Vaughan Williams
Lyrics { "The Cuckoo" (Somerset)
Sharp (2)

Songs of Labour.
"Billy Boy" Terry (2)
"My Boy Billy" Sharp and Williams (11)

Shanties { "Shenandoah" Terry (2)

Street Cry, "Lavender Cry"
English County Songs
"Churning Lift" Kennedy-Fraser (1)

Songs to Work { "Waulking Song" Kennedy-Fraser (1)

Song About Work, "The Sheep Shearing"
(Somerset) Sharp and Williams (11)

Songs of Religion.
Carol, "In Bethlehem City" Anon.

Spirituals { "By an' By" Burleigh
"Every Time I Feel De Spirit" Lawrence Brown

8.30. Alice Couchman.

Hexentanz *MacDowell*
Arabesque *MacDowell* (4)

Humoresque *D. Howell* (17)

8.45. Adelina Leon.

Aria *Tenaglia*—1600
Minuet *Becher*

Lullaby *Cyril Scott* (4)

Spinning Wheel Song *Dunkler*

9.0. Mavis Bennett.

"Crudele? Ah, No, Mio" ("Don Bene"
Bene" Giovan- { Mozart
"Non Mi Dir" ni")
"Ah, Lo So" ("The Magic Flute")
Mozart

9.15. Alice Couchman.

Capriccio, No. 2 *F. Bridge*
"Shepherd Fennel's Dance"
Balfour Gardiner (24)

"La Fantastique" *Holbrooke* (8)

"Souvenir de Vienne" *Cyril Scott* (4)

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

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

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

10.20. Adelina Leon.

Romance *Saint-Saens*
Orientale *Cui*
Tarantella *Squire*
Country Dance

10.30. Mavis Bennett.

"Hymn to the Sun" *Rimsky-Korsakov*
"How Fair This Spot" *Rachmaninov*

10.45.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—"Hobbies for Women," by Jessie March. The "6BM" Quintet and David Openshaw (Baritone).

5.0-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: Health Talk, by a Lady Doctor.

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

Capt. F. PYMMS, M.C. *S.B. from London.*
Local News.

7.30-8.0.—Interval.

Winter Gardens Night.

THE MUNICIPAL ORCHESTRA:

Conducted by Sir DAN GODFREY.

MOLLY ARNOLD (Vocalist).

Relayed from the Winter Gardens.

8.0. Orchestra.
Entr'acte, "Raggy Chimes" ... *Nat Lewis*
Overture, "Rocockzy" *Keler-Bela*
Concert Valse, "The Magic of Love" *Vania*

Selected Song.
Molly Arnold.

PHIL LEDINGTON.

Cornet Solo.

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

Interlude.
OSWALD RAE (Conjurer with Patter).
Interval.

Orchestra.
"Hungarian Rhapsody," No. 4 *Liszt*
Pizzicato, "Al Fresco" *Zavertal*
Molly Arnold.

Selected Song.
Orchestra.

"Turkish Patrol" *Michaelis*
Selection from Offenbach's Operas.

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

10.10. 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.

6.45-6.55.—Farmers' Talk.

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

Capt. F. PYMMS, M.C. *S.B. from London.*
Local News.

2nd Request Programme.

RUTH PARRY EVANS (Contralto).
TOM DICKENS-ALEXANDER (Baritone).

THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.

7.30. Orchestra.
"Unfinished Symphony" *Schubert*
Tom Dickens-Alexander.

"The Trumpeter" *Dix* (1)

"Little Grey Home in the West" *Lohe*

"Tipperary" *Orchestra.*
Suite, "Peer Gynt," No. 1 *Grieg*

8.15.—E. R. APPLETON, Station Director:
Literary Talk.

Orchestra.
"Blue Danube Waltz" *Strauss*
Violoncello Solo, "The Swan" *Saint-Saens*
March, "Colonel Bogey" *Alford*
Ruth Parry Evans.

"Softly Awakes" *Saint-Saens*

"The Perfect Day" *Jacobs Bond*
Orchestra.

"Siegfried Idyll" *Wagner*
Pianoforte Solo, "Rondo Capriccioso" *Mendelssohn*

Violin Solo, "Londonderry Air" *Old Irish*
Tom Dickens-Alexander.

"Kashmiri Love Song"
Woodford-Finden (1)

Ruth Parry Evans.
"I Passed By Your Window" *Brahe* (5)

Orchestra.
Overture, "William Tell" *Rossini*

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WIRELESS PROGRAMME—WEDNESDAY (Jan. 21st.)

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

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 British Drama League Lecture Recital. *S.B. from London.*
 Local News.
 10.20. Orchestra.
 Intermezzo, "Cavalleria Rusticana" *Mascagni*
 Tom Dickens-Alexander
 "When You Come Home" *Squire (1)*
 "For You Alone" *Geckl*
 Ruth Parry Evans.
 "Three Fishers Went Sailing" .. *Hullah*
 "O Lovely Night" *Thomas*
 Orchestra.
 Overture, "Rienzi" *Wagner*
 10.45.—Close down.

2ZY MANCHESTER. 37 M.

3.0-3.30. { Music relayed from the Piccadilly
 Picture Theatre: Conductor—
 4.0-4.30. Stanley E. Mills.
 3.30-4.0.—Broadcast for Primary Schools: T. U.
 Beachcroft, B.A., "Reading of Literature."
 4.30-5.0.—WOMEN'S HALF-HOUR. Betty
 Tattersall (Soprano).
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.55.—A Talk to Lancashire Folk (3), by
 W. B. Swallow.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Capt. F. PYMMS, M.C. *S.B. from London.*
 Local News.

Request Night.

ALEX McCREDIE (Tenor).
 THE "2ZY" ORCHESTRA.
 Orchestra.
 7.30. Overture, "Orpheus in the Underworld" *Offenbach*
 Dance Intermezzo, "Laughing Eyes" *Finck*
 Selection, "The Grand Duchess" *Offenbach*
 Alex McCredie.
 "Onaway, Awake, Beloved" *Coleridge-Taylor (11)*
 "Who is Sylvia?" *Schubert*
 "Phyllis Has Such Charming Graces" *arr. Lane Wilson (1)*
 Orchestra.
 "Three Bavarian Dances" *Elgar*
 "The Voice of the Bells" *Luigini*
 Intermezzo, "Forget-me-not" *Macbeth*
 Selection, "Lilac Time" *Schubert, arr. Clutsam*
 Alex McCredie.
 "Where E'er You Walk" *Handel*
 "Lorraine" *Sanderson (1)*
 "She is Far From the Land" *Lambert*
 Orchestra.
 Humoresque, "A Lightning Switch" *Alford*
 "Tiny Tot" *Lottor*
 Alex McCredie.
 "Flower Song" ("Carmen") *Bizet*
 "Recondita Armonia" ("Tosca") *Puccini*
 "To Mary in Heaven" (Scots Song) *arr. Moffatt (34)*
 "MacGregor's Gathering" (Scots Song) *Lee*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk.
 British Drama League Lecture Recital. *S.B. from London.* Local News.
 10.20. Orchestra.
 "Méditation" ("Thaïs") *Massenet*
 Minuet *Poderevski*
 "A Hunting Scene" *Bucalossi*
 10.45.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Madge Raine (Contralto). The Station Septet. Mrs. MacLennan, "The Childhood of Alphonse Daudet." French Duologue, "Elspeth Latham and James Herdman."

5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: Mr. J. Sayburn, M.Sc., A.L.C., "Flowerless Plants—Ferns and Their Allies."
 6.35-6.50.—Farmers' Corner: Prof. Gilchrist. Seasonable Notes.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Capt. F. PYMMS, M.C. *S.B. from London.*
 Local News.

BESSES O' TH' BARN BAND.
 Conductor, HARRY BARLOW.
 DAVID McFADZEAN (Baritone).
 WILL KNOWLES (Entertainer).

7.30. Band.
 March, "Mephistopheles" *Shipley Douglas*
 Overture, "Zampa" *Hérold*
 Cornet Dust, "Besses o' th' Barn" *Carrie*
 David McFadzean.
 "She is Far from the Land" *Frank Lambert*
 "Molly Brannigan" *Villiers Stanford (1)*
 "Strike Up a Song" *Morgan (1)*
 8.15. Will Knowles.
 "Scenes" *Janica A. Love (13)*
 8.30. Band.
 Selection, "Oberon" *Weber*
 David McFadzean.
 8.45. Song of the Toreador ("Carmen") *Bizet*
 "The Maid For Me" *Newton*
 8.55. Will Knowles.
 "Football" *Reg Low (7)*
 9.5. Band.
 Selection, "The Lady of the Rose" *Gilbert*
 Fantasia, "Old Favourites" *Rimmer*
 9.30-10.30.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Septet. James Reid (Tenor). Feminine Topics.
 5.30-6.0.—CHILDREN'S CORNER: J. Downie, B.Sc., "In Hazlehead Woods—(2) The Mystery Galleries."
 6.40.—Mr. Eugen Dieth, Ph.D., 11th Lecture on "German."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Capt. F. PYMMS, M.C. *S.B. from London.*
 Local News.
 7.30-9.30. Dance Night.
 and
 10.20-10.30. ALICE STEPHENSON'S DANCE ORCHESTRA.
 9.0-9.15.—"NINE O'CLOCK." *S.B. from Glasgow.*

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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9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 British Drama League Lecture Recital. *S.B. from London.* Local News.
 10.20.—Dance Music.
 10.30.—"LIGHT AND SHADE." *S.B. from Glasgow.*
 10.45.—Close down.

5SC GLASGOW. 420 M.

3.30-4.0.—Broadcast to Schools.
 4.0-5.0.—The Station Quartet. Isobel Hamilton (Soprano). Afternoon Talks.
 5.15-6.0.—CHILDREN'S CORNER: Singing Lesson by Auntie Cyclone.
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—Campbell Mackie on "Design."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Capt. F. PYMMS, M.C. *S.B. from London.*
 Local News.

Scots Night.

S.B. to Edinburgh and Dundee.
 MARJORIE HAYWARD (Violin Recital).
 MINNIE MEARN'S (Soprano).
 GEORGE HUTCHISON (Humorous Reader).
 THE STATION ORCHESTRA:
 Conducted by ISAAC LOSOWSKY.
 7.30. Marjorie Hayward.
 Sonata in E Major *Handel*
 "La Gitana" *Kreisler*
 Prize Song ("The Mastersingers") *Wagner-Wilhelmj*
 Slavonic Dance in E Minor *Dvorak-Kreisler*
 Old Irish Air, "The Snowy-Breasted Pearl" ... *arr. O'Connor Morris*
 Scherzo-Tarantelle *Wicniawski*
 8.0. Orchestra.
 Overture, "The Gathering of the Clans" *Volpi*
 8.10. Minnie Mearns.
 "My Bairnie" *Vannah (1)*
 "Poppies for Forgetting" *C. Clark*
 "The Auld Hoose" *Traditional*
 8.25. Orchestra.
 "Three Scottish Symphonic Dances" *Waugh Wright (1)*
 8.40. George Hutchison.
 "Burns' Nicht in Fallinbrae" ... *S.S. Miller*
 "Mrs. Duff at the Pictures" *J. T. Stoddart*
 8.55. Minnie Mearns.
 "My Heart is Sair" *Traditional*
 "O! The Thistle o' Scotland" (Translation by M. Macfarlane) (25)
 9.0. PLAYERS from "2LO"
 in
 A One Act Play,
 "NINE O'CLOCK"
 (Cyril Ashurst).
 Produced by R. E. JEFFREY.
S.B. to Aberdeen.
 Orchestra.
 9.15. "Scottish Dances" *Cole*
 Patrol, "The Wee MacGregor" ... *America*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 British Drama League Recital. *S.B. from London.* Local News.
 10.20. George Hutchison.
 "Mrs. Tamson Doon the Watter" *W. P. Hamilton*
 "The Factor" *Anon.*
 10.30. Players from "2LO"
 In a Short Comedy,
 "LIGHT AND SHADE"
 (L. du Garde Pench).
 Produced by R. E. JEFFREY.
S.B. to Aberdeen.
 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 157.

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

Wonders of the Deep Sea.

HULLO, Children!

I wonder if you know anything about the great oceans? Here is a talk by T. Howard Rogers that will tell you all about them.

The ocean is a tremendous thing. Of our globe, roughly two-thirds is covered by water, and there is fourteen times as much water as there is land above sea level. The average depth of the ocean is five times as great as the average height of the land and, as there is life all through the ocean from surface to bottom and from equator to poles, you will see that there must be a very much greater number of living things in the sea than on land. The average depth of the ocean is about 11,500 feet, and the deepest known sounding is about six miles. By far the greatest part of the sea is between 12,000 and 18,000 feet, and only a small portion, about a twentieth, is over that depth. The greatest depths are mostly in the Pacific. With the exception of these deeps, the ocean floor is almost flat.

Bad for Plant Life.

I am now going to try to tell you of a few of the living things to be found in the ocean. On dry land living beings are unable to rise very far above or sink very far below the surface level; also, there are places on the land surface of great barrenness where food and water are scarce and where practically no life is to be found. But in the ocean it is different. Life is present everywhere in the sea from the equator to the poles, and from the surface down to the bottom of the deepest deeps. The only life that is restricted is plant life, and that, of course, is governed by the depth to which the rays of the sun penetrate—plants being unable to exist without sunlight. The visible rays of the sun penetrate the

waters to a depth of about 3,000 feet. So one has a plant life layer all over the ocean 3,000 feet thick, and throughout this layer vegetable life is not only present, but present in great quantity. The Herbivorous or plant-eating animals of the ocean feed upon these plants, and they, in their turn, are preyed upon by the Carnivores, or flesh-eaters. Below 3,000 feet plants are not found, but the dead remains of them, falling to the bottom, supply food for the Herbivores of the intermediate water.

Both Great and Small.

If you remember what I have said about the great size of the ocean as compared with the earth, and when you see that plants may live at a depth of 3,000 feet and that animals exist throughout the sea-waters, we may conclude that the total living matter of the ocean far exceeds that of the land. This oceanic life ranges from the whales, some kinds of which are the largest known creatures, right down to the diatoms and foraminifera, many of which can only be seen with a high-powered microscope.

For studying the animals and plants that live in the sea, divisions have been made according to their habits and the regions in which they live. These are: (1) Benthos—animals of the ocean floor; (2) Neuston—those that swim freely in the waters; (3) Plankton—those that float or drift in the water with no powers of independent movement.

The importance of the "Plankton" (this term embraces both plant and animal life) as food for the larger animals of the sea floor, and the swimmers of the waters, is very great. Plant Plankton forms the food of the Herbivores and some of the creatures have methods of straining the water they swim through so as to catch this minute floating life. One well-known example is the whalebone whale, which has a

large sieve made of whalebone through which it strains the water it is swimming in. Often these whales, when killed, are found with their stomachs so full of this sort of food that it has to be dug out with a spade. The chief point to be remembered about the sunlit part of the sea is that, throughout its whole area, plants are abundant and that it is the great food area of the sea.

When we come to the dark part, the life changes. Here is a region of intense cold, darkness, great weight of water, and absolute stillness. The waves of the ocean do not affect the deep sea. The animals of this region are flesh-eaters or else mud-eaters. The mud line is evidently a great feeding ground.

The deep-sea region must be a very wonderful one, and it is the haunt of life of this globe that we know least of. The difficulties attending research in this direction render much investigation very hard. But I shall be able to tell you a few of the phenomena to be found there.

A Remarkable Floor.

The ocean floor, as I have mentioned, is covered with mud or ooze and few rocky places are to be found. In some parts of the ocean where a particular variety of life abounds a special kind of ooze is met with consisting mainly of the dead carcasses of such life, and, in fact, most of the deep-sea floor is formed of the dead remains of the ocean life. Animals living on an ooze have to have special adaptations so that they shall not sink in and be killed. The deep-sea crabs have very long legs and look just like an enormous daddy-long-legs. Many of the animals have assumed a plant-like form, their bases firmly anchored in the mud, their heads and bodies rising above on stalks; and as they need very powerful eyes, they sometimes have very large ones mounted on stalks that can be turned about in any direction.

THE PERSEVERING SUNBEAM.

By LANGFORD REED.

ON one of the beautiful sunny days we occasionally enjoy in this country a little Sunbeam came to London to spend a well-deserved holiday. Most of his relations and friends were accustomed to spend their holidays in Italy, or Japan, or California, or in some of the other countries where rain is something of a novelty instead of being almost an everyday occurrence, as in this damp old kingdom. Not that we ought not to be thankful, because regions where it is warm and sunny and bright throughout most of the year are liable to earthquakes, and they're far worse than rain, which umbrellas and mackintoshes can protect us against.

Now this little Sunbeam was a cheerful, sociable fellow who resolved to try to make friends among the London people, so that when he visited their great city again, he would not feel quite such a stranger.

So down he darted and alighted in front of a grand mansion in a big West-end square.

"I'll call here first," he thought, "the people in such a grand house will be worth knowing."

But, alas! the house was shut up, and though he managed to enter through a chink, it was to discover that the people to whom the house belonged, tired of waiting for the arrival of the sun, had gone to look for it in the south of France, and would not be back for six months.

So the Sunbeam came out again and continued his travels. He felt in a lively holiday mood, and when he saw a young policeman

talking to an old policeman at a street corner, he determined to have some fun.

Accordingly, he shone right in the young policeman's face. The officer looked surprised and moved back a step. The Sunbeam followed.

"Look, Jim!" said the young policeman. "What's that funny light shining on my face?"

The old policeman looked up at the sky and scratched his head before answering, "Why, that's a—a what d'you call it?—a—a—Sunbeam. Yes, that's what it is. I remember seeing one nigh on twenty years ago. Good luck to it and many of 'em!"

This was certainly encouraging, and the Sunbeam smiled his warmest thanks. But he had not come down to spend his time with policemen. The kind of human creatures he wanted to get friendly with were children.

So on he went till he came to a handsome villa in a smart suburb. But, alas! the lady of the house feared that the unaccustomed sun would make her furniture fade, and so there was a shade before every window, and it seemed evident that no welcome awaited the Sunbeam here. And he wandered on.

Presently, he came to a dark and depressing alley. However, he had learned not to judge by appearances, and so, when he saw a hole in a ragged curtain, which hung before a basement window, he popped in to have a look round.

Inside the room lay a poor little sick girl.

"If we could only get her away to the country into the sunshine," said the doctor to her mother, "I think she might get well."

Suddenly the little girl gave an exclamation. "Look!" she exclaimed. "Look at that

pretty light! See how wonderfully it dances!"

The Sunbeam had never been paid such a charming compliment in the whole course of his life, and he did not know whether to be the more pleased at the reference to his appearance or at the praise of his skill. But he smiled with pleasure, and then, feeling that gratitude demanded something more than this, danced about on the ceiling and played hide-and-seek in the corners in such a merry manner that the little girl laughed in sheer delight.

And next morning he paid another visit and the little girl made what the doctor called "a marvellous recovery." In a few days she was quite well and was able to go out and play. By this time the Sunbeam had grown so fond of her that he vowed he would never leave her.

So he went to live in her heart.

He's still there, although the little girl herself, owing to her daddy getting good employment, now lives in a much nicer street where she is loved by everybody in it for her sunny nature.

Perhaps that is what attracted the Sunbeam in the first instance.

"MISS WHISTLE."

By Cousin Dorothy, of Cardiff.

HERE is a first-rate game. The players are seated in a circle, and in the middle stands a child with a whistle tied on to the back of her dress. The member of the circle who is seated immediately behind her blows the whistle, and in turning to see who it is, "Miss Whistle" turns her back on another player, who repeats the performance.

This is carried on until "Miss Whistle" catches the last offender, who then takes her place.

WIRELESS PROGRAMME—THURSDAY (Jan. 22nd.)

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

2LO LONDON. 365 M.

1.0-2.0.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.

3.15-3.45.—Transmission to Schools: "Children in Dickens—Dotheboys Hall, 1838." A Lecture Recital by J. C. STOBART and R. E. JEFFREY.

4.0-5.0.—"A Talk on Fashion," by Phillida. Music performed during Afternoon Tea at the TROCADERO. "Great Grandmother Pays a Few Calls," by Kathie Herrick.

5.30-6.15.—CHILDREN'S CORNER "The Flower Doctor," by C. W. Sleight. "How Printing Came to England," by Hazel Phillips Hanshaw, from "My Book of Best Stories from History." L.G.M. of the *Daily Mail*. E. Kendal Taylor (Pianoforte Solos).

6.40-6.55.—Dr. F. W. CROSSLEY-HOLLAND, B.Sc., F.C.S., "Some Contrasts in the Punishment of Crime."

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Talk by the Radio Society of Great Britain. *S.B. to all Stations.*

Mr. ALLEN S. WALKER, "Architecture—The Cathedrals of Peterborough, St. Alban's, Durham and Norwich." *S.B. to all Stations.* Local News.

7.30. THE "GAETIES" VAUDEVILLE COMPANY.

Under the Direction of WILSON JAMES, will Command the Microphone. *S.B. to other Stations.*

8.0. THE OXFORD POETS' SYMPOSIUM. HAROLD ACTON GRAHAM GREENE BRYAN HOWARD S. G. MACLEOD PATRICK MONKHOUSE A. L. ROWSE

will each read one of their own poems. *S.B. to other Stations.*

8.15. Chamber Music. *S.B. to other Stations.*

THE MUSIC SOCIETY STRING QUARTET:

Assisted by LEON GOOSSENS (Oboe), KATE WINTER (Soprano).

Quartet for Oboe and Strings *Mozart* Kate Winter.

"Nuit d'Etoiles" *Debussy*

"Les Roses d'Espahan" *Faure*

"To Daffodils" *Delius*

"The Maiden Blush" *R. Quilter*

"To One Who Passed Whistling Through the Night" *Armstrong Gibbs* (2)

"See Where My Love a Maying Goes" *Lidzey* (1)

Quintet for Oboe and Strings .. *Arnold Bax*

9.20.—"From My Window," by Philemon.

9.30.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Topical Talk. *S.B. to all Stations.* Local News.

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

11.0.—Close down.

5IT BIRMINGHAM. 475 M.

2.30-4.30.—The Station Pianoforte Quintet.

6.0-5.30.—WOMEN'S CORNER: W. H. Jones, M.A., L.D.S., "Dentistry—(2) Mouth Breathing." Eilene Barwell (Mezzo-Soprano).

5.30-6.30.—CHILDREN'S CORNER: Mildred Forster, "Things We Don't Learn at School."

6.30-6.45.—"Teens' Corner": J. Ernest Jones, "Peeps into the Past—(2) Leland's Visit to Birmingham, 1538."

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

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women, "London Papers." The Wireless Orchestra. Dorothy Bennett (Soprano). Harold Vortan (Tenor).

5.0-6.0.—CHILDREN'S CORNER: "Talk on Musical Instruments," by Capt. W. A. Featherstone.

6.0-6.30.—Scholars' Half-Hour: "The House-by and Mosquito," by Claud Lyon.

6.30-6.45.—Farmers' Talk: "Lameness in Horses—Causes and Treatment," by Capt. Z. B. Rutherford, M.R.C.V.S.

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

5WA CARDIFF. 351 M.

3.0-4.30. MAVIS BENNETT (Soprano). THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE. Orchestra.

Selection, "Emerald Isle" *Sullivan and German*

Mavis Bennett.

"Villabelle" *Eva Dell Acqua*

"I Heard You Go By" *Daniel Wood* (5) Orchestra.

Suite Française *Foulds* Mavis Bennett.

"Two Water Songs" *Martin Shaw*

"The Little Waves of Breffny"; "The Rivulet" Orchestra.

"Ancient Dance" *Beethoven*

"Pretty Pierrette" *Foulds* Mavis Bennett.

"Cherry Ripe" *C. E. Horn, arr. Liza Lehmann*

"A Brown Bird Singing" *Haydn Wood* Orchestra.

"The Flying Dutchman" *Wagner-Tarax*

"March of the Fencing Masters" *Cauwin*

4.45-5.15.—"5WA'S," "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

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

2ZY MANCHESTER. 375 M.

11.30-12.30.—Concert by the "2ZY" Quartet.

4.30-5.0.—WOMEN'S HALF-HOUR.

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.35.—Boy Scouts' Local News Bulletin.

6.35-6.55.—Mr. H. G. Clinch, M.R.San.I., on "Smoke Evil."

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

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

Mr. ALLEN S. WALKER. *S.B. from London.*

Local News.

Dance Night.

THE GARNER SCHOFIELD DANCE BAND.

Conductor, W. F. GARNER.

RUBY HELDER (The Lady Tenor).

FRED MORRIS (Baritone). (In special Fox-trot Numbers.)

7.30. Band.

Waltz, "Summer Showers" *Nelson Firth*

Fox-trot, "Ala Moana" *Lukens and Noble* (3)

Fox-trot, "Hum a Little Tune" *Vivian Ellis* (7)

Waltz, "Lassie" *Edward Hesse*

One-step, "There Are No Flies On Auntie" *W. Van der Decken* (19)

Fox-trot, "Sure As You're Born" *Little, Gillespie, and Shay* (9)

"Ichabod" *Tchaikovsky*

"Thou Art Lovely as a Flower" *Schumann*

"Oh, No! Do Not Depart" *Rachmaninoff*

"Who is Sylvia?" *Schubert* Band.

Fox-trot, "Believe Me" *Wolff* (3)

Waltz, "The Golden West" *Horatio Nicholls* (9)

Fox-trot, "Shingled Susie" *Stran and Norman* (10)

One-step, "Hinky Dinky"

Dubin, Mills, McHugh, and Dark (9)

Lancers, "Operatic" *Tom Goggs*

Fox-trot, "Dream Daddy" *Herscher and Keefer* (9)

Waltz, "Rook-a-Bye, My Baby Blues" *Hill and Yoell* (31)

Ruby Helder.

"Onaway, Awake, Beloved" *Coleridge-Taylor*

"When Other Lips" *Balfe*

"Eleanore" *Coleridge-Taylor* Band.

Fox-trot, "Raggedy Ann" *Jerome Kern*

One-step, "Has Anyone Got a Corkscrew?" *Weston and Melvin* (23)

Fox-trot, "Sahara" *Horatio Nicholls* (9)

Waltz, "Lady of the Lake" *J. M. Daly* (9)

Fox-trot, "Cannibola" *Will Donaldson* (3)

Fox-trot, "I'm Gonna Bring a Watermelon to My Girl To-night" *Rose and Conrad* (6)

Waltz, "Dreaming" *Joyce*

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

5NO NEWCASTLE. 420 M.

11.30-12.30.—Florence Hicks (Soprano). Robert Baulka (Solo Clarinet). Orchestra relayed from Tilley's Restaurant.

3.45-5.15.—Elsie Pringle (Mezzo-Soprano). Isabel Chisholm (Soprano). Austin McNamara (Bass). Margaret McQueen (Readings from Burns).

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: Mr. C. Roberts, B.A.: "Wonders of the Past—The Colosseum."

6.40-6.55.—Mr. J. L. Gibson: French Talk.

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

2ED ABERDEEN. 495 M.

3.30-5.0.—The Wireless Septet. Maurice D. Wright (Flute Recital). Feminine Topics.

5.30-6.0.—CHILDREN'S CORNER: Auntie Betty on the Folk Songs of Ireland.

6.15-6.20.—Boys' Brigade News Bulletin.

6.40-6.55.—Dr. W. Douglas Simpson, F.S.A. (Scot.). *S.B. to Scottish Stations and Belfast.*

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

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

Mr. ALLEN S. WALKER. *S.B. from London.*

Local News.

Light Concert.

MARJORIE HAYWARD (Violinist).

JAMES G. CAMERON (Tenor).

BESSES O' TH' BARN BAND. Conductor, W. H. BARLOW.

7.30. Band.

Fantasia, "Reminiscences of Scotland" *Godfrey*

7.45. James G. Cameron.

"Eleanore" *Coleridge-Taylor* (11)

"Pour Forth the Wine" *MacCunn*

7.55. Marjorie Hayward.

Adagio and Finale from Concerto in G Minor *Max Bruch* (With Orchestral Accompaniment.)

8.15. Band.

Selection, "Heroic" *Weber*

8.30. James G. Cameron.

"An Old English Love Song" *Allison* (1)

"Hope the Horn Blower" *John Ireland* (1)

8.40. Marjorie Hayward.

Gavotte in E *Bach-Schumann*

Sarabande and Tambourin *Leclair*

Slavonic Dance in G Minor *Dvorak-Kreisler*

"The Snowy-Breasted Pearl" *arr. O'Connor-Morris*

Hungarian Dance in G Minor *Brahms-Joachim*

9.0. Band.

Selection, "William Tell" *Rossini* (1)

Fantasia, Songs of Northern Scotland *Hume* (1)

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

(Continued on page 165.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 157.

WIRELESS PROGRAMME—FRIDAY (Jan. 23rd.)

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, Stuart Macleod (Baritone) and Fanny Bendit (Violinist).
 3.15-3.45.—Transmission to Schools; "Algeria and the Great Sahara," by Lieut.-Col. Gordon Casserley, F.R.G.S.
 4.0-5.0.—"A Talk on Malta," by Winifred Yeomans. Organ Music relayed from Shepherd's Bush Pavilion. "Insects with Human Professions" (5), by Arnot Robertson. Fanny Bendit (Violinist).
 5.30-6.15.—CHILDREN'S CORNER: "The Wiggly Waistcoat," from "The Wiggly Weasel," by Mabel Marlowe. "Wonders of Nature—The Fire Pit of Manna Loa." Auntie Marie's French Chat. Songs by Douglas Sharpington (Baritone).
 6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. to other Stations.*
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 PERCY SCHOLES, the B.B.C. Music Critic. *S.B. to all Stations.* Local News.

Musical Comedy Excerpts.

GRACE GORDON (Soprano).
 GORDON SHERRY (Baritone).
 ELSIE STEADMAN and ALAN PIGGOTT (Entertainers).
 "QUIPS."

THE WIRELESS ORCHESTRA:

- Conducted by DAN GODFREY, Junr.
 7.30. The Orchestra.
 March, "The Middies" ("The Marriage Market") *Lehar*
 Overture, "H.M.S. Pinafore" *Sullivan*
 Waltz, "A Waltz Dream" *Straus*
 Grace Gordon.
 "Waltz Song" ("Merrie England")
German
 "When You're Away" ("The Only Girl")
 Victor Herbert
 Gordon Sherry.
 "Whistle and the Girls Come Round" ("Peggy") *Stuart*
 "Unavailing Little Lady" ("The Rebel Maid") *Phillips*
 The Orchestra.
 Selection, "The Naughty Princess"
Cuvillier
 Elsie Steadman and Alan Piggott. will introduce a Touch of Humour.
 The Orchestra.
 Selection, "Princess Caprice" *Fall*
 Grace Gordon.
 "Waltz Song" ("The Last Waltz")
Straus
 "Just for a While" ("The Last Waltz")
Geiger
 The Orchestra.
 Intermezzo, "Love Dance" ("Madame Sherry") *Hoschna*
 Gordon Sherry.
 "I Don't Care" ("A Waltz Dream")
Straus
 "Love and War" ("Sylvia's Lovers") *Rolt*
 The Orchestra.
 Selection, "The Maid of the Mountains"
Fraser-Simson
 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Prof. J. J. ROUSSEAU, M.A., on "South Africa." *S.B. to all Stations.*
 Local News.
 10.0. The Orchestra.
 "Bill-Stickers' Dance" ("Tina") *Rubens*
 "Quips":
 "The World in Anecdote—(7) Musical Matters."
 The Orchestra.
 Selection, "The Lilac Domino"
Cuvillier (6)
 10.30.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—Lozella Picture House Orchestra. Henry Davies (Bass).
 5.0-5.30.—WOMEN'S CORNER: Madeline Stanley, "The Maidless House."
 5.30-6.25.—CHILDREN'S CORNER.
 6.25-6.40.—"Teens' Corner: Cyril Midgley, B.Sc., F.G.S., "Travellers' Tales—(7) With Da Gama to India."
 6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. from London.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Local News.
 7.30.—Lecture relayed from the Cosmopolitan Club; Mr. CLIFFORD RIDGEWAY, "What is Money?"

Musical Comedy and Humour.

THE STATION ORCHESTRA.
 FLORENCE CLEETON (Soprano).
 CYRIL THOMPSON (Baritone).
 PAT WILLIAMS (Songs at the Piano).

- 8.0. Orchestra.
 Selection, "The Geisha" *Jones*
 8.15. Cyril Thompson.
 "Freedom" ("Greek Slave") *Jones*
 "Tra-la-la" ("Miss Hook of Holland")
Rubens
 Florence Cleeton.
 "Love Will Find a Way" ("The Maid of the Mountains") *Fraser-Simson*
 "For Your Love I Am Waiting" ("The Lilac Domino") *Cuvillier (6)*
 "Day by Day" ("My Lady Frayle")
Talbot and Finch
 8.35. Orchestra.
 Selection, "Going Up" *Hirsch (6)*
 8.50. Recital.
 "A Woman in a Shoe Shop" *Fisk*
 Cyril Thompson.
 9.0. "Love's Content" ("Tom Jones")
German
 "Soldiers of the Netherlands" ("Miss Hook of Holland") *Rubens*
 Florence Cleeton.
 "The Palm Trees" ("Rose of Araby")
Morgan (31)
 "Coo" ("A Country Girl") *Monckton*
 "I Love You So" ("Chu-Chin-Chow")
Norton (31)
 9.20. Orchestra.
 "The Chocolate Soldier" *Straus (6)*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. J. J. ROUSSEAU, M.A. *S.B. from London.* Local News.
 10.0. Pat Williams.
 "Ellen" *Rolt*
 "Hurricane History" *Newman*
 "Hush-a-Bye-Baby" *Naish (13)*
 "Inquisitive Ann" *Sterndale-Bennett*
 10.15. Orchestra.
 Selection, "The Little Cherub" *Caryll*
 10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.0-5.0.—Educational Talk by Mr. J. C. B. CARTER, B.A. Talk to Women by J. S. Bainbridge. Violet and Amy Cockburn. THE ROYAL BATH HOTEL DANCE ORCHESTRA.
 5.0-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: "The Real Olympic Games," by Mr. J. C. B. Carter, B.A.
 6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. from London.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Local News.
 7.30. THE WIRELESS ORCHESTRA:
 Conductor,
 Capt. W. A. FEATHERSTONE.
 Selection, "Chu Chin Chow" *Norton*
 7.45. A MOCK TRIAL.
 What is Your Verdict, Guilty or Not Guilty? With or Without Rider.
 The Listeners will comprise the Jury.

- The proceedings will be carried up to the point where the Jury retire—no verdict however will be given. Listeners are invited to submit their detailed and reasoned verdict, which will be judged by a competent authority. Three prizes will be awarded in order of merit.
 8.15. Orchestra.
 "A Musical Jigsaw" *arr. Jones*
 8.25. W. EDWARDES-TOWLE.
 Interludes of Song, Sense and Nonsense.
 8.40. Orchestra.
 Suite, "A Lover in Damascus"
A. Woodforde-Finden (1)
 8.50. Sketch.
 "THE CALL"
 (Cecile F. Boxer).
 Characters:
 "Cuckoo" Savelli (a Young Widow).
 Jim Crawford (Her First Husband).
 Martha (Her Old Nurse).
 Sam (Martha's Husband).
 Scene: Gamekeeper's dwelling on a remote part of the Yorkshire Moors.
 9.10. W. Edwardes-Towle.
 Interludes of Song, Sense and Nonsense,
 9.20. Orchestra.
 Selection, "Madame Pompadour" *Leo Fall*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. J. J. ROUSSEAU, M.A. *S.B. from London.* Local News.
 10.0.—THE ROYAL BATH HOTEL DANCE ORCHESTRA.
 Relayed from King's Hall Rooms.
 Musical Director, DAVID S. LIFF.
 11.0.—Close down.

5WA CARDIFF. 351 M.

- 3.0-3.30.—Transmission to Schools.
 3.30-4.0.—The Station Trio.
 4.45-5.15.—The Carlton Orchestra, relayed from the Carlton Restaurant.
 5.15-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. from London.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Local News.
 Old Masters.
 ANDREW SHANKS (Baritone).
 MAVIS BENNETT (Soprano).
 THE STATION SYMPHONY ORCHESTRA:
 Conductor, WARWICK BRAITHWAITE
 Orchestra.
 7.30. Overture, "The Secret Marriage" ... 1792
 Mavis Bennett.
 "Dearest Name" ("Rigoletto") *Verdi*
 "Solveig's Song" *Grieg*
 Andrew Shanks.
 "Creation's Hymn" *Beethoven*
 "O Del Mio Dolce Ardor" *Gluck*
 "Si Tra I Ceppi" *Handel*
 Orchestra.
 Symphony in C Major ... 1775—*Boccherini*
 Mavis Bennett.
 "Nymphs and Fauns" *H. Bemberg*
 "Rose Softly Blooming" *Spohr*
 Orchestra.
 Air de Louis XIII *Ghys*
 Brandenburg Concerto, No. 3 *Bach*
 Andrew Shanks.
 "Ye Twice Ten Hundred Deities" *Purcell*
 "I Attempt from Love's Sickness to Fly"
Purcell
 "Vittoria, Vittoria" *Carissimi*
 Orchestra.
 Overture, "The Life for the Czar"
 1884—*Glinka*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. J. J. ROUSSEAU, M.A. *S.B. from London.* Local News.
 10.0. Orchestra.
 Ballet Suite, "The Good Humoured Ladies" *Scarlatti-Tommasini*
 Overture, "Ali Baba" ... 1794—*Cherubini*
 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 157.

WIRELESS PROGRAMME—FRIDAY (Jan. 23rd.)

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

2ZY MANCHESTER. 375 M.

12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.
 3.0-3.30. Concert by the "2ZY" Quartet.
 4.0-4.30. Broadcast for Secondary Schools (Seniors): Mr. B. E. NICHOLLS, B.A., "Travel—Farm Life in Eastern Canada."
 4.30-5.0.—WOMEN'S HALF-HOUR: Lily Kendal (Contralto).
 5.0-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. from London.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Local News.

Symphony Concert.

JOHN COATES (Tenor).
 HAROLD SAMUEL (Solo Pianoforte).
 THE "2ZY" AUGMENTED ORCHESTRA:
 Conductor, T. H. MORRISON.
 7.30. Orchestra.
 Overture, "The Bartered Bride" *Smetana*
 Elizabethan, Stuart and Georgian.
 "It Was a Lover and His Lass"
Thos. Morley—1600
 "Since I First Saw Your Face"
Thos. Ford—1607
 "The Angler's Song" *H. Laves—1659*
 "What Shall I Do?" *Henry Purcell—1690*
 "The Pretty Creature"
Stephen Storace—1763-1796
 Harold Samuel.

"Arabeske" *Schumann*
 "Impromptu in A Flat" *Schubert*
 Orchestra.
 Symphony No. 5 in E *Tchaikovsky*
 Andante; Allegro con Anima; Andante
 Cantabile; Valse; Allegro Moderato;
 Finale, Andante Maestoso; Allegro
 Vivace.
 John Coates.

Modern English Songs.
 "The Ladies of St. James"
F. H. Cowen (5)
 "At the Mid-Hour of Night"
F. H. Cowen (15)
 "Diaphenia" *W. Whittaker*
 "The Knight of Bethlehem"
D. C. Thomson

"Eleaore" *S. Coleridge-Taylor (11)*
 Harold Samuel.
 Prelude in G Minor *Rachmaninoff*
 "Moonlight" *Debussy*
 "Passepied" *Debussy*
 "Gardens in the Rain" *Debussy*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. J. J. ROUSSEAU, M.A. *S.B. from London.*
 Local News.
 Station Director's Talk.

10.10. Orchestra.
 "Suite de Ballet" . . . *A. Goring Thomas (15)*
 Allegretto Moderato in E Flat; Allegro
 in G; Allegro Vivace in B Flat.

10.30.—Close down.

5NO NEWCASTLE. 400 M

3.45-4.45.—Grace Angus (Soprano), Elsie Pickering (Solo Pianoforte), Agnes Strong, B.A., on "Rob Roy." Isabel Spence (Soprano).
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: J. S. Lock, B.A., "Popular Life in Literature in the Elizabethan Era."
 6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. from London.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Local News.

Light Opera—Selections and Overtures.

HILDA VINCENT (Soprano).
 LAMBERT HARVEY (Tenor).
 THE STATION ORCHESTRA:
 Conductor, EDWARD CLARK.
 7.30. Orchestra.
 "Il Matrimonio Segreto" *Cimarosa*
 "The Caliph of Bagdad" *Boieldieu*
 7.55. Hilda Vincent.
 Selected Songs.
 8.5. Orchestra.
 "Raymond" *Thomas*
 Lambert Harvey.
 8.15. "The Pilgrim of Love" *Bishop*
 "Drink to Me Only With Thine Eyes"
Old English
 "Mary of Argyle" *Nelson*
 8.25. Orchestra.
 "The Merry Wives of Windsor" . . *Nicolai*
 8.40. Hilda Vincent.
 Selected Songs.
 8.50. Orchestra.
 Overture, "The Fairy Lake" *Auber*
 Lambert Harvey.
 9.0. "Dear Little Mary" *Rickinson*
 "Kashmiri Song" *Woodforde-Finden (1)*
 "Till I Wake" *Woodforde-Finden (1)*
 9.10. PLAYERS from "2LO"

"LIGHT AND SHADE."

A Short Comedy by *L. du Gardie Peach*.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. J. J. ROUSSEAU, M.A. *S.B. from London.*
 Local News.
 Station Director's announcements of next week's chief events.

10.0. MARJORIE HAYWARD (Violin Recital).
 Allegro *Fiocco*
 Menuet *Beethoven-Burmester*
 Largo from *Berenice* *arr. Walford Davies*
 "Moment Musical" *Schubert-Kreisler*
 "Admiral's Galliard" *Moffat*
 "On Wings of Song" *Mendelssohn-Achron*
 "Dancing Doll" *Poldini*
 Serenade *Frank Bridge*
 Bohemian Dance *Smetana-Ondricek*
 10.30. Players from "2LO"

"DANGER."

The Mini Play by RICHARD HUGHES.
 Produced by R. E. JEFFREY.
 11.0.—Close down.

2BD ABERDEEN. 495 M.

3.30-4.15.—School Transmission: Mr. JOHN MACFARLANE, M.A., M.Com., "Local Geography." The Wireless Orchestra.
 Mr. J. MORDAUNT, "The Ancient Empire of Crete" (1).
 4.15-5.0.—Frederick Collier (Baritone). The Wireless Orchestra. *Feminine Topics*.
 5.15-6.0.—CHILDREN'S CORNER: Play, "The Snake Charmer."
 6.0-6.15.—Football Corner: Conducted by Peter Craignyle.
 6.20-6.30.—Advisory Corner under the auspices of the North of Scotland Agricultural College: Conducted by Don. G. Munro, B.Sc.
 6.30-6.40.—Agricultural Notes.
 6.40-6.55.—Mr. A. M. Currie, M.A., B.Sc., A.I.C., F.C.S., F.S.A. (Scot.), "Some Gaelic Poets."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Local News.

Burns Night.

7.30-9.30 and
 10.0-10.30.—"The Immortal Memory" will be proposed by Provost MUNRO, O.B.E., of Banchory.
 This Programme takes the form of the post-prandial portion of a Burns Dinner.
 The following Burns Songs will be sung by:
 CONNIE SOUTER (Soprano).
 "John Anderson, My Jo" } (34)
 "The Winter, It Is Past" }

"A Rose-bud By My Early Walk" . . . } (34)
 "I'm Owre Young to Marry Yet" . . . }
 "My Heart is Sair" }
 "Comin' Thro' the Rye" }
 JAMES SHARP (Tenor).

"Ae Fond Kiss" *Cramer*
 "My Love is Like a Red, Red Rose" (25)
 "The Lea Rig"
 "Mary of Argyle" (34)
 "My Love She's But a Lassie Yet" . . . (25)
 ALEX. MACGREGOR (Baritone).
 "A Man's a Man" *arr. Diack (34)*
 "Ca' the Yowes" *arr. Diack (34)*
 "Oh, Open the Door" *arr. Moffat (34)*
 "Afton Water" *arr. Hume (34)*
 "Duncan Gray" *arr. Moffat (34)*
 "Wilt Thou Be My Dearie?" *arr. Moffat (34)*
 "My Nannie's Awa'" *arr. Lees (34)*

Trio:
 NEIL McLEAN (Tenor); ROBERT E. ANDERSON (Baritone); HECTOR MUNRO (Baritone).
 "There was a Lad" (34)
 "Willie Brew'd a Peck o' Maut"
arr. Shore (25)

MARGARET COLQUHOUN (Reciter).
 "Tam o' Shanter."
 "A Man's a Man."
 "Address to a Haggis."
 "A Burns Night at Fallinbrae."

THE WIRELESS ORCHESTRA.
 "A Nicht wi' Burns" }
 "The Gathering o' the Clans" } *Volvi (36)*
 "Heart of Midlothian" }

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. J. J. ROUSSEAU, M.A. *S.B. from London.*
 Local News.

10.30.—Close down.

5SC GLASGOW. 420 M.

3.30-4.0.—Broadcast to Schools.
 4.0-5.0.—The Wireless Quartet: Hugh K. Jack (Tenor). *Afternoon Topics*.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. *S.B. from London.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Local News.

7.30. Pianoforte Lecture Recital by PROFESSOR TOVEY of Edinburgh University.

Italian Concerto *Bach*
 Fantasia in C Major *Haydn*
 Variation on Righini's Air, "Vieni Amore"
Beethoven

THE BESSES O' TH' BARN BAND:
 Conductor, HARRY BARLOW.
 BELLA REDFORD (Mezzo-Soprano).
 Band.

8.15. March, "Star of the North" *Rimmer*
 Cornet Solo, "Cleopatra" *Demara*
 (Soloist, W. RUSHWORTH.)
 Operatic Selection, "Gipsy Love" *Lehar*
 Bella Redford.

8.45. "The Soldier's Wife" *Rachmaninov*
 "Phyllis Has Such Charming Graces"
arr. Lane Wilson (1)

"Elégie" *Mussinet*
 "Cuckoo" *Martin Shaw (2)*
 9.0. Band.
 Selection, "Polito" *Donizetti*
 Valse, "Estudiantina" *Waldteufel*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. J. J. ROUSSEAU, M.A. *S.B. from London.*
 Local News.

10.0. Bellis Redford.
 "Silent Noon" *Vaughan Williams*
 "The Bubble Song" *Martin Shaw*
 "Lullaby" *Cyril Scott (4)*
 "I Got a Robe" *arr. H. T. Burlingame*

10.10. Band.
 Fantasia, "Songs of Scotland" *Round*

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 157.

WIRELESS PROGRAMME—SATURDAY (Jan. 24th.)

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

2LO LONDON. 365 M.

4.0-5.30.—Time Signal from Greenwich. Concert: The "2LO" Octet, Norman Scott (Contralto), and Will Jennings (Entertainer). "The Art of the Wrapper," by Elise I. Spratt. "A Garden Chat," by D. Eardley-Wilmot.

5.30-6.15.—CHILDREN'S CORNER: Children's News. "The Jungle Chick," by Col. Gordon Casserley, F.R.G.S. Music by the Octet.

6.40-6.55.—Mr. QUINTIN WADDINGTON: "The Lion City."

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

Mr. WILL HOOLEY, F.Z.S., F.B.S.A.: "General Hints to Poultry Keepers." *S.B. to Aberdeen.* Local News.

7.30-9.30.—A Programme with a Scottish Flavour *S.B. to other Stations.*
Folk Songs of Scotland sung by
CARMEN HILL (Mezzo-Soprano) and
ROBERT BURNETT (Baritone).
Entertainment by
JOCK MARRISON (Blind Entertainer) and
HECTOR GORDON ("The Canny Scot").
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. HARRY E. HASLAM: "Hockey Topics." *S.B. to all Stations.* Local News.

10.0.—THE SAVOY ORPHEANS, THE SAVOY HAVANA BAND, 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: Nora M. Barnett, B.A.: "Our Everyday Customs and Their Origins."

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

6.30-6.45.—Teens' Corner: George Handley, F.E.S.: "Our Country Lanes."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dr. J. R. MITCHELL, M.C., D.P.H. (Assistant School Medical Officer): "The Health of the School Child." Local News.

Variety for All.

ISABEL TEBBS (Soprano).
ANDREW SHANKS (Baritone).
MARY FISHER and SYLVIA TAYLOR (Pianoforte Duets).
OLLY OAKLEY and JULIA LARKINS (Banjoists and Entertainers).

7.30.—Andrew Shanks.
"When Dull Care"
Leveridge, arr. Wilson (1)
"She is Far From the Land" *Lamber*

7.40.—Mary Fisher and Sylvia Taylor.
"Benumbed"
"Raven" ("Winter" { Schubert
"Stormy Morning" { Journey")

7.50.—Isabel Tebbs.
"The Shepherd's Song"
"Like to the Damask Rose" } *Elgar*

8.0.—Andrew Shanks.
"King Charles" *M. V. White (1)*
"The Golden Vanity" *arr. Broadwood*

8.10.—Mary Fisher and Sylvia Taylor.
"Hungary" ("From Foreign" { Moszkowski
"Italy" } Parts")

8.20.—Olly Oakley and Julia Larkins
In a Humorous and Musical Interlude featuring Banjo Solos, Songs at the Piano, Duets, and Child Impersonations.

8.50.—Isabel Tebbs.
"She Wandered Down the Mountain-Side"
Clay (1)
"The Swallows" *Cowen (1)*
"Love's a Merchant" *Carew*

9.0.—Mary Fisher and Sylvia Taylor.
"Bolero" *Moszkowski*
"Nordisches," No. 1 *Scharwenka*

9.15.—Andrew Shanks.
"The Floral Dance" *K. Moss*
"The Wanderer's Song" ... *J. Harrison (5)*
"Simon the Cellarer" *Hutton (1)*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. HARRY E. HASLAM. *S.B. from London.* Local News and Football Review.

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

12.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—"Fashion Talk," by Louis de Meyo.
The "6BM" Quintet: Reginald S. Mouat (Violin), Thomas E. Illingworth (Cello), Charles Leeson (Piano), H.L. Gibson (Flute), R. G. Somers (Oboe).
Rosalie Bourne (Contralto).

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.*
"An Account of the Revolution of the Federal Army stationed in San Paulo, July 5th, 1924," written by Master Cedric Ashling.
Local News.

Burns Night.

Proceedings of the Caledonian Society's Dinner.
Relayed from
Princes Hall, The Grand Hotel.
Including Speeches and Music.
7.45.—Playing in the Haggis.

The King.

8.12.—The Immortal Memory of ROBERT BURNS.
Proposer, The President (Dr. A. McCall).
The County Borough of Bournemouth.
Proposer, R. Sinclair, Esq.
Responder, The Mayor (Ald. F. S. Mate).
Kindred Societies.
Proposer, T. G. Gillespie, Esq.
Bournemouth Lincolnshire Society.
Responders, Bournemouth and District Cornish Society.
Midlanders' Association.
Bournemouth Cymmroddion Society.
The President.
Proposer, Dr. Yearsley.
Responder, The President (Dr. A. McCall).
The Visitors.
Proposer, Dr. S. Watson Smith (Past President).
Sir St. Clair Thomson, K.C.B.
Responders { General J. Charteris, M.P.,
C.M.G., D.S.O.
Auld Lang Syne.
God Save the King.
During the evening Songs and Recitations will be given by
Madame ADA DAVIS.
Mrs. J. E. GUILLAUME.
Miss ELMINA STEEL.
Dr. A. McCALL.

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. HARRY E. HASLAM. *S.B. from London.* Local News.

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

12.0.—Close down.

5WA CARDIFF. 351 M.

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

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sports Talk.
Local News.

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

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. HARRY E. HASLAM. *S.B. from London.* Local News.

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

12.0.—Close down.

2ZY MANCHESTER. 375 M.

3.30-4.30.—Music relayed from the Piccadilly Picture Theatre. Conductor, Stanley E. Mills.

4.30-5.0.—WOMEN'S HALF-HOUR: Marion Dodd (Soprano).

5.0-6.0.—CHILDREN'S CORNER.

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

Band Night.
Relayed to "5XX."
THE BESSES O' TH' BARN BAND.
Conductor, HARRY BARLOW.
NELSON JACKSON (Entertainer).
Band.

7.30.—March, "Round the World" *Owen*
Overture, "Maritana" *Wallace*
Cornet Solo, "Fairies of the Waters"
Saint-Saens
Selection of Rossini's Works - *arr. A. Owen*
Nelson Jackson.
A Little Humour with Songs
Nelson Jackson
Band.
Selection, "Carmen" *Bizet*
Valse, "Estudiantina" *Waldteufel*
Nelson Jackson.
A little more Humour with Songs.
Nelson Jackson
Band.

Selection, "Wagner" *arr. H. Round*
Fantasia, "Memories of Britain" *Rimmer*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. HARRY E. HASLAM. *S.B. from London.* Local News.

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

12.0.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Ethel Fowkes (Soprano). The Station Septet.

5.15-6.0.—CHILDREN'S CORNER.

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

6.35-6.50.—Farmers' Corner: Mr. H. C. Pawson. "Seeds Mixtures." Poultry Notes.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. JOHN KENMIR, Football Talk.
Local News.
MAY BLYTH (Soprano).
FREDERIC COLLIER (Baritone).
THE STATION ORCHESTRA:
Conductor: EDWARD CLARK.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 157.

Saturday's Programme.

(Continued from the previous page.)

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

- 7.30. Orchestra.
Overture, "Stradella" *Flotow*
- 7.50. Frederic Collier.
"The Floral Dance" *K. Moss*
"Cloze Props" .. *Walsley Charles (1)*
- 8.0. Orchestra.
"Manon" *Massenet-Riviere*
- 8.10. May Blyth.
"Little Brown Owl" *Sanderson (1)*
"If I Were the Man in the Moon" *Fisher (1)*
"Good Morning, Brother Sunshine" *Lehmann*
- 8.20. Orchestra.
"Lisichen and Fritzechen" *Offenbach*
- 8.30. Frederic Collier.
"The Company Sergeant-Major" *Sanderson (1)*
"Four Jolly Sailormen" *German*
- 8.40. May Blyth.
"Smile of Spring" *Fletcher (11)*
"The Sweetest Flower that Blows" *Hawley*
"Vale" *Kennedy Russell*
- 8.50. May Blyth and Frederic Collier.
"The Voyagers" *Sanderson (1)*
"Still as the Night" *Newton (1)*
- 9.0-9.30. TILLEY'S DANCE ORCHESTRA.
Relayed from
The Grand Assembly Rooms.
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. HARRY E. HASLAM. *S.B. from London.* Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

2BD ABERDEEN. 495 M.

- 3.30-5.0.—The Wireless Octet. Bella Bedford (Soprano). William G. Smith (Tenor). Feminine Topics.
- 5.30-6.0.—CHILDREN'S CORNER: More Choruses by the Uncles.
- 6.15-6.40.—This Week's Interesting Anniversary: "Charles Kingsley, died January 23rd, 1875." (Prepared by John Sparke Kirkland.)
- 6.40-6.55.—Prof. Alexander Souter, M.A., D.Litt., D.D., "The Classics in America."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. WILL HOOLEY. *S.B. from London.* Local News.
- 7.30-9.30.—Programme *S.B. from London.*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. HARRY E. HASLAM. *S.B. from London.* Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

5SC GLASGOW. 420 M.

- 3.30-4.50.—The Wireless Quartet. Margaret Duncan (Soprano). Afternoon Topics.
- 5.15-6.0.—CHILDREN'S CORNER: At Home Day for Children of All Ages. Fairy Revels, etc.
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.40-6.55.—Glasgow Radio Society.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. J. A. LOVE TINDAL, "Odds and Ends in Life."
Local News.
- 7.30-9.30.—Programme *S.B. from London.*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. HARRY E. HASLAM. *S.B. from London.* Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 157.

WIRELESS PROGRAMME—THURSDAY (Jan. 22nd.)

(Continued from page 161.)

5SC GLASGOW. 420 M.

- 3.30-4.50.—The Wireless Quartet. Helen W Young (Solo Violin). Afternoon Topics
- 5.15-6.0.—CHILDREN'S CORNER: Weekly Stamp Talk by Uncle Phil. Listen for the Stamp Competitions.
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.40-6.55.—Dr. W. Douglas Simpson. *S.B. from Aberdeen.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Mr. ALLEN S. WALKER. *S.B. from London.* Local News.
- Bach Chamber Concert.**
Relayed from the Engineers' and Ship-builders' Institute.
S.B. to Dundee and Edinburgh.
- 7.30. Song Recital
by
FREDERIC COLLIER.

- 8.0.—Brandenburg Concerto No. 5 in D Major for Piano, Violin, Flute, and Orchestra. Allegro; Adagio Affettuoso; Allegro.
(WILFRID SENIOR, BESSIE SPENCE, and ALFRED PICTON.)
Sonata in E Flat Major for Flute and Piano. Allegro Moderato; Siciliano; Allegro.
(ALFRED PICTON and AILIE CULLEN.)
Brandenburg Concerto No. 3 in G Major for String Orchestra in Nine Parts with Bass and Continuo.
Allegro Moderato; Allegro.
Choruses from the "Peasant Cantata."
"Good Neighbours All."
"If Fortune Had Made Me the Master."
"Hey Derry, Down Derry."
Concerto for Two Pianos and Orchestra in C Minor.
Allegro; Adagio; Allegro.
(Ailie Cullen and Wilfrid Senior.)
Conductors,
J. MICHAEL DIACK and F. H. BISSET.
9.30-11.0.—Programme *S.B. from London.*

High-Power Station Programme.

5XX. 1600 M.

SUNDAY, January 18th.

- 3.0-5.0.—Programme *S.B. from London.*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Aberdeen.*
- 8.20-10.30.—Programme *S.B. from London.*

MONDAY, January 19th.

- 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
- 6.40-10.30.—Programme *S.B. from London.*

TUESDAY, January 20th.

- 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
- 6.40-6.55.—An Appeal on behalf of the Provincial Orphanage. *S.B. from London.*
- 7.0-7.30.—Programme *S.B. from London.*

Light Musical Programme

By the

J. H. SQUIRE CELESTE OCTET:
MAYER GORDON (Solo Violin).
FRANK READE (at the Piano).

Under the Direction of
J. H. SQUIRE.

Assisted by:

GERTRUDE EDGARD (Mezzo-Soprano),
GLADYS MERREDEW (Entertainer),
GEORGE STOCKWIN and FREDERIC GROOME (Entertainers).

- 7.30. The Octet.
Overture, "Hans Heiling" *Marchner*
Gertrude Edgard.
"My Mother Bids Me Bind My Hair" *Haydn (1)*
"Birds in the Night" *Sullivan (1)*
"Allah Be With Us" *A. Woodforde-Finden (1)*
George Stockwin and Frederic Groome will entertain.
The Octet.
"Liebestäume" *Liszt (1)*
"Pas des Fleurs" *Delibes*
Gladys Merredew
in Studies.
The Octet.
Violin Solo, "Ave Maria" *Schubert-Wieliczki*
(Soloist—MAYER GORDON.)
Pieces for Strings { "Pas des Echarpes" *Chaminade*
"Pavane" ... *Michels*

- 8.30. Gertrude Edgard.
"Orpheus With His Lute" ... *Sullivan (1)*
"Vittoria, Mio Core!" *Carissimi*
"Dormi, Dormi" *Bizci (1)*
George Stockwin and Frederic Groome
Entertaining again.
The Octet.
Scottish Fantasia *arr. Muller (1)*
Gladys Merredew
in Studies.
The Octet.
Serenade *Strauss*
Preludium *Jarnesfel*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir OLIVER LODGE. *S.B. from London.*
- 10.0-11.0.—THE SAVOY BANDS. *S.B. from London.*

WEDNESDAY, January 21st.

- 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
- 6.40-10.30.—Programme *S.B. from London.*

THURSDAY, January 22nd.

- 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
- 6.40-6.55.—Dr. F. W. CROSSLEY-HOLLAND. *S.B. from London.*
- 7.0-7.30.—Programme *S.B. from London.*
- 7.30-9.30. **A Light Programme**
by
CASANO'S OCTET.
With Songs by
VIOLET LEE (Soprano),
DENNIS NOBLE (Baritone),
and
Entertainment by
BRET HAYDEN.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk.
- 10.0-11.0.—THE SAVOY BANDS. *S.B. from London.*

FRIDAY, January 23rd.

- 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
- 6.40-10.30.—Programme *S.B. from London.*

SATURDAY, January 24th.

- 5.30-6.15.—CHILDREN'S CORNER. *S.B. from London.*
- 6.40-7.30.—Programme *S.B. from London.*
- 7.30-9.30.—Programme *S.B. from Manchester.*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. HARRY E. HASLAM. *S.B. from London.*
- 10.0-12.0.—THE SAVOY BANDS. *S.B. from London.*

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—for Young Bill

The fever of the experimenter has fired young Bill's ambition. In the picturesque vernacular of our American friends he's "cottoned on to the hull bunch"—vacuum tubes, hook-ups, new wave bands, right down to the last binding post. He tunes in the distant stations now with his *Matched Tone Headphones*, and is content. They bring in the faintest signals, their delicate supersensitivity making them unexcelled for long range telephony.

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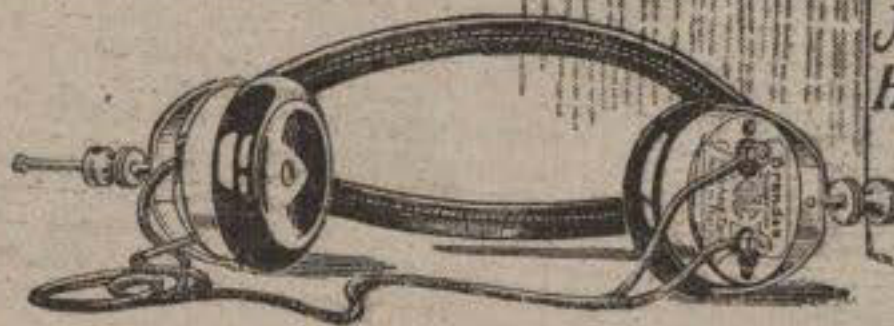
*Tune the
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42/-



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Matched Tone
Headphones*

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WIRELESS PROGRAMME—BELFAST

(Jan. 18th to Jan. 24th.)

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

SUNDAY.

8.45. ROSEMARY STREET PRESBYTERIAN CHURCH CHOIR.
Conducted by FREDERICK DUFFELL.
Hymn, "Holy Father, Cheer Our Way."
Anthem, "O Lord, My God" Wesley (11)
The Rev. CHARLES PARK, D.D., of Rosemary Street Presbyterian Church: Address.
Hymn, "Glory to Thee, My God, This Night."
THE "2BE" TRIO.
ERNEST A. A. STONELEY (Violin).
REGINALD DOBSON (Violoncello).
T. O. CORRIN (Pianoforte).
MURIEL CHILDE (Mezzo-Contralto).
9.15. Trio.
"Pastoral" Trio (No. 2) for Violin, Violoncello and Pianoforte.....E. Austin (8)
Muriel Childe.
"Ring Out, Wild Bells".....Gounod
"God Shall Wipe Away All Tears" ("The Light of the World").....Sullivan
"Alleluia".....arr. O'Connor Morris (1)
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15. Trio.
Trio in E Flat, Op. 93.....Hummel
10.30.—Close down.

MONDAY.

4.0-5.0.—The "2BE" Quartet.
5.30-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. J. E. G. DE MONTMORENCY, S.B. from London. Local News.

Folk Song and Madrigal.

HERBERT SCOTT'S MIXED VOICE CHOIR.
JAMES NEWEL (Baritone).
DAVID McALPINE (Bass).
THE STATION ORCHESTRA.
REGINALD DOBSON (Solo Violoncello).
7.30. March, "Handel Wakes".....Morressey
"Two Irish Tone Sketches".....O'Donnell
Choir.
Song, "Ho, Ho, My Nut-Brown Maiden"
arr. Malcolm Lawson
(James Newel and Chorus.)
Chanty, "What Shall We Do?"
arr. R. Terry (2)
(David McAlpine and Male Chorus.)
Song (Dialogue), "The Poor Couple"
arr. Cecil Sharpe (11)
Choruses { "Come Unto These" ("The
Yellow Sands"....Tempest")
"Full Fathom Five" } Purcell (11)
Orchestra.
Three Old English Dances...Laura Lemon
Reginald Dobson.
Andante from Concerto No. 5 in D Minor
Gottmann
Orchestra.
Suite, "The Village Green" Elsie April (1)
Choir.
Song, "O Waly Waly"
arr. Cecil Sharpe
(Ladies' Chorus.)
Chanty, "Shenandoah"....arr. R. Terry (2)
(David McAlpine and Male Chorus.)
Madrigal, "April is in My Mistress' Face"
Morley (11)
Song, "The Greenland Fishery"
arr. Cecil Sharpe (11)
Orchestra.
Suite, "The Water Music"
Handel, arr. Harty
Allegro; Air; Bourrée; Hornpipe; Andante; Allegro Deciso.
Choir.
Song, "Chesapeake and the Shannon"
arr. Cecil Sharpe (11)
(Fred Mackey and Chorus.)
Song, "The Lover's Tasks"
arr. Cecil Sharpe (11)

(Elsie McCullough and Ladies' Chorus.)
Madrigal, "Lady, See On Every Side"
Marenzio (11)

Song, "My Man John"
arr. Cecil Sharpe (11)
Orchestra.

Suite, "English Folk Song"
Vaughan Williams (1)

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

Mr. GEORGE MacDONALD. S.B. from Edinburgh. Local News.

10.0. Orchestra.

"Bells of Ouseley".....Hume (1)
"Memories of the Early 'Eighties"
"Fun of the Fair".....Williams

One-step, "Savoy Christmas Medley"
Somers (31)

Orchestra.
"March of the Royal Ulster Rifles"
Featherstone

10.30.—Close down.

TUESDAY.

11.30-12.30.—Gramophone Records.
4.0-5.30.—Rosa Knights (Mezzo-Contralto).
The Station Orchestra.
5.30-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
JOHN STRACHEY. S.B. from London.
Local News.
7.30.—Programme S.B. from London.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir OLIVER LODGE. S.B. from London.
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.—Ulster Association Talk, The Most Hon. The MARQUESS OF LONDONDERRY, K.G., H.M.L., "Ulster's Contribution to the Empire."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Capt. F. PYMMS, M.C. S.B. from London.
Local News.

Symphony Concert.

CISSIE WOODWARD (Solo Pianoforte).
THE AUGMENTED STATION ORCHESTRA:
Conducted by E. GODFREY-BROWN.
7.30. Orchestra.
March, "Bridal March".....Wagner
Overture, "Le Roi l'a dit".....Delibes
Rhapsody, "A Shropshire Lad"
Brittenworth (11)
Cissie Woodward.
Concerto in A Minor for Solo Piano and Orchestra (1st Movement—Allegro) Grieg
Orchestra.
Prelude and Angel's Farewell... Elgar (11)
Cissie Woodward.
"Musical Box".....Liadoc
"Fountains".....Demets
"Moto Perpetuo".....Weber
Study in A Minor.....Chopin
Study in G Flat Major (Black Keys)
Waltz in D Flat Major.....Chopin
Orchestra.
"Mock Morris" for String Orchestra
Grainger
Symphony No. 8 in F, Op. 93... Beethoven
March from Incidental Music to "Henry VIII".....Sullivan
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Royal Horticultural Society Talk. S.B. from London.
British Drama League Lecture Recital.
S.B. from London. Local News.
10.20. Orchestra.
"Capriccio Espagnol".... Rimsky-Korsakov
10.30.—Close down.

THURSDAY.

4.0-5.30.—Concert: The Station Orchestra.
Cyril Shepherd (Solo Pianoforte). Lawrence Walker.
5.30-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Dr. W. Douglas Simpson. S.B. from Aberdeen.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Radio Society Talk. S.B. from London.
Mr. ALLEN S. WALKER. S.B. from London. Local News.
7.30.—Programme S.B. from London.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.0-11.0.—THE SAVOY BANDS. S.B. from London.

FRIDAY.

11.30-12.30.—Gramophone Records.
2.50.—School Transmission: "Appreciation of Music."
4.0-5.0.—The "2BE" Quartet.
5.30-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. S.B. from London.
Radio Association of Northern Ireland Bulletin.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.

Variety Programme.

THE STATION ORCHESTRA.
HOWARD BLISS (Baritone).
SYD. M. NESBITT (and his Ukulele).
NELSON JACKSON (Entertainer).
7.30. Orchestra.
March, "The Bride Elect"..... Sousa
Overture, "The Merry Wives of Windsor"
Nicolaï
Howard Bliss.
"O! Men from the Fields" Herbert Hughes
"Sigh No More, Ladies" Frederick Keal
"I Have Twelve Oxen".....John Ireland
Nelson Jackson.
Selections from his Repertoire.
Orchestra.
"Le Cygne".....Saint-Saens
(ERNEST A. A. STONELEY (Violin).
PAULINE BARKER (Harp).
Howard Bliss.
"Eleanor".....Coleridge-Taylor
"A Boy's Song".....C. B. Footnam
Nelson Jackson.
Selections from his Repertoire.
Orchestra.
Hungarian Rhapsody, No. 2.....Liszt
"Salut d'Amour".....Elgar
Syd. M. Nesbitt and his Ukulele.
Orchestra.
American Suite, "Yankiana".....Thurhan (1)
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. J. J. ROUSSEAU. S.B. from London. Local News.
10.0. Orchestra.
"Hoiball Tanze Valse".....Petros (1)
"Meditation in C".....Squire (1)
"To-Night's the Night".....Rubens
10.30.—Close down.

SATURDAY.

4.0-5.30.—Concert: The Station Orchestra.
Ellie Johnston (Contralto).
5.30-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
7.30-9.30.—Programme S.B. from London.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. HARRY E. HASLAM. S.B. from London. Local News.
10.0-12.0.—THE SAVOY BANDS. 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 157.

On Radio's Magic Carpet.

By the Rt. Hon. T. J. Macnamara.

[The Rt. Hon. T. J. Macnamara is one of our best-known authorities on education, and was formerly President of the National Union of Teachers. For many years he was a member of Parliament, and was Minister of Labour from 1920-1921.]



The Rt. Hon.
T. J. MACNAMARA.

I CONFESS I can't think of the word. "Wonderful!" "Marvellous!" "Amazing!" Yes, of course! They've all done service many a time. Some tremendous vista of Nature in her wildest and most awe-inspiring mood. Some stupendous feat of engineering with mighty girders, and cranes that toss tons aside as though they were chaff. A knife that cuts steel plates

as though they were clay. A machine that pulls out stout metal rods as though they were sticks of candy. You know.

But here is something beyond all that; and beyond all amazement. For here is a new application of Nature's forces that makes the giants of fairy lore mere pigmies.

The Mysterious Chamber.

It is true the shop windows have recently made us all acquainted with the appearance of the apparatus which may enable us to enjoy the programmes of The New Impresarios. It is no less true that, for a long time past now, many of our back-gardens have looked like Coast-Guard Stations. And a grim determination not to damp the enthusiasm of youth has made us tolerate, and, indeed, trip over, straggling wires everywhere without a whisper of remonstrance.

But this mysterious chamber! Here, though they don't exactly wave pumpkins into gorgeous carriages and six, they pull switches and turn knobs, and lo! space is annihilated!

An Old Friend at Last.

Here are tables supporting strange-looking pieces of apparatus. Here brightly-lighted valves standing up perkily. Here indicators tremulously oscillate. Wires everywhere. Below the tables strange things. Batteries and Heaven knows what besides!

Don't ask me! I feel more closely related to Hengist and Horsa than I do to these Twentieth Century Miracle-makers. My eye rests upon a telephone with real joy. Here is an old friend at last. Did Stanley greet Livingstone with a broader smile?

And sitting facing the mysterious apparatus on the table, a young man, the metal bands of a headpiece vainly trying to hold down his ruffled hair, his eyes anxiously watching the tremulous needle, his hands ever and anon touching some adjusting apparatus.

"Like to hear Ben?" says he, indicating a headpiece. The Westminster Chimes suffuse the brain (you might be in Bridge Street) and Big Ben himself pounds sonorously seven times upon the cars.

Wonder Exhausted.

"Tell me," I say, "how far has Big Ben been heard?"

He waves his free hand with a magnificent gesture. "Like to come and sit on the Magic Carpet?" continues the young man whimsically.

"Yes, if you like," I say, rather helplessly. The sense of wonder is by this time quite exhausted.

"Well, listen," says the young man.

Somewhere they are reciting Dickens' Christmas Carol with fine dramatic effect. I am in

the Circle of the Theatre with eyes bandaged. Scrooge snuffles and snarls about the stage. Now it is the sepulchral voice of Jacob Marley's Ghost; now the clanking of leg-irons; now terror-wrung shrieks; now the sweet calm of "The First Noël!" And then the eager babblings of a soul newly-awakened, and the fat turkey for poor Bob Cratchet's little family.

"Where is it?" I ask.

"The Birmingham Studio," says my companion in a flat, matter-of-fact voice.

"God bless me!" I reply. "How many people do you think have just heard that?"

"Oh," says the young man who keeps touching things—gadgets, he calls them—"say, a couple of million!"

A Fine Performance.

"But, surely," I ask, "the Christmas Carol has never been heard by so many people at one time before? Surely, some fat cheques will find their way to Christmas Dinner Funds to-morrow?"

"Hope so!" says he cheerily, still busy with his manipulations. "Like to get on the Magic Carpet again?"

"Yes, let me!" I ardently reply.

A fine instrumental quartet fills the room. It is a performance that would have graced a Symphony Concert prepared for the greatest in the land.

"Where?" I ask.

"Cardiff," says he. "Stand by and you'll hear some good part singing." And I do.

Still Another Journey.

"Make another journey?" he asks.

"By all means," I reply. And an old-fashioned Christmas Party is in progress. The Squire is clapping almost everybody on the back and not a few he is digging in the ribs. And there is clatter of knives and forks; and laughter, holding both his sides; and the West Country lingo that touches the heart strings to memories of Auld Lang Syne; and the Waits outside. And by and by Sir Roger de Coverley, and up and down the middle with a sweep and a whoop.

"Well! Where?" I ask.

"Bournemouth," says the presiding genius. "Listen now to the second News Bulletin and a first-class little lecture by a really big man. And then we'll get 'on the carpet'—new style—again, and hear the Savoy Orpheans."

Feasting With the Immortals.

Which we do. And I find myself committing that greatest of all unforgivable offences, tapping the time out with my shoe—so completely does this quaintly-conceived and brilliantly-executed Dance Music take possession.

And by and by Big Ben booms out midnight; and a gentleman from somewhere or other says in an entirely pleasant and melodious voice: "Good-night, everybody, Good-night!"

And while they're busily engaged closing down for the night, I sit consumed with profound reflections concerning the effect of this amazing thing upon the lives and habits of the people.

I may be excused if I haven't got that clear yet. But that it is bound to be (and of course, to a large extent already is) pretty far-reaching and potential is manifest. A fairy God mother has thrown open the golden gateway of the Temple of Music, and already Orpheus and his Lute have become welcome guests at the cottage firesides of the land.

But more. With another key the fairy God-mother has opened another gateway, and Minerva with her garnered stores of learning has graciously come amongst us. Now in very truth can we all feast with the Immortals.

Broadcasting "R.L.S."

The Story of "Will o' the Mill."

THERE was born in 1850, to a prosperous civil engineer of Edinburgh and his wife, a son, their only child. This civil engineer was Thomas Stevenson, one of a great family of engineers. They were men who had built famous lighthouses round the coast of Britain, and it was the wish of the father that his only son should follow in the ancestral footsteps. Against that project the boy rebelled. It was his ambition to become a writer, and not a civil engineer, and that ambition he achieved. The rebellious boy is now known to fame as Robert Louis Stevenson, author of "Treasure Island," and other works.

Romance that is in us All.

Few names in literature are more popular. Perhaps if a plebiscite of popular authors were organized, his name would stand at the top. In his essays on life and letters he expounded with surpassing grace the dearest thoughts of plain people. In his stories he voiced perfectly the romance that is in us all. To few is it given to express "the average man" so completely or with such charm. He did that in all his essays, stories, and poems. And so interesting are this career and this achievement, that there have appeared since he died, in 1894, no fewer than three biographies of a strange life.

They are broadcasting from Glasgow, on January 19th, a version of his story, "Will o' the Mill." This was one of Stevenson's earliest efforts. He was twenty-seven when it was written; it appeared in the *Cornhill Magazine* in January, 1878.

At that time Stevenson was still a tyro. He could not believe that Leslie Stephen, then editor of the *Cornhill*, would accept his story. But accepted it was, and that with acclamation. It may be said of "Will o' the Mill" that its acceptance definitely encouraged Stevenson to persevere. Whatever his stern Presbyterian father said, he had become a successful writer for the magazines. From that point he went on to success, and farther, to fame.

"The Merry Men."

"Will o' the Mill" was published with other stories in a volume of collected tales under the title of "The Merry Men," and to that collection Stevenson wrote a characteristic introduction.

"The stories here got together are somewhat of a scratch lot. Three of them seem to me very good, and, in the absence of the public, I may even go to the length of saying that I very much admire them; these three are 'Will o' the Mill,' 'Thrawn Janet,' and 'Markheim.'"

Then he goes on to say:—

"I hope I should admire 'Will o' the Mill' and 'Markheim' as much if they had been written by someone else; but I am glad no one else wrote them."

Challenging Fate.

It is said that, later in life, Stevenson repudiated the philosophy embodied in "Will o' the Mill." In this story he gives expression to a philosophy of fatalism, of acceptance of fate. And that, to be sure, was not in the least like Stevenson. No man challenged Fate more boldly. In 1879, practically divorced from his parents, he sailed for California, and nearly died there, just because he loved a certain woman who lived in the West.

Then at last he married Fanny van de Grift, and with Fanny van de Grift—"fruity, dusky, vivid, true"—he lived, defying chronic ill-health, till his death in 1894. In that time he lived at Bournemouth, in the States, and in Samoa battling against consumption. But before he died he had made a happy peace with his parents and gained for himself the title of the greatest of modern romanticists.

GEORGE BLAKE.

The Mocking Voice of Nature.

Echoes That Help Us to Hear. By Sir WILLIAM BRAGG, F.R.S.*

WHEN waves on a water surface roll up against a barrier they are reflected; we see that happen when the waves on the sea strike a cliff and recoil from it. We may see the same effect on a smaller scale in a tank, or a bath, or even a tea-cup. Now, sound is also a form of wave motion, and recoils like the water waves when it strikes the boundary of the air which is carrying it.

When we make some sound which travels away and eventually returns to us after reflection at some distant cliff, or house, or wood, we hear the echo, as we call it. We may observe the time that elapses between the utterance of the sound and the return of the echo and, by assuming that sound travels at the rate of 1,100 feet a second, calculate the distance between the reflector and the source of sound.

Measuring Sound's Travels.

Or, we may experiment in the reverse way and, knowing the distance of the reflector, use our measurements to find the velocity of sound. There is a cloistered arcade in one of the courts of Trinity College, at Cambridge, where it is easy to make the experiment. You clap your hands, and, after a moment, the echo returns from the blank wall at the distant end. If you time your claps so that each is simultaneous with the arrival of the reflection from the clap that preceded it, and count how many claps you make in the minute under these conditions, and if, further, you measure the distance between yourself and the reflecting wall, it is easy to calculate the rate at which sound travels.

The Waves in Singing.

It always gives us pleasure to hear an echo in the open country. It is strange, no doubt, to hear our words repeated as though someone were mocking us. Good echoes are not so common that we cease to be interested. We all know places where they are to be found and take a certain pride in them if the countryside is our own. Some are famous, of course, for their force and distinctness, like the echo of Killarney. Tyndall describes a beautiful echo in a Swiss valley called the Ochsenthal where the sound of a horn is first reflected somewhat roughly; but there is a series of repeated reflections from the rocks near by, as well as retarded reflections from rocks that are farther away. As they continue, they become softer and more flute-like, and the gradual diminution in their intensity gives the impression that the source of sound is retreating farther and farther into the solitudes of ice and snow.

The surface that reflects sound need not be hard and smooth, as in the case of light. A rough wall may reflect exceedingly well, or a rugged cliff, or even a grove of trees, or a line of railings. The sound that comes back is generally of the same character as the original, though it is weaker, of course. There are curious exceptions, however.

The late Lord Rayleigh, who was greatly interested in the laws of sound, describes the echo of a woman's voice which returned an octave higher than the original. The strange effect

seemed to be due to the fact that the sound was reflected by a plantation of firs. No doubt, the leaves and boughs of the wood, being small in comparison with the wave lengths of sound, turned back the short waves more than the long waves—in other words, reflected the notes of high pitch more than those of low pitch.

A similar thing takes place in the case of light. As the sun's rays pass through the air, the short waves of the blue end of the spectrum are turned aside more than the longer red waves by the molecules of the air, and that is why the sky is blue. The light that goes straight on becomes richer and richer in the longer waves, and hence the colours of the rising and setting sun.

Stories have been told of sound echoes which returned as notes with a different pitch from the original, so that the pitch must have actually changed: but these are surely mistaken. The pitch of a note does not alter on reflection; the change which Lord Rayleigh describes is, no doubt, due, as he suggested, to the excessive reflections of high notes which were present, in addition to low notes in the speaker's voice.

Testing a Room's Qualities.

Though the echoes of the open air more often excite our attention, the echoes of closed spaces are far more common and affect us more frequently. They return to us so quickly that we do not distinguish them as separate sounds. We talk, indeed, of an echoing hall, or a reverberating room; but we do not always realize that the effect is exactly the same as the echo which we stop to listen to in the country.

We come now to a question which has particularly forced itself on our attention in recent years, the question of good hearing in halls intended for public speaking.

The principles to be remembered as determining whether a room shall be good or bad are simple and few. In the first place, sound travels at a certain rate, nearly 1,100 feet a second; in the next place, it is reflected by any

surface that it meets. If the surface is fairly even and hard, the sound recoils without losing much of its intensity: surfaces that are soft and porous do not reflect so well. When the walls, ceiling, and floor are all good reflectors, a sound may ring on for many seconds. We must all have observed this effect in an empty room, and we cannot write of the closing of the dungeon door without mentioning that its clang echoes through the reverberating passages. It is a rough, but convenient, test of the resonance of a room to clap one's hands and count the seconds till the sound dies away. In a large and very empty room it may take six or seven seconds.

When Good Hearing is Impossible.

Now, if a sound persists as long as that, good hearing is impossible. The cure for such a fault is to destroy the reflecting powers of the room. If a sound that is made in a room can be heard five seconds afterwards, it has travelled more than a mile in its excursions to and fro and its waves have searched every corner: it has undergone hundreds of reflections. If a soft carpet is put on any part of the floor, or a curtain hung upon the wall, it is sure to have its effect, because the sound will have come that way, perhaps many times, and will be weakened at each such reflection.

With the delicate means of observation that have of late years been applied to the examination of this question, the effect of introducing a very few cushions or persons is observable: the cushion and the body both spoil reflection to some extent. If it is possible to clothe the room until the reverberation period is brought down to two seconds or so, the hearing is no longer spoiled by echoes. For a concert-room it is permissible, and, indeed, advisable, to have a little more resonance than in a room designed for speaking. These points have all been carefully worked out, and it has been possible for many years past to predict the resonance of a room that is to be built, and to state the amount of draping required.

The Difficulties of Listening.

Not all the difficulties of hearing in a room are to be classed as due to reverberation. A very simple, but serious, difficulty can arise from the existence of a single reflecting surface if it is placed in certain positions. Suppose, for example, that a hall is sixty feet high, and that the roof is a good reflector of sound. The sounds of the voice travel up to the roof and return more than a tenth of a second later, making a distracting duplication of everything that is said.

Much attention is now being given to the use of a kind of porous brick for the interior lining of walls and ceilings: the air waves lose their force in penetrating the tiny cavities, and the change in reflecting power is most striking.

Sometimes a hall has many openings into galleries or recesses, from which, if a sound makes its way into them, there is no return.

[An article describing how echoes are controlled in a broadcasting studio will be found on page 146 of this issue.]



Inquiring Friend: "I say—er—is that Wagner, or only oscillation?"

*In a Talk from London.



B.T.H. Headphones

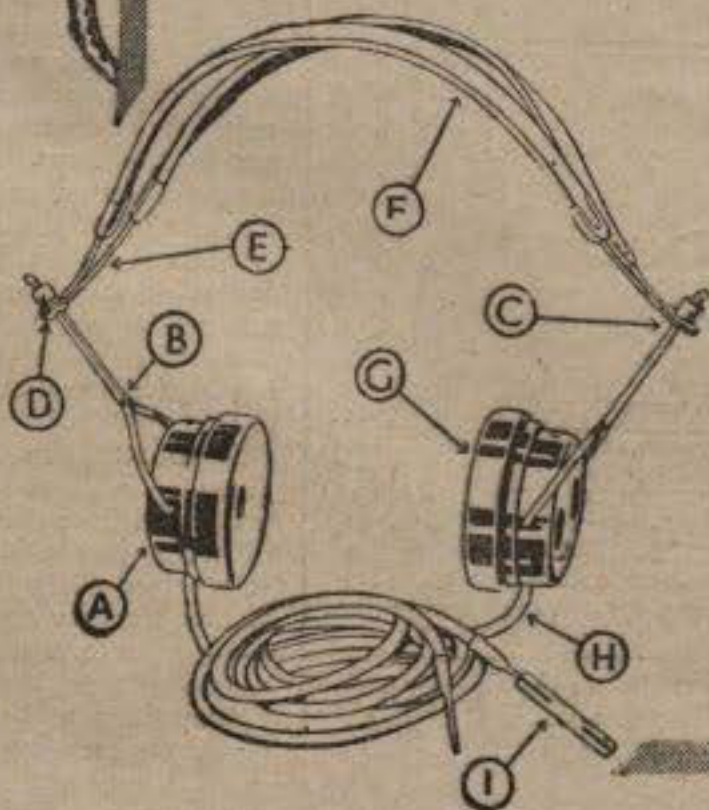
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Dundee Programme.

2DE 331 M.

Week Beginning Sunday, January 18th.

SUNDAY, January 18th.

3.0-5.30.—Programme S.B. from Glasgow.
8.30-9.0.—Service conducted by The Very Rev. Provost A. C. DON, M.A., of the Cathedral Church of St. Paul.
9.0-10.30.—Programme S.B. from Glasgow.

MONDAY, January 19th.

3.30-4.0. CISSIE WOODWARD (Piano-forte Recital).
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from Glasgow.

TUESDAY, January 20th.

5.15-6.0.—Little Folks' Corner.
6.40-6.55.—Boy Scouts' Talk.
7.0-8.0.—Programme S.B. from London.
8.0-8.15.—Programme S.B. from Glasgow.
8.15-9.5.—Programme S.B. from London.
9.5-9.15.—Programme S.B. from Glasgow.
9.15-11.0.—Programme S.B. from London.

WEDNESDAY, January 21st.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.
4.30-5.0.—Organ Recital.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Boys' Brigade Notes.
7.0-10.45.—Programme S.B. from Glasgow.

THURSDAY, January 22nd.

4.30-5.0. } New Gramophone Records.
6.0-6.30. }
5.15-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Dr. W. Douglas Simpson. S.B. from Aberdeen.
7.0-11.0.—Programme S.B. from Glasgow.

FRIDAY, January 23rd.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.40-7.30.—Programme S.B. from London.

ORCHESTRA OF THE HIGH SCHOOL, DUNDEE:

Conductor—H. EVERITT LOSEBY.

7.30.—Overture, "Fest" Kalliwoda
CHARLOTTE CRAIG (Soprano).
"Laburnum" } ... Montague Phillips
"Waves" }
"Spring's Awakening" ... Sanderson (1)
WATSON FORBES (Solo Violin).
Concerto De Beriot
W. PERCIVAL WESTELL, F.L.S., on
"The Charm of the Wood."
Orchestra.
Symphony in G Mozart
G. A. GAMPEY (Solo Cello).
"Old Waltz" Kreisler
"Lullaby" Cyril Scott (4)
"Vito" Popper
Orchestra.
Melody Shafer
Suite, "The Never-Nevor-Land" ... Austin

WATSON FORBES.

Two Movements from Sonata in G Minor
Grieg

CHARLOTTE CRAIG (Soprano).

Selected Songs.

Orchestra.

Suite in G Purcell

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

Prof. J. J. ROUSSEAU. S.B. from London.

Local News.

10.0. G. A. Gampey.

"Le Cygne" Saint-Saens

"Lamento" Gabriel Maria

Movements from Sonata Sammartini

Orchestra.

Serenade Mozart

10.30.—Close down.

SATURDAY, January 24th.

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 18th.

SUNDAY, January 18th.

3.0-5.30.—Programme S.B. from Glasgow.
8.20-10.30.—Programme S.B. from London.

MONDAY, January 19th.

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, O.B., LL.D., F.B.A., "Roman Britain" (3). S.B. to Glasgow, Aberdeen, Dundee, and Belfast.
Local News.
10.0-10.30.—Programme S.B. from Glasgow.

TUESDAY, January 20th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40.—Prof. CHARLES SAROLEA, LL.D., D.Ph., F.R.S.E., etc., "A Bird's Eye View of France."
7.0-8.0.—Programme S.B. from London.
8.0-8.15.—Programme S.B. from Glasgow.
8.15-9.5.—Programme S.B. from London.
9.5-9.15.—Programme S.B. from Glasgow.
9.15-11.0.—Programme S.B. from London.

WEDNESDAY, January 21st.

2.30-3.30.—The Station Pianoforte Trio.
3.30-4.0.—Talk to Schools: Mr. J. C. SMITH, C.B.E., "Great Stories of the World."
5.0-6.0.—CHILDREN'S CORNER.
7.0-9.40.—Programme S.B. from Glasgow.
9.40.—Mr. J. S. CHISHOLM: Horticultural Talk.
9.45.—British Drama League: Lecture Recital. S.B. from London.
Local News.
10.5-10.45.—Programme S.B. from Glasgow.

THURSDAY, January 22nd.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Dr. W. Douglas Simpson. S.B. from Aberdeen.
7.0-10.0.—Programme S.B. from Glasgow.
10.0-11.0.—"THE ROMANY REVELLERS," from the Dunedin Palais de Danse.

FRIDAY, January 23rd.

2.30-3.30.—The Station Pianoforte Trio.
3.30-4.0.—Talk to Schools on a Scientific Subject, by Prof. C. G. BARKLA, F.R.S., D.Sc., Nobel Laureate.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. S.B. from London.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.

Popular Vocal and Orchestral Evening.

MARION RICHARDSON (Mezzo-Soprano).

W. G. BOWIE (Baritone).

M. TIROL, B.A.

LIGHT ORCHESTRA:

Under the Direction of HERBERT MORE.

7.30. The Orchestra.

Overture, "The Marriage of Figaro" Mozart

7.37. W. G. Bowie.

"The Deathless Army" Protere (1)

"I Fear No foe" Pissuti

"The Floral Dance" K. Moss

7.50. The Orchestra.

"Chal Romeno" ("The Gipsy Lad") Kettelbey

8.0-8.30. Marion Richardson and M. Tirol.

Lecture Recital of 18th Century French Songs.

Marion Richardson will sing:

"Phyllis, plus avere que tendre."

"Que le jour me dure."

"Menuet d'Exaudet."

"Va-t-on pour la Syrie?"

"Maman, dites-moi."

8.35. W. G. Bowie.

"King Charles" M. F. White (1)

"Off to Philadelphia" Bottison Haynes (1)

"The Gentle Maiden" arr. A. Somervell

"Stonecracker John" Eric Coates (1)

(Continued in column 1, page 183.)

Hull Programme.

6KH 335 M.

Week Beginning Sunday, January 18th.

SUNDAY, January 18th.

3.0-5.30. } Programmes S.B. from London.
8.20-10.30. }

MONDAY, January 19th, and WEDNESDAY, January 21st.

3.0-3.30. } Music relayed from the Majestic Picture House.
4.0-4.30. }
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, Jan. 20th, THURSDAY, Jan. 22nd, SATURDAY, Jan. 24th.

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 onwards.—Programme S.B. from London.

FRIDAY, January 23rd.

3.0-3.30. } Music relayed from the Majestic Picture House.
4.0-4.30. }
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Ministry of Agriculture Bulletin. S.B. from London.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.

Miscellaneous Melody.

EDWARD STUBBS' SALON ORCHESTRA.

7.30. Overture, "Queen of Spades" Suppe

"The Parade of the Tin Soldiers" ... Jessel

7.45. STANLEY MURRAY (Baritone).

"Thy Sentinel am I" Watson

"Wait" Guy d'Hardelot

7.55. NINA FFONORA (Mezzo-Soprano).

"Hills of Donegal" Sanderson (1)

"A Little Coon's Prayer" Barbara Hope (1)

8.5. Orchestra.

"In a Persian Market" Kettelbey

Eastern Impressions "Hindu Song" Rimsky-Korsakov

"In a Chinese Temple Garden" Kettelbey

8.20. CISSIE WOODWARD (Solo Pianoforte).

Gavotte with Variations Ramcau

Toccata in A Paradis

"The King's Hunting Jig" John Bull, arr. Harold Crazton (17)

8.30. Stanley Murray.

Four Songs of the Open Country Easthope-Martin (5)

8.40. Orchestra.

Selection, "Carmen" Bizet-Tavan

8.55. Nina Fionora.

Negro Spirituals arr. H. T. Burleigh

"Nobody Knows de Trouble I've Seen";

"Sometimes I Feel Like a Motherless Child";

"I Know de Lord's Laid His Hands on Me."

9.5. Cissie Woodward.

Variationen Sérieuses Mendelssohn

9.15. Orchestra.

"Quanto si Bella" Bonincantra

Three Miniatures "Aubade à Mimi" ... Scassola

"Alhambra" Nemeti

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

Prof. J. J. ROUSSEAU. S.B. from London.

Local News.

10.0. Orchestra.

Hungarian Dance in G Minor Brahms

Dances Czardes, No. 1 ... Michaelis

10.10. Nina Fionora.

"Maman, Dites-Moi" Weckerlin

"Une Gamine Charmante" ("Phi-Phi") H. Christine

10.15. Cissie Woodward.

Novellette in D, No. 2 Schumann

Waltz and Scherzino Cyril Scott

10.20. Orchestra.

Selection, "Leap Year" Stodden (6)

10.30.—Close down.

"THE EFFICIENT MIND"

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A most interesting book has been published which everyone who wishes to "get on" in life should read.

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Weakness of Will	Procrastination
Lack of Ideas	Indecision
Indefiniteness	Shyness

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—Ideation	—Salesmanship

and a Reliable Memory

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DON'T BE A SLAVE OF THE MACHINE.

It may be a typewriter, an office desk, or a shop counter.

It may be the customs, traditions, and conventions of your profession.

It may be the unchanging routine, the drab monotony, the mechanical regularity of your daily work and habits.

Sooner or later that is the machine which threatens all of us. The months and years roll on; the vision fades; the ambition that once fired us and drove us forward disappears. A network of Habit entangles us; the mechanism of our Business has clutched us in its cogs; our Individuality has been surrendered to Routine; we have lost our Initiative, our Freedom of Choice; we have become the slaves of a soulless machine.

How to Develop Personality.

This tyranny of the machine is a danger to which the Pelman Institute is giving great attention. It is employing every means to strengthen PERSONALITY, so that the worker in any Profession or Business shall retain his Individuality despite the soul-deadening influence of Routine, and shall become the MASTER and not the Slave of the Machine. In this work it is achieving remarkable success. The popularity of the New Pelmanism proves this beyond a doubt. For 25 years the Pelman Institute has been studying the "human factor" and enabling thousands of men and women to strengthen their Personalities, to develop the undeveloped powers of their minds, to increase their Efficiency (and thus their Earning Power), and to become the capable masters of the machine instead of its habit-enchained slaves.

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with the development of these qualities have come increases of income to the extent of 50 per cent, 100 per cent, even of 200 per cent and over, and promotion to positions giving greater scope and wider possibilities.

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Leeds-Bradford Programme.

2LS 346 M. 310 M.

Week Beginning Sunday, January 18th

SUNDAY, January 18th.

3.0-5.0.—Programme S.B. from London.
8.15-9.0.—Service relayed from the Cathedral, Bradford.
9.0-10.30.—Programme S.B. from London.

MONDAY, January 19th, and SATURDAY, January 24th.

11.30-12.30.—Gramophone Records.
2.45-3.45.—The Station Orchestra Trio.
5.15-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Scout Corner (Monday).
7.0 onwards.—Programme S.B. from London.

TUESDAY, January 20th, and THURSDAY, January 22nd.

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.
6.40-6.55.—Horticultural Hints specially written for Leeds-Bradford District by Sydney Rogers, F.R.H.S. (Thursday).
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, January 21st.

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 23rd.

11.30-12.30.—Gramophone Records.
3.30-4.0.—A Talk to Local Schools.
4.0-4.30.—Bensley Ghent and his Orchestra.
5.15-6.15.—CHILDREN'S CORNER.
6.40-7.30.—Programme S.B. from London.

LEEDS COLLEGE OF MUSIC—CHOIR AND ORCHESTRA:

Conductor: ANDERSON TYRER.
Chorus Master: VICTOR HELLIWELL.
GEORGE DODGSON (Tenor).
MARJORIE WILEMAN (Contralto).
VICTOR HELLIWELL (Baritone).
7.30-9.30 Orchestra.
and
10.0-10.30. Overture, "Carnaval," Op. 92
Dvorak

Marjorie Wileman.
George Dodgson.
Victor Helliwell.

Cantata, "The First Walpurgis Night" Op. 60 ... Mendelssohn, words by Goethe
"The First Walpurgis Night, Ballad for Chorus and Orchestra, the words by Goethe, the music by Felix Mendelssohn-Bartholdy." Such is the translation of the title of this fine composition. The night between April 30th and May 1st is in Germany called the Walpurgis Night, as being dedicated to Walpurga, or Werburga (to whom is dedicated The Cathedral at Chester), a British Saint, a sister of St. Boniface, the Apostle of Germany.

In the popular tradition it is supposed to be the night for great festivals of devils and witches on the mountains of the Hartz. One such, on the Brocken or Blocksberg mountain, forms a part of Goethe's "Faust." The title of "First Walpurgis Night," Goethe's own designation, in the present case doubtless expresses his intention to expose in this poem how the popular superstition arose out of the use by the old heathen, as masquerade or stratagem, of that which afterwards remained a fixed belief.

(Continued in column 4, page 183.)

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, January 18th.

SUNDAY, January 18th.

3.0-5.30.—Programme S.B. from London.
8.30.—Religious Service from Studio.
9.0-10.30.—Programme S.B. from London.

MONDAY, January 19th.

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 20th.

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 21st.

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 22nd.

3.30-4.30.—Gaillard and his Orchestra.
5.30-6.30.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, January 23rd.

4.0-5.0.—The "State Brighter Liverpool Band."
5.30-6.30.—CHILDREN'S CORNER.
6.40-7.30.—Programme S.B. from London.

Operatic Night.

BERTHA HODGSON (Soprano).
TOM SHERLOCK (Baritone).
THE AUGMENTED STATION ORCHESTRA:
Under the Direction of FREDERICK BROWN.

7.30. Orchestra.
Overture, "The Magic Flute" ... Mozart
Bertha Hodgson.
7.40. "Flower Song" ("Faust") ... Gounod
"Know'st Thou the Land?" ("Mignon") Thomas
7.50. Orchestra.
Selection, "Rigoletto" ... Verdi
Tom Sherlock.
8.15. "Loving Smile of Sister Kind" ("Faust") Gounod
"Lo, Sir Page" ("The Marriage of Figaro") ... Mozart
8.25. Orchestra.
"Loreley" ... Catalaine
8.40. Bertha Hodgson.
"One Fine Day" ("Madame Butterfly") Puccini
"Waltz Song" ("Tom Jones") ... German
8.50. Orchestra.
Ballet Music from "Sicilian Vespers" ("The Four Seasons") ... Verdi
9.10. Tom Sherlock.
"Prologue" ("Pagliacci") ... Leoncavallo
"She Alone Charmeth My Sadness" Gounod
9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Prof. J. J. ROUSSEAU. S.B. from London.
Local News.
10.0. Orchestra.
Selection, "La Tosca" ... Puccini
Entr'acte Gavotte from "Mignon" Thomas
Overture, "Zampa."
10.30.—Close down.

SATURDAY, January 24th.

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 18th.

SUNDAY, January 18th.

3.0-5.30. } Programmes S.B. from London.
8.20-10.30. }

MONDAY, January 19th.

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" (3).
7.0-10.30.—Programme S.B. from London.

TUESDAY, January 20th.

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.—R. M. Hewitt, M.A.: "Gypsies in Russia and the Balkans." (Gramophone, Pianoforte, and Vocal Illustrations.)
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, January 21st.

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 22nd.

3.15-3.45.—School Transmission: Mr. E. L. GUILFORD, M.A.: "Stories of Ancient Nottingham."
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. H. Schofield, M.B.E., Ph.D., B.Sc., etc. (Principal of Loughborough Engineering College): "Industrial Administration."
7.0-11.0.—Programme S.B. from London.

FRIDAY, January 23rd.

3.30-4.30.—Lyons' Café Orchestra.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—Teens' Corner.
6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. S.B. from London.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.

Popular Concert.

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DORIS GENT (Soprano).
NEVILLE SMART (Bass).
SYDNEY W. JONES (the Blind Pianist).
URSULA KENTISH WRIGHT.
DOROTHY KENTISH WRIGHT,
and EDWARD MURRAY
In a Dramatic Sketch.
7.30. Sydney W. Jones.
Studies, Op. 25, No. 1 in A Flat ... }
Studies, Op. 10, No. 5 in G Flat } Chopin
(Black Keys) ... }
Polonaise in A Flat, Op. 53 ... }
Neville Smart.
"The Devout Lover" ... M. V. White
"The Merry Monk" ... F. Bevan (15)
Doris Gent.
"Love's a Merchant" ... M. Carcu
"Annie Laurie" ... L. Lehmann
"The Piper of Love" ... M. Carcu
"FEED THE BRUTE."
A Comedy by George Paston.
(Adapted to the Nottinghamshire Dialect.)
Mrs. Pottle ... Ursula Kentish Wright
Mrs. Wilkes ... Dorothy Kentish Wright
Samuel Pottle ... Edward Murray
(Continued on page 183.)

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 By Percy W. Harris, Member I.R.E.
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 By G. P. Kendall, B.Sc.
 A LOW-LOSS CRYSTAL RECEIVER.
 By Percy W. Harris, Member I.R.E.
 SIX SIMPLE CRYSTAL CIRCUITS.
 HOW TO TUNE A SIMPLE VALVE SET.
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Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, January 18th.

SUNDAY, January 18th.

3.0-5.30. } Programmes S.B. from London.
8.20-10.30. }

MONDAY, January 19th, TUESDAY, January 20th, and WEDNESDAY, January 21st.

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 22nd, and SATURDAY, January 24th.

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 23rd.

3.30-4.0. Talks to Schools:
Miss D. Moone, B.Sc., "The Romance of Numbers."
Mr. J. H. Thomas, M.C., "To the Edge of Beyond in Central Africa."
4.0-5.0.—Albert Fullbrook and his Trio.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—Ministry of Agriculture's Fort-nightly Bulletin, S.B. from London.
7.0.—WEATHER FORECAST and NEWS, S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.

Vocal and Instrumental Evening.

MARGARET SOUTHARD (Soprano).
WINIFRED STOAKES (Contralto).
ETHEL HAMILTON-AKASTER (Solo Violin).
FRED PITT (Entertainer).
WOODWARD'S LADIES' CHOIR
Under the Direction of HARRY WOODWARD.

7.30. Choir.
"A Lake and a Fairy Boat" Harrison (15)
"A Legend of Mullaghmast" arr. Le Cras (2)
"Ye Banks and Braes" arr. Bantock (15)
7.40. Ethel Hamilton-Akaster.
"Bohemian Dance" Randegger
"Lullaby" Verne Brecht (35)
"Hexentanz" Eeclly.
7.50. Margaret Southard and Winifred Stoakes.
Duet, "Venetian Boat Song" Blumenthal
8.0. Fred Pitt.
Burlesque of Noises Broadcast from the Zoo Original
8.15.—Speeches on the occasion of the Annual Dinner of the Port of Plymouth Chamber of Commerce.
Viscount CHURCHILL.
Commander-in-Chief Admiral Sir RICHARD PHILLAMORE, K.C.B., K.C.M.G., M.V.O.
Relayed from the Royal Assembly Rooms.
Fred Pitt.
9.15. "My Children's Corner" Original
9.30.—WEATHER FORECAST and NEWS, S.B. from London.
Prof. J. J. ROUSSEAU. S.B. from London.
Local News.
10.0. Winifred Stoakes.
"A Retreat" Loughborough
Margaret Southard and Winifred Stoakes.
"Snowdrops" Liza Lehmann
10.10. Ethel Hamilton-Akaster.
"Midnight Bells" Kreisler
"Polonaise Caprice" Newlandsmith
10.20. Choir.
"Song of the Nightingale" ... E. T. Davies
"Shumber Song" Rebikoff
"England" Parry
10.30.—Close down.



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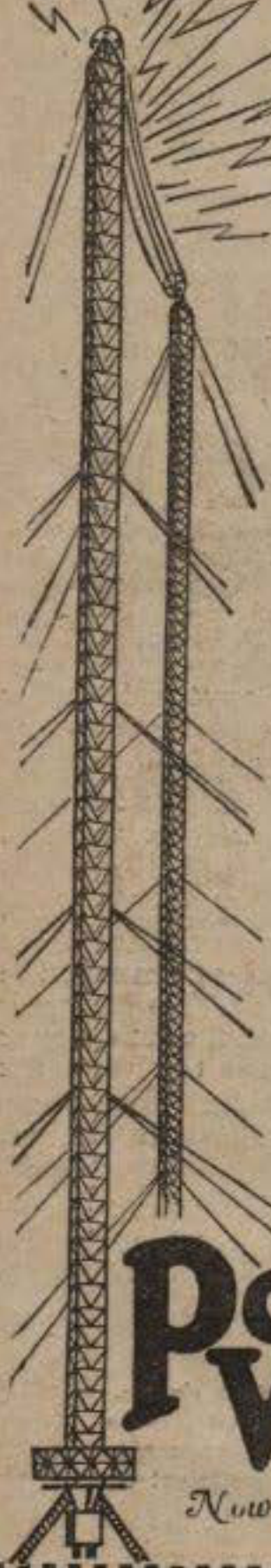
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60-120



THE NELSON VALVE Co., Merton Pk., London, S.W.19.

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, January 18th.

SUNDAY, January 18th.

3.0-5.30.—Programme S.B. from London.
8.15-9.0.—Service relayed from the Nether Chapel.
9.0-10.30.—Programme S.B. from London.

MONDAY, January 19th, and SATURDAY, January 24th.

11.30-12.30.—Gramophone Records. (Monday.)
3.30-4.30.—Programme S.B. from Manchester.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.
Station Director's Talk. (Saturday.)

TUESDAY, January 20th, WEDNESDAY, January 21st, and THURSDAY, January 22nd.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Albert Hall. (Tuesday and Thursday.)
Local Concert. (Wednesday.)
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, January 23rd.

11.30-12.0.—Gramophone Records.
3.30-4.30.—Local Concert.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—Clifford K. Wright, "What We Owe to Greece."
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
PERCY SCHOLES. S.B. from London.
Local News.

"6FL" Cabaret.

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Barcarolle ("The Tales of Hoffmann")

Offenbach
"Sincerity" Emilie Clark
"Drink to Me Only" T. Crampton
"For You Alone" Henry Geehl
"Mellow Moon" Wendell W. Hall (7)
"Dreamy Melody" Kochler and Naset (7)
"What'll I Do?" (7)
"Just Keep on Dancing"

Mayer and Paul (10)
Win Anson (Monologues).

"Baby Bill" Harry Castling (7)
"Old Chap" Harvise and Rosse (7)
Leonard Roberts.

"I Will Not Grieve" Schumann
"Jogging Along the Highway" Samvel
"The Fishermen of England" ("The Rebel Maid") Phillips

"The Harlequin's Song" ("The Passing Show") Oliver (8)
"Brian of Glenaur" Graham (5)

"Stainless Stephen" will introduce an American College Friend.
Arthur Clifford.

"They Call it Dancing" Irving Berlin
"To Think Such Things Should Happen in Old England" Weston and Lee (7)

"Olga Petrovovskii" Weston and Lee (7)
"Georgia Calling!"
"Hard-Hearted Hannah"

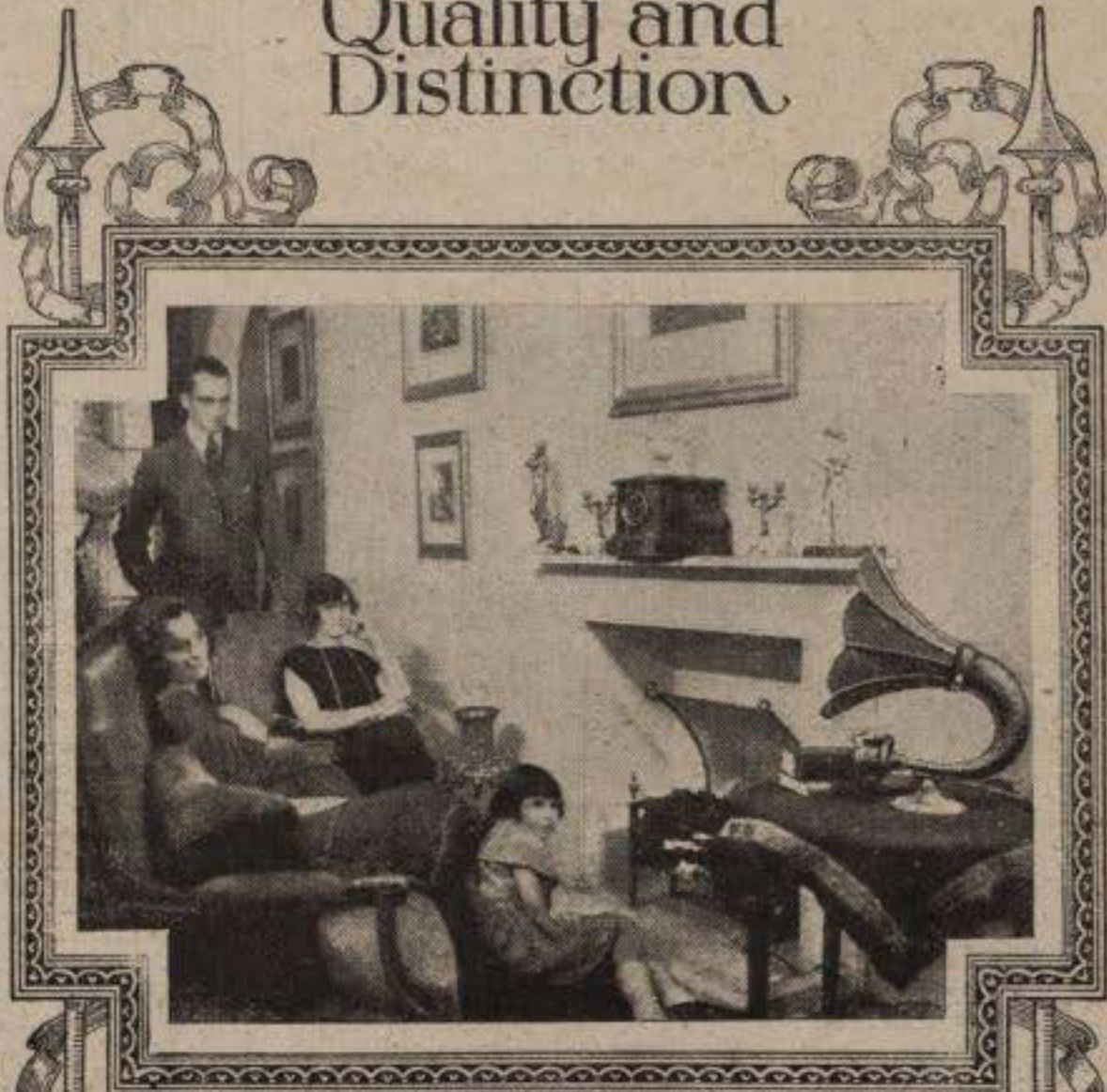
Vellen and Bigelow (9)
"It Ain't Gonna Rain No Mo"

Wendell Hall (7)
9.30.—WEATHER FORECAST and NEWS. S.B. from London.

Prof. J. J. ROUSSEAU. S.B. from London.
Local News.

10.0.—Cabaret (Continued).
9.30.—Close down.

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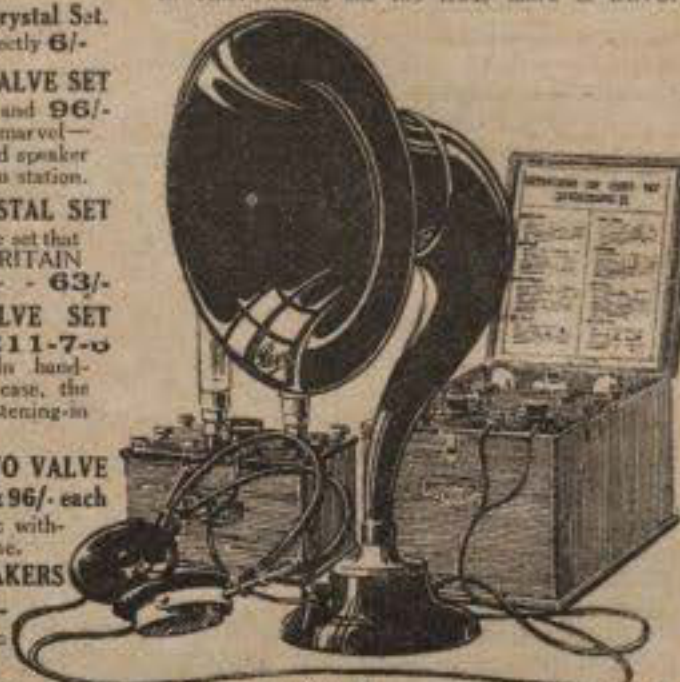
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WITH ZOZ

Stoke - on - Trent Programme.

6ST 306 M.

Week Beginning Sunday, January 18th.

SUNDAY, January 18th.

3.0-5.30.—Programme S.B. from London.
 8.30.—Hymn, "Jesu, Lover of My Soul" (A. and M. No. 193).
 Religious Address by The Rev. JOHN WILLIAMS, Superintendent Minister of the Burslem Wesleyan Circuit.
 Hymn, "Sun of My Soul, Thou Saviour Dear" (A. and M. No. 24).
 9.0-10.30.—Programme S.B. from London.

MONDAY, January 19th, to THURSDAY, January 22nd, and SATURDAY, January 24th.

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

FRIDAY, January 23rd.

3.30-4.30.—The Majestic Cinema Orchestra.
 5.0-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Ministry of Agriculture's Fortnightly Bulletin. S.B. from London.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 PERCY SCHOLES. S.B. from London.
 Local News.

Light Concert.

MABEL WILSHAW (Soprano).
 GEORGE JEFFCOCK (Baritone).
 HARRY STANIER (Solo Violoncello).
 ALFRED STEELE (Solo Pianoforte).
 WILL HORABIN (Humorist).
 HAROLD MORRIS (Accompanist).

7.30. Alfred Steele.
 "Berceuse" Chopin
 "Rigoletto" Verdi-Liszt

7.40. George Jeffcock.
 "King Charles" M. V. White (1)
 "Four Jolly Sailors" .. Edward German
 "Who?" F. Paolo Tosti

7.50. Harry Stanier.
 Elégie Gabriel Faure

8.0. Mabel Wilshaw.
 "The Little Damozel" .. Ivor Novello (1)
 "Pleading" Elgar (11)

8.10. Will Horabin.

8.25. Alfred Steele.
 Rhapsody Liszt
 Study Paganini-Liszt

8.35. George Jeffcock.
 "Come to the Fair" Easthope-Martin
 "An Interlude" (5)
 "Hatfield Bells" (5)

8.45. Harry Stanier.
 Song Without Words Van Gosen
 "Arlequin" Popper

8.55. Mabel Wilshaw.
 "Lia's Song" ("The Prodigal Son")
 Debussy
 "Pleading" Liza Lehmann

9.5. Will Horabin.

9.15. Alfred Steele.
 Studies Chopin

9.23. George Jeffcock.
 "Song of the Waggoner" Breville Smith

9.30.—WEATHER FORECAST and NEWS. S.B. from London.
 Prof. J. J. ROUSSEAU. S.B. from London.
 Local News.

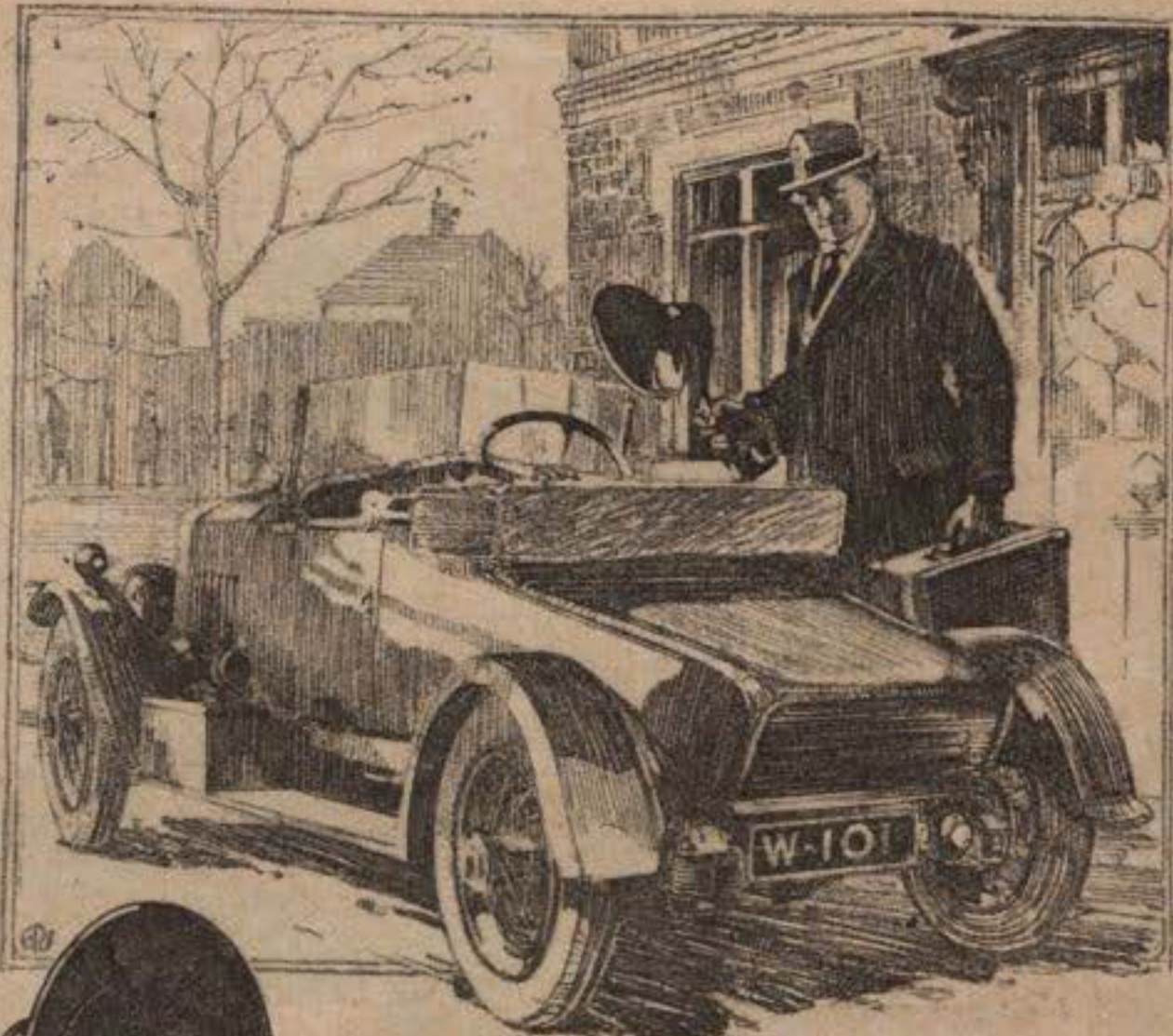
10.0. Harry Stanier.
 Allegro Appassionato Saint-Saëns

10.10. Mabel Wilshaw.
 "Break o' Day" Sanderson (1)

10.15. Will Horabin.

10.23. Alfred Steele.
 Study Chopin

10.30.—Close down.



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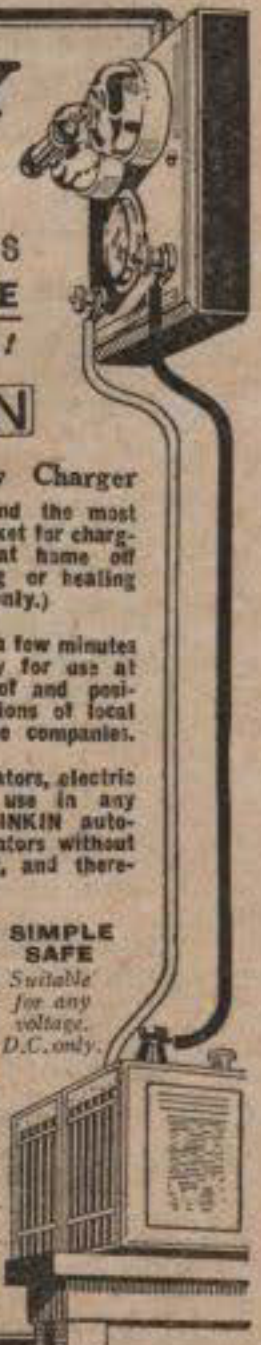
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Swansea Programme.

5SX 485 M.

Week Beginning Sunday, January 18th.

SUNDAY, January 18th.

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

MONDAY, Jan. 19th, WEDNESDAY, Jan. 21st, and SATURDAY, Jan. 24th.

3.0-4.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director, Jack Arnold.

5.0-5.15.—WOMEN'S TOPICS, Jan. 19th & 21st.

5.15-6.0.—CHILDREN'S CORNER.

7.0 onwards.—Programmes S.B. from Cardiff.

TUESDAY, Jan. 26th and THURSDAY, Jan. 22nd.

3.0-4.0.—Afternoon Concert.

5.0-5.15.—CHILDREN'S CORNER.

7.0-11.0.—Programme S.B. from London.

FRIDAY, January 23rd.

3.0-4.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director, Jack Arnold.

5.0-5.15.—WOMEN'S TOPICS.

5.15-6.0.—CHILDREN'S CORNER.

6.40-7.30.—Programme S.B. from London.

THE SWANSEA AMATEUR PLAYERS' CONCERT PARTY AND ORCHESTRA.

Producer and Musical Director:

REX THOMAS.

NELLIE OWEN (The Blind Composer and Pianist)—Piano Recital.

7.30. Orchestra.

"Savoy American Medley"

arr. Debroy Somers (9)

Concert Party.

"Miles of Smiles" Jordan (13)

GLADYS GRIFFIN THOMAS

(Soprano).

"Tiptoe"

"The Market" Carew

"The Old Flagged Path" Arundale

PHILLIS JOHN (Contralto).

"Ships of My Dreams" .. Stephenson (1)

"To Music" Schubert

FRED ALLAN (Baritone).

"Because" d'Hardelot

"For You Alone" Gechl

"The Trumpeter" Dix (1)

8.5. HARRY PROSSER (Comedian).

"Tony, the Swiss Mountaineer" (6)

"That's Another One Gone" .. Christine

Orchestra.

"Why Do You Call Me Wonderful One?"

Vincent and Herbert (32)

ARCHIE TODD (Light Comedian).

"Beastly Original, What" .. Stevens (7)

"Fine Old English Gentleman"

Newman (13)

8.30. Nellie Owen.

Valse Impromptu. Baccarolle

in A Flat. Caprice in E

Major. Minuet and Trio.

Gavotte in G. Theme with

Variations in D (Tempo de

Marcia).

Nellie

Owen (12)

9.0. Prosser, Todd and a Piano.

"Bull Frog Patrol" Kern

"Go Long, Mule" .. Creamer and King (7)

"It Ain't Gonna Rain No Mo'" .. Hall (7)

Phillis John and Harry Prosser,

Comedy Duet, "I Promise I'll be Practically

True" ("The Co-Optimists") (7)

9.15. Gladys Griffin Thomas and Fred Allan.

Duet, "Garden of Your Heart" Borel (1)

CHARLES RAY (Solo Pianoforte):

"K'nice and K'nifty" Bargy (31)

"Kitten on the Keys" Confrey (7)

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. J. J. ROUSSEAU. S.B. from London.

Local News.

10.0. Concert Party.

"The Rainbow"

"Golden Dreamboat"

Nicholls (9)

10.10. Orchestra.

"Welsh Medley" .. arr. Debroy Somers (9)

10.20. Concert Party.

Finale, "The Very Thing" Marchmont (22)

10.30.—Close down.



To Crystal users:

THE problem of working a Loud Speaker direct from a Crystal Receiver was definitely solved when S. G. Brown Ltd. introduced the Crystavox.

This wonderful Loud Speaker is entirely self-contained—it requires no valves or accumulators—it needs no attention beyond the renewal of a small dry battery every six months. In short, it is the ideal method of enjoying Broadcasting.

For anyone living close to a Broadcasting Station a simple Crystal Set and a Crystavox will produce a pleasant volume of sound audible over the whole of the room. Even the most expensive Valve Receiver can do no more than this—and the Crystavox scores heavily from the point of simplicity, initial cost, maintenance and purity of reproduction.

No technical skill is necessary to use a Crystavox—the few simple instructions supplied can be followed by a child.

The fact that it has been designed and manufactured by S. G. Brown Ltd.—the inventors of the first Loud Speaker for Wireless use—is a sure indication of its excellence and dependability.

Try this test:

Owing to the wide variation of local conditions it is not possible to guarantee that every Crystal Set will work a Crystavox. The test is this: Tune in to greatest strength and hold the Headphones 12 inches from the ear. If the signals can still be heard your Set is sufficiently powerful to operate a Crystavox.

Price:

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S. G. Brown Ltd., Head Office & Works, Victoria Rd., N. Acton, W.3.

Showrooms: 19, Mortimer St., W.1., 15, Moorfields, Liverpool, and 67, High St., Southampton.

Brown
-Crystal Loud Speaker

Loudspeaker

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After all, what is Broadcasting? Surely the most wonderful and modern form of entertainment, bringing artists, band, opera, etc., right into your home. Its possibilities are boundless. No home should be without it; for a trifling outlay it administers to your enjoyment in numerous and varied ways. It is universally admitted that the finest form of broadcast reception is by crystal, amplified so that a loudspeaker can be used.

The SUPRATONE Amplifier.

An Amplifier is used to "boost up" the original reception. Our SUPRATONE 2-valve Amplifier has been designed to give maximum amplification of any crystal or valve set, producing sufficient volume to work a loudspeaker with full and clear tone. It incorporates two of our famous Microstats to control the valves. A pull-push switch saves current and constant adjustment. Negative grid bias is provided, and two Mansbridge condensers and a modulating resistance add to the richness of tone. The beautifully finished mahogany cabinet has hinged top and side, with two valve windows, and all terminals are clearly marked and mounted on ebonite. It connects direct to the present telephone terminals of your set. Price, £4.

The BIJOUPHONE.

The wonderful little crystal set that gives perfect reception. It employs soundest principles, including variometer tuning, moulded ebonite top and base, and best quality enclosed crystal and point—features not found in any set at anywhere near the price. Nickel-plated metal parts add to its pleasing appearance. Model No. 1 is for ordinary stations, and Model No. 2 receives the High-Power Station also.

Model 1, 7/6
Model 2, 10/-

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No. 1 For any installation of 100 to 250 Model. volts. Size 9in. x 3 1/2in. 25/- complete.

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25/-

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FREE on receipt of stamped envelope. Contains many
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184, FLEET STREET, LONDON, E.C.4.
Phone: Central 1539.

TRADE ENQUIRIES INVITED.

Edinburgh Programme.

(Continued from page 171.)

- 8.50. Orchestra.
Selection, "Aida" Verdi
"Evening Bells" Billi
- 9.15. W. G. Bowie.
"The Yeomen of England" ... E. German
"Young Tom o' Devon" ... Kennedy Russell
"My Love, She's But a Lassie Yet"
arr. George Short
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. J. J. ROUSSEAU. S.B. from London.
G. L. MARSHALL, "Station Topics."
Local News.
- 10.10 (approx.). Orchestra.
"The Funeral March of a Marionette"
Gounod
"Perthshire Echoes" W. B. Moonie
- 10.30.—Close down.
- SATURDAY, January 24th.**
3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

Leeds—Bradford Programme.

(Continued from page 173.)

- The Poem, as describing the first occurrence of the kind, would be rightly called "The First Walpurgis Night."
Orchestra.
Suite ("Nutteracker") Tchaikovsky
Victor Helliwell.
- "Songs of the Sea," Op. 91 ... Stanford (1)
(Poems by Henry Newbolt for Solo Voice, and Male Chorus.)
"Drake's Drum"; "Outward Bound";
"Devon, O Devon"; "Homeward Bound"; "The Old Superb."
Orchestra.
Overture, "Ruy Blas," Op. 95 Mendelssohn
Victor Helliwell.
- "Negro Spirituals" arr. H. T. Burleigh
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. J. J. ROUSSEAU. S.B. from London.
Local News.
- 10.0.—Concert (Continued).
- 10.30.—Close down.

Nottingham Programme.

(Continued from page 173.)

- Sydney W. Jones.
Romance in D Flat Sibelius
"To the Spring," No. 6 of Lyric Pieces,
Op. 43 Grieg
Prelude in G Minor Rachmaninov
Neville Smart.
- "Since My Love Now Loves Me"
Not " F. Allitsen
"King Duncan's Daughters"
"In Sheltered Vale" F. d'Alquen
Doris Gent.
- "My Hope" I. Ashforde
"Villanelle" E. dell'Acqua
"Can't Remember" A. Gostley
Sydney W. Jones.
- "Reflections in the Water" Debussy
Extemporization on Popular Airs.
Neville Smart.
- "The Flying Dutchman" ... A. H. Foster
"The Diver" E. J. Loder
"Because I Were Shy" Lyell Johnson
- 9.15. Entertainment by JOHN HENRY.
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. J. J. ROUSSEAU. S.B. from London.
Local News.
- 10.0. Doris Gent.
"Wouldn't You?" Kennedy Russell
"By the Waters of Minnetonka" Licuranc
"If I Can Live" Wilkinson Stephenson (1)
John Henry again.
- 10.30.—Close down.
- SATURDAY, January 24th.**
3.15-4.15.—The Scala Theatre Orchestra.
5.0-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

T M C

CHI VA LENTE VA SANO.

"Who goes slowly goes safely" say the Italians; and even Casanova saw something in that.

The idea suggests the keynote of T.M.C. production—that "infinite capacity for taking pains" that is exemplified in the three T.M.C. products here illustrated.

The non-resonating horn of the TrueMusiC Concert Grand is of electrolytically deposited copper. This loud speaker gives the purest tone combined with large volume, and you cannot get a better for drawing-room and dancing purposes.

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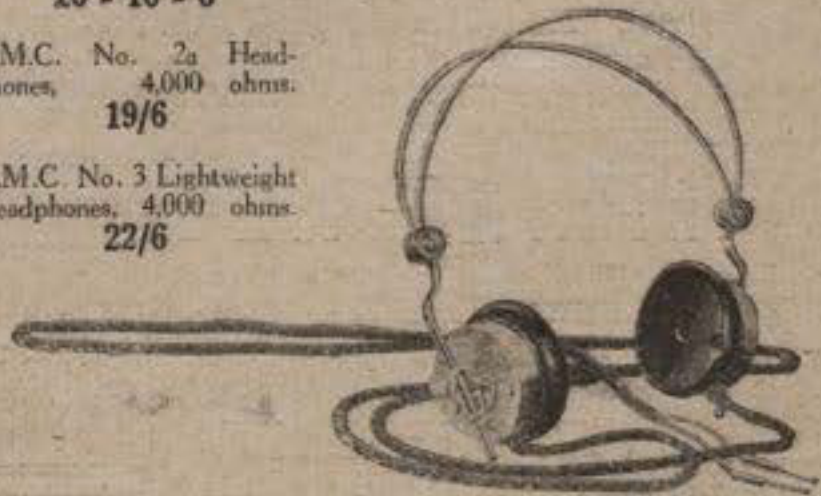
T.M.C. No. 2A Headphones are just as good, but slightly heavier—and 3/- cheaper. As headphones for listening-in, both are—just as good as they can be!



TrueMusiC Concert Grand
Nigger-brown finish inside,
horn polished and lacquered.
4,000 ohms. 30 ins. high.
£6 - 10 - 0

T.M.C. No. 2a Head-
phones, 4,000 ohms.
19/6

T.M.C. No. 3 Lightweight
Headphones, 4,000 ohms.
22/6



The Telephone Manufacturing Co., Ltd., Hollingsworth Works, West Dulwich, S.E.12.

E.P.S. 008.

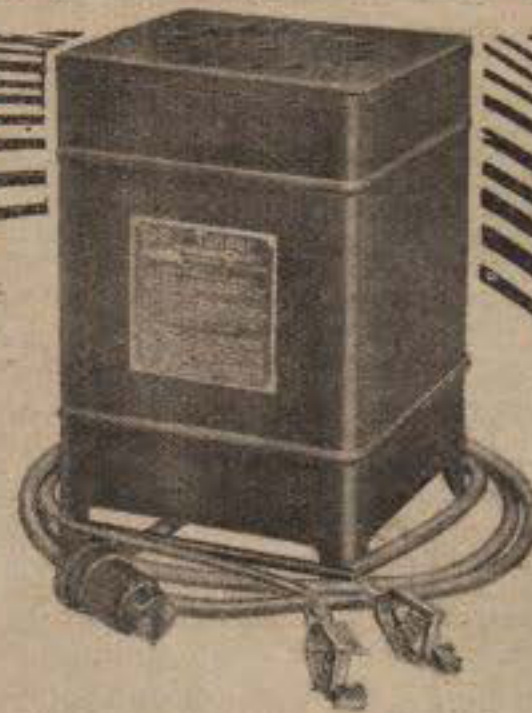
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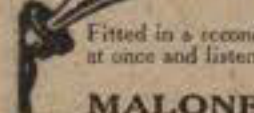


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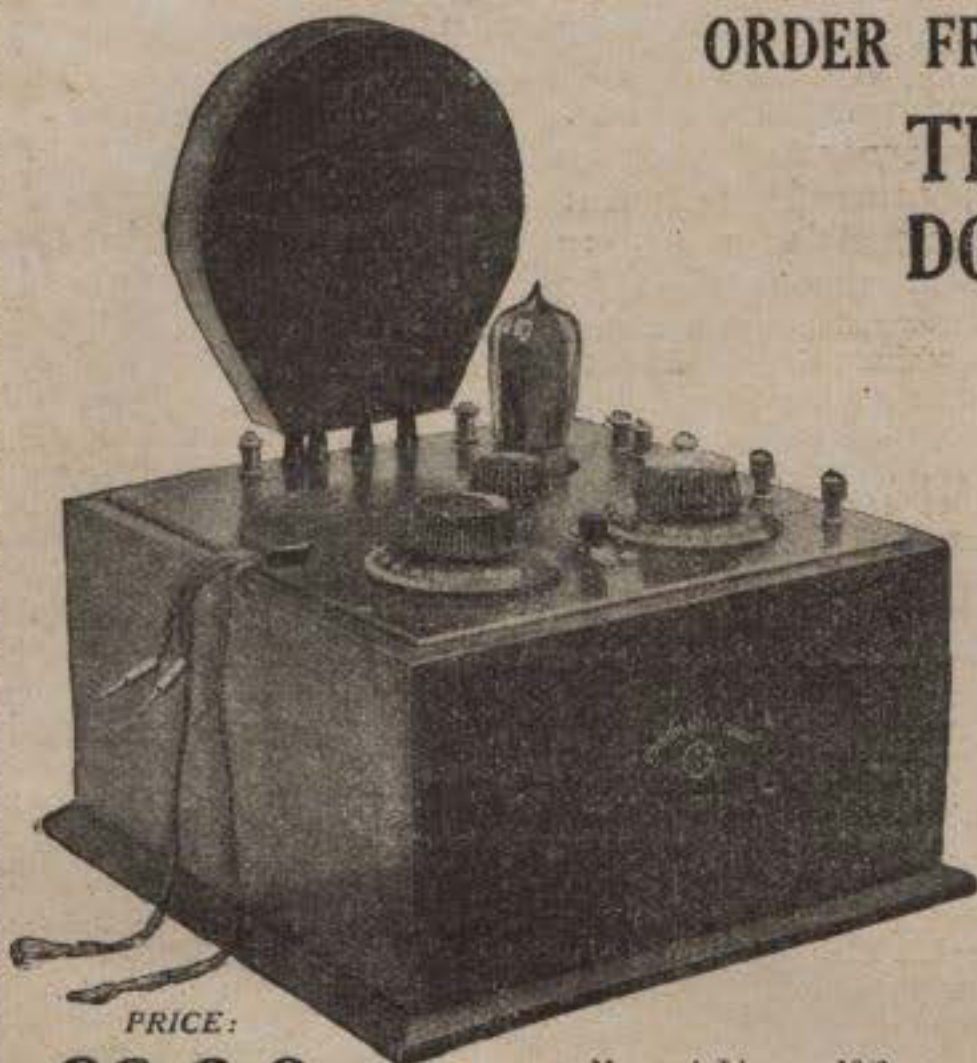
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The above price does not include Valve or Batteries.

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Free from hand effects makes long distance tuning a pleasure.

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This Set embodies all the high class characteristics, finish and efficiency associated with the name of Edison Bell, and cannot fail to satisfy the most critical listener-in.

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including the popular Ethophone-Duplex.

EVERYBODY wants to listen to the broadcast concerts by means of a loud speaker. Therefore this *complete* Burndept loud speaker installation will interest the man who wants inexpensive equipment and good results. The cost of £14 2s. includes *everything* required for loud speaker reception about twenty miles from a main broadcast station and about one hundred miles from the high-power station. The simply-controlled receiver is the Ethophone-Duplex (No. 1503; price £5 5s., plus £1 5s. Marconi Licence), an instrument of novel design. It is tuned by a special type of variable condenser, the reaction coil being controlled by a geared coil-holder. The dual rheostat incorporated makes possible the use of bright or dull emitter valves without alteration to the receiver. The Ethophone-Duplex has in many cases, under favourable conditions, given better results than those guaranteed. The Burndept Junior Loud Speaker (No. 331; 2,000 ohms resistance, price £2 15s.) used in this installation is very sweet and clear in tone and costs little more than the price of two pairs of good headphones. It is nineteen inches in height and has a neat black crystalline finish. The rest of the equipment consists of two R5 valves (£1 5s.), a 6-volt 30-ampere accumulator (£1 15s.), a 45-60 volt H.T. battery (13s. 6d.), coils for 300-500 metres (8s. 6d.), and aerial equipment (15s.).

This Burndept loud speaker installation is simple to instal and simple to operate. You can arrange it all in a few hours. Any Burndept Agent will willingly demonstrate the equipment free of charge. Send the coupon now for full particulars.

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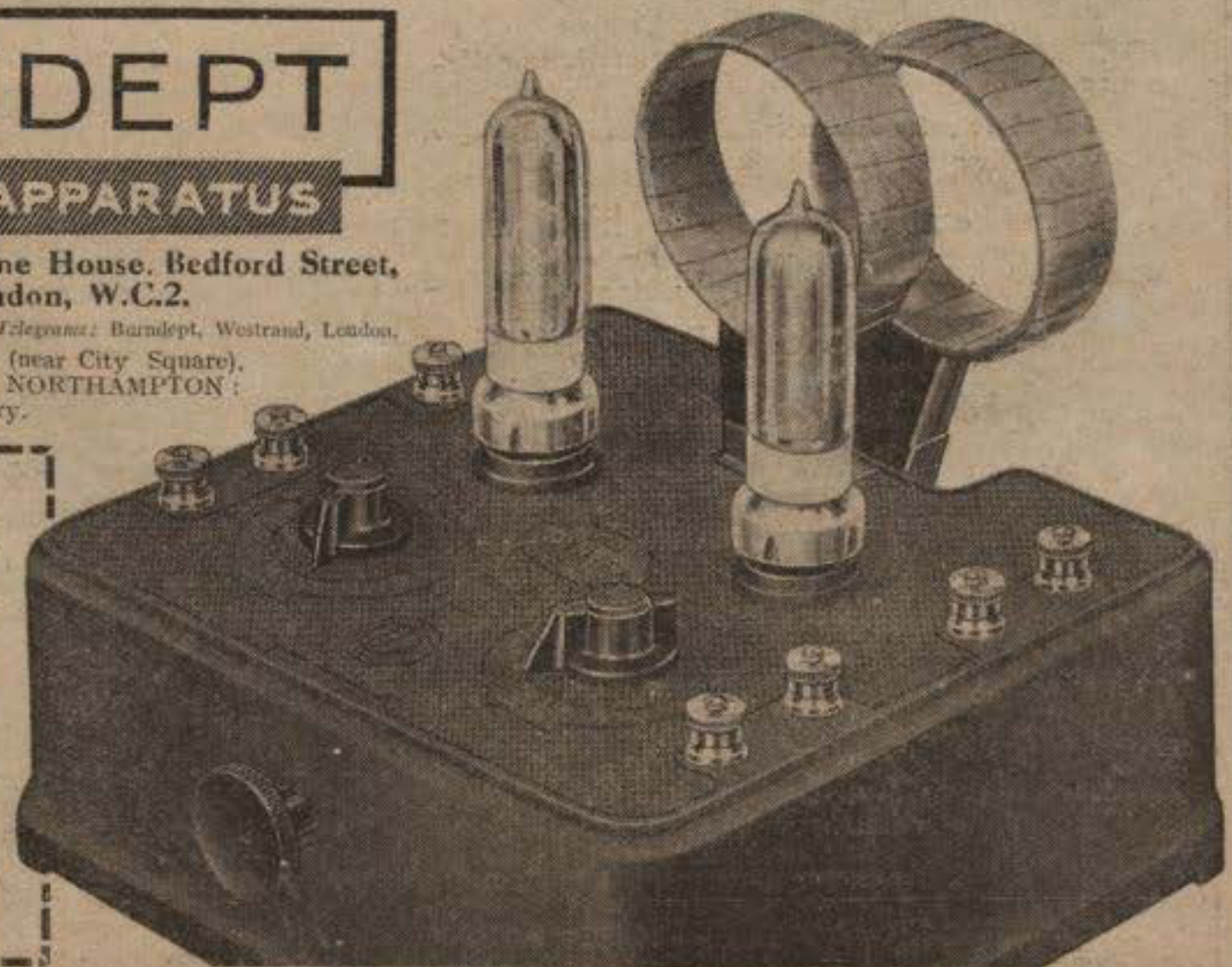
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Please send me full particulars of
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installation, including the
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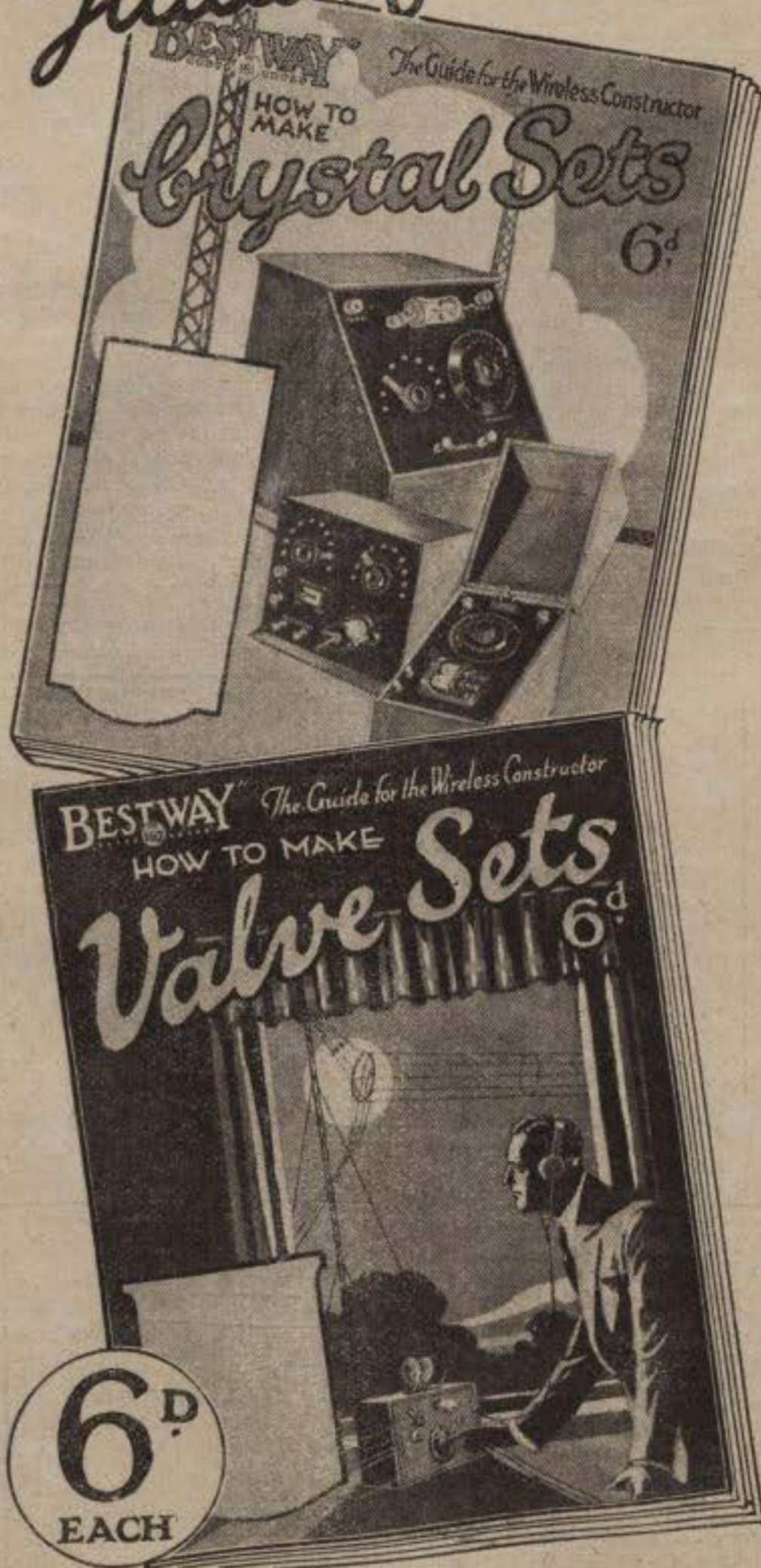
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The contents of this book include details of how to make various receivers employing one or two valves, including a One Valve Set on the famous Unidyne principle, which eliminates the need of the H.T. Batteries, a reliable Two Valve Loudspeaker Set, a One Valve Reflex Receiver and a Two Valve Reflex Set. This latter is a most efficient receiver and will present no difficulty to the careful constructor. Stage by stage instructions and diagrams together with a

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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 better results than he does on his thirty guinea set. I am recommending it to all my friends.

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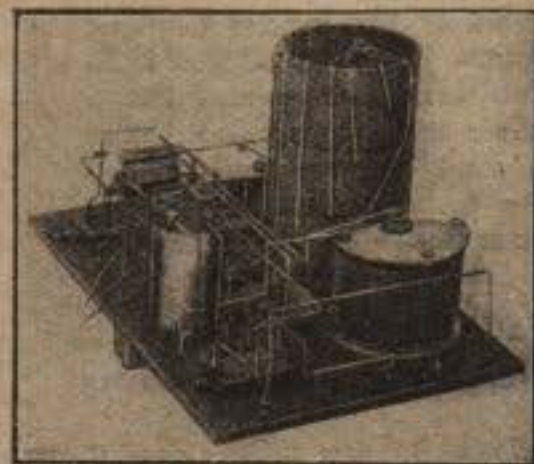
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Complete with Accumulator, H.T. Battery, Aerial, 1 pair 4,000 ohms Headphones, and two Valves—one High Frequency and one Detector. All Royalties paid.



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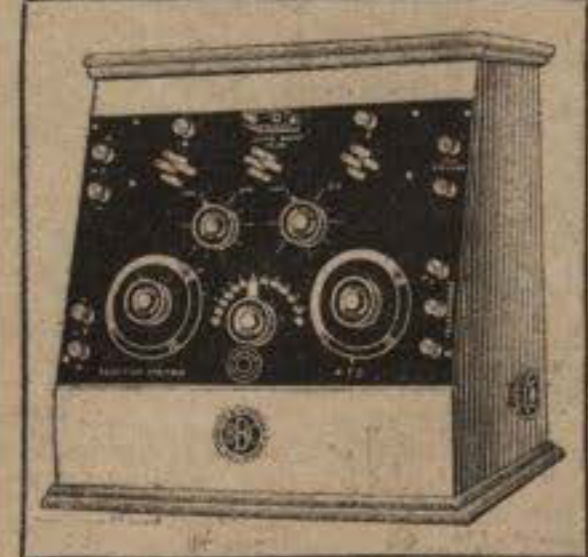
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Those Mullard H.F. and L.F. valves make
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ALMOST THANK THEM FOR THE
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If you have not yet experienced the wonderful
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home to-day and complete the pleasure of your
winter nights.



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AMPLIFICATION AND DETECTION
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Mullard H.F. Double Red Ring Valves for
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Type D.3 for accumulators - 21/- each.

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Will operate small and medium loud speakers.

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When you pause for a moment before a wireless dealer's window to admire the array of wonders don't you often wish your own little hand-made set at home had such neat and efficient wiring as those super-sets in the window. If you examine the wiring of these super-sets, you will see each join neatly soldered. You can do this!

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