



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 6. No. 70.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES
OF
THE BRITISH BROADCASTING COMPANY.

For the week commencing
SUNDAY, January 25th.

| | |
|-------------|------------|
| LONDON | CARDIFF |
| ABERDEEN | GLASGOW |
| BIRMINGHAM | MANCHESTER |
| BOURNEMOUTH | NEWCASTLE |
| | BELFAST |

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

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An Official Statement of Policy.

NOW that the broadcasting from theatres of parts of performances has begun, it is desirable that listeners should be authoritatively informed on our policy in this connection.

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We wish to make it clear, first of all, that we are not falling back on the theatres to help complete our programmes. We have an abundance of good programme material which we do not propose to displace or dislocate. Moreover, on the dramatic side, the possibilities of our medium are partly offset by limitations, notably the necessity to dispense with the assistance of the eye. The vast majority of theatrical performances depend on effects which can only be appreciated through the eye. It follows, therefore, that the proportion of theatrical performances which can be broadcast as integral items of our programmes is extremely small. The bulk of our dramatic work involves the creation of a new technique, and one which we believe will in no way prejudice the interests of the theatre industry.

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On the other hand, however, we have found it possible, without dislocating our programmes, to introduce listeners to theatrical performances of merit. We are doing this by broadcasting from theatres single acts or selections. Judging from the correspondence we have received, there is no doubt whatever that listeners welcome these introductions to theatrical performances. Nor is there any doubt that the plays themselves have benefited very considerably from our efforts. It was proved that at least a

thousand bookings were definitely due to the broadcasting of one act of a play. A musical comedy, selections from which were broadcast, has been playing to full houses ever since—a marked improvement on the pre-broadcast position.

* * * * *

We shall continue to give these occasional introductions to theatrical programmes. Elsewhere in this issue there is a note about the broadcasting of a first night of a musical play. Announcements of other theatre broadcasts will appear in the Press.

* * * * *

The managers of some of the theatres whose plays we introduced to listeners are being attacked and boycotted by certain theatrical associations, principally those which control theatres and music-halls outside London. One of the managers concerned is so convinced of the value of the right use of broadcasting that he has declared his intention of touring the provinces in a caravan if the boycott is made effective.

* * * * *

It is a mistake to suppose that the B.B.C. is engaged in any controversy with organizations of theatre managers. The trouble is chiefly within the theatre industry itself, and to the extent to which it goes outside that industry it is a contest between public opinion and the recalcitrant theatre organizations. We feel that events are justifying our attitude, and we are glad incidentally that the enterprise and foresight of progressive theatre managers are being rewarded.

A Masterpiece That Failed.

The Story of Wagner's "Lohengrin."

IT seems wildly incredible that an opera could be roundly condemned by everybody on its production in all the chief capitals of Europe, and yet could, after many years, rank in familiarity next to Gounod's *Faust*, and be the most popular work of its kind in the world. But such has been the strange lot of *Lohengrin*, the last of Wagner's works that can strictly be classed as grand opera, his later compositions belonging to the order of musical drama.

Lohengrin was conceived and created in accordance with definite principles. Wagner believed, with the Greeks, that the myths of a people provide subjects most suitable for dramatic treatment. His view, too, was that in composing grand opera, both music and text should come from the same pen.

On the Grand Scale.

Wagner, moreover, had to be big, because it was part of his nature to do everything on the grand scale. Before he became a musician he aspired to be a dramatist, and composed a play that was an amalgam of *Hamlet*, *Lear*, and *Titus Andronicus*. In it he cold-bloodedly despatched forty-two persons one after another, and then, as it was necessary to have some action on the stage, brought back the characters as ghosts!

So for his subject Wagner took the legend of Lohengrin—which, though he found it in German medieval literature, can be traced to several other sources—and wrote his own text in a characteristically grandiose style.

The book was completed in the winter of 1845, and shortly afterwards Wagner invented some of the melodic ideas. Then he began the actual composition of the opera, not at the beginning, but at the final scene, Lohengrin's narrative coming first from his pen. Followed next the third act, which he wrote in the winter of 1846, and the first and second acts were composed in the following year.

A Bored Audience.

The opera was produced by his friend, Franz Liszt, at Weimar in 1850, the first performance lasting five hours. This, as the management had foreseen, was much too long. They had written to Wagner, requesting him to make "cuts"; but he had declined to reduce the score by a single note, stating that it was important for him "not to gain toleration for *Lohengrin* by accommodating it to existing evils, but to secure a decisive success by making it conquer existing evils." The opera was consequently performed without "cuts." Long afterwards, however, it was considerably curtailed.

Bored by the length of the first representation, and failing to understand Wagner's ideas, the audience gave the new work a frigid reception, and the critics tilted at it as they had tilted at *Tannhäuser*, Wagner's previous opera, on its production at Dresden. Rossini, when asked what he thought of it, damned it obliquely.

"It is too important and elaborate a work," he said, "to be judged after a single hearing. As far as I am concerned, I shall not give it a second."

An Unkind Cut.

More direct was Prosper Mérimée, who declared that he could compose something as good after hearing his cat walk up and down the piano.

In like manner, everybody had his fling at *Lohengrin*. Never, according to the critics, was there such a despicable opera. It was formless, meaningless, unmelodious, and everything else that was bad.

Meanwhile, Wagner had fled from Germany to escape the consequences of the part he had

played in the revolutionary movement that swept through Europe at the end of the 'forties, and when *Lohengrin* was produced he was a refugee in Switzerland. He did not, therefore, see it performed.

This grieved him exceedingly. Though he was in absolute want, he so ardently longed to hear his work that he would have returned to Germany secretly if he had dared. But he was compelled to remain an exile in Switzerland for ten years, and his wish was not realized till 1861, when he was present at the first performance of *Lohengrin* at Vienna.

The next important representation of the opera after the production at Weimar was at Wiesbaden in 1853. As the score was then published, musicians were able to appraise it at something like its worth, and, consequently, they were less disposed to indulge in slashing criticism of it. With the performance here,



Elsa appealing to Lohengrin to reveal his identity (Act III).

indeed, *Lohengrin* began to take hold in Germany, though its progress there was slow.

It did not reach London till 1875, when two performances were given—one at Covent Garden, the other at Drury Lane—and even then it was more derided than eulogized. A well-known critic called it "an opera without music"; to another it seemed like "blubbling baby-talk"; and when Mapleson announced his intention of producing it at Her Majesty's, the cognoscenti instantly fell upon him as one man.

Helped by a Princess.

Still, *Lohengrin* made its way. It must have become popular in the Fatherland before 1861, because Wagner, mainly through the intercession of Princess Metternich, was given permission to return there then, and afterwards he often said bitterly that for many years he was the only German who had not heard his own work.

In other countries the progress of the opera, though slower than in the land of its creation, was equally sure, and long since it became a favourite. There is every sign, too, that it will endure, despite its over-richness and its superabundance of exquisite melodies. If Wagner, say some critics, had been less prodigal, and had repeated a few of these melodies over and again, after the manner of the great Italian composers, thus stringing together the score with relatively little trouble to himself, he would have beaten Gounod and Verdi on their own ground. But we have to take *Lohengrin* in the form that its composer willed, and, as it is, it seems sure of a permanent place on the lyric stage.

T. W. WILKINSON.

("Lohengrin" will be broadcast from Cardiff on Wednesday, January 28th.)

Drake of Devon.

Greatest of the Old Sea-Dogs.

WE British are an island race, and most of our national glory has been won on the sea. Our greatest heroes are admirals rather than generals; our barrier against invasion has been "the wooden walls" of our ships rather than the ranks of our soldiers. Long and impressive is the list of great British admirals—Effingham, Collingwood, Drake, Benbow, Raleigh, Blake, Nelson, Grenville—their number is legion. And the greatest of these sea-dogs, Nelson apart, was Francis Drake.

Wiping out the Armada.

He was a Devon man, a proper son of the sea, and he had the luck to grow up when, under Elizabeth, England was spreading her wings as a world-power. England's greatest rival at sea was Spain. The Spaniards had established themselves in America—they had created the rich and romantic Spanish Main—and it became the business of Drake and his fellow captains to compete with the dons. The competition led to war inevitably.

In that war, Drake's first part was to raid the Spanish seaports—a playful practice he described as "singeing the King of Spain's beard."

Then he was to take a huge part in wiping out the Armada of a hundred and forty-nine ships which Spain sent against England's eighty.

But even that, splendid though it was, does not represent Drake's greatest achievement.

His Voyage Round the World.

He was the first Englishman to sail round the world. In a tiny ship with a crew of only eighty men he made himself the terror of the Spanish Indies. Thence he sailed south, passed through the Straits of Magellan, swept the coasts of Chile and Peru, loaded his ship with gold and silver and gems, and so made for home round the Cape of Good Hope. It was this amazing feat that provoked Spain to war; it was this that laid the foundations of the British Empire overseas. That was Drake, an intrepid, resourceful, swashbuckling sea-dog—an empire-builder.

A Prophetic Verse.

So his name is legendary. It is in all the history books and poetry of our race. When, from Glasgow, on January 28th, they entertain listeners to a Drake Night, many of these poems and songs, no doubt, will be recited and sung. There is, above all, one ballad which must have its proper place—"Drake's Drum," by Sir Henry Newbolt, with its prophetic last verse:—

Drake he's in his hammock till the great Armadas come,

(Capten, art tha sleepin' there below?)
Slung atween the round shot, listenin' for the drum,

An' dreamin' arl the time o' Plymouth Hoe.
Call him on the deep sea, call him up the Sound,
Call him when ye sail to meet the foe:
When the old trado's plyin' an' the old flag flyin'

They shall find him ware and wakin', as they found him long ago!

There is a fine thought here—that the spirit of Drake awakens in England when danger is nigh.

G. B.

The voices of the pilot and observer of an American Army aeroplane were recently transmitted to a land station while flying through a heavy rainstorm. The voices were then relayed to listeners. They were clearly audible above the roar of the engine.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Listening to a "First Night."

THE privilege of being present at a first night of a play has hitherto been confined chiefly to dramatic critics and a very limited number of theatre enthusiasts. The first public performance of the musical play *Love's Prisoner*, which is being produced at the Adelphi Theatre on February 3rd, will have to stand the test of criticism by several million listeners. We are assured that *Love's Prisoner* is to be an excellent production and that Mr. Harry Welchman, who appears for the first time as an actor-manager, will more than justify his reputation. The beginning of the second act will be broadcast at 9 o'clock, the last item at 9.45, and the whole of Act III. at 10.40, and listeners will be given the opportunity of hearing how the audience takes the performance.

Later Broadcasting.

During the period covered by this issue, the following stations will be broadcasting until 11 p.m.: Bournemouth, January 23rd; Cardiff, January 26th; Manchester, January 30th.

Lady Astor to Broadcast.

Viscountess Astor will give an address of interest to women at the Plymouth Station on February 2nd.

More Wireless Discussions.

Listeners to the recent wireless discussion conducted from the Nottingham studio will be interested to know that similar discussions are to be continued in February. In this new series there will be no students actually in the room. The discussions will take place between the lecturers and listeners using the telephone.

The discussions on February 11th and 18th will be conducted by Professor R. Peers, M.C., M.A., and will centre round various subjects in Economics. Professor H. A. S. Wortley, M.A., will conduct the one to be given on February 25th. The subject will deal with some aspects of Modern Psychology.

Singer and Dramatist.

The Comic Opera programme arranged by the London Station for Monday, February 2nd, contains as its chief item of interest the first public performance of the operette *Katouma, or An Arabian Morn*, the libretto of which has been written by Mr. Kingsley Lark (who is well known to listeners as a fine baritone), and the music by Mr. Arthur Wood. The principals will be Mr. Walter Hyde, the famous operatic tenor; Miss Nancy Royle, a young mezzo-soprano, and an exceptionally good broadcaster; Mr. Kingsley Lark himself, and Miss Sybil Maden, contralto.

A Dickens Birthday Programme.

The Manchester Branch of the Dickens Fellowship will be giving a Dickens Birthday programme at the Manchester Station on Saturday, February 7th. Founded in October, 1902, the Dickens Fellowship has as its Life Presidents Sir Henry F. Dickens, K.C., and Mrs. Kate Perugini, the only surviving children of Charles Dickens.

"The Golden Legend."

Sullivan's *Golden Legend* will be S.B. on Saturday, February 7th, from Bournemouth to "5XX."

The soloists on this occasion will be Miss Edythe Kinch (soprano), Miss Gladys James (contralto), Mr. Gwynne Davis (tenor) and Mr. Robert Mott (bass). The "6BM" Chorus and the Wireless Augmented Orchestra, conducted by Captain W. A. Featherstone, will contribute to the programme.

A Chance for Amateur Dramatists.

A short, but thrilling drama leading up to a tense climax, will be broadcast from the Cardiff Station on Monday, February 2nd. The play, which is called *Thirty Seconds*, is incomplete, and listeners are invited to submit suitable endings. Briefly, three people are on the stage, and at least one of them is faced with death in thirty seconds. The death of any one of them will solve the life problem of the other two. What happens?

A prize of One Guinea will be awarded for the most original solution, and as consolation prizes other successful competitors will receive souvenirs of the Cardiff Station.

"Calling Italy!"

On Monday, February 2nd, Bournemouth Station will be "Calling Italy." After the Italian National Air, "Marcia Reale," has been played, the Italian Consul will broadcast a greeting. An interesting programme has been arranged for the Wireless Augmented Orchestra, with Miss Gertrude Johnson, the popular coloratura soprano, Mr. Herbert Thorpe (tenor), and Mr. Harry Brindle (bass). They will contribute an operatic scena from Donizetti's *Daughter of the Regiment*.

Two New Radio Plays.

Contrasting with the Ballad Concert from the

low wave-length stations, the High-Power programme on Tuesday, February 3rd, will include two new radio plays produced by Mr. R. E. Jeffrey. These will be *Christopher Columbus*, an episode in the voyage of the *Santa Maria*, by Richard Hughes, and *Checkmate*, a modern Cave-Man Comedy, by P. L. Kim.

Chamber music will be played by the Virtuoso String Quartet, and songs will be sung by Miss Anne Thursfield.

The complete Quartet in D, by Tchaikovsky, will be given, as well as the popular Variations and Minuet from the "Emperor" Quartet. The final item in the musical programme is Percy Grainger's jolly arrangement of the Irish tune, "Molly on the Shore."

"The Dream of Gerontius."

Elgar's beautiful choral work *The Dream of Gerontius*, performed by the Hallé Orchestra and Chorus, conducted by Mr. Hamilton Harty, will be relayed from the Free Trade Hall, Manchester, on Thursday, February 5th, and broadcast from "5XX."

Songs by "Uncle Jeff."

"The House of Clouds" and "Drawing," both by L. Stanton Jefferies, the Deputy Musical Director of the B.B.C., will be sung at London Station on Tuesday, February 3rd, by Miss Carrie Tubb.

B.B.C. French Talk.

The French talk to be given from London by M. E. M. Stéphan on Thursday, January 29th, will consist of a reading of the story, "L'Homme à la Cervelle d'Or," from Alphonse Daudet's "Lettres de mon Moulin."

Belfast's Welsh Night.

A Welsh night will be broadcast from the Belfast Station on Monday, February 2nd. There will be two Welsh artists in the programme—Miss Gwladys Naish, the well-known soprano, who will sing in her native tongue, and Miss Pauline Barker, of the Belfast Station Orchestra, who will play harp solos.

The Station Orchestra will play Edward German's Welsh Rhapsody and a Celtic Rhapsody by Cyril Jenkins.

Light Symphonies at Bournemouth.

Bournemouth Station will open the week beginning February 1st with a Light Symphony programme. The principal orchestral items will be Mendelssohn's *R. y Bla* Overture, Schubert's *Ro amunde* music, and Haydn's No. 2 Symphony. Organ solos by Mr. Arthur Marston will be relayed from the Boscombe Arcade, and the vocalists will be Mr. Lawrence Foster (baritone) and Miss Greta Don (soprano). The latter is giving a short recital of four songs by Dowlens, Bach, Holst, and Handel.

In Memory of Mozart.

January 27th, 1756, was the day of Mozart's birth, and the anniversary will be marked at the Belfast Station by a Mozart Afternoon Concert. The programme will include Symphony E Flat, No. 39; Minuet in D for Strings and Horns; *Petits Riens*; March from *The Magic Flute*, and Overture to *Don Giovanni*, given by the Station Orchestra.



Drawn by Bert Thomas.

Granny (hearing the five-dot signal from Greenwich): "Dearie me, Big Ben doesn't come out very well on the wireless."

Wireless Across the Empire.

How Listeners Fare in The Dominions.

THERE is a good deal about the Dominions in the Programmes of this issue of *The Radio Times*. Australian music and songs will be broadcast from London on Monday. On Wednesday, Bournemouth has a Dominions and Colonies Night, which will include songs and music from Australia, Canada, and India. No doubt it will interest listeners to learn something about broadcasting in the Dominions Overseas.

Country people in Britain appreciate how broadcasting banishes loneliness from the isolated farmhouse. To the few scattered dwellers in the vast new lands of the Dominions, wireless is a real godsend. To be ten or fifteen miles from the nearest neighbour is no novelty in the Canadian North-West, in the outlying parts of the Australian Commonwealth, or on the veldts of South Africa.

Canadian Enterprises.

The settlers are left largely to their own resources. Broadcasting has transformed their lives and has brought them into intimate touch with the centres of civilization.

Canada has forty-four main broadcasting stations putting out regular programmes. The wave-length band reserved for these stations is 400 to 450 metres. The stations are organized by private enterprise, and, with the exception of those in Manitoba, are licensed by the Dominion Government. In Manitoba, the Provincial Government controls all licences, and operates its own Station in Winnipeg. The Canadian National Railways have established six broadcasting Stations. Nearly the whole of the Dominion is accessible to some kind of service. Canada allows a certain number of amateur stations to broadcast on a wave-length of 200 metres.

Two Kinds of Stations.

Australia has seven main broadcasting stations, with wave-lengths varying from 350 metres to 1720 metres. Before being licensed, each station must deposit £1,000 with the Australian Postmaster-General. This guarantee of good faith is returned after three years if the station has been operated satisfactorily. Licences are issued to two classes of stations; those permitted to obtain revenue from receiving licence fees, and those which do not benefit from receiving licence fees. Advertisements are sanctioned for both classes of stations. Receiving licences are levied on the basis of distance from stations. Within a radius of 250 miles, the licence fee is 35s. per annum; within 150 miles and outside of the first zone the fee is 30s. per annum. Throughout the rest of Australia, the fee is 25s. per annum. Good programmes are supplied, and broadcasting has a great vogue in Australia.

In New Zealand.

Broadcasting in New Zealand hitherto, has been in the hands of a few firms interested in the sale of wireless apparatus. But a new broadcasting company was formed recently to put out programmes from the four centres, Auckland, Wellington, Canterbury, and Otago. The Government has a majority vote on the executive of the company, and the service will be controlled. The annual licence fee for receiving has been only 5s., which included no payment for the entertainments broadcast. Thus the desire to sell wireless apparatus has been the only incentive to provide broadcast programmes. Under the new organization, an increased fee is to be charged, and part of the revenue will be paid to the broadcasting company. The programmes include music and

other entertainment items, lectures by authorities, and instruction in agriculture and similar subjects, with, of course, weather and market reports for farmers. Advertising is strictly forbidden.

In South Africa, the chief broadcasting stations are as follows: Cape Town, 375 metres; Johannesburg, 450 metres; Durban, 400 metres; and Grahamstown, 350 metres. The Postmaster-General issues transmission licences for five-year periods, and requires standard services of music, other entertainment, and instruction. Broadcast matter for public purposes must be accepted free of charge up to three hours a week in addition to the regular programmes. The broadcaster has the right to hire out receiving sets.

Licences and Programmes.

Advertising matter may be accepted and paid for, but its transmission must not take up more than 10 per cent. of the total daily broadcasting time, nor may advertising announcements be made more than once in an hour, or for more than six minutes continuously in any one hour. Listeners are licensed by the Postmaster-General. The fee is 5s. per annum. But this does not provide a programme. Listeners are required in addition to contract with a broadcasting company. For private residences a charge of £2 per annum per receiving set is levied before programmes are legally available.

In none of the Dominions have broadcasting arrangements reached finality. On the basis of experience gained so far there is an increasing desire for more co-ordination. The superiority of the organization in the Mother Country is recognized, and it is hoped ultimately to incorporate as many of its features as possible.

G. M.

RADIO CROSS-WORDS.

(Continued from column 3.)

ACROSS.

1. Goes with No. 5.
5. What everyone reads.
10. Mother of Ishmael.
11. Japanese beam.
13. Wanderer.
15. Exist.
16. English spa.
18. Floor covering (colloquial).
20. Note in music.
21. Receipt.
23. One of a certain Hebrew sect.
25. Rocky peak.
26. Beverage.
27. March.
28. What students do (slang).
29. Greek letter.
32. Who is giving you this puzzle.
33. Chinese measure.
34. Respect.
37. Conform.
40. All listeners know him.
41. Ddiling.
43. Cries as a sheep.
46. Old style (abbreviated).
47. Stroke at tennis.
49. Something to do with cooking.
50. Hurred.
52. Cringe.
54. Venomous snake.
56. Units of germ plasma.
57. Used in some wireless sets.
59. Part of clothing.
60. Division of time.
61. Volcanic mud.
62. Poetico round a house or market place.
64. Musical direction.
65. Sufferer from a dreaded disease.
67. Place.
68. Pass into unconsciousness.
70. Fruit skins.
71. Popular wireless humorist.

DOWN.

1. Pertaining to a branch.
2. Chemical symbol of silver.
3. Smear.
4. Mesopotamia.
6. Taurus (Old English).
7. Bellows of a cow.
8. Printer's measure.
9. Group of islands in West Pacific Ocean.
10. Popular dance band.
11. Pubate.
12. Pertaining to a part of digestive organs.
14. Funeral marches.
17. Kind of hat.
19. Common verb form.
22. Settle.
24. Director of programmes.
25. Journey.
30. Rows.
31. Parts of circles.
35. Associated with horse-racing.
35. 605.
36. Lengthen.
37. Priest's vestment.
38. Kind of Dutch pottery.
39. Make a certain kind of lace.
41. Indispensable to listeners.
42. Long periods of time.
44. Native Indian wailing-mold.
45. Recurring every seventh day.
47. True.
48. David Copperfield's aunt.
51. Small snake.
52. Distressing noise.
53. Bothersome animal.
55. A home of dance music.
57. Small rope.
58. Be deprived of.
61. Women's compliments.
63. Scale or lusk.
66. Used in finding circumference.
69. Choice.

John Henry will have something to say on Cross-Word Puzzles at London Station on Saturday, January 31st.)

Radio Cross-Words.

Very Cross Words, We Should Imagine!

MR. WILSON McCARTY will talk about cross-word puzzles from London at 9.40 on Thursday evening, January 29th. He is the man who introduced into Britain this additional complication to our daily lives, and author of the book "Cross-Word Puzzles." He will give the correct solution of the puzzle published on this page, and his Talk will be S.B. to all stations.

Neither the B.B.C. nor *The Radio Times* proposes to run a cross-word puzzle competition; but some listeners who comply with the following conditions may have their puzzles published:—

(1) Any *Radio Times* reader may submit a solution of the puzzle printed on this page. The solution must be accompanied by an original puzzle (drawing, clues and solution), consisting, as far as possible, of words and phrases used in broadcasting and wireless generally. Typical programme words, names of components, accessories, and broadcasting personalities form a good supply upon which to draw.

(2) The solution of the puzzle on this page, and the new puzzle (drawing, clues, and solution), must be enclosed in the same envelope and addressed to The B.B.C. (Cross-Words), 2, Savoy Hill, London, W.C.2.

(3) All solutions and puzzles must reach the B.B.C. by the first post on Tuesday, January 27th.

(4) Where correct solutions are accompanied by interesting new puzzles, the B.B.C. and *The Radio Times* reserve the right to publish new puzzles. Four guineas will be paid for each of the puzzles published.

(5) The name and address of the sender must be indicated in block letters at the top left-hand corner of each puzzle submitted.

(6) The decisions of the B.B.C. and the Editors of *The Radio Times* with regard to all questions relating to this matter will be absolutely final and legally binding. No correspondence can be undertaken on the subject.

(7) The submission of solutions and puzzles involves the acceptance of these conditions.



(The cross-word puzzle clues will be found in the previous column).

THE radio savings bank has made its appearance in America and may be seen in this country before long.

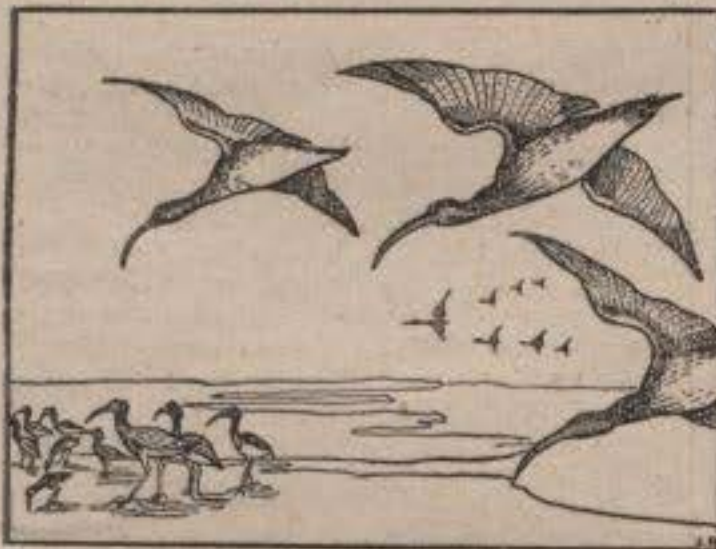
This novel aid to thrift is the invention of a well-known violinist, who has applied for a patent. It consists of a receiving set which will not function until a coin has been dropped into it through a slit in the panel. The coin makes a contact, and the set begins to work. The coin is held in position until the lid of the set is closed. Then it drops to the bottom, and another must be inserted to start the set working again.

Broadcasting Wild Fowl at Night.

By Edward C. Ash, the Organizer of the Experiment.

It is intended to broadcast the birds from one of the finest wild-fowl rivers in England. This will not be easy and will depend entirely upon the weather. Mr. Ash, who is organizing the experiment, says that "It's got to freeze, blow, and snow; the river has to change into a rough sea. We are fated to stand on deck and take the cries of the birds and the sounds of their wings as we sail up and down the river to transmit to you." It is impossible to say when the transmission will take place. But it will be soon—it may be to-morrow night. An announcement will be made from London just before the Second General News Bulletin at nine-thirty on the night when this transmission is to take place.

THE SCENE: Imagine miles and miles of dark rippling waters into which jut out, close to the river walls, banks of yellow mud. At night they look pitch black. And if the tide is low there is only a dark streak like a ribbon of water and acres of mud on all sides. Perhaps the moon is shedding a broad silver light on to the mud flats, lighting up little groups of small black objects hurrying here and there, busily pushing in their beaks searching for worms. These are some of the small fry, ringed plover, stints, and redshanks.



Curlew, as the tide uncovers the mud, hurry up to feed.

The Atmosphere: Everything is silent and lonely. On each side beyond the river walls stretch the low marsh pastures, where cattle, sheep, and farm horses are grazing, and a few odd farm homesteads are scattered further up inland.

The wild swans trying to get up drag their feet in the water, thrashing the water into foam with their wings. It sounds like machine-gun fire, until they clear the water, when "Woof, woof, woof," is the song of their pinions beating the air.

Curlew, the sentinels of the mud-flats, give piercing cries to warn other fowl of approaching dangers. Large numbers of gulls, acting as scavengers, collect along the river, and at frequent intervals have a concert on their own.



Geese feeding in the distance, with sentinels in the foreground.

Perhaps one makes a joke—who knows?—for they seem to burst out laughing. And the herons' shout of "Whank!" adds to the music as they soar down towards the mud to feed.

Wild fowl during cold weather are hungry, and as the tide covers up the feeding grounds

great mobs of wigeon feeding on the narrow grass-like weed known as wigeon grass are driven, much against their wishes, to rise from the muds. They rush off at great speed just above the waters, searching for food, moving higher up the river. Then as the tide covers up all their feeding grounds the birds settle, and patiently wait for the tide to turn again. Some mobs race away over the marshes, over the woods, dashing down into the decoy ponds to rest whilst the tide is up.

A dim light in a houseboat window shows that the inmates are waking up, preparing to come out after fowl. Somewhere, miles away in the distance, the clock of a church chimes the hour, and the light in the cabin window goes out. A long, rakish craft, the punt, slips away into the darkness, pushed and paddled between the mud banks.

A Wild-Fowling Incident.

The wild-fowling, at the sound of approaching wings—the hum getting louder and louder—put down their paddles and pick up their guns. Then with startling suddenness several large black objects appear against the sky. Two deafening reports, a splash, and the spirits of another world seem to have awakened. The air is quivering with the shrieking, piercing calls and cries of endless birds. Then, just as suddenly as they broke out, the clamouring of numerous voices ceases and silence comes in again, supreme. Only perhaps in the distance a curlew is heard calling for a mate; a wigeon drake shouts to others to join him on some "grass"; a plover seeking a safe settling point gives that curious plaintive cry for information. A snipe zigzagging in the darkness comes like a moth into view and with a sharp "Gneck" vanishes. "Gnecking" as it goes.

We shall not kill any duck but shall let off a gun to give this effect for broadcasting.

The Sound of the Water.

You will be able to hear the regular lap, lap, lap of the water as it strikes the boat. A loud report will be the 8-bore gun, fired to wake up the mud-flats. There is no cruelty in this. A distant report means that some punt-gunner, by paddling noiselessly up the river, has reached a mob of wigeon round a bend, has taken toll.

The redshanks and golden plover cries will be told you as they occur during our cruise. But of all the many cries of the night, the call of the cock-wigeon is the one which you are certain to hear.

Mallard.—The mallard is the wild duck. It is found over most of the world, in Central Africa and in India, as far as the Nerbudda. In tropical India it is rare. During the winters mallard move south; large numbers collect on the coast of Holland and on inland waters. Then as the weather gets colder still and these inland waters are frozen, the mallard cross over to the East Coast and settle in our tidal rivers until the frost gives out.

They are great feeders, they eat many things: insects, shell fish, slugs, snails, and so forth. They also eat corn and grass, and are very fond of acorns.

By pushing their bills into the water weeds they fiddle about, waddling and floating and swimming here and there, passing everything through the fringes lining their bills. Somehow they are able to tell good food from bad.

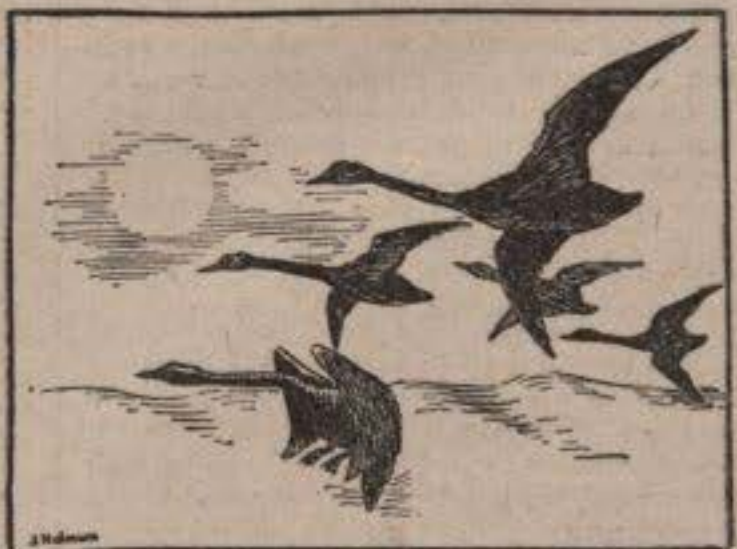
Mallard are, it is said, the only duck who have the habit of decoying worms out of their retreats. To do this they stand up and by jump-



As the tide rises, the water washes the Wigeon off their feeding-grounds.

ing about bring out the worms, which no sooner out than swallowed.

Wigeon.—These interesting duck arrive in England at the end of September or in early October. When Central Europe is held by the grip of winter, then huge mobs arrive, enormous numbers, and they remain until the very first breath of spring. Then rising in their multitudes, they pour up into the sky, circling and wheeling round and round, higher and higher, and turning go out to sea, passing miles up on their way home again to their summer haunts. Often on the flanks of these great wigeon armies will be seen some tiny specks of birds "going all out." By the sides of the wigeon masses. They are teal, off too, now that spring has come.



Wild Swans disturbed by the rough water, seeking shelter.

During the winter wigeon, if not disturbed, remain on the rivers day and night, but if fired at they soon change their habits. They then stay out at sea all the day, and as soon as it becomes dusk come racing in to the rivers.

(Continued overleaf in column 3.)

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BERLIOZ' "FANTASTIC" SYMPHONY.

(GLASGOW AND CHELMSFORD, TUESDAY).

HECTOR BERLIOZ (1803-69) is an isolated figure in the musical world. He is known to most music-lovers by his *Roman Carnival Overture* and his setting of Goethe's *Faust*. With the exception of these and one or two other works, his music has only occasional performance.

It is still quite impossible to dogmatize about Berlioz. Many people find his music puerile, even (as one might say) illiterate. Yet it seems impossible to deny that it has often tremendous personal force, and speaks with extraordinary vividness and directness. Berlioz' effects owe much to his unique mastery of instrumentation.

THE SYMPHONY DESCRIBED.

The *FANTASTIC SYMPHONY*, written in 1830, was definitely intended to express its composer's own feelings. It is the first part of a work called *An Episode in the Life of an Artist* (the second part being *Lelio*), and in it we find much of the excessive emotion which characterized the art of that day.

For the first performance of the *Fantastic Symphony* Berlioz circulated a descriptive programme, of which use is made in the account about to be given here.

"A young musician of unhealthy sensibility poisons himself in a fit of despairing love-sickness. The drug is too weak to kill him, but it puts him into a trance-like sleep. In this condition his sensations, feelings, and memories express themselves in his sick brain in the form of musical imagery. Even the woman he loves assumes the form of a melody in his mind, like a *Fixed Idea* (*Idee fixe*) which is ever returning and is heard by him everywhere he goes."

I. VISIONS AND PASSIONS.

"At first, he recalls that restlessness of spirit which he knew before he met his beloved. Then he remembers the volcanic passion which she suddenly inspired in him."

The *Introduction* begins very slowly, with two soft WOODWIND bars, followed by its chief Tune in MUTED VIOLINS. The "restlessness of spirit" is well expressed in this Introduction, which gradually grows in intensity, until the *First Movement* proper is reached.

This opens with a succession of very loud and very soft chords, then the *Fixed Idea*, the picture of the beloved, is softly played by FIRST VIOLINS and FLUTE in unison.

The "volcanic passion" is soon aroused by this image, and the whole Movement is very vivid. (It is actually in strict "classical" form, but, for a general appreciation of the work, it is simply necessary to note this "Fixed Idea," which, as already said, dominates the whole.)

II. A BALL.

"The Artist meets his beloved." This is just a lively, conventional Valse, with a good deal of work for two HARPS.

III. SCENES IN THE COUNTRY.

"On a summer evening he hears two shepherds piping; this pastoral duet, the country scenes, all things, join to give back to his heart a long-lost serenity. Then *She* appears. His soul is filled with painful forebodings. Will she prove false to him? One of the shepherds takes up his tune again, but the other does not reply."

Oboe and Cor Anglais (i.e., Soprano and Alto Oboe) represent the two shepherds.

IV. MARCH TO THE SCAFFOLD.

This is a particularly vivid movement. "He dreams he has murdered the woman he loves, that he is under sentence of death, and is being led to execution."

At the end the *Fixed Idea* returns momentarily (Clarinet), "like a last thought of love."

V. DREAM OF A WITCHES' SABBATH.

"He dreams he is at the witches' revels, surrounded by fearful ghosts, and monsters of all sorts who have come to his funeral. Weird noises, groans, shrieks of laughter—the tune of his beloved recurs (Clarinet Solo), but it has now lost its noble and kind character, it has become a grotesque dance tune; *She* it is who joins the witches' Sabbath. Howls of joy welcome her." The general dance then begins. Funeral bells, and the *Dies Ira* ("Day of Wrath") are heard (BRASS and BELLS).

The nightmare reaches its climax only at the end of the dance.

BANTOCK'S HEBRIDEAN SYMPHONY.

(BIRMINGHAM AND CHELMSFORD, TUESDAY.)

The general atmosphere of the *HEBRIDEAN SYMPHONY* may be gathered from a quotation originally prefixed to the score. It comes from an anonymous poem in the *Edinburgh Book of Scottish Verse*, and was quoted by the composer's friend and biographer, Mr. Ormond Anderton, in the programme notes he wrote for the first performance of the *Symphony* at Glasgow in 1916:—

From the lone shieling of the misty island
Mountains divide us and the waste of seas,
Yet still the blood is strong, the heart is Highland,
And we in dreams behold the Hebrides.

The last line, says the writer, "sums up the whole and well expresses the feelings of the composer, as embodied in the work."

Any reader with a special interest in the work should see Mr. Anderton's notes (with a few music-type illustrations) which have, by his kind permission, been reprinted in *New Works by British Composers* (Carnegie Trust Pamphlet, published by Stainer and Bell, 58, Berners Street, W.1, sixpence).

There are four Movements.

I.

The smoothly flowing opening tune comes from the Hebridean folk-song, *The Seagull of the Laid-under-waves*. It is heard first in the basses.

After it, and some other matter, has been heard in an introductory fashion, the Movement proper begins. Mr. Anderton suggests that we are "on the coast of Skye at early morning, the sunlight breaking through the diaphanous mists, and the sea gently swaying." The *Seagull* motif is prominent here.

After a time there is a suggestion of gathering storm. Then, at last, the atmosphere clears again, and the dreamy feeling of the earlier part of the work comes back.

II.

This is more strenuous. "The sea begins to rise, and one might imagine a vision of the far-off past—the wild coast scene of the fifth century, and the startled inhabitants, perhaps peering in alarm through the drifting clouds and drizzle at some on-coming Norwegian galleys looming large through the mist with their glittering spearmen lining the bulwarks."

III.

The galleys arrive. The music is largely developed out of the Hebridean folk-song, *Kichmol's Galley*. We are told that we may imagine women's prayers for help, massacre and pillage, the pibroch summoning the clansmen, a struggle and the defeat of the pirates.

IV.

The dream of the past fades away. Some of the former tunes reappear, and another folk-song, the *Harris Love Lament*, is used.

Broadcasting Wild Fowl at Night.

(Continued from previous page.)

They hurry in to feed on the wigeon grass, pulling up this *zostera* and eating the roots. Wigeon breed in North Europe, Iceland, East Greenland, etc. Some also breed in Scotland.

Teal.—This charming little duck is very tame. It is one of the fastest birds on the wing, flying at between 100 and 140 miles an hour. It is about the size of a small pigeon, about 14 inches long.

Teal are very fond of their young, and the mother bird will take care of her babies in the most pathetically kind way. The mother, naturally timid, is roused by the feeling of love for her downy youngsters and knows no fear. When rising they sometimes fly straight up into the sky. Teal turn and twist in the air, dashing down towards the water and then, in the same rush, shooting up into the sky again. Teal are fresh water ducks and only appear on the mud flats in large numbers during very cold weather.

Geese.—British geese are divided into two divisions: the Grey Geese and the Brent or Barnacle Geese. There is also a third division containing a rare and occasional visitor, the Snow Goose.

The Grey Geese, of which the Grey Lag-Goose is the most common, nest in this country. They usually feed at night, visiting the mud flats, making their way back to inland waters at dawn.

They are three feet long and have a three-foot wing span. The speed at which they fly is very deceptive because of the slow, measured wing beats and their size. They appear to be flying quite slowly, far slower than they are.

The call of the Grey Lag-Goose is an "Arch! arch! arch!" a very nasal "Arch" repeated two or three times.

The Pink-footed Goose.—These fly in a "V" formation, and talk away merrily, chattering as they fly in various tones: a sound of so many bells clanging, varied by that of wagon wheels going down hills, shrieking as if they rub and miss the brake.

The Brent Goose.—This is so small that it resembles a large duck. Its head is black and the body grey, and the rump white. There is also a white mark on the throat, just beneath the head, and on both sides of the neck.

These geese arrive on the mud flats in September and October, and further arrivals take place from time to time during the winter, the number of birds depending on conditions in Central Europe. They frequent the tide-marks, looking for food.

Geese are very difficult to approach: their sentries are most alert and give the alarm in good time.

There is a story that if you lie on the ground and wave your arms and legs and writhe in contortions geese are unable to curb their curiosity, and will come to see what the strange thing can be.

The writer has tried this: he has waved his cap on a pole until it flew off in the wind and fell into the river. He has rolled on the earth and given the distant geese a first-class entertainment. It made no difference; the sentries stood there on guard, not even altering their position, and the feeding birds, quite indifferent to his actions, pushed their beaks in the sea-grass and pruned their feathers.

The birds you are likely to hear are Wigeon, Wild Goose, Mallard, Teal, Shelduck, Swan, Curlew, Golden Plover, Lapwing (green plover), Redshanks, Stint, Snipe, Black-backed Gull, Herring Gull, Black-headed Gull and Heron.

In place of the Burns Night Concert which it had been proposed to transmit from the Albert Hall on January 24th, the London Station will broadcast a studio concert consisting mainly of Scottish music and songs.

Listeners' Letters.

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

Singers v. Speakers.

DEAR SIR,—Can you explain why it is that we can hear every word that is sung in the plays broadcast from theatres, and yet cannot follow the words of most singers at the London Studio? We can hear the voices splendidly, and also anyone speaking. I find many of my friends have the same experience with the vocalists.

Yours, etc.,

"WIRELESS ENTHUSIAST."

Bury St. Edmunds.

[The explanation of this lies in the acoustics of the rooms. If this correspondent listens to a woman's voice in a theatre, he will rarely be able to distinguish the words. The reverse should be the case in broadcasting, since the studios are draped to prevent echo and consequent distortion, whilst in a theatre there is no draping arrangement and the acoustics must alter with the number of the audience in the auditorium. It is a well-known fact that the words are more difficult to hear when a woman is speaking than when a man is doing so.]

The First Watch-Night Service.

DEAR SIR,—The custom of holding a Watch-Night Service on New Year's Eve was instituted, not, as your contributor states, by John Wesley, but by members of the Moravian Church.

The first Watch-Night Service was held on the Continent, on December 31st, 1733, and five years later, on December 31st, 1738, English Moravians held a similar Watch-Night Service in their Chapel at Fetter Lane, London. John Wesley, Charles Wesley, George Whitefield, and other distinguished religious leaders were present at the service. The proceedings on this occasion lasted till three in the morning, and so impressed was John Wesley that, two years later, he introduced the custom among the Methodists.

Yours, etc.,

Rathgar, Dublin. (Rev.) J. E. HUTTON.
(Author of "History of the Moravian Church.")

A Critic of Modern Dance Music.

DEAR SIR,—With reference to the article entitled Dancing Time, which appeared in *The Radio Times*, I suggest that the writer of that article is either a syncopated fanatic or a commercialized herald of the prevailing fashion. The new order of things is not necessarily elevating, and in this particular case I prefer to think of it as the back swing of the pendulum. I will not dispute the clever intricacy of syncopation, but these two attributes do not qualify it for a place among the world's treasures. To illustrate that assertion I challenge anybody to find a syncopated song that could hold the proverbial candle to "Home, Sweet Home" or any of our old favourites, or to prove that any syncopated piece of music could favourably compare with our old waltz, martial music, or symphony pieces.

Syncopation is a craze, pure and simple, and like all crazes, is bound to die a swift death because it possesses none of the elements of greatness (or should I say the essentials?). It is music without a soul.

Yours, etc.,

Nottingham.

G. A. K.

From a Norwegian Listener.

DEAR SIR,—It may be of interest to you to know that I receive *The Radio Times* on Saturdays. I have been very interested to read that in Christiania they cannot listen to England until it becomes dark. This is not my experience here; I can hear all British Stations on Sunday afternoons, with almost as good a reception as at night time, but, of course, we are close to the West Coast, although we are nearly "hemmed in" by mountains at the end of a fjord, seven miles distant from Stavanger.

Yours, etc.,

G. M. C.

PEOPLE IN THE PROGRAMMES.

Voice Production and Dinner.



Mr. HARRY DEARTH.

THERE is a good story of Mrs. Siddons, who could not keep the tragedy-queen manner out of her private life, and who once cast baleful eyes upon a potman as she uttered the perfect blank verse line, "I asked for porter and you bring me beer!"

Harry Dearth, the bass, who is singing from London on January 27th, sometimes produces not dissimilar effects. His speaking voice is such a rich, stentorian rumble, that when he asks a neighbour to "Pass the salt," it sounds as though he is announcing the crack of doom.

When he asks for another helping of potatoes, it is like Matheson Lang, Godfrey Tearle and Basil Gill all rolled into one. Of course, he doesn't do it on purpose. It's just his affliction!

Bombing a Soprano.

WHAT is it in the air of New Zealand that creates such fine musicians? Nora Delmarr, who will sing from Birmingham on January 28th, is one of the many sopranos who hail from this musical land. She left it, when eighteen, to study on the Continent.

Italian opera in Naples, Wagnerian opera in Vienna, opera of all nations at the Old Vic—Miss Delmarr's career is already starry. Perhaps she remembers most vividly her concert parties in France.

When you spend a night detached from your party during a bombing raid, huddled with Chinese coolies in a dug-out, you don't forget it in a hurry.

Dear Old Charlie.

EVERYBODY knows Charles Coburn, who will broadcast from Bournemouth on January 31st. He is the Man Who Broke the Bank at Monte Carlo (in song), the veteran who, like Felix, keeps on walking.

He has walked from London to Land's End, London to Glasgow, London to John o' Groats.

As a fellow-actor once said, after all his experience and all the parts he's played—he's still walking on!

An Undiscourageable.



Mr. ROBERT RADFORD.

IT is safe to say that if Robert Radford had not been a great singer, he would have been a great actor. He is that rare thing: an operatic artist with a real touch of histrionic genius.

Mr. Radford, who will sing in Haydn's *Creation* from Birmingham on January 31st, is one of the undiscourageables. To all the cold water thrown over him he has presented a duck's back—and there has been cold water in plenty.

There was the headmaster who scotched his attempt to start a juvenile minstrel troupe.

There was the Tyke who, having heard him sing in *The Messiah*, said: "Ah heerd yer, laddie, and ah shouldna advise yer to do it again."

There was the electrician who, after a dress rehearsal of Mozart's *Seraglio*, exclaimed: "I reckon you won't be long in opera! You're sure to get a chance in the next big revue."

Miss Parrot.

RAY WALLACE, who will be much to the fore in broadcasting programmes at the end of this month, describes herself as a parrot. You may see, however, by the photograph that the description is purely figurative, referring, as it does, to her gift for the sincerest form of flattery.



Miss RAY WALLACE.

People often ask imitators how they "get" their subjects. Miss Wallace simply sits in front, and tries to imagine that she is the performer on the stage; with results that are sometimes unexpected.

When, for example, she was "getting" Alfred Lester at the Shaftesbury Theatre some years ago, her facial contortions in the front row of the stalls were so sympathetic that she became the cynosure of the orchestra and the boxes, and just before the fall of the curtain, received an anonymous box of chocolates "with compliments and thanks for a most amusing ten minutes."

So Mr. Lester cannot take credit for quite all his laughs.

A Great Organ-iser.



Mr. R. GOSS-CUSTARD.

MR. REGINALD GOSS-CUSTARD, whose recital will be relayed from the National Institute for the Blind on January 25th, is one of our outstanding organists. Now organist at St. Michael's, Chester Square, he finds life more peaceful than in those troublous times when, examining in Ireland, he had to carry planks in his motor-car to get over

the trenches in the roads on his way from town to town.

In the old days, when at St. Margaret's, Westminster, his recitals drew average attendances of 1,200 each, and he played over 600 happy couples out of church.

They say that he now knows the opening bars of Mendelssohn's "Wedding March" by heart!

All Welsh.

WELSH music owes a debt of gratitude to Dr. Vaughan Thomas, who will broadcast from Swansea on January 30th.

Dr. Thomas is a real nationalist musician. He judges at the Welsh National Eisteddfodau. He took a leading part in the founding of the Welsh School of Composition. He has done invaluable research on Welsh traditional music. He writes for the Welsh papers. He lectures to the Welsh people.

In Brief.

BERNARD DARWIN. Speaking on "Golf," January 31st. Has played for Cambridge and England. Is Golf correspondent to *The Times* and *Country Life*.

Hamilton Harty. Conducting Hallé Orchestra, January 29th. Also pianist and composer. Married to Agnes Nicholls.

Hon. William George Arthur Ormsby-Gore. Speaking at African Society's Dinner, January 28th. Under-Secretary of State for the Colonies, 1922-24.

S. Fowler Wright. Sheffield programme, January 30th. Editor of *Poetry*. Has translated Dante's "Inferno." "OYEZ."

WIRELESS PROGRAMME—SUNDAY (Jan. 25th.)

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

2LO LONDON. 365 M.

- Organ Recital.**
S.B. to Bournemouth, Manchester and Newcastle.
 Relayed from
 The National Institute for the Blind,
 Great Portland Street.
REGINALD GOSS-CUSTARD (Organist).
CARMA DAAH (Soprano).
NORMAN NOTLEY (Baritone).
HILDA DEDERICH (Solo Pianoforte).
 The Organ.
- 3.0. Overture in D *Morandi*
 "The Minster Bells" *Wheeldon* (11)
 Carma Daah.
 "Ca' the Yowes" *arr. W. Senior*
 "Ye Banks and Braes."
 "A Highland Lad My Love Was Born."
 Hilda Dederich.
 Selected Movements from "Carnaval"
Schumann
 (Préambule, Arlequin, Valse Noble, Coquette, Papillons, A.S.C.H., Chiarina, Chopin, Pantalou et Columbine, Estrella.)
 Norman Notley.
 "Earl Bristol's Farewell" *Lidgley* (1)
 "O Mistress Mine" *Benjamin Dale* (11)
 Two Sea Chanties *arr. R. R. Terry* (2)
 "Shenandoah."
 "Billy Boy."
 The Organ.
 "Elfentanz" (By Request)
Bernard Johnson (14)
 Introduction and Fugue (Descriptive of
 94th Psalm) *Reubke*
- 4.0. (approx.) **ALFRED GIBSON**
 In Selected Readings from the Poems of
 Robert Burns.
 Carma Daah.
 "My Heart is Sair."
 "The Gallant Weaver"
arr. Michael Diack (34)
 "Comin' Thro' the Rye."
 Hilda Dederich.
 "A Romp" *York Bowen* (17)
 Impromptu in F Sharp *Chopin*
 "Flying Moments" *Leo Livens* (17)
 Norman Notley.
 "Bois Epais" (Old French)
Lully, arr. A. L. (1)
 "Star Vicino" *Solvator Rosa*
 "The Three Travellers"
Leslie Woodgate (14)
 "The Twelve Days of Christmas"
Frederic Austin (11)
 The Organ.
 Scherzo in F *Hofmann*
 "Marche Solennelle" *Lemare* (11)
- 5.0-5.30.—**CHILDREN'S SERVICE**, relayed
 from the Foundling Hospital. Service
 conducted by the Chaplain, the Rev.
 H. S. STORK.
 Director of Music, H. DEVAN-WETTON.
S.B. to all Stations.
- 8.20.—Hymn, "Thy Kingdom Come, O God"
 (A. and M., No. 217).
 Bible Reading.
 "2LO" Choir (with Orchestra).
 Anthem, "Blessed Jesu, Fount of Mercy"
 ("Stabat Mater") *Dvorak*
 Address by the Rt. Rev. the BISHOP SUFFRAGAN
 OF STEPNEY.
 Hymn, "Praise to the Holiest in the
 Height" (A. and M., No. 172).
A Night With the Old Masters.
S.B. to Glasgow.
MIRIAM LICETTE (Soprano).
THE WIRELESS SYMPHONY
ORCHESTRA.
 Conducted by **DAN GODFREY**, Junr.
 9.30-10.45. *S.B. to Aberdeen.*
 The Orchestra.
 Suite, "The Good-Humoured Ladies"
Scarlatti-Tommasini
 Miriam Licette (with Orchestra).
 "Rose Softly Blooming" *Spohr*

- "Oh Yes, Just So" ("Phoebus and Pan")
Bach
 The Orchestra.
 Symphony No. 41 in C (The Jupiter)
Mozart
- 10.0.—**TIME SIGNAL FROM GREENWICH.**
WEATHER FORECAST and **GENERAL NEWS BULLETIN.** *S.B. to all Stations.*
 Local News.
- 10.15. The Orchestra.
 Overture, "Cosi fan tutte" *Mozart*
 Miriam Licette (with Orchestra).
 "With Verdure Clad" ("The Creation")
Haydn
- The Orchestra.
 Canzonetta for Strings *Mendelssohn*
 Air on the G String *Bach*
- 10.45.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.0-5.0. **Choral and Chamber Music.**
THE STATION PIANOFORTE
QUINTET:
FRANK CANTELL (1st Violin);
ELSIE STELL (2nd Violin);
ARTHUR KENNEDY (Viola);
LEONARD DENNIS (Violoncello);
NIGEL DALLAWAY (Pianoforte).
THE BOURNVILLE MALE VOICE
CHOIR.
 Conducted by **W. E. LEECH.**
 String Quartet.
 Quartet No. 7 in A Major *Mozart*
 Molto Allegro; Andante; Menuetto;
 Rondo-Allegro.
 Choir.
 "Song of the Northmen"
J. H. Maunders (2)
 "Through Eastern Gates"
Granville Bantock (2)
 "The Wanderer" *Elgar*
 "The Lost Love" *Vaughan Thomas*
 String Quartet.
 Variations from "The Emperor Quartet"
Haydn
 Fugue in D Minor *Bach, arr. F. Lynas*
 Choir.
 "The Destruction of Gaza"
Laurent de Rille (2)
 "Loch Leven Love Lament"
Hugh Robertson (2)
 "Soldiers' Chorus" *Gounod*
 Pianoforte Trio.
 "Miniatures" *Frank Bridge*
- 5.0-5.30.—**CHILDREN'S SERVICE.** *S.B. from London.*
- 8.0-8.30.—Religious Service; Conducted by the
 Rev. F. C. GARDNER. Relayed from
 Moseley Road Wesleyan Church
- 8.30-9.0. **NIGEL DALLAWAY AND**
CORA ASTLE (Pianoforte Duets).
 "Les Préludes" *Liszt*
 "Barcarolle" *Rachmaninov*
 "Tarantella" *Raff*
- An Hour with Mendelssohn.**
THE STATION ORCHESTRA:
 Conducted by **JOSEPH LEWIS.**
EMILY BROUGHTON (Soprano).
FRANK CANTELL (Solo Violin).
- 9.0.—Cantata, "Hear My Prayer."
 (For Soprano Voice, Chorus, and Orchestra.)
 Orchestra.
 Overture, "Athalie," Op. 74.
 Frank Cantell.
 Slow Movement from Concerto in E Minor
 (for Violin and Orchestra).
 Pianoforte Solo.
 Second Pianoforte Concerto, Op. 40 (for
 Pianoforte and Orchestra).
- 10.0.—**WEATHER FORECAST** and **NEWS.**
S.B. from London. Local News.
- 10.15. Orchestra.
 Song Without Words, No. 20 in E Flat.
- 10.20.—Close down.
- 6BM BOURNEMOUTH. 385 M.**
 3.0-5.0.—**ORGAN RECITAL.** *S.B. from London.*
 5.0-5.30.—**CHILDREN'S SERVICE.** *S.B. from London.*

- 8.30. Choir of Millbrook Parish Church.
 "How Lovely are the Messengers" ("St. Paul").
- 8.35.—The Rev. J. L. BEAUMONT JAMES, M.A., Religious Address.
- 8.45.—Hymn, "For All the Saints Who from Their Labours Rest" (A. and M., No. 437).
- Bach-Gounod Night.**
THE WIRELESS ORCHESTRA:
 Conducted by
Capt. W. A. FEATHERSTONE.
WILLIAM ANDERSON (Bass).
MAVIS BENNETT (Soprano).
 Orchestra.
- 8.50. Overture and Suite in D *Bach*
- 9.5. William Anderson.
 Selected.
 Orchestra.
- 9.10. Fantasia and Fugue in C Minor *Bach-Etgar*
- 9.25. Mavis Bennett.
 "Within My Heart of Hearts"
 ("A Stroughold Sure") *Bach*
 "Sighing, Weeping" ("My Spirit
 was in Heaven")
 Orchestra.
- 9.30. "The Queen of Sheba" *Gounod*
- 9.40. William Anderson.
 Selected.
 Orchestra.
- 9.45. Mavis Bennett.
 "Ave Maria" *Bach-Gounod*
 "When All Was Young" ("Faust")
Gounod
- 9.50. Orchestra.
 Overture, "Mirilla" *Gounod*
- 10.0.—**WEATHER FORECAST** and **NEWS.**
S.B. from London.
 Local News.
- 10.15. Orchestra.
 "Judex" ("Mors et Vita") *Gounod*
- 10.20.—Close down.

5WA CARDIFF. 351 M.

- 3.15-4.30.—Evensong, relayed from Llandaff
 Cathedral.
- 5.0-5.30.—**CHILDREN'S SERVICE.** *S.B. from London.*
- 8.30. St. Mark's Church Choir, Gabafla.
 Hymn, "Jerusalem, My Happy Home" (A.
 and M., No. 236).
 Anthem, "For Thee, O Dear, Dear Country"
 ("The Holy City") *A. R. Gaud*
 Religious Address: The Rev. J. C. K.
BUCKLEY, L.D., Vicar of St. Mark's
 Church.
 Hymn, "Light's Abode, Celestial Salem"
 (A. and M., No. 232).
 Benediction.
- More Haydn.**
OSMOND DAVIS (Tenor).
THE STATION SYMPHONY
ORCHESTRA.
 Conductor, **WARWICK BRAITHWAITE.**
 Orchestra.
- 9.0. Symphony No. 1 in C (W.138)
 1st Movement, Adagio-Vivace.
 Osmond Davis.
 Recit. "And God Created"
 Man ("The
 Aria, "In Native Worth") *Creation").*
 Orchestra.
- Symphony No. 1 in C
 2nd Movement, Adagio Ma Non Troppo.
 Osmond Davis.
- "Fidelity."
 "She Never Told Her Love."
 Orchestra.
- Symphony No. 1 in C
 3rd Movement, Menuetto-Allegretto.
- 10.0.—**WEATHER FORECAST** and **NEWS.**
S.B. from London.
 Local News.
- 10.15. Orchestra.
 Symphony No. 1 in C
 Final Movement, Presto Assai.
- 10.30.—"The Silent Fellowship."
 10.45.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 213.

WIRELESS PROGRAMME—SUNDAY (Jan. 25th.)

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

2ZY MANCHESTER. 375 M.

- 3.0-5.0.—ORGAN RECITAL. *S.B. from London.*
 5.0-5.30.—CHILDREN'S SERVICE. *S.B. from London.*
 8.0.—SIDNEY G. HONEY: Talk to Young People.
 8.25.—Hymn, "For Ever With the Lord" (A. and M., No. 231).
 Religious Address: The Ven. The ARCH-DEACON of MANCHESTER.
 Hymn, "O Happy Band of Pilgrims" (A. and M. No. 224).
 Hymn, "Peace, Perfect Peace" (A. and M. No. 537).

A Nicht wi' Burns.

- ANDREW SHANKS (Baritone).
 THE "2ZY" CHORUS:
 Chorus Master, S. H. WHITTAKER.
 SCOTTISH PIPERS.
 THE "2ZY" ORCHESTRA.
 Conductor, T. H. MORRISON.
 8.45. Orchestra.
 March, "The London Scottish" ... *Haines*
 Selection of Strathspeys, Reels and Country Dances ... *arr. Meredith Kay*
 Andrew Shanks.
 "Bonnie Wee Thing."
 "Green Grow the Rashens."
 "My Heart's in the Highlands."
 Pipers.
 Chorus.
 "Duncan Gray."
 "A Man's a Man for a' That."
 "Oh, Wert Thou in the Cauld Blast."
 Orchestra.
 Selection on Scotch Melodies ... *Bonnisscan*
 Andrew Shanks.
 "Wilt Thou be My Dearie?"
 "Scots, Wha Hae."
 "Ae Fond Kiss."
 Pipers.
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15. Orchestra.
 Selection, "Reminiscences of Scotland" *arr. F. Godfrey*
 10.30.—Close down.

5NO NEWCASTLE. 400 M.

- 3.0-5.0.—ORGAN RECITAL. *S.B. from London.*
 5.0-5.30.—CHILDREN'S SERVICE. *S.B. from London.*
 8.30. The Newcastle Cathedral Choir.
 Hymn, "How Sweet the Name" (A. and M., No. 175).
 The Rev. CANON NEWSOM, Vicar of Newcastle: Address.
 Choir.
 Chorale, "Jesu, Priceless Treasure" *Bach*
 Short Recital of Unaccompanied Works of the Tudor Period:
 "Hosanna" ... *Weelkes*
 "O Lord, Increase My Faith" ... *Gibbons*
 "Arise, Lord" ...
 "Sing Joyfully" ... *Byrd*
 "Lullaby" ...
 "O Pray for the Peace of Jerusalem" *Tomkins*
 An Hour with Schubert.
 ANNIE ECKFORD (Solo Pianoforte).
 ALEX McCREDIE (Tenor).
 THE STATION STRING QUARTET.
 9.20. Annie Eckford.
 Moment Musical, No. 3.
 Moment Musical, No. 6.
 Impromptu, No. 4 in A Flat.

- 9.30. Annie Eckford and String Quartet.
 The "Trout" Quintet in A Major for Pianoforte, Violin, Viola, Violoncello, and Double Bass.
 9.50. Alex McCredie.
 "Hark, Hark the Lark."
 "Rose Among the Heather."
 Serenade.
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15. Annie Eckford.
 Waltzes.
 10.20. Alex McCredie.
 "Secrets."
 "Thou Art Repose."
 "To Sylvia."
 10.25.—Close down.

2BD ABERDEEN. 495 M.

- 3.0. THE WIRELESS ORCHESTRA.
 "Hérodiade" Ballet Music ... *Massenet*
 MIRIAM WOOD (Dramatic Soprano).
 "Elizabeth's Prayer" ... *Wagner*
 "A Song of Thanksgiving" ... *Allitsen (1)*
 "Coming Home" ... *Willeby*
 "Lullaby" ... *Brahms*
 JAMES REID (Tenor).
 "Be Thou Faithful Unto Death" ("St. Paul") ... *Mendelssohn*
 Tenor Solo ("Elijah") ... *Mendelssohn*
 Orchestra.
 Allegretto in E Flat ... *Wolstenholme (11)*
 "Spring Song" ... *Mendelssohn*
 "Boating Song" ...
 "Rustic Song" ... *Pease*
 4.0. Miriam Wood.
 "O Divine Redeemer" ... *Gounod*
 "Knowest Thou That Dear Land?" *Thomas*

EVENTS OF THE WEEK.

- SUNDAY, January 25th.
 LONDON and "5XX," 3.0.—Organ Recital by REGINALD GOSS CUSTARD. *S.B. to other Stations.*
 LONDON and "5XX," 9.0.—A Night with the Old Masters.
 BIRMINGHAM, 3.0.—Choral and Chamber Music.
 BOURNEMOUTH, 8.50. Bach-Gounod Night.
 CARDIFF, 9.0.—Haydn Programme.
 MANCHESTER, 8.45.—"A Nicht wi' Burns."
 MONDAY, January 26th.
 LONDON and "5XX," 7.30.—Australian Programme.
 CARDIFF, 7.30.—Caledonian Night.
 MANCHESTER, 7.30.—Symphony Concert.
 NEWCASTLE, 7.35.—Under Northern Skies.
 GLASGOW, 7.15.—Burns Night.
 ABERDEEN, 7.30.—Greek Play.
 TUESDAY, January 27th.
 LONDON, 7.30.—Popular Programme. *S.B. to other Stations.*
 BIRMINGHAM and "5XX," 7.30.—Symphony Programme. The City of Birmingham Orchestra, conducted by EUGENE GOOSENS.
 GLASGOW and "5XX," 9.0.—The Scottish Orchestra.
 WEDNESDAY, January 28th.
 LONDON and "5XX," 7.30.—Music, Comedy, and Drama.
 BIRMINGHAM, 7.30.—Ballad Concert.
 BOURNEMOUTH, 7.30.—The Dominions and Colonies.
 (Continued in col. 2, page 203.)

- "My Prayer" ... *Squire (1)*
 "Ave Maria" ... *Mascagni*
 Orchestra.
 Suite, "The Miracle" ... *Humperdinck*
 James Reid.
 Recit., "Comfort Ye, My People" ... ("The Messiah")
 Aria, "Every Valley" ... *Handel*
 "Serenade" ... *Schubert*
 Orchestra.
 "Spring Time" ... *Wright*
 5.0-5.30.—CHILDREN'S SERVICE. *S.B. from London.*
 8.30.—Church Service, relayed from North U.F. Church. Minister, the Rev. JOHN A. IRVINE, B.A., South U.F. Church.
 9.30-10.45.—Programme *S.B. from London.*

5SC GLASGOW. 420 M.

- Miscellaneous Concert.
 DOROTHY PUGH (Soprano).
 E. B. APPLEYARD (Solo Pianoforte).
 ALEXANDER MCGREGOR (Baritone).
 HARRY CARPENTER (Solo Violin).
 3.0. Dorothy Pugh.
 "Do Not Go, My Love" ... *Hagemann*
 "The Tryst" ... *Sibelius*
 "Black Roses" ...
 "Go Not, Happy Day" ... *Frank Bridge*
 3.15. E. B. Appleyard.
 Pastorale and Capriccio ... *Scarlatti*
 Ballade in A Flat ...
 Fantaisie-Impromptu ... *Chopin*
 Study in G Flat ...
 3.30. Alexander McGregor.
 "A Rosebud By My Early Walk" ... *arr. M. Diach (34)*
 "Highland Mary" ...
 "To Mary in Heaven" ... *Traditional (34)*
 "Wilt Thou Be My Dearie?" *arr. Moffat (34)*
 3.45. Harry Carpenter.
 First and Second Movements of G Minor Concerto ... *Max Bruck*
 4.0. Dorothy Pugh.
 "The Bonnie Lass o' Ballochmyle" *arr. Jackson (25)*
 "Bonnie Wee Thing" *arr. J. T. Sarcene (25)*
 "John Anderson, My Jo!" ... *arr. J. K. Lees (25)*
 "Mary Morison" ...
 4.15. E. B. Appleyard.
 Valse Impromptu ... *Liszt*
 Soirée de Vienne ... *Schubert-Liszt*
 Bohemian Caprice ... *Smetana*
 Study in A ... *Poldini*
 4.30. Alexander McGregor.
 "The Winter It Is Past" *arr. Helen Hopekirk*
 "Sweet Fa's the Eve" ... *arr. George Short*
 "O Love Will Venture In" ... *arr. Helen Hopekirk*
 "Lord Gregory" ...
 4.45. Harry Carpenter.
 Slavonic Dance, No. 1 in G. Minor *Devorak-Kreutzer*
 "On Wings of Song" *Achron-Mendelssohn*
 Scots Air.
 5.0-5.30.—CHILDREN'S SERVICE. *S.B. from London.*
 8.30-9.0. Choir.
 Hymn, "The King of Love, My Shepherd Is" (Church Hymnary, No. 219).
 The Rev. JAMES JACK, B.D., D.Litt., of Greenhill United Free Church, Rutherglen: Religious Address.
 Hymn, "Hark, Hark My Soul" (Church Hymnary, No. 308).
 Prayer.
 Hymn, "Love Divine, All Loves Excelling" (Church Hymnary, No. 214).
 9.0-10.45.—Programme *S.B. from London.*

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WIRELESS PROGRAMME—MONDAY (Jan. 26th.)

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

ELO 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 Cockaigne. Music performed during Afternoon Tea at the Trocadero. "Music in the Nursery," by Muriel Wrinch.

5.30-6.15.—CHILDREN'S CORNER: Story by E. Le Breton Martin. "The Stoic and the Wild Cat" (2), from "Dramas of the Wild Folk," by H. Mortimer Batten.

6.40-6.55.—Mr. L. ST. CLARE GRONDONA, "Gold Mining Days in Australia."

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

Mr. G. C. ROBSON, Department of Zoology, Natural History Museum, "Animal Life of the Sea Shore." *S.B. to all Stations, except Glasgow.*
Local News.

Australian Programme.

EMINENT AUSTRALIAN ARTISTS:
GERTRUDE JOHNSON (Soprano);
BROWNING MUMMERY (Tenor);
HORACE STEVENS (Baritone);
ROY AGNEW (Pianist and Composer).
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.

7.30. The Orchestra.
March, "Sons of Australia" *Lithgow*
Overture, "The King's Lieutenant" *Till* (1)

Gertrude Johnson.
"Cradle Me Low" *May Brahe*
"Piper of Love" *Molly Carew*
Browning Mummery.

"Your Tiny Hand is Frozen" ("La Bohème") *Puccini*
The Orchestra.

Selection, "Under the British Flag" *Kappay* (1)

Roy Agnew.
"Pangbourne Fields" (2)
"Two Preludes" *Roy Agnew (M.S.)*
"Etude" (2)

The Orchestra.
Colonial Song *Grainger* (5)
Gertrude Johnson.

"The Piper"
"The Moon" *Arthur Benjamin*
"Phyllis"

Horace Stevens.
Prologue, "Pagliacci" *Leoncavallo*

8.45 approx.—The Rev. E. C. SPICER:
"Wood Smoke and Wattle Blossom."
The Orchestra.

Waltz, "For Valour" *Ancliffe*
Roy Agnew.

"Sur La Mer" *de Beaupuis*
Prelude *Roy Agnew (M.S.)*
Browning Mummery.

"His Majesty's Mail" *Molly Carew*
"Shy Mignonette" *May Brahe* (5)
"Hey, Nonny, No" *Arthur Benjamin* (2)

The Orchestra.
Selection, "Jack and Tommy's Tunes" *Gordon*

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

The Rt. Hon. VISCOUNT HALDANE OF CLOAN, K.T., O.M., "Square Pegs in Round Holes." *S.B. to other Stations.*
Local News.

10.0. AUSTRALIAN PROGRAMME (Continued).

The Orchestra.
March, "The New Colonial" *Hall*
Horace Stevens.

Six Australian Bush Songs *James*
1. The Land of "Who Knows Where!"
2. Bush Silence.

3. King Billy's Song.
4. Comrades of Mine.
5. Bush Night Song.
6. The Stock-Rider's Song.
The Orchestra.

Selection, "Our Empire" ... *D. Godfrey*
10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Grace Chamberlain (Soprano).

5.0-5.30.—WOMEN'S CORNER: Mr. Sidney Rogers, F.R.H.S., "Some Uncommon Vegetables." Winifred Morris (Contralto).

5.30-6.30.—CHILDREN'S CORNER.
6.30-6.45.—"Teens' Corner: Norman E. L. Guest, B.A., "History Talk—(4), Norman England."

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

Mr. G. C. ROBSON. *S.B. from London.*
Local News.

Light Orchestral Programme.

THE STATION ORCHESTRA:
MAY BLYTH (Soprano).
ALICE VAUGHAN (Contralto).
ERNEST JONES (Solo Banjo).

7.30. Orchestra.

Overture, "Mirella" *Gounod* (1)
Valse, "An Autumn Dream" *Joyce* (7)

Bourrée and Gigue *German* (11)

8.0. May Blyth.

"Waiting" *Coleridge-Taylor* (1)
"What's in the Air To-Day?" *Eden* (4)

"Yearning" *Eric Coates*

"A Feast of Lanterns" *Bantock* (4)

8.15. Ernest Jones.

"A Ragtime Episode" *Earle*

"Pompadour" *Morley*

"Mississippi Bubble" *Haines*

8.25. Alice Vaughan.

"Melisande in the Woods" *A. Goetz*

"Hame" *Walford Davies*

"I Know of Two Bright Eyes" *Clutsam*

8.40. Orchestra.

Entr'acte, "Love in Arcady" *Haydn* Wood

Selection, "A Day in Paris" *Christiné; arr. Finck*

9.0. May Blyth.

"Twilight It Is" *Wightman*

"Starry Woods" *Phillips*

"Spring is at the Door" *Quilter* (4)

"From Afar" *Cyril Scott* (4)

Ernest Jones.

"A Black Coquette" *Grimshaw*

"Piccanninies' Christmas" *Cammeyer*

"Ordered Out"

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

LORD HALDANE. *S.B. from London.*

Local News.

10.0. Alice Vaughan.

"Crowslip Bells" *G. Carne*

"Here in the Quiet Hills" *G. Carne*

May Blyth.

"Faint and Fainter is My Slumber" *Brahma*

"The Serenade" *Brahma*

"The Cunning Wava" *Bucsat*

Orchestra.

"Miniature Suite" *Coates* (1)

10.35.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "Music Talk," by Alan Franklin. The "6BM" Quintet.

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-hour: "The England of Elizabeth," by F. W. Lawrence.

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

5WA CARDIFF. 351 M.

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

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.45-6.50.—Dr. Jas. J. Simpson, M.A., D.Sc., "Romances of Natural History."

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

Mr. G. C. ROBSON. *S.B. from London.*
Local News.

Caledonian Night.

WILLIAM ANDERSON (Bass).
THE GWALIA QUARTET.

7.30. Bag Pipes.
William Anderson.

"Scots, Wha Hae"

"Land o' the Leal"

"Blue Bonnets Over the Border" } *Traditional*

Quartet.

"Ye Banks and Braes" *arr. Robertson*

"The Birks of Aberfeldy" *arr. Glendhill*

"My Love is Like a Red, Red Rose" *G. Bantock* (2)

8.0.—The Rt. Hon. Lord RIDDELL, proposing "The Immortal Memory of Robert Burns," at the Cardiff Caledonian Society's Celebrations of the 166th Anniversary of the Birth of Robert Burns. Relayed from Cox's Café.

8.40.—Songs by the Caledonian Society, relayed from Cox's Café.

8.50. William Anderson.

"O'er the Moor" } *Traditional,*

"How Can Ye Gang?" } *arr. Lawson*

"Ae Fond Kiss" } *Traditional*

Quartet.

"The Captain's Lady" *Scot. Mus. Review, 1790.*

"Hurrah for the Bonnets o' Blue" *adapted Lee*

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

LORD HALDANE. *S.B. from London.*

Local News.

10.0. Auld Lang Syne.

Humorous Items by the Caledonian Society.

10.30.—Dance Music with Interludes, relayed from Cox's Café.

11.30.—Close down.

2ZY MANCHESTER. 375 M.

3.0-3.30. { Music relayed from the Piccadilly

4.0-4.30. { Picture Theatre. Conductor: Stanley E. Mills.

3.30-4.0.—Broadcast for Schools: Mr. JAMES BERNARD, a Reading of Literature.

4.30-5.0.—WOMEN'S HALF-HOUR: Jane Marcus (Solo Violin). Miss MacGowan (Solo Violoncello).

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.55.—J. F. Russell, "Musical Appreciation" (4).

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

Mr. G. C. ROBSON. *S.B. from London.*

Local News.

Symphony Concert.

LILY KENDALL (Contralto).
CICELY HOYE (Solo Pianoforte).
THE "2ZY" AUGMENTED ORCHESTRA.

Conductor, T. H. MORRISON.

7.30. Orchestra.

Overture, "Raymond" *A. Thomas*

Spanish Dances *Désormes*

Lily Kendall.

"In Haven" *Elgar* (1)

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

Symphonic Variations for Piano and Orchestra in F Sharp Minor and Major *César Franck*

Lily Kendall.

"If Thou Wert Blind" *Johnson*

"The Silver Ring" *Chaminade* (5)

Cicely Hoye.

Scherzo in B Minor *Chopin*

"Perpetuum Mobile" *C. M. von Weber*

Orchestra.

Symphony No. 1 in C *Beethoven*

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

LORD HALDANE. *S.B. from London.*

Local News.

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WIRELESS PROGRAMME—MONDAY (Jan. 26th.)

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IN LIGHTER VEIN.
 10.0. Orchestra.
 "Puck's Minuet" *H. Howells* (2)
 Scherzo and Nocturne from "A Midsummer Night's Dream" *Mendelssohn*
 Ballet Music from "Faust" *Gounod*
 10.30.—Close down.

5NO NEWCASTLE. 400 M.
 3.45-5.15.—The Apollo Male Quartet. Arthur F. Milner (Solo Pianoforte). Elsie Robins, "Babies at Play."
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.20.—Scholars' Half-Hour.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. G. C. ROBSON. *S.B. from London.*
 Local News.

Under Northern Skies.
 KATINKA STORM (Soprano).
 HERMANN MCLEOD (Solo Violin).
 THE STATION SYMPHONY ORCHESTRA.
 Conductor, EDWARD CLARK.

7.30. Orchestra.
 Norway: "Sigurd Jorsalfar," Op. 86 *Grieg*

7.50. Katinka Storm.
 Norway { "Friend, Thou Art Staunch" *Grieg*
 "Ragnhild"
 "From Monte Pincio" }

8.0. Hermann McLeod.
 Norway: Two Movements from Suite for Violin and Piano *Halvorsen*

8.10. Orchestra.
 Selected.

8.25. Katinka Storm.
 "Summer Morning" *Sigurd Lie*
 "Sunshine" *Lang-Muller*
 "Waves on the Seashore" *Erkki-Melartin*

8.35. Hermann McLeod.
 Sweden: Movement from Violin Sonata *Sjogren*

8.45. Orchestra.
 Finland { "The Swan of Tuonela" *Sibelius*
 "The Return of Lemminkainen" }

9.0. SIDONIE GOOSSENS (Harp Recital).
 Danse Sacrée et Danse Profane ... *Debussy*
 Quintet for Harp and Strings *Arnold*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Lord HALDANE. *S.B. from London.*
 Local News.

EDA BENNIE (Soprano).
 ROBERT MARKS (Solo Violoncello).

10.0. Eda Bennie.
 "Dearest Name" ("Rigoletto") ... *Verdi*
 "The Two Roses" *Bantock* (4)
 "Waiata Poi" (Maori Song) *A. Hill*

10.10. Robert Marks.
 Irish Lullaby *Trowell*
 Phantom Melody *Ketelbey*
 Serenade *Schubert*
 Réverie *Dunkler*

10.20. Eda Bennie.
 "Bid Me Discourse" *Bishop*
 "Blackbird's Song" *C. Scott* (4)
 "Serenade" *Brahms*
 "The Little Brown Owl" ... *Sanderson* (1)

10.30.—Close down.

2BD ABERDEEN. 495 M.
 3.30-5.0.—The Wireless Dance Orchestra.
 5.30-6.0.—CHILDREN'S CORNER.
 6.30-6.45.—Girl Guides' and Boy Scouts' Bulletin.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. G. C. ROBSON. *S.B. from London.*
 Local News.

Scottish Programme—Greek Play.
 MARIE MURRAY (Mezzo-Soprano).
 W. M. JOHNSTON (Tenor).
 THE WIRELESS ORCHESTRA.

7.30. Orchestra.
 Overture, "The Gathering of the Clans" *Volti* (36)

7.40. Marie Murray.
 "Tam Glen"
 "Will Ye No Come Back Again?" *arr. Moffat* (34)

7.50. W. M. Johnston.
 "Gay Bring to Me a Pint o' Wine" *Oswald* (34)

"Mary" *Richardson* (34)

8.0.—Prof. JOHN HARROWER, M.A., LL.D.,
 Professor of Greek, Aberdeen University,
 "The Greek Theatre."
 Greek Play.
 "15TH IDYLL OF THEOCRITUS."

Cast:
 Praxinos F. G. MORDAUNT
 Gorgo LAURA M. WILSON
 Polite and Rude Strangers J. DUFF
 CONSTANCE SOUTER (Soprano).
 Produced by F. G. MORDAUNT.

8.35. Orchestra.
 Overture, "Prince Charlie" ... *Volti* (36)

8.50. Marie Murray.
 "Memories Dear"
 "My Heart is Sair" *arr. Moffat* (34)

9.0. W. M. Johnston.
 "Mary Morison" *Sullivan* (1)
 "Oh, Open the Door" *Traditional* (34)

9.10. Orchestra.
 Eightsome Reel *Kerr* (36)

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. GEORGE MACDONALD. *S.B. from Edinburgh.*
 Local News.

10.0. Marie Murray.
 "The Scottish Bluebells" *Moffat* (34)
 "My Ain Wee Hoose" *Monro*

10.10. W. M. Johnston.
 "My Nanie's Awa" *Croal* (34)
 "Of A' the Airts" *Marshall* (34)

10.20. Orchestra.
 Overture, "Killiecrankie" *Volti* (36)

10.30.—Close down.

5SC GLASGOW. 420 M.
 3.30-4.50.—The Wireless Quartet. Helen Black (Soprano). Afternoon Topics.
 5.15-6.0.—CHILDREN'S CORNER.

EVENTS OF THE WEEK.
(Continued from page 201.)
CARDIFF, 7.30.—The Opera "Lohengrin" (Wagner).
MANCHESTER, 7.30.—Military Band Night.
GLASGOW, 7.30.—"Drake Night." *S.B. to other Stations.*
BELFAST, 7.30.—Naval Music.

THURSDAY, January 29th.
"5XX," 7.30.—Light Orchestral Programme.
LONDON, 7.35.—Chamber Music Programme. *S.B. to other Stations.*
MANCHESTER, 8.30.—The Hallé Orchestra. *S.B. to all Stations.*

FRIDAY, January 30th.
LONDON and "5XX," 7.30.—Country Pictures in Music.
BOURNEMOUTH, 7.30.—"Light as a Bubble."
LEEDS-BRADFORD, 7.30.—Leeds College of Music: Choir and Orchestra.

SATURDAY, January 31st.
BIRMINGHAM, 7.30.—"The Creation." Relayed from the Drill Hall, Wolverhampton.
CARDIFF, 7.30.—Pre-War Reminiscences.
ABERDEEN, 7.30.—An Evening with Shakespeare.
GLASGOW and "5XX," 7.30.—Operatic Night.

6.0-6.5.—Weather Forecast for Farmers.
 6.30-6.40.—Ompax on "Rugby."

6.40-6.55.—"Animal Life on the Seashore," by Mr. G. C. ROBSON.

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

"Burns Night."
S.B. to Dundee.
 Relayed from Poosie Nancy's, Mauchline, Ayrshire.

(By kind permission of the President, Officials and Members of the Mauchline Burns Club.)
 Musical Items under the Direction of Mr. T. SIMPSON,
 Conductor of the Railway Male Voice Choir.

Pianist, DAVID R. BAIRD.
THE MILLHALL PIPE BAND:
 Pipe Major, G. D. MACDONALD.
 G. YEUDALL (Soprano).
 E. DRUMMOND (Contralto).
 T. BROWN (Tenor).
 M. WYLLIE (Baritone).
 W. FERGUSSON (Bass).
THE EMPIRE MALE VOICE QUARTET.

7.15. President: Mr. Jas. MCINTYRE.
 Toast, "THE IMMORTAL MEMORY." Quartet.

7.25. "There was a Lad was Born in Kyle." Quartet.

7.30. Pipe Band.
 Slow March, "The King's Own Scottish Borderers."

Selection, "Corn Riggs," "My Love, She's But a Lassie Yet," "Kenmore's On and Awa," Willie."

Quickstep, "The Barren Rocks of Aden." March, "The Inverness Gathering." Strathspey, "Bob o' Fettercairn." Reel, "Over the Isle."

7.45. G. Yeudall.
 "Comin' Thro' the Rye."

7.50. M. Wyllie.
 "My Nanie's Awa."

7.55. Quartet.
 "Afton Water."

8.0. W. Fergusson.
 "Green Grow the Rashes, O."

8.5. R. T. Stewart.
 Selection from "Holy Fair."

8.15. G. Yeudall.
 "A Rose-bud by My Early Walk."

8.20. E. Drummond.
 "John Anderson, My Jo."

8.25. Quartet.
 "Wilt Thou Be My Dearie?"

8.30. W. Fergusson.
 "A Man's a Man for a' That."

8.35. Pipe Band.
 Selection, "Scots, Wha Hae," "A Man's a Man for a' That," "Rantin, Rovin Robin," "Highland Laddie."

March, "The Road to the Isles." March, "The 74th's Farewell to Edinburgh."

Strathspey, "Lady Macbeth." Reel, "The Blackbird."

8.50. T. Brown.
 "The Lea Rig."
 "O, Open the Door."

9.0. N. McCrimmon.
 "Address to a Haggis."

9.10. M. Wyllie.
 "Mary Morison."

9.15. E. Drummond.
 "Wee Willie Gray."
 9.20. Quartet.
 "Scots, Wha Hae."

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. GEORGE MACDONALD. *S.B. from Edinburgh.*
 Local News.

10.0. THE STATION ORCHESTRA:
 Conducted by ISAAC LOSOWSKY.
 10.30.—Close down.

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 213.

High-Power Station Programme.

5XX. 1600 M.

SUNDAY, January 25th.

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

5.0-5.30.—CHILDREN'S SERVICE. S.B. from London.

8.20-10.45.—Programme S.B. from London.

MONDAY, Jan. 26th, WEDNESDAY, Jan. 28th, FRIDAY, Jan. 30th.

5.30-6.15.—CHILDREN'S CORNER. S.B. from London.

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

TUESDAY, January 27th.

5.30-6.15.—CHILDREN'S CORNER. S.B. from London.

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

7.30-8.45.—Programme S.B. from Birmingham.

9.0-10.0. THE SCOTTISH ORCHESTRA. S.B. from Glasgow.

10.0.—WEATHER FORECAST and NEWS. Relayed from London.

Prof. RAIT. S.B. from Glasgow.

10.30-11.0.—Programme S.B. from London.

THURSDAY, January 29th.

5.30-6.15.—CHILDREN'S CORNER. S.B. from London.

6.40-7.35.—Programme S.B. from London.

Light Orchestral Programme.

MARIE FISHER (Contralto).

SINCLAIR LOGAN (Baritone).

JAY KAYE (Entertainer).

LESLIE ELLIOTT.

(Entertainer at the Piano).

THE WIRELESS ORCHESTRA:

Conducted by DAN GODFREY, Junr.

7.35. The Orchestra.

Fox-trot March, "Ma Dziri" Bozi

Overture, "Norma" Bellini

Waltz, "C'est la valse à tout le monde" Bozi

Marie Fisher.

"Like to the Damask Rose" Elgar

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

Jay Kaye.

An Impression of Dan Leno.

The Orchestra.

Selection, "L'Enfant Prodigue" ("The Prodigal Son") Wormser

Sinclair Logan.

"Molleen Ogo" arr. Stanford (11)

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

"Kitty, My Love" arr. H. Hughes (1)

Leslie Elliott.

Original Humour.

The Orchestra.

Three Dances, "Nell Gwyn" German

Marie Fisher.

"The Little Damsel" Novello (1)

"Good Morrow, Gossip Joan" arr. A. L.

"John" Lohr

Sinclair Logan.

"When Comes My Gwen?" Parry (11)

"Cloths of Heaven" Dunhill (14)

"Roundabout and Swings" G. Shaw (2)

The Orchestra.

Selection, "La Gran Via" Valverde

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

Mr. WILSON McCARTY. S.B. from London

The Orchestra.

One-stop, "Amours Shimmygues" .. Bozi

Jay Kaye.

Another Impression of Dan Leno.

The Orchestra.

Selection, "The Tales of Hoffmann" Offenbach

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

11.0.—Close down.

SATURDAY, January 31st.

5.30-6.15.—CHILDREN'S CORNER. S.B. from London.

6.40-6.55.—Mr. THEODORE RUETE. S.B. from London.

7.0-7.30.—Programme S.B. from London.

7.30-9.30.—Programme S.B. from Glasgow.

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

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.

PARIS (PTT)—Paris, 2,600 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.; 8.30 p.m. Con. relayed from PTT (Fri.).

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, 450-458 m.
2 p.m., Lec. (Mon., irreg.); 4 p.m., Lec. (irreg.); 8.15 Eng. Conv. and Con. (Tue.); 8.30 p.m., Lec. or Con. (almost daily). On 3rd Sun. of each month Organ Recital at 8.45 p.m.; 9.30 p.m., Con. (Sun.).
"PETIT PARISIEN"—445 m.
9.30 p.m., Con. (Tue., Thur., and Sun.).

GERMANY.

DRESDEN (Relay Station)—280 m. From Leipzig.
CASSEL (Relay Station)—292 m. From Frankfurt.
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.
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.

BRESLAU—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., Shorthand (Sat.); Mah-Jongg (Wed.); 6.30, Esperanto (Mon.); English (Thu.); Shorthand (Wed.); Lec. (other days); 7 p.m., Con., weather, Time Sig., Dance (not daily).

BERLIN (I)—505 m.
8 a.m., Sacred Con. (Sun.); 9 a.m., Markets, News, Weather; 10 a.m., Factory Con. and Tests; 10.30, 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.-Tue.); 6.30, Lec.; English (Thu.); 7.30, if Opera, usually at 6.30 p.m.; Con., Weather, News, Time Sig.; 9.00, Chess (Mon.); Dance until 11 p.m. (Sat., Thu.).

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.); 10.50, 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.; 7.15 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 (ir.).

FRANKFORT-ON-MAIN—470 m.
7.30 a.m., Sacred Con. (Sun.); 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); Shorthand (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.; 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., Aurlentur: 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.
4.600 m. 6 a.m. to 8 p.m., News Service.
Eberswalde (Berlin) 280 m. 9.15 p.m., Con. (Mon.).
3.150 m. 6.45 a.m. to 6.45 p.m., News.
NORDDEICH (KAV)—1,890 m.
10.25 a.m. and 9.45 p.m., Weather Forecast.

AUSTRIA.

VIENNA (RADIO WIEN)—530 m.
Daily: 8 a.m., Markets; 10, Con.; 12.05 p.m., Time Sig.; 12.20, Weather; 2.30, Stock Exch.; 3 p.m., News, Con.; 3.10, Children (Wed.); 5 p.m., Lec. (Mon., Tue., Wed., Sat.); 10.45, News, Weather; 7 p.m., Time Sig., Con., News; 9 p.m., Dance (Tue., Wed., Sat.).

BELGIUM.

BRUSSELS (SBR)—265 m.
Daily: 5 p.m., Orch., Children (Wed. and Thur.); Dance (Tue. and Sat.); 6 p.m., News; 8 p.m., Lec.; 8.15, News, Con.; 10 p.m., News.
HAEREN (BAV)—1,100 m.
Weekdays: 1 p.m., 2 p.m., 4.50 and 6.50 p.m., Weather.

CZECHO-SLOVAKIA.

KRELY (OKP)—1,160 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.).

DENMARK.

COPENHAGEN (Kjobenhavns stadijonstation)—470 m.
7 p.m., Con. (Sun., Wed., Thur.). Also tests on 720-800 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.
RYVANG—1,025 m.
6.30 p.m., Eng. Lesson (Wed.); 7 p.m., Con. (Tue., Fri.).

HOLLAND.

AMSTERDAM (PCFF)—2,125 m.
Daily: 7.55 * a.m. to 4.10 p.m., News, Stock Exch., Time Sig. (9.55 a.m. and 4.10 p.m.).
AMSTERDAM (PX9)—1,070 m.
8.40 p.m., Con. (Mon.).
AMSTERDAM (PA5)—1,050 m.
7.40 p.m., Con. (Wed.).
HILVERSUM (NSF)—1,050 m.
5.40 p.m., Children (Mon.); 8.40 p.m., Lec. (Fri.); 7.40 p.m., Con. (Sun.).
YMUUDEN (PCMM)—1,050 m.
7.40 p.m., Con. (Sat.).
VOSSEGAAT (B6)—1,050 m.
12.30 and 7.40, Weather.
SOESTERBERG—1,050 m.
7.25 p.m., Weather.
* Except Mon. and Sat. (10.10-11.10 a.m.).

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-Espana—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.

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), 290 m. New station will open about end January. Times not yet fixed but probably 6.45 p.m., News; 8 p.m., Con. (daily).
MALMÖE (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.

SWITZERLAND.

ZURICH (Höngg)—450 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: 5 and 7.15 p.m., Con., News, Weather.
GENEVA (HBI)—1,100 m.
Daily: 12.15 Lec. (exc. Sun.).
LAUSANNE (HBJ)—850 m.
Weekdays: 7.5 a.m., 12.30 p.m., Weather, Markets, Time Sig., News; 4 p.m., Children (Wed.); 5.35, Weather, News; 7 or 7.15 p.m., Con. or Lec. (daily), Dance (Thur and Sat.).

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, 450 m.;
SYDNEY—2FL, 770 m.

WIRELESS PROGRAMME—TUESDAY (Jan. 27th.)

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 Biddy Ryder (Soprano).
 3.15-3.45.—Transmission to Schools: "The Countryside—Common Animals," by PATRICIA JOHNSON.
 4.0-5.0.—"Books to Read," by Ann Spice. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. Careers for Women: "The Stockbroker," by Gordon Holmes.
 5.30-6.15.—CHILDREN'S CORNER: Peggy Cochrane (Violin Solos). Capt. M. Ainslie, "Simple Astronomy." "The Heiress and the Nameless Knight," from "The Children's Magazine" (Vol. 7).
 6.40-6.55.—Mr. CLIFFORD W. COLLINSON, "Nature's Buried Treasure Island."
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Mr. A. S. E. ACKERMANN, B.Sc., A.M.I.C.E., "Popular Fallacies in Engineering and Science." *S.B. to all Stations.*
 Local News.

Popular Programme. *S.B. to all Stations.*

MAVIS BENNETT (Soprano).
 HARRY DEARTH (Baritone).
 RAY WALLACE (Entertainer).
 LOUIS HERTEL (Entertainer).
 THE WIRELESS ORCHESTRA:
 Conducted by DAN GODFREY, Junr.
 7.30. The Orchestra.
 March, "The Dawn of Freedom" *Lotter*
 Overture, "Zampa" *Hérold*
 Mavis Bennett (with Orchestra).
 Waltz Song from "Romeo and Juliet" *Gounod*
 "A Brown Bird Singing" *Haydn Wood*
 Louis Hertel will entertain.
 The Orchestra.
 Waltz, "España" *Waldteufel* (5)
 8.10 (approx.).—"From My Window," by PHILEMON.
 Harry Dearth.
 "Trade Winds" } *F. Keel* (1)
 "Port of Many Ships" }
 "The Lowland Sea" *Old Sea Song*
 The Orchestra.
 "March of the Little Leaden Soldiers" *Pierré*
 Intermezzo, "Bells Across the Meadow" *Ketelbey*
 Ray Wallace in Impressions.
 The Orchestra.
 Selection, "Looking Backward" *Finck*
 Mavis Bennett.
 "When Celia Sings" *Frank Moir*
 "At Dawning" *Cadman* (1)
 Harry Dearth.
 "Little Miss Over-the-Way" *Bennett*
 "Beating Home" *Sanderson* (1)
 "The Company Sergeant-Major" *Sanderson* (1)
 The Orchestra.
 Intermezzo, "The Night Patrol" *Martell*
 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 9.40-9.55.—Prof. R. S. RAIT, C.B.E., LL.D., "Seven Critical Moments in British History—The Fate of King Charles." Relayed from Glasgow. *S.B. to all Stations.*
 Local News.
 Popular Programme (Continued).
 The Orchestra.
 10.0. "March of the Giants" *Finck*
 Louis Hertel Entertaining again.
 The Orchestra.
 Selection, "The Lady of the Rose" *Gilbert*

10.30.—THE SAVOY ORPHEANS and SAVOY HAVANA BAND, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
 11.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.0.—Lozells Picture House Orchestra.
 4.0-4.30.—School Transmission; Principal ALFRED HAYES (of the Birmingham and Midland Institute): "English Literature."
 5.0-5.30.—WOMEN'S CORNER: The Rev. A. E. Forrest, "Interesting New Books." Janet Macfarlane (Soprano).
 5.30-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—"Teens' Corner; J. A. Cooper, B.Sc., Assoc. I.R.E., "Stepping Stones to Wireless."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. A. S. E. ACKERMANN. *S.B. from London.*
 Local News.
 7.30. **Symphony Programme.**
S.B. to 5XX.
 THE CITY OF BIRMINGHAM ORCHESTRA:
 Conductor—EUGENE GOOSSENS.
 FANNY DAVIES (Solo Pianoforte).
 Relayed from the Town Hall.
 Overture, "Don Juan" *Mozart*
 Pianoforte Concerto in G Major *Mozart*
 Hebridean Symphony *Granville Bantock* (14)
 8.45-9.30.—POPULAR PROGRAMME. *S.B. from London.*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 9.40-9.55.—Prof. R. S. RAIT. Relayed from Glasgow.
 Local News.
 10.0-11.0.—Programme *S.B. from London.*

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women on "Borstal," by Mr. W. W. Llewellyn. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director—DAVID S. LIFF.) Molly Arnold (Contralto).
 5.0-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: "Pictures and Their Selection," by Eustace Nash.
 6.30-6.45.—Farmers' Talk: "Goat Keeping," by Miss E. M. Pope.
 7.0-9.40.—POPULAR PROGRAMME. *S.B. from London.*
 9.40-9.55.—Prof. R. S. RAIT. Relayed from Glasgow.
 Local News.
 10.0-11.0.—Programme *S.B. from London.*

5WA CARDIFF. 351 M.

3.0-3.30.—Transmission to Schools.
 3.30-4.0.—The Station Trio.
 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."
 5.15-6.0.—CHILDREN'S CORNER.
 6.45-6.55.—Mr. Isaac J. Williams, Keeper of Art, The National Museum of Wales, on "Modern British Painters."
 7.0-9.40.—POPULAR PROGRAMME. *S.B. from London.*

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

9.40-9.55.—Prof. R. S. RAIT. Relayed from Glasgow.
 Local News.
 10.0-11.0.—Programme *S.B. from London.*

2ZY MANCHESTER. 375 M.

12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.
 3.0-3.30. } Concert by the "2ZY" Quartet.
 4.0-4.50. }
 3.30-4.0.—Broadcast for Schools: Mr. E. SIMS HILDITCH, "Musical Appreciation" (4).
 4.30-5.0.—WOMEN'S HALF-HOUR.
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.55.—Local Radio Society Talk.
 7.0-9.40.—POPULAR PROGRAMME. *S.B. from London.*
 9.40-9.55.—Prof. R. S. RAIT. Relayed from Glasgow.
 Local News.
 10.0-11.0.—Programme *S.B. from London.*

5NO NEWCASTLE. 400 M.

11.30-12.30.—Frank Aikens (Tenor). Orchestra, relayed from Tilley's Restaurant.
 3.45-5.15.—Elsie Downing (Soprano). Gladys Edmondson (Solo Pianoforte). Robert Baulks (Solo Clarinet). The Station String Quartet. Florence Mather on "Home Nursing" (11).
 5.15-6.0.—CHILDREN'S CORNER.
 7.0-9.40.—POPULAR PROGRAMME. *S.B. from London.*
 9.40-9.55.—Prof. R. S. RAIT. Relayed from Glasgow.
 Local News.
 10.0-11.0.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Septet. Jean Bryan (Contralto).
 5.15-6.0.—CHILDREN'S CORNER: A Musical Play, "The Woodland Workshop."
 6.40-6.55.—Mr. W. Percival Westell, F.L.S., "Life—the Great Unseen."
 7.0-9.40.—POPULAR PROGRAMME. *S.B. from London.*
 9.40-9.55.—Prof. R. S. RAIT. Relayed from Glasgow.
 Local News.
 10.0-11.0.—Programme *S.B. from London.*

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet: Charles McInnes (Baritone). Afternoon Topics.
 5.15-6.0.—CHILDREN'S CORNER: Our Weekly Forty-Five Minutes with the Smaller Children.
 6.0-6.5.—Weather Forecast for Farmers.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. A. S. E. ACKERMANN. *S.B. from London.*
 Local News.
 7.30-9.0.—POPULAR PROGRAMME. *S.B. from London.*
 9.0-10.0. THE SCOTTISH ORCHESTRA:
 Relayed to "5XX."
 "Symphonie Fantastique" *Berlioz*
 10.0.—WEATHER FORECAST and NEWS. Relayed from London.
 10.10.—"Seven Critical Moments in British History: The Fate of King Charles," by Prof. R. S. RAIT, C.B.E., LL.D. *S.B. to "5XX."*
 Local News.
 10.30.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 113.

WIRELESS PROGRAMME—WEDNESDAY (Jan. 28th.)

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), on "Electricity."
 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Margery Phillips (Contralto). "My Part of the Country," by A. Bonnet Laird. "Great-Grandmother Keeps House," by Kathie Herriek.
 5.30-6.15.—CHILDREN'S CORNER: "The Woodland Venus," from "Nature Stories," by Joan Kennedy. Uncle Jeff: "How Music is Built."
 6.40-6.55.—Mr. A. EGERTON KIDNER, A.M.I.C.E., M.I.Mech.E., "Some of the Uses of Compressed Air in Industry."
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Prof. T. H. PEAR: "The Psychology of Advertising." *S.B. from Manchester to all Stations.*
 Local News.

Music, Comedy, and Drama.

THE "2LO" QUARTET.

PLAYS: Produced by R. E. JEFFREY.

- 7.30. The Quartet.
 "Woodland Sketches" MacDowell
 "To a Wild Rose"; "At an Old Trysting Place"; "In Autumn"; "To a Water Lily."
 7.50. Repeat Transmission.
 In Response to Very Many Requests.

"DANGER."

The Mine Play, by Richard Hughes.

- 8.20. The Quartet.
 Three Serenades
 (Schubert, Widor, and Piarre).
 8.40.
 "A QUARTER OF AN HOUR'S QUIET MEDITATION."
 A Suburban Incident, by Robert Magill.
 9.0. The Quartet.
 "Moment Musicale" Schubert
 Barcarolle ("The Tales of Hoffmann")
 Offenbach
 9.15-10.0.—SPEECHES from the AFRICAN SOCIETY DINNER, given at the Trocadero Restaurant, in honour of the Under-Secretary of State for the Colonies, the Hon. W. G. A. ORMSBY-GORE, M.P. *S.B. to all Stations except Cardiff.*
 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Major OWEN RUTTER: "The Awakening of Formosa." *S.B. to all Stations.*
 The Week's Work in the Garden, by the Royal Horticultural Society. *S.B. to other Stations.*
 Local News.
 10.35. The Quartet.
 "Tango" Nocetti
 "Chanson Napolitaine" d'Ambrosio
 10.45.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—The Station Pianoforte Quintet.
 5.0-5.30.—WOMEN'S CORNER: Lady Brooks interviewed before the Microphone by C. H. C. of the *Birmingham Gazette.*
 5.30-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—Teens' Corner: Prof. W. S. Boulton, D.Sc., F.G.S. (of the Birmingham Natural History and Philosophical Society), "The Use and Misuse of Coal."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. T. H. PEAR. *S.B. from Manchester.*
 Local News.

7.30. Ballad Concert.

- Relayed from the Town Hall.
 NORA DELMARR (Soprano).
 ASTRA DESMOND (Contralto).
 JOHN COATES (Tenor).
 JOSEPH FARRINGTON (Bass).
 THE CITY OF BIRMINGHAM CHOIR:
 Conductor, JOSEPH LEWIS.
 The following are the songs to be sung during the evening by the leading Artists. The Audience will join in the Choruses, assisted by the Choir:—
 Nora Delmarr.
 "The Bonnie, Bonnie Banks o' Loch Lomond" *Old Scotch Air*
 "John Peel" *English Air (25)*
 "Love's Old Sweet Song" *Molloy (1)*
 "Finiculi, Finicula" *Denza*
 Astra Desmond.
 "Habañera" ("Carmen") *Bizet*
 "Skye Boat Song" *Highland Folk Song*
 "Spanish Ladies" *arr. Cecil Sharp*
 "Leezie Lindsay" *Old Scotch Air*
 John Coates.
 "The Rally Call" *John Coates (1)*
 "Here's to the Maiden" *Thos. Linley—1777*
 "It was a Lover and His Lass"
Thos. Morley—1600
 "The Death of Nelson"
John Braham—1774-1856
 Joseph Farrington.
 "Clear the Track, Let the Bulgine Run"
arr. Terry (2)
 "Ho, Jolly Jenkin" *Sullivan*
 "Simon the Cellarer" *Hatton*
 "Gently Johnny, My Jingo" *Old Air*
 "The Barley Mow" *Old Air*
 9.15-10.0.—SPEECHES from the AFRICAN SOCIETY DINNER. *S.B. from London.*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Major OWEN RUTTER. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Local News.
 10.35. Joseph Farrington.
 "Nazareth" *Gounod (1)*
 10.45.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—Talk to Women: "What Men Have Said About Women," by Jessie March. The Bourne Revellers.
 5.0-6.0.—CHILDREN'S CORNER: Fairy League Talk by Uncle Jack.
 6.0-6.30.—Scholars' Half-Hour: "Decorating the Home (Antimacassars)," by Alma Faulkner, A.R.C.A.
 6.30-6.35.—Station Talk by Bertram Fryer, Station Director.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. T. H. PEAR. *S.B. from Manchester.*
 Local News.
 The Dominions and Colonies.
 INA JANSSEN (Contralto).
 JOHN COLLINSON (Tenor).
 THE WIRELESS ORCHESTRA:
 Conductor,
 Capt. W. A. FEATHERSTONE.
 7.30. Orchestra.
 "The Crown of India" *Elgar*
 7.45. John Collinson.
 "Australian Cradle Song" *Florence*
 "The Australian Bush" *N. Ewart*
 "The Old Black Billy an' Me"
 7.55. Orchestra.
 Suite, "Africana" *Thurban (20)*
 8.10.—The Rev. R. F. PECHEY, Vicar of Holy Trinity Church: Poetical Readings on the Dominions and Colonies.
 8.20. John Collinson and Ina Janssen.
 "Colonial Song" *P. Grainger*
 (With Orchestral Accompaniment.)

- 8.25. Orchestra.
 "On the Road to Zag-a-Zig"
Finck
 Three Characteristic Pieces
 "On the Road to Mandalay"
Cobb
 "Kismet" *Markey*
 8.40. Ina Janssen.
 "African Love Song" *Nevin*
 "Canadian National Anthem" *Levaillée*
 8.45. John Collinson.
 "A Maori Canal" *A. Hill (1)*
 "A Maori Slumber Song" ("Te Rangī Pai")
Beal (18)
 "Maurapaya" *W. H. Bullock*
 9.0. Orchestra.
 Fantasia, "Our Empire" *C. Godfrey*
 9.15-10.0.—SPEECHES from the AFRICAN SOCIETY DINNER. *S.B. from London.*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Major OWEN RUTTER. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Local News.
 10.35. John Collinson.
 "Australia, Land of Laughter"
Florence N. Ewart
 10.45.—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.*
 Prof. T. H. PEAR. *S.B. from Manchester.*
 Local News.
 7.30. "Lohengrin."
 A Romantic Opera in Three Acts
 by Richard Wagner.
 Dramatis Personæ:
 Elsa of Brabant MAY BLYTH
 Ortrud, Wife of Telramund
 CONSTANCE WILLIS
 Lohengrin, Knight of the Holy Grail
 HERBERT THORPE
 Count Telramund (A Noble of Brabant)
 WILLIAM MICHAEL
 King Henry I. of Germany
 HARRY BRINDLE
 The Royal Herald DENNIS NOBLE
 Chorus "5WA" CHOIR
 THE STATION
 SYMPHONY ORCHESTRA:
 Conductor,
 WARWICK BRAITHWAITE.
 Act I.—On the Banks of the Scheldt at Antwerp.
 Act II.—The Fortress at Antwerp (Outside the Cathedral).
 Act III., Scene 1.—The Bridal Chamber.
 Scene 2.—On the Banks of the Scheldt.
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Major OWEN RUTTER. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Local News.
 10.35. VERA McCOMB THOMAS
 (Solo Pianoforte).
 "La Campanella" *Liszt*
 10.45.—Close down.
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WIRELESS PROGRAMME—WEDNESDAY (Jan. 28th.)

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

2ZY MANCHESTER. 375 M.

3.0-3.30. } Concert of Gramophone Records.
4.0-4.30. }

3.30-4.0.—Broadcast for Primary Schools: Father BERNARD BUTLER, S.J., on "The Taming of Garden Birds."

4.30-5.0.—WOMEN'S HALF-HOUR: Nelly Hughes (Soprano).

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.55.—Walter Emsley: Reading of his own Irish Character Poems.

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

Prof. T. H. PEAR, M.A., B.Sc., "The Psychology of Advertising." *S.B. to all Stations.*

Local News.

Military Band Night.

THE MANCHESTER CITY POLICE BAND.

Conductor, E. WORMALD. (By kind permission of the Chief Constable.)

ALBERT J. RICHARDS (Tenor).

7.30. Band.

March, "The Rifle Regiment" *Sousa*
Overture, "The Mill by the Rocks" *Reissiger*

Valse from the Suite, "The Swan Lake" *Tchaikovsky*

Albert J. Richards.

"The English Rose" *German*
"Out of the Past" *Marshall (1)*
"Cumberland Way" *Leo (8)*

Band.
Cornet Solo, "A Garden in Brittany" *Gulliland (23)*

(Soloist, P.C. SWIFT.)

"Reminiscences of Beethoven" *arr. F. Godfrey*

Oriental Scene, "A Dervish Chorus" *Sebek, arr. Sommer*

Albert J. Richards.

"When the Curtain Falls" *G. d'Hardelet*
"O, Let Me Dwell, Beloved" *G. Temple (8)*
"Do You Not Know?" *Barnard*

Band.
Selection, "Catherine" *Tchaikovsky*

9.15-10.0.—SPEECHES FROM THE AFRICAN SOCIETY DINNER. *S.B. from London.*

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

Major OWEN RUTTER. *S.B. from London.*
Royal Horticultural Society Talk.

Local News.

10.35.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.L., Spanish Talk.

11.0.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Frederick M. Stevenson (Baritone). The Station Septet. Margaret Waddell, M.A., "Servants in Sir Walter Scott's Novels." Isabel Spence (Soprano), Scotch Songs.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.20.—Scholars' Half-Hour: W. Carr, B.Sc., "Iodine and Modern Discoveries."

6.35-6.50.—Farmers' Corner: Prof. Gilchrist, Seasonable Notes.

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

Prof. T. H. PEAR. *S.B. from Manchester.*
Local News.

Operatic Selections.

MARY JARRED (Contralto).
JOHN CLINTO (Tenor).

THE STATION ORCHESTRA:
Conductor, EDWARD CLARK.

7.30. Orchestra.

"A Bivouac in Granada" *Krcutzer*
Minuet from "Falstaff" *Verdi*

7.50. John Clinto.
Flower Song ("Carmen") *Bizet*
"Where'er You Walk" ("Semele") *Handel*

8.0. Orchestra.

"The Snow Fairy" *Rimsky-Korsakov*

8.10. Mary Jarred.
"My Heart is Weary" ("Nadeshda") *Goring Thomas (1)*

"Amour, Viens Rendre" ("Orpheus") *Gluck*

8.20. Orchestra.

"Halka Mazurka" *Moniusko*

8.30. John Clinto.
"O Paradise" ("Africana") *Meyerbeer*
"Yes, Let Me Like a Soldier Fall" ("Maritana") *Wallace*

8.40. Mary Jarred.
"Ah! Rendi Mi" ("Mitrane") *Rossi*
"Objet de Mon Amour" ("Orpheus") *Gluck*

8.50. Orchestra.

"The Damnation of Faust" *Berlioz*
"Coppelia" *Delibes-Tavan*

9.15-10.0.—SPEECHES FROM THE AFRICAN SOCIETY DINNER. *S.B. from London.*

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

Major OWEN RUTTER. *S.B. from London.*

Royal Horticultural Society Talk.

Local News.

10.35. OLIVE TOMLINSON (Solo Pianoforte).

Rhapsody *John Ireland*

Movement *Debussy*

Prelude } *Ravel*
Rigaudon }
Toccata }

10.45.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Septet. Mercia Stotesbury (Violinist).

5.30-6.0.—CHILDREN'S CORNER: Auntie Alice makes merry at the piano.

Local News.

Local News.

Local News.

Local News.

Local News.

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Local News.

6.40-6.55.—Mr. Eugen Dieth, Ph.D., 12th Lecture on "German."

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

Prof. T. H. PEAR. *S.B. from Manchester*
Local News.

7.30.—DRAKE NIGHT. *S.B. from Glasgow.*

9.15-10.0.—SPEECHES FROM THE AFRICAN SOCIETY DINNER. *S.B. from London.*

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

Major OWEN RUTTER. *S.B. from London.*

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

Local News.

10.35.—Close down.

5SC GLASGOW. 420 M.

3.30-4.0.—Broadcast to Schools.

4.0-5.0.—George H. McNaughton (Tenor). The Wireless Quartet, Afternoon Talks.

5.15-6.0.—CHILDREN'S CORNER: Story of the Life of Drake and some Sea Songs.

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Mr. W. Percival Westell, F.L.A. Nature Talk.

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

Prof. T. H. PEAR. *S.B. from Manchester.*
Local News.

Drake Night.

S.B. to Aberdeen, Edinburgh and Dundee.

ROBERT WATSON (Baritone).
THE STATION CHOIR.

RUBY HELDER (The Lady Tenor).
THE STATION ORCHESTRA:

Conducted by
HERBERT A. CARRUTHERS.

7.30. Orchestra.
Suite, "From Foreign Parts" *Moszkowski*

7.50. Robert Watson.
"Drake's Drum"
"Outward Bound"
"Devon, Oh Devon, In" *Sea Songs* *C. F. Stanford (1)*
"Wind and Rain"
"Homeward Bound"
"The Old Superb"
(With Choir and Orchestra.)

8.10. Orchestra.
Overture, "Britannia" *Mackenzie (15)*

8.20. A One-Act Play.
"1588."
Produced by GEORGE ROSS
with
"5SC'S" DRAMATIC COMPANY.
Incidental Music by
"5SC'S" STRING QUARTET.

8.50. Ruby Helder.
"Drake Goes West" *W. Sanderson (1)*
"Tom Bowling" *Dibdin*
"The Bay of Biscay" *F. Javey*
"The White Squall" *G. A. Barker*

9.5. Orchestra.
March, "Admirals All" *Bath*

9.15-10.0.—SPEECHES FROM THE AFRICAN SOCIETY DINNER. *S.B. from London.*

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

Major OWEN RUTTER. *S.B. from London.*

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

Local News.

10.35.—Close down.

IMPORTANT TO READERS.

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

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

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

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

The Real Robinson Crusoe.

HULLO, children! Of course you have all read "Robinson Crusoe." Here is a talk on the real Crusoe by Miss Violet M. Methley.

One of the books still read all over the world and in all languages is "Robinson Crusoe," and I think the chief reason for its great success is just that it is so real. It is like listening to the story of a man who has actually lived on a desert island.

The author of this book, Daniel Defoe, had a wonderful power of writing in this way, and he probably was told the story of the desert island by the very man who had lived there. For there was a real "Robinson Crusoe," and his name was Alexander Selkirk, or Selkraig, and it is his story which I want to tell you now.

Running Away to Sea.

Selkirk was a Scottish sailor, who was born in 1676. His father was a cobbler, and he wished the boy to follow his trade, but Sandy was determined to be a sailor, and to win great riches on the Spanish Main. So, when he was thirteen years old, the boy ran away to sea, and was not heard of for many years.

Although he never made the fortune he expected, Selkirk must have become a good sailor, for, in 1703, a very famous buccaneer (and buccaneers were really much the same as pirates) called Captain Dampier, engaged him as sailing-master of one of his ships named the *Cinque Ports*.

With two other ships, they set out on an expedition to the Spanish Main, but the voyage was very unlucky. Dampier was terribly quarrelsome, and Stradling, the captain of Selkirk's own ship, was even more evil-tempered.

So in the end things became so bad that Selkirk determined to leave the expedition, and when they reached the island of Juan Fernandez, in April, 1704, he suddenly made up his mind

to ask to be put ashore there. He had heard a great deal about the beauty of the island from other buccaneers, who stopped there for water, and he felt quite certain that he would be taken off by some other ship whenever he wished.

Captain Stradling, who hated Selkirk, willingly agreed to put him ashore; but Selkirk himself soon repented of his hasty impulse and begged to be allowed to stay on the ship. But Stradling refused, and Selkirk was left on the island, with his sea-chest, a musket, his bed and bedding, an axe and flint-and-steel, and a few other things, together with provisions for two days only.

So the *Cinque Ports* sailed away and Selkirk was left alone, "Monarch of all he surveyed," as a poet described him later. But the unfortunate sailor did not feel at all like a monarch; on the contrary, he was so depressed that he did not care what happened to him. He just lived on raw shell-fish and the sun-dried flesh of a seal which he killed with a knife, and he went on in this way for weeks and months.

Making Pets of Wild Goats.

Then, suddenly, he roused himself, and began thoroughly to enjoy life on the island.

He explored it and made sure there were no other inhabitants. He found a kitchen garden planted by some other voyager, which contained parsley, sorrel, watercress, pumpkins and turnips! He discovered how to make a fire by rubbing two sticks together, and he killed and cooked the goats which swarmed on the island. But Selkirk did not waste ammunition shooting them. Instead, he ran them down, for the sake of exercise, and soon became marvellously swift-footed, killing some for food, but letting most of them go again, or taming them, for the sake of their milk.

Soon he had quite a herd of goats living near his hut, and he taught the kids to dance round him on their hind-legs, whilst he sang or whistled.

Selkirk's first great task was to build a timber hut, and this he lined cosily with the skins of goats; but this lining led to a very unpleasant happening. One night he was awakened by a sharp pain in his foot, and found that a rat had bitten him, and then, to his horror, he saw that the whole hut was full of rats, which were gnawing the goat-skin hangings and devouring all his food.

Rescued After Four Years.

It seemed as though they would drive him out of his house, but by good luck, he happened to discover a family of wild-kittens, and he brought them to his hut and fed them on goat's milk. They grew up into beautiful cats and became very tame, but, long before this, the sight and smell of them had frightened away the rats for good.

So here Selkirk lived with his goats and his cats, and became very happy.

He had been on the island for four years and four months—for he calculated time wonderfully correctly by cutting notches in a tree—when, one day, he saw two English ships, the *Duke* and the *Duchess*, sailing to the island. You can imagine how surprised they were, when they put off in a boat in answer to Selkirk's signal fire, and found the strange figure on the beach, dressed in goat-skins, with a queer pointed cap and scarcely able to speak.

But Selkirk soon recovered the power of language, and he sailed back to England in the *Duke*. When it came to the point, he could hardly drag himself away from the island; he hated so to leave his little house and his pet goats and cats. But he reached England in time, although not until he had been away for more than eight years, and he appeared one Sunday at church in his native village, wearing a fine gold-laced hat and fashionable clothes, to be warmly welcomed by his old parents.

DIANA'S ADVENTURE.

By LANGFORD REED:



Diana smashed her countenance on the pavement.

IT was Joan's fault in the first place. She is only seven and a half, and every fine Saturday afternoon it is our custom to take a stroll before lunch along the Spaniards Road, Hampstead Heath. Last Saturday we had got about half-way, when Joan announced that her arms

were tired and would I carry Diana?

I dislike Diana intensely. She is one of those over-fat dolls who look as

though they had had ten helpings of pudding, and have knobby knees and elbows and idiotic smiles, and when pinched on the chest, make a dismal noise which is supposed to represent a cry of "Mamma!"

So I attempted to protest by asking: "Why did you bring her out? That kind of doll is only fit for the house."

"Oh, no, daddy," said Joan, "she wants

the fresh air, same as we do, and she was looking so pale through being indoors too much that I was seriously thinking of calling in the doctor."

After that, there was nothing more to be said; so thrusting Diana under my arm, and putting my hands in my pockets, I walked along pretending to be unaware of the smiles of the people who passed.

Then, in an unlucky moment for me, Joan spied Uncle Tony in his two-seater car which he had drawn up by the kerb while he lighted a cigarette. With a gurgle of glee she bounded to him and I was following, in a more daddy-like fashion when, to my horror, Uncle Tony laughingly lifted her in beside him, and, with a wave of his hand to me, took her off for a spin, leaving me alone with Diana!

I felt very much inclined to pitch her into the White Stone Pond. But a less public way of disposing of her occurred to me and sinking into a seat I contrived, when supposed to be engaged in lighting my pipe, to push her under the seat, as I thought, unobserved. Then I jumped up and strode forward in the direction of home.

I had not gone more than twenty yards when I heard the sound of hurrying footsteps behind me. Then a merry voice addressed me:

"Excuse me, but you have left your doll behind you."

I turned quickly. Two young girls stood smiling at me, one of them holding towards me the bloated figure of that detestable Diana!

"Er—thank you, so much," I murmured, as I raised my hat, "it's very good of you."

Suddenly I had a brilliant idea, and, unbuttoning my overcoat, I hid Diana between its folds and my chest. Then, with one hand across my chest to keep her from slipping, I continued my walk, feeling much more at ease.

And if I had not met that stupid Mr. Judkins, all would have been well.

"Hullo!" he roared, as he insisted on shaking hands.

He gave me a playful poke in the chest, and, immediately, a horrid cry sounded from beneath my overcoat.

"What was that?" he asked, "did you make that funny noise?"

"No," I retorted, "I'm a wireless enthusiast and that noise comes from my pocket wireless set. There's a programme just beginning, but I prefer to enjoy it—alone! Good morning!"

And, turning on my heel, I left him staring after me with an expression rather like that of an astonished codfish, for he was too stupid to know that I had been speaking sarcastically.

When I reached my gate, it was to find Uncle Tony lifting Joan out of the car. Before I could say one word of the lecture I had prepared, that wretched Diana slipped from her hiding-place and smashed her countenance on the pavement.

Joan looked tearful for a moment. Then she brightened up and said:

"Never mind, daddy. It was nice of you to carry her. But you need not feel upset at her breaking herself, for they've got the same kind at Wilfrege's, only they're a bit larger and can roll their eyes."

Joan and I are going to Wilfrege's to-morrow.

WIRELESS PROGRAMME—THURSDAY (Jan. 29th.)

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: "The Children in Dickens—Little Nell, 1840" (1). Lecture Recital by Mr. J. C. STOBART and Mr. R. E. JEFFREY.
 4.0-5.0.—"Some Aspects of China" (2) by Mrs. Stan Harding. "From the Lamb to the Coat," by Margot Hiron. Music performed during Afternoon Tea at the TROCADERO.
 5.30-6.15.—CHILDREN'S CORNER: Piano-forte Solos by Maurice Cole. Zoo Stories by L.G.M. of the *Daily Mail*. Miss Nobody Special.
 6.40-6.55.—Mr. CHARLES H. BUTLER, "Billiards."
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
 FRENCH TALK under the auspices of L'Institut Français. *S.B. to all Stations.*
 Local News.

7.35-8.30. Chamber Music Programme. *S.B. to other Stations.*

THE BRITISH TRIO:

WINIFRED SMALL (Violin);
 ADELINA LEON (Violoncello);
 ETHEL BARTLETT (Pianoforte).
 Assisted by
 SPENCER COURTENAY (Tenor).
 The Trio.

Trio in D Minor Mendelssohn
 (Allegro Agitato, Andante, Scherzo, Allegro con Brio.)
 Spencer Courtenay.

Three Gipsy Songs Dvorak.
 "Silent and Lone"; "Hark! My Triangle"; "Songs My Mother Taught Me."

Elizabethan Lyrics .. Battison-Haynes (11)
 "Fair is My Love"; "Now is My Chloris."
 The Trio.

Trio in B Flat Schubert
 (Allegro Moderato, Andante un poco mosso, Scherzo.)

8.30-9.30. THE HALLE ORCHESTRA.
 Conductor, HAMILTON HARTY.
 Relayed from
 The Free Trade Hall, Manchester.
 Symphony No. 3 (in F) Brahms

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

Mr. WILSON McCARTY, "Crossword Puzzles." *S.B. to all Stations.*
 Local News.

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

11.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Pianoforte Quintet. William Michael (Baritone).

5.0-5.30.—WOMEN'S CORNER: Mr. W. H. Jones, M.A., L.D.S., "Dentistry Talk—The Consequences of Bad Teeth." Edith Freeman (Contralto).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner: Mildred Forster, "Things We Don't Learn at School." Joan Maxwell (Shakespearean Songs).
 7.0-8.30.—*Programme S.B. from London.*
 8.30-9.30.—*Programme S.B. from Manchester.*
 9.30-11.0.—*Programme S.B. from London.*

6BM BOURNEMOUTH. 385 M.

3.0-5.0.—The BOURNEMOUTH MUNICIPAL ORCHESTRA. Conducted by Sir DAN GODFREY. Relayed from the Winter Gardens. Talk to Women: "Coleridge," by Walter Butler.
 5.0-6.0.—CHILDREN'S CORNER: Talk on Musical Instruments, by Capt. W. A. Featherstone.
 6.0-6.30.—Scholars' Half-Hour: "The Great Caverns of the World," by Claud Lyon.
 6.30-6.45.—Farmers' Talk: "Ministry of Agriculture Scheme for Distribution of Eggs and Day-Old Chicks to Cottagers and Smallholders," by Major C. H. Eden.
 7.0-8.30.—*Programme S.B. from London.*
 8.30-9.30.—*Programme S.B. from Manchester.*
 9.30-11.0.—*Programme S.B. from London.*

5WA CARDIFF. 351 M.

3.0-4.30.—Ethel Langford (Soprano). The Station Orchestra: Conductor, Warwick Braithwaite.
 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."
 5.15-6.0.—CHILDREN'S CORNER.
 7.0-8.30.—*Programme S.B. from London.*
 8.30-9.30.—*Programme S.B. from Manchester.*
 9.30-11.0.—*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.
 6.30-6.40.—Boy Scouts' Local Bulletin.
 6.35-6.55.—Mr. Herbert Kendrick: "Commerce as a Career."
 7.0-8.30.—*Programme S.B. from London.*
 8.30-9.30. THE HALLE ORCHESTRA.
 Conductor: HAMILTON HARTY.
 Relayed from the Free Trade Hall.
S.B. to all Stations.
 Symphony No. 3 (in F) Brahms
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk.
 Local News.

10.0. MAY BLYTH (Soprano). Song Recital.

"Waiting" Coleridge-Taylor (1)
 "Spring Is At the Door" E. Quilter (4)
 "Faint and Fainter is My Slumber" Brahms
 "Serenade"
 "Twilight It Is" Wightman
 "A Feast of Lanterns" Bantock (4)
 "From Afar" Cyril Scott (4)
 "Starry Woods" Montague Phillips
 "What's in the Air To-day?" Robert Eden (4)
 "Yearning" Eric Coates
 10.30.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.

5NO NEWCASTLE. 400 M

11.30-12.30.—Edith M. Hooton (Mezzo-Soprano). Orchestra, relayed from Tilley's Restaurant.
 3.45-5.15.—Mercia Stotesbury (Solo Violin). Phyllis Howe (Soprano). Charles Nairn (Trombone) and J. Taylor (Cornet) (Duets). Mary Knyvett and Company in "Love Scenes from Shakespeare."
 5.15-6.0.—CHILDREN'S CORNER.
 7.0-8.30.—*Programme S.B. from London.*
 8.30-9.30.—*Programme S.B. from Manchester.*
 9.30-11.0.—*Programme S.B. from London.*

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Septet. Janet Macfarlane (Soprano). Feminine Topics.
 5.30-6.0.—CHILDREN'S CORNER: Auntie Betty with more Folk Songs.
 6.5-6.10.—Girls' Guildry News Bulletin.
 6.15-6.30.—Boys' Brigade Bulletin. Talk on "The League of Nations."
 6.40-6.55.—Dr. J. F. Tocher: Topical Talk. *S.B. to other Stations.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 FRENCH TALK. *S.B. from London.*
 Local News.

Soloist and Orchestra.

RUBY HELDER (The Lady Tenor).
 THE WIRELESS ORCHESTRA.

7.35. Orchestra.
 Overture, "The Flying Dutchman" Wagner
 7.40. Ruby Helder.
 "Onaway, Awake, Beloved" Coleridge-Taylor (11)
 "Macgregor's Gathering" Lee (36)
 "Yonder" Oliver (8)
 7.50. Orchestra.
 "Brevette" Anthony
 8.0. Ruby Helder.
 "My Dreams" Tosti
 "Mary of Argyle" Nelson (1)
 "Mother o' Mine" Tours
 8.10. Orchestra.
 "Three Oriental Sketches" Langcy
 8.20. Ruby Helder.
 "The Trumpeter" Dix (1)
 "I'll Sing Thee Songs of Araby" Clay
 "Eleanore" Coleridge-Taylor (11)
 8.30-9.30.—*Programme S.B. from Manchester.*
 9.30-11.0.—*Programme S.B. from London.*

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet: Ina Munro (Contralto). Afternoon Topics.
 5.15-6.0.—CHILDREN'S CORNER: Weekly Stamp Talk by Uncle Phil. Look out for the Stamp Competitions!
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—Dr. J. F. Tocher. *S.B. from Aberdeen.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 FRENCH TALK. *S.B. from London.*
 Local News.

Request Programme.

S.B. to Edinburgh and Dundee.
 ANDREW SHANKS (Baritone).
 THE STATION ORCHESTRA.

Conducted by
 HERBERT A. CARRUTHERS.
 7.35. Orchestra.
 Overture, "The Gondoliers" Sullivan
 7.45. Andrew Shanks.
 "Had a Horse"
 "Shepherd, See Thy Horse's Foaming Mane" (Hungarian Melodies) Korbay
 "Birds in the High Hall Garden" (From Tennyson's "Maud") Somerell
 "Go Not, Happy Day"
 "The Holy Child" Easthope Martin (5)
 8.0. Orchestra.
 Selection, "Tom Jones" German
 8.15. Andrew Shanks.

"The Rancher's Daughter" (Cowboy Ballads) I. Lehmann
 "The Skew-Ball Black"
 "A Banjo Song" Homer
 "The Song of the Flea" Moussorgsky
 "Father O'Flynn" Stanford (1)
 8.30-9.30.—*Programme S.B. from Manchester.*
 9.30-11.0.—*Programme S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 213.

WIRELESS PROGRAMME—FRIDAY (Jan. 30th.)

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 J. W. Gledhill (Tenor).

3.15-3.45.—Transmission to Schools: Mr. C. POLLARD CROWTHER on "Japan."

4.0-4.30.—Scholars' Half-Hour.

4.30-5.0.—Organ Music, relayed from Shepherd's Bush Pavilion.

5.30-6.15.—CHILDREN'S CORNER: Rose Fyleman will tell Stories from the "Merry-go-Round." Uncle Jack Frost's Wireless Yarn. Songs by Elizabeth Henson (Soprano).

6.40-6.55.—Prof. A. J. IRELAND, "An Episode in the History of England—The Failure of English Feudalism."

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

G. A. ATKINSON, "Seen on the Screen." *S.B. to all Stations.*
Local News.

Country Pictures in Music.

WYNNE AJELLO (Soprano).

DALE SMITH (Baritone).

CHARLES WREFORD (Devonshire Dialect Entertainer).

GEORGE STOCKWIN and FRED BECK (Entertainers).

THE WIRELESS ORCHESTRA.

Conducted by DAN GODFREY, *Jmr.*
The Orchestra.

7.30. Suite, "My Native Heath" *Arthur Wood* (1)
"Knaresboro' Status"; "Ilkley Tarn";
"Bolton Abbey"; "Barwick Green."
Wynne Ajello.

"In the Hay" *arr. Bunton* (15)

"Woodland Song" *Taubert* (1)

"Dabbling in the Dew" (Folk Song).
The Orchestra.

Overture, "A May Day" *Haydn Wood*
Charles Wreford.

"Jan Denvord's Appetite" *W. Weeks*
Dale Smith (with Orchestra).

Three Songs of Travel
Vaughan Williams (1)

"The Vagabond"; "Bright is the Ring
of Words"; "The Roadside Fire."
The Orchestra.

Chiddingfold Suite for Strings *Dunhill* (11)
Fred Beck as the Farmer.

George Stockwin as the Farmer's Boy.
Wynne Ajello.

"A Pastoral" *Vercini* (1)

"May Day" *Walthew* (1)

"A Spring Morning" *Carey* (1)
The Orchestra.

Suite, "Essex" *Sharp*

"The Mill Wheel"; "From the Belfry
Tower"; "The Old Forge"; "Country
Dance."
Dale Smith.

"In Summer-time on Bredon" *Graham Peel*

"A Soft Day" *Stanford* (14)

"June" *York Bowen*

"Linden Lea" *Vaughan Williams* (1)
The Orchestra.

Intermezzo, "The Bells of St. Malo"
Rimmer

9.30.—TIME SIGNAL FROM GREENWICH.

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

Prof. CROWTHER, M.A., Ph.D., under
the auspices of the Ministry of Agriculture,
"The Training of the Young Farmer."
S.B. to all Stations.

Local News.
The Orchestra.

Three Dances, "Robin Hood" ("Sherwood
Forest") *Bunning*
Charles Wreford.

"Mrs. Grimble's Bargains" *M.S.*
The Orchestra.

Selection, "A Country Girl"
Monckton and Talbot

10.35.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—Lozells Picture House Orchestra.
Lilian Aston (Soprano).

5.0-5.30.—WOMEN'S CORNER: Estelle Steel-
Harper, Arts and Crafts Talk, "Art
Work of the Blacksmith." Gladys Joiner
(Soprano).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teens' Corner: Cyril Midgley,
B.Sc., F.G.S., "Travellers' Tales—(8),
With Marco Polo to China."

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

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

7.30.—German Lecture relayed from the Cosmo-
opolitan Club: Mr. M. F. LIDDELL,
M.A., "Vier Jahre in Rulleben"

8.0. Another "Request" Programme.

THE STATION ORCHESTRA.

ISABEL TEBBS (Soprano).

WINIFRED MORRIS (Contralto).

STANLEY FINCHETT (Tenor).

ALICE COUCHMAN (Solo Pianoforte).

PERCY OWENS (Entertainer).

Listeners are requested to forward Titles
of any Favourite Numbers to us, and as
far as time permits we will endeavour
to include them in our programme.

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

Prof. CROWTHER. *S.B. from London.*
Local News.

10.0.—Request Programme (continued).

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0-3.30.—Educational Talk: "How and What
to Read," by J. C. B. Carter, B.A.

3.45-5.0.—Talk: "Making a Household Inven-
tory," by J. S. Bainbridge. Bacon
and Brickell's Metro-Gnomes Dance
Orchestra. George Stone (Entertainer).

5.0-6.0.—CHILDREN'S CORNER: Fairy
League Talk by Uncle Jack.

6.0-6.30.—Scholars' Half-Hour: "How Greece
Taught Us to Think," by J. C. B. Carter,
B.A.

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

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

Light as a Bubble.

THE WIRELESS AUGMENTED
ORCHESTRA:

Conductor,

Capt. W. A. FEATHERSTONE.

A. F. CRAMER (Guitar).

OSMOND DAVIS (Tenor).

MARY SHAW (Soprano).

7.30. Selection from the Fairy Opera, "Hansel
and Gretel" *Humperdinck*
Mary Shaw.

7.45. "Brown is My" (From
Love" *Elizabethan* (1)
"Fair House" (Lyrics) *Quilter* (1)
of Joy"
"I Know Where I'm Goin'" (from Irish
Country Songs) *H. Hughes* (1)

7.55. "Pua Carnation" *arr. A. F. Cramer*
"Eastern Idyll" *A. F. Cramer*
Orchestra.

8.0. Pizzicato *Drigo*
Gavotte from "Mignon" *Thomas*
Pizzicato ("Sylvia") *Delibes*
Osmond Davis.

8.10. "Milkmaids" *P. Warlock* (5)
"Loughareema" *Hubert Eisdell*
"Billy Boy" *arr. R. R. Terry* (2)
Orchestra.

8.20. "Flower Suite" *Beynon*
"Valse des Sylphes" *Berlioz*
Mary Shaw.

8.30. "Go Not, Happy Day" *F. Bridge*
"Herding Song" (from Songs of the North)
"My Ships" *A. Barratt* (1)

8.40. A. F. Cramer,
"Reverie" *A. F. Cramer*
"Mouji Waltz" *A. F. Cramer*

8.45. Osmond Davis,
"Come, My Own One" *Butterworth*
"Open the Door Softly" *arr. H. Hughes* (5)
"The Irish Lover" *Stanford*

8.55. Orchestra,
"Fairy Dreams" *Wood*

9.0. Japanese Sketch.
"THE MIRROR"
(Rosina Fillipi).

Characters:
Miura (A Young Tea-Gardener)
JACKSON ROBBINS

Ohana (His Wife) MARJORIE BURNSIDE
Toyo (A Wise Old Man)

WILFRED J. KIRKPATRICK.
Scene: The Interior of Miura's House in
Japan.

Produced by
WILLIAM KEENE and GEORGE STONE.

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

Prof. CROWTHER. *S.B. from London.*
Local News.

10.0. Mary Shaw,
"The Thistle" *Maude Valerie White*

10.15. Orchestra.
Prelude to the "Fairy Fiddler" *Alvyn*
Valse, "The Sleeping Beauty"
Tchaikovsky

10.30.—Close down.

5WA CARDIFF. 351 M.

3.0-3.30.—Transmission to Schools.

3.30-4.0.—The Station Trio.

4.15-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.45-6.55.—Miss Eleanor Vachell, F.L.S.,
Member of the Botanical Exchange
Club of the British Isles, on "Wild
Flowers."

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

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

Another Bristol Night.

THE BRISTOL GLEE SINGERS.

PERCY LEWIS (Solo Violoncello).

CHARLES THOMAS (Entertainer).

7.30. Glee Singers,
"The Song of the Jolly Roger"
Chudleigh Cavdish (2)

"Sweet and Low" *Barnby* (11)

"Linden Lea" *Vaughan Williams* (1)

"Honey, I Wants Yer" *Coe* (2)
Percy Lewis.

Air *Bach*
Adagio and Allegro from Sonata in A Major
Bocherini

Charles Thomas.
Humorous Selections.

ALF PARKMAN,
"The Floral Dance" *Katie Moss*

"The Drum Major" *Newton*
Percy Lewis.

Elégie *Gabriel Faure*
Orientale *Cesar Cui*
Mazurka *Popper*
Glee Singers.

"The Roundelay" *Beale*
"Sally in Our Alley" *A. B. Plant* (2)

"O Hush Thee, My Baby" *Sullivan* (11)

"I Passed By Your Window" *Brahe* (5)
Charles Thomas.

More Selections.

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

Prof. CROWTHER. *S.B. from London.*
Local News.

10.0. JOHN STEEL (Entertainer).
VERA McCOMB THOMAS (Solo Piano-
forte).

Study in Waltz Form *Saint-Saens*
John Steel.

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 23.

WIRELESS PROGRAMME—FRIDAY (Jan. 30th.)

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. }
 3.30-4.0.—Broadcast for Schools.
 4.30-5.0.—WOMEN'S HALF-HOUR.
 5.0-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Farmers' Corner: Mr. C. P. May, M.A., "Potato Varieties."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News.

Light Music and a Play.

WILLIAM MICHAEL (Baritone).
 THE "2ZY" ORCHESTRA.
 THE "2ZY" MERMAID CLUB.

7.30. Orchestra.
 March, "The Yeomanry Patrol"
Squire (1)
 Selection, "Going Up" *Hirsch (6)*
 "Three Dale Dances" .. *Arthur Wood*
 Selection of Sea Songs *Birding*
 8.10. William Michael.
 "Heave Ho, My Hearties" *Leslie Harris*
 "Floral Dance" *Katie Moss*
 8.20. Orchestra.
 Selection, "A Country Girl" .. *Monckton*
 "Handel in the Strand" .. *Percy Grainger*
 (Solo Piano: ERIC FOGG.)
 Selection, "The Street Singer"
Fraser-Simson
 William Michael.

"Drake's Drum"
 "Outward Bound" .. } *C.V. Stanford (1)*
 "Devon, Oh, Devon, in Wind and Rain" }

Orchestra.
 Mexican Serenade (strings), "Mandolina"
La gey
 "Mook Morris" (Strings) *Percy Grainger*
 Selections { "The Toreador" *Caryll and Monckton*
 "The Little Michus" *Messenger*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. CROWTHER. *S.B. from London.*
 Local News.
 Station Director's Talk.

10.5. William Michael.
 "Song of Pan" *Bach*
 "Onaway, Awake, Beloved" *Chopin*

10.20. Play.
 "THE DEAR DEPARTED"
 (Stanley Ho. gho.).
 Cast:
 Mrs. Slater FLORENCE WATTS
 Victoria Slater (Her Daughter)
 ENID KING
 Henry Slater ASTLEY JORDAN
 Ben Jordan KIT MARLOWE
 Mrs. Jordan ELLA SLIN
 Abel Merryweather .. NORMAN ODDY
 Scene: A Cottage in a Lancashire Town.
 11.0—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Ivy Smithson (Elocutionist). Harry Shuttleworth (Bass). Tom Brennan (Solo Euphonium).
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: W. C. F. Campaign, B.Sc., "The London Tubes."
 6.35-6.50.—Farmers' Corner: Mr. H. C. Pawson, "Soil Cultivation."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News.

"Merry-Go-Round."

RUBY HELDER (The Lady Tenor).
 DEBORAH VOLAR and BRINDSLEY TWAIN (Entertainers).
 JOHN STEEL (Illustrations of Tyneside Dialect).
 THE STATION ORCHESTRA.
 Conductor: EDWARD CLARK.
 7.30. Orchestra.
 Overture, "Fra Diavolo" *Auber*
 7.45. Deborah Volar and Brindsley Twain.
 In Items, Grave and Gay.
 8.0. Ruby Helder.
 "Not the Angels" *Rubinstein*
 "On Sunday Morning" *Brahms*
 "Faith in Spring" *Schubert*
 8.10. John Steel.
 Illustrations of Tyneside Dialect.
 8.25. Orchestra.
 Suite, "La fête chez Thérèse"
Reynaldo Hahn
 8.40. Deborah Volar and Brindsley Twain.
 8.50. Ruby Helder.
 "A Song of India" .. *Rimsky-Korsakov*
 "Ichabod" *Tchaikovsky*
 "Who is Sylvia?" *Schubert*
 9.0. John Steel.
 9.10. Deborah Volar and Brindsley Twain.
 9.20. Orchestra.
 "Deux Gymnopédies" *Erik Satie*
 (Orchestrated by Cl. Debussy.)
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. CROWTHER. *S.B. from London.*
 Local News.
 Station Director's announcements of next week's chief events.
 10.0.—What other Stations are doing.
 10.30.—Close down.

2BD ABERDEEN. 495 M.

3.30-4.15.—School Transmission. Dr. W. DOUGLAS SIMPSON, F.S.A. (Scot), on "Aberdeenshire Folk Before History." Mr. WILLIAM SWAINSON on "What Music Is and How to Understand It" (1). Mr. J. MORDAUNT on "The Ancient Empire of Crete" (2).
 4.15-5.0.—The Wireless Septet. Feminine Topics.
 5.15-6.0.—CHILDREN'S CORNER: More Hawaiian Music.
 6.0-6.15.—Football Corner; Conducted by Peter Craigmyle.
 6.20-6.30.—Farmers' Advice Corner under the auspices of the North of Scotland College of Agriculture. Conducted by Mr. Don G. Munro, B.Sc.
 6.30-6.40.—Agricultural Notes.
 6.40-6.55.—The Rev. J. G. Drummond, M.A., "The Character of the Crowd."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News.

Popular Night.

ANDREW SHANKS (Baritone).
 THE "2BD" REPERTORY PLAYERS.
 THE WIRELESS ORCHESTRA.
 7.30. Orchestra.
 Eightsome Reel *Kerr (36)*
 7.45. Andrew Shanks.
 "The Bandolero" *Stuart*
 "The Fishermen of England" *Phillips*
 "Off to Philadelphia" *Haynes (1)*
 "The Pretty Creature" *arr. Wilson (1)*
 8.0. "THE VERY IDEA,"
 or
 "HOW ONE PLOT PLAYS MANY PARTS."
 Dramatic Scenes by W. M. Manners, B.A.
 Music by Archd. Hyslop.
 Players:
 TOXIE REYNARD, NEIL MACLEAN,
 DAISY MONCUR, FLOSSIE TAVANER, G. R. HARVEY, W. M. MANNERS, A. M. SHINNIE, W. D. SIMPSON.

The Plot: A fascinating widow has a suitor who has been devoted to her many years. His ardour cools and she finds that he has transferred his affections to her young servant.
 Scene 1.—Moonlight in the grounds of Moontilda's Palace.
 Scene 2.—A Village Green outside the Rose and Crown.
 Scene 3.—The Café de Bonbons, Paris.
 Scene 4.—A Room in the basement of the Villa Morose.
 Scene 5.—The Salon of Dora et Cie.
 Scene 6.—A Corridor in the Hotel Bedlam.
 Arranged for Broadcast by the Station Staff.
 9.0. Andrew Shanks.
 "The Garden of Allah" *Marshall (1)*
 "The Devout Lover" *White*
 "O My Love She's But a Lassie Yet"
Traditional (34)
 "The March of the Cameron Men"
Campbell (34)
 9.15. Orchestra.
 Overture, "Guy Mannering" *Volpi*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. CROWTHER. *S.B. from London.*
 Local News.
 10.0. Orchestra.
 Dance Programme.
 10.30.—Close down.

5SC GLASGOW. 420 M.

3.30-4.0.—Broadcast to Schools.
 4.0-5.0.—The Wireless Quartet, Emmeline Faulin (Solo Pianoforte). Afternoon Topics.
 5.15-6.0.—CHILDREN'S CORNER: Stories and Special Chorus Numbers.
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—Agricultural Talk by Prof. Paterson, Principal of the West of Scotland Agricultural College.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News.
 7.30-8.20. PIANOFORTE LECTURE-RECITAL
 by
 PROFESSOR TOVEY.
 (Of Edinburgh University.)
S.B. to Dundee.
 Suite in D Minor *Handel*
 Capriccio in G Major *Haydn*
 Sonata Pathétique, Op. 13 *Beethoven*
 8.20. THE STATION ORCHESTRA:
 Conducted by
 HERBERT A. CARRUTHERS.
 Overture, "Semiramide" *Rossini*
 8.35. NINIAN MACWHANNELL.
 "At a School Trip" *Jeems Kaye*
 8.45. AGNES INNES (Contralto).
 "Glenlogie" *Traditional*
 "O' the Broom o' the Cowdenknowes"
Traditional
 "Be Kind to Auld Grannie" *Mackay*
 8.55. Orchestra.
 "Four Indian Love Lyrics"
Woodforde-Finden (1)
 "The Temple Bells"; "Less Than the Dust"; "Kashmiri Song"; "Till I Wake."
 9.10. Ninian Macwhannell.
 "Our Christmas Goose" *Jeems Kaye*
 9.20. Agnes Innes.
 "Are Ye No Comin' Hame" *Darling*
 "Jenny's Bawbee" *Boswell*
 "Logan Water" *Traditional*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. CROWTHER. *S.B. from London.*
 Local News.
 10.0. Orchestra.
 Dance Items.
 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 213.

WIRELESS PROGRAMME—SATURDAY (Jan. 31st.)

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, Ford Robinson (Baritone) and Eua Dayne (Entertainer). "Modern French Writers—(3) Pierre Loti," by Mde. de Walmont. "The Rock Garden," by Madeline Agar.

5.30-6.15.—CHILDREN'S CORNER: Marjory Royce telling her Stories from "The Normous Saturday Fairy Book." Music by the Octet. Children's News.

6.40-6.55.—Mr. THEODORE RUETE, "Utilizing Salvage."

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

Mr. BERNARD DARWIN: "Golf." *S.B. to Aberdeen.*
Local News.

Musical Comedy Programme.

GWLADYS NEWTH (Mezzo-Soprano),
STUART ROBERTSON (Bass),
JOHN HENRY.

THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.

7.30. The Orchestra.
Selection, "Bubbly" *Braham*
Gwladys Newth.

"The Girl with a Brogue" ("The Arcadians") *Monckton*
"Home While You Wait for Two" ("Baby Bunting") *Ayer* (6)

The Orchestra.
Selection, "The Pink Lady" *Cargill*
John Henry

on
Cross-Word Puzzles.

The Orchestra.
Selection, "Arlette" *Le Feuvre* (6)
Gwladys Newth and Stuart Robertson.
"The Missis and the Guv'nor" ("After the Girl") *Rubens*
"A Bad Boy and a Good Girl" ("The Quaker Girl") *Monckton*

The Orchestra.
Three Dances, "Tom Jones" *German*
Stuart Robertson.

"A Man's a Man" ("The Balkan Princess") *Rubens*
"A Dance for Jack" ("The Country Girl") *Monckton*

The Orchestra.
Selection, "The Happy Day" *Jones-Rubens*
John Henry Again.

The Orchestra.
Selection, "The Gipsy Princess" *Kalman*

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

Mr. F. M. CARRUTHERS, "Soccer Talk—Famous Cup Ties." *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: O. T. Elliott, F.R.M.S., "The Battle of Germs."

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

6.30-6.45.—Teens' Corner: Principal Alfred Hayes (of the Birmingham and Midland Institute), "The Battle of Evesham."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. G. F. J. BUVINGTON ("Chanticleer")
—Seasonable Poultry Advice.
Local News.

7.30. The Creation.
Haydn (11).
Relayed from the Drill Hall, Wolverhampton.
ELSIE SUDDABY (Soprano).
WILLIAM HESELTINE (Tenor).
ROBERT RADFORD (Bass).
THE STATION SYMPHONY ORCHESTRA:
THE WOLVERHAMPTON MUSICAL SOCIETY:
Conducted by JOSEPH LEWIS.

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

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Fashion Talk to Women by Louis de Mayo. The "6BM" Trio. Beatrice Ebborn (Mezzo-Soprano).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "The Development of Rivers," by A. Barraclough, M.A., F.R.G.S.

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

7.15-7.30.—Interval.

A Night of Fun.

THE WIRELESS ORCHESTRA:

Conductor,
Capt. W. A. FEATHERSTONE.
CHARLES COBORN (Entertainer).
RAY WALLACE (Entertainer).
JAY KAYE (Entertainer).

7.30. Orchestra.
"The Whistler and His Dog" *Pryor*
"Baby's Sweetheart" *Corri*
"A Southern Wedding" *Lottier*

7.45. Charles Coborn.
"Do-re-mi-fah" *Arthur Lloyd*
"Off She Goes Again" *Fred Gilbert*
"Four Fingers and a Thumb" *Eldred Powell*

7.55. Orchestra.
"Jolly Boys" *Vollstedt*

8.0. Ray Wallace
in
Music and Humour.

8.5. Orchestra.
"The Merry Musicians" *Muscat*

8.10. Jay Kaye.
"The Huntsman"
"Our Stores" *G. A. Stevens and A. Perry*

"The Grass Widower" *J. H. Woodhouse*

8.15. Orchestra.
"A Ballad Salad" *Ashton*

8.30. Charles Coborn.
"The Man Who Broke the Bank at Monte Carlo" *Fred Gilbert*
"The Dutchman's Baby" *Ern Chartrain*

8.35. Orchestra.
Selection of Chevalier's Custer Songs (13)

8.45. Ray Wallace, Charles Coborn, Jay Kaye.
Ensemble.
Orchestra.

9.0. Selection of Harry Lauder's Songs.

9.10. Ray Wallace Again.

9.15. Orchestra.
"Tangled Tunes" *Ketchey*

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

5WA CARDIFF. 351 M.

3.0-4.0.—Folkman 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.*
Topical Sports Talk.
Local News.

Pre-War Reminiscences.

JOHN COLLINSON (enor).
DOROTHY BENNETT (Soprano).
GRACE DANIELS (Songs at the Piano).
THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.

7.30. Orchestra.
Selection, "The Arcadians" *Monckton and Talbot*
Grace Daniels.
"Ev'ry Little While" ("Some") *Tate*
"Everybody's Doing It."
"Let's All Go Down the Strand."
Orchestra.

March, "Stars and Stripes" *Sousa*
Waltzes {"Salome" *Joyce*
"Song of Autumn" *Joyce*

John Collinson.
"Where My Caravan Has Rested" *Lohr*
"Little Gray Home in the West" *Lohr*
"Somewhere a Voice is Calling" *Tate* (8)

Dorothy Bennett.
"Villanelle" *Dell'Acqua*
"Waltz Song" ("Tom Jones") *German*
Orchestra.

Selection, "The Chocolate Soldier" *Straus* (6)

"Nights of Gladness" *Ancliffe*
"Dreaming" *Joyce*
Grace Daniels.

"You Made Me Love You."
"Alexander's Ragtime Band."
"The Broken Doll" ("Samples") *Tate*
John Collinson.

"Because" *D'Hardelot*
"Come, Sing to Me" *Thomson*
"Absent" *Metcalf* (1)

Dorothy Bennett.
"O Who Shall Say that Love is Cruel?"
("Merrie England") *German*
"The Little Brown Owl" *Sanderson* (1)

Orchestra.
March, "The Policeman's Holiday."
Selection, "Hullo, Ragtime."

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

2ZY MANCHESTER. 375 M.

3.30-4.30.—Music relayed from the Oxford Picture Theatre. Conductor, S. Spurgin.

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

5.0-6.0.—CHILDREN'S CORNER.

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

The "Aerials" Concert Party.

FLORENCE WILSON (Soprano).
FLORENCE GAUNT (Contralto).
JOHN E. CHANTLER (Tenor).
REGINALD WHITEHEAD (Bass).
DON HYDEN (Violinist).
FRANK COBB (Entertainer).
ERIC FOGG (Accompanist).

7.30.—Opening Chorus *Grey* (13)
Florence Wilson and John E. Chantler.
"Awako" *Pelissier*

Don Hyden.
Siciliano and Rigaudon *Francoeur-Kreiser*
Reginald Whitehead.

"The Skipper of the Mary Jane" *Richards* (1)

Florence Wilson and Florence Gaunt.
"Night of Stars" *Offenbach*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 213.

WIRELESS PROGRAMME—SATURDAY (Jan. 31st.)

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

John E. Chantler.
 "Love's Devotion" *Tate* (8)
 Frank Cobb.
 "And Besides" *F. Curtis* (13)
 "Oh, Quite" *E. McLoim* (13)
 Quartet.
 "The Sands o' Dee" *MacFarren* (11)
 Florence Wilson.
 "Musetta's Song" ("La Bohème") *Puccini*
 Florence Gaunt and Reginald Whitehead.
 "The Keys of Heaven" ... *arr. Greaves*
 Florence Gaunt.
 "The Reason" *T. del Riego*
 Reginald Whitehead.
 "Allan Water" *arr. Eliot Button* (11)
 Don Hyden.
 Scherzo Tarantella *Wieniowski*
 Frank Cobb.
 "All About Love" *C. Grey* (13)
 John E. Chantler.
 "Serenade" *Bantock*
 "Tis the Day" *Leoncavallo*
 Quartet.
 "Love is Meant to Make Us Glad" *German*
 Florence Wilson.
 "I'd Be a Butterfly" *Woodman* (1)
 "Little Mermaids" *Bland* (1)
 Reginald Whitehead.
 "If I Were" *Richards* (1)
 "Me And My Jane" *Sterndale-Bennett* (5)
 Florence Gaunt.
 "Down Vauxhall Way" *H. Oliver* (8)
 Frank Cobb.
 "Gossip" *F. Cobb* (13)
 "I Want to Go to Fazakerley" *F. Cobb* (13)
 John E. Chantler and Reginald Whitehead.
 "Watchman, What of the Night?" *Sergeant* (1)
 Closing Chorus *Jones* (13)
 9.30-12.0.—Programme S.B. from London.

5NO NEWCASTLE. 400 M.
 3.45-5.15.—George Tindle (Bass-Baritone). The Station Septet. Annie H. Ross, "Recollections of Tyneside."
 5.15-6.0.—CHILDREN'S CORNER.
 6.35-6.50.—Farmers' Corner: Mr. R. W. Wheldon, "Manures for Root Crops." Poultry Notes.
 7.0.—WEATHER FORECAST and NEWS S.B. from London.
 JOHN KENMIR, "Football."
 Local News.

Popular Songs and Light Music.

MAY JOBSON (Contralto).
 ANDREW SHANKS (Bass).
 THE STATION ORCHESTRA.
 Conductor, EDWARD CLARK.

7.35. Orchestra.
 "Florentine March" *Fucik*
 7.45. May Jobson.
 "The Oak and the Ash" ... *Old English*
 "The Dear Little Shamrock" *Herbert Hughes*
 "Caller Herrin" *Scotch Air*
 7.55. Orchestra.
 Andantino from Fourth Symphony *Tchaikovsky*
 8.5. Andrew Shanks.
 "The Midnight Review" *Glinka*
 "The Holy Child" *Easthope Martin*
 "Twanky-dillo" *arr. Broadwood*
 8.15. Orchestra.
 Selection, "The Maid of the Mountains" *Fraser-Simson*

8.25. May Jobson.
 "Blow the Wind Southerly" (North Country Ballads) *arr. W. G. Whittaker* (2)
 "The Keel Row"
 "Bobby Shaftoe"
 8.35. Andrew Shanks.
 Toreador's Song ("Carmen") *Bizet*
 "The Devout Lover" *M. V. White*
 "The Fishermen of England" *Montague Phillips*
 8.45. Orchestra.
 Patrol, "The Wee MacGregor" *Amers*
 "A Hunting Scene" *Bucalossi*
 9.0. TILLEY'S DANCE ORCHESTRA.
 Relayed from the Grand Assembly Rooms.
 9.30-12.0.—Programme S.B. from London.

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Septet. Margaret Milne (Soprano). Feminine Topics.
 5.30-6.15.—CHILDREN'S CORNER.
 6.15-6.40.—This Week's Interesting Anniversary: "Robert Burns, born January 25th, 1759." (Prepared by John Sparke Kirkland.)
 6.40-6.55.—Alex. Stevens, M.A., B.Sc., "The Antarctic Expedition."
 7.0.—WEATHER FORECAST and NEWS S.B. from London.
 Mr. BERNARD DARWIN. S.B. from London.
 Local News.

An Evening with Shakespeare.

EDA BENNIE (Soprano).
 J. FORBES KNOWLES (Reciter).
 NEIL MCLEAN.
 THE WIRELESS ORCHESTRA.

7.30. Orchestra.
 "A Midsummer Night's Dream" *Mendelssohn-Weninger*
 7.45. Eda Bennie.
 "Under the Greenwood Tree" *arr. Quilter* (1)
 "Bid Me Discourse" *Bishop* (1)
 "The Willow Song" *Coleridge-Taylor*

KEY LIST OF MUSIC PUBLISHERS.

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

7.55. "Much Ado About Nothing." Street Scene, Act III., Scene 3. Dogberry *J. FORBES KNOWLES*
 Verges *NEIL MCLEAN*
 8.5. Orchestra.
 "The Merchant of Venice" *Bosse*
 8.20. Eda Bennie.
 "Take, O Take Those Lips Away" *Quilter* (1)
 "Where the Bee Sucks" *Arne* (1)
 "Should He Upbraid?" *Bishop* (1)
 8.30. Orchestra.
 Melodrama from "The Merchant of Venice" *Sullivan*
 8.40. "Julius Caesar." Tent Scene, Act III., Scene 3. Brutus *J. FORBES KNOWLES*
 Cassius *NEIL MCLEAN*
 8.50. Orchestra.
 "Songs from Shakespeare's Time" *Loch*
 9.5. Eda Bennie.
 "Fear No More the Heat of the Sun" *Quilter* (1)
 "It was a Lover and His Lass"
 9.15. Orchestra.
 Overture, "Romeo and Juliet" *Bellini*
 9.30-12.0.—Programme S.B. from London.

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet. Leggat Paisley (Baritone). Afternoon Topics.
 5.15-6.0.—CHILDREN'S CORNER: At Home Day for Children of All Ages.
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—Glasgow Radio Society Talk.
 7.0.—WEATHER FORECAST and NEWS S.B. from London.
 Mr. A. KEITH MACDONALD on "Stamp Collecting."
 Local News.

Operatic Night.

Relayed to "5XX."

THE STATION ORCHESTRA.

Conducted by

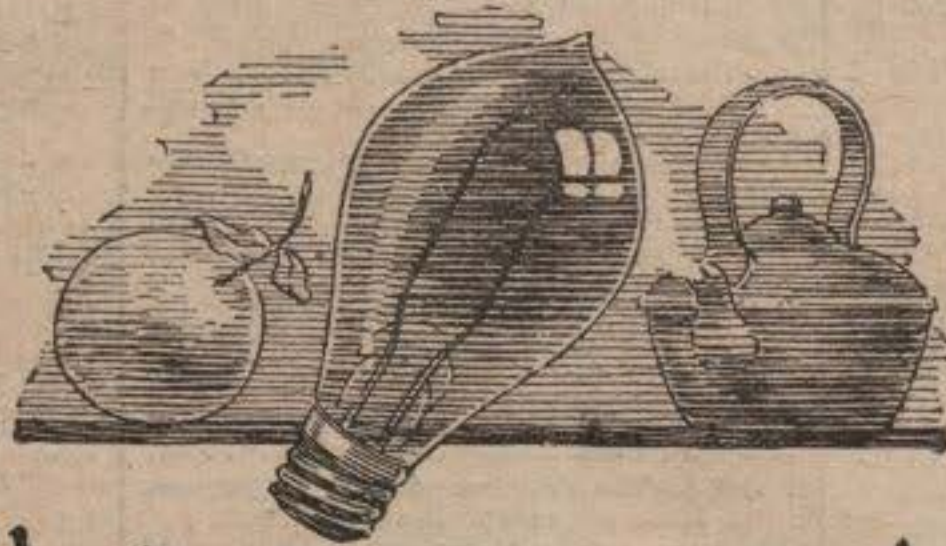
HERBERT A. CARRUTHERS.

MARY FERRIER (Soprano).

ROBERT BURNETT (Baritone).

7.30. Orchestra.
 Overture, "Rienzi" *Wagner*
 "Entry of the Gods into Valhalla" ("The Rhinegold") *Wagner*
 7.55. Mary Ferrier.
 "Una voce poco fa" ("The Barber of Seville") *Rossini*
 "Grant, O Love" ("Figaro") *Mozart* (11)
 (With Orchestral Accompaniment.)
 8.10. Orchestra.
 Valse from "Eugen Onégin" *Tchaikovsky*
 8.25. Robert Burnett.
 "Eri tu" ("The Masked Ball") *Verdi*
 "Serenade" ("Don Giovanni") *Mozart*
 "So, Sir Page!" ("Figaro") *Mozart*
 (With Orchestral Accompaniment.)
 8.40. Orchestra.
 Prelude to "Parsifal" *Wagner*
 8.50. Mary Ferrier.
 "Salome's Song" ("Hérodiade") *Mussenet*
 "Since that Day" ("Louise") *Charpentier*
 (With Orchestral Accompaniment.)
 9.5. Orchestra.
 Overture, "The Merry Wives of Windsor" *Nicolas*
 9.15. Robert Burnett.
 "Fleeting Vision" ("Hérodiade") *Mussenet*
 "The Song of the Flea" ("The Damnation of Faust") *Berlioz*
 "Credo" ("Othello") *Verdi*
 (With Orchestral Accompaniment.)
 9.30-12.0.—Programme S.B. from London.

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



What one man saw in a blackened bulb

THE history of progress is tied up with trivialities. Newton made history under an apple tree; Watts saw it in a tea kettle. Modern "wireless" came from a blackened bulb. It was an ordinary carbon filament lamp. Everybody knew that it turned black as it grew older. One man wondered why—and made it his business to find out. What he found was the principle of the thermionic valve. Dr. Fleming was the man

and his experimental valve was made in the Ediswan Laboratories.

That was 30 years ago. Since then many developments have taken place in the evolution of the valve. Ediswan Valves retain the lead they won in the early days of wireless. They are wholly reliable — experienced workers and careful testing see to that.

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

THE EDISON SWAN ELECTRIC CO. LTD
QUEEN VICTORIA ST., LONDON, E.C. 4

EDISWAN VALVES

An interesting study of early wireless history may be made at the Science Museum, South Kensington, London, where the complete series of Dr. Fleming's experimental valves can be seen.

WIRELESS PROGRAMME—BELFAST (Jan. 25th to Jan. 31st.)

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

2BE 435M.

SUNDAY.

THE STATION CHOIR.

- 8.45.—Hymn, "O Worship the King."
Anthem, "Cast Thy Burden" ("Elijah")
Mendelssohn
The Venerable H. R. BRETT, M.A., Archdeacon of Connor: Address.
Hymn, "Praise My Soul."
THE "2BE" CHAMBER QUARTET:
ERNEST A. A. STONELEY (1st Violin);
ALBERT FITZGERALD (2nd Violin);
H. LOWE (Viola);
REGINALD DOBSON (Violoncello).
9.15.—Quartet, No. 9 in C, Op. 59 *Beethoven*
Quartet in A Minor, Op. 29.... *Schubert*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15.—Quartet in F Major, Op. 96 ("The Nigger")..... *Deorak*
10.30.—Close down.

MONDAY.

- 4.0-5.0.—The "2BE" Quartet.
5.30-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Mr. Arthur Deane, M.R.I.A., F.R.S.E., "Ulster Antiquities."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. G. C. ROBSON. *S.B. from London.*
Local News.
NORAH TOTTON (Soprano).
MARCIA STOTESBURY (Solo Violin).
ETHEL BARTLETT (Solo Pianoforte).
J. MACKAY (Solo Xylophone).
THE STATION ORCHESTRA.
7.30. Orchestra.
March, "Boccaccio"..... *Suppe*
Overture, "Tancredi"..... *Rossini*
Marcia Stotesbury.
Melody..... *Gluck-Krci der*
Valse..... *Brahms-Hochstein*
Variations on a Theme... *Tartini-Kreiser*
Norah Totton.
"The Weaver"..... *Hildach*
"Was I Not Like the Blade?" *Tchaikovsky*
"A New Year"..... *Boughton (2)*
"When Love is Kind" .. *arr. A. L. (1)*
8.10. Marcia Stotesbury and Ethel Bartlett.
Sonata in G Major..... *Brahms*
Orchestra.
Suite, "Les Deux Pigeons".... *Messager*
Ethel Bartlett.
Bourrée in A Minor..... *Bach*
Capriccio in B Minor..... *Brahms*
Valse in A Flat..... *Chopin*
Norah Totton.
"A Summer Night".... *Goring-Thomas*
"Five Eyes"..... *Gibbs*
"Nobody Knows" (Negro Spiritual)
arr. B. Releigh
"Little Damsel"..... *Novello (1)*
Orchestra.
Suite, "Sylvan Scenes"..... *Fletcher*
Selection, "The Maid of the Mountains"
Fraser-Simson
March, "Gypsy Blood"..... *Reiner*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. GEORGE MACDONALD. *S.B. from Edinburgh.*
Local News.
10.0. Orchestra.
Three Scottish Symphonic Dances
Wright (1)
J. Mackay.
"The Lucky Dog"..... *Baylis*
Orchestra.
One-step, "Savoy Welsh Medley"
Somers (9)
10.30.—Close down.

TUESDAY.

- 11.30-12.30.—Gramophone Records.
Wolfgang Mozart, born 1756.
BEATRIX TINSLEY (Contralto).
THE STATION ORCHESTRA.

- 4.0-5.15. Orchestra.
March from "The Magic Flute"
Overture and Ballet Music, "Les
Petits R'ens"..... *Mozart*
Beatrix Tinsley.
"Che Faro" ("Have Lost My Eurydice")
Gluck
"Beloved"..... *Michael Head (1)*
Orchestra.
Symphony in E Flat..... *Mozart*
Beatrix Tinsley.
"Ma Little Banjo"..... *Dichmont*
"A Widowed Bird Sate Mourning"
Bantock
Orchestra.
Minuet in D for Strings and Horns
Overture, "Don Giovanni"..... *Mozart*
5.30-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. A. S. E. ACKERMANN. *S.B. from London.*
Local News.
7.30-9.30.—POPULAR PROGRAMME. *S.B. from London.*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
9.40-9.55.—Prof. RAIF. Relayed from Glasgow.
Local News.
10.0.—Programme *S.B. from London.*
11.0.—Close down.

WEDNESDAY.

- 4.0-5.0.—The "2BE" Trio. Reginald Dobson (Solo Cello).
5.30-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Ulster Association Talk: The Rt. Hon. E. M. ARCHDALE, D.L., M.P. (Minister of Agriculture and Minister of Commerce), "Ulster's Contribution to the British Breakfast Table."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. T. H. PEAR. *S.B. from Manchester.*
Local News.
Naval Music and Miscellaneous Programme.
(Sir Francis Drake, born 1540—died January 28th, 1596.)
ANDREW SHANKS (Baritone).
THE AUGMENTED STATION ORCHESTRA:
Conducted by E. GODFREY-BROWN.
7.30. Orchestra.
Overture, "Fingal's Cave".... *Mendelssohn*
Andrew Shanks.
"Outward Bound" ("Songs of *Stanford*
"Drake's Drum" ("the Sea") (1)
"The Old Superb" (1)
(With Orchestral Accompaniment.)
Orchestra.
Overture, "The Flying Dutchman" *Wagner*
Andrew Shanks.
"The Golden Vanity".... *arr. Broadwood*
"The Sailor's Last Voyage".... *Alnoes*
Orchestra.
Overture, "Britannia".... *Mackenzie (15)*
Meditation from "Thais".... *Massenet*
(Violin, ERNEST A. A. STONELEY.)
(Harp, PAULINE BARKER.)
Andrew Shanks.
"Four Jolly Sailors"..... *German*
"Hearts of Oak"..... *Boyce*
Orchestra.
Overture, "A Night in May"
Rimsky-Korsakov
9.15.—SPEECHES from the AFRICAN SOCIETY DINNER. *S.B. from London.*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Major OWEN RUTTER. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.
10.35. Orchestra.
Dances from "Nell Gwyn".... *German*
10.40.—Close down.

THURSDAY.

- 4.0-5.30.—The Station Orchestra. Ethel Burrows (Soprano). Pauline Barker (Solo Harp).
5.30-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Dr. J. F. Tocher. *S.B. from Aberdeen.*
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Radio Society Talk. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News.
7.35-8.30.—Programme *S.B. from London.*
8.30-9.30.—Programme *S.B. from Manchester.*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk.
Local News.
10.0.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.

FRIDAY.

- 11.30-12.30.—Gramophone Records.
2.50-3.20.—School Transmission: "Appreciation of Music."
4.0-5.0.—The "2BE" Quintet.
5.30-6.15.—CHILDREN'S CORNER.
6.40-6.45.—Horticultural Bulletin.
North of Ireland Radio Association Bulletin.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.

Popular British Music.

- EDA BENNIE (Soprano).
OLLY OAKLEY (Solo Banjo) and JULIA LARKIN.
ERNEST A. A. STONELEY (Violinist).
GEORGE CLARKE (Solo Clarinet).
THE STATION ORCHESTRA.
7.30. Orchestra.
March, "Gaily Through the World"
Macbeth
Selection, "Merrie England".... *German*
Eda Bennie.
"I Am Titania" ("Mignon").... *Thomas*
"Blackbird's Song".... *Cyril Scott (4)*
"Yung Yang".... *Granville Bantock (4)*
"The Second Minuet"..... *Besty (1)*
Olly Oakley and Julia Larkin
In Humorous and Musical Interludes featuring Banjo Solos, Songs at the Piano, Duets, and Child Impersonations.
Orchestra.
Morris Dance, "Skipton Big" .. *Holliday*
Eda Bennie.
"Hymn to the Sun" ("Coq d'Or")
Rimsky-Korsakov
"The Willow Song".... *Coderidge-Taylor*
"Loughareema"..... *Hubert Evedell*
"You Don't Believe in Fairies?"
B. H. Melville
Olly Oakley and Julia Larkin
In Humorous and Musical Interludes.
George Clarke.
Clarinet Solo, "La Militaire".... *Raymond*
Orchestra.
Suite, "Chelsea China"..... *Besty (1)*
Three Irish Dances..... *Ansell*
Patrol, "The Wee MacGregor" .. *Amers*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. CROWTHER. *S.B. from London.*
Local News.

- 10.0. Ernest A. A. Stoneley.
Polonaise in A..... *Wieniawski*
Orchestra.
Suite, "My Native Heath".... *Wood (1)*
Patrol, "The B'boys of Tipperary" *Amers*
10.30.—Close down.

SATURDAY.

- 4.0-5.0.—The "2BE" Trio. E. J. Harris (Solo Clarinet).
5.30-6.15.—CHILDREN'S CORNER.
(Continued in col. 1, page 219.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 213.

A Happy Idea.

Sharing the Joys of Radio. By Keble Howard.*

THE history of the world is a history of ideas—some good, some bad, some partly good and partly bad.

I want to tell you about an idea that occurred to me some few weeks ago, and what has come of it, and how much more I hope may come of it.

Recently, I had a wireless set installed in my house, which is at the seaside.

A Blessing in Case of Sickness.

One of the first things that came through on my own set was a children's service, on Armistice Sunday, relayed from Newcastle Cathedral. The same evening I listened to London, Bournemouth, and Paris, and on Armistice Day itself, whilst the people outside the window were standing with bared heads, I was able to listen to the striking of Big Ben and the very beautiful little service that had been specially arranged.

It was after this service that I took up the booklet issued by a maker of wireless sets, and in that booklet I read that one fairly powerful instrument was sufficient to operate any number of loud speakers in the same house.

I thought what a blessing this would be in case of sickness, and from that my mind travelled to the local County Hospital. If one instrument could operate any number of loud speakers, why not get an instrument installed in the hospital, with a loud speaker for each ward, and head-phones for each patient in case some patient was so ill that the loud speaker could not be used?

A Splendid Present.

Well, that was my idea. Doubtless, it had occurred to everybody else in the town and in the county; but the fact remained that there was no wireless in the County Hospital to relieve the tedium of two hundred and twenty-five patients. What a splendid present for all those suffering men, women, and children if only I could bring it to pass!

Well, I wrote immediately to the Secretary of the Hospital, and told him my idea. He acknowledged my letter very courteously, but said, of course, that it must come before his House Committee. I waited about twelve days, and then at last came a letter saying that the House Committee accepted the offer with grateful thanks, and that the idea had been warmly approved by the Medical Staff.

Yours May Cost Less.

I am giving you these steps in detail for a very obvious reason. If wireless is a boon and a blessing in one hospital, why should it not be installed permanently in every hospital in the world?

My next step was to obtain estimates from the leading electrical firms in the town and district. It is only fair to obtain estimates if you are going to raise money by public subscription. These firms went into the matter very keenly. I asked them to provide in their estimates for a first-class set—not less powerful than four valves, in view of our considerable distance from a transmitting station—at least six loud-speakers, the aerial, the plugging of all the wards and the Nurses' Home, and as many head-phones as they thought would be sufficient for a start.

The estimates varied from £215 to £275. (By the way, this is a large hospital. Yours may cost much less.) Fortunately, the lowest came from the firm who were accustomed to do the regular electrical work for the hospital.

In the five largest wards there were to be ten telephone-plugs and one loud-speaker plug.

*In a Talk from London.

In a smaller ward there would be eight telephone-plugs and one loud-speaker plug. In the Nurses' Home, away from the main building, there would be a loud-speaker plug in the nurses' sitting-room and the same in the Sisters' sitting-room. As lights in the hospital are out at eight-thirty, the nurses would be able to borrow two loud-speakers from the hospital.

Raising the Money.

The estimate, of course, included the receiving set and two amplifiers, the aerial, and all the work of wiring, and supplying plugs, insulators, blocks, switches, etc., together with the necessary accumulators and batteries.

Next came the job of raising the money.

My first move in this direction was to enlist the services of a local gentleman, known to everybody, to act as Honorary Treasurer.

I then called on the editors of the two local papers, and they promised me all the support in their power.

An honorary secretary I found very near to my hand, and she prepared a list of some five hundred leading people to whom to send my circular letter. I had the letter printed, and I finished up, rather cunningly, I think, with these words: "Ten guineas will buy and endow a first-class loud speaker. One guinea will buy and endow a head-phone. The word 'endow' was emphasized. You see, that set the standard, and, as a matter of fact, most of the money did actually come in in tens and ones.

Forty-five shillings were collected in sixpences by a lady who has for six years assisted in the domestic service of my small establishment. All sorts of people, both poor and rich, came forward to help. Five shillings were collected in farthings by the Boy Scouts and Wolf Cubs.

Well, that is the end of my story—a happy ending. That is how our County Hospital got its wireless. Will you do the same for your local hospital? All you need is a little energy and enthusiasm.

Bagpipes Broadcast.

The History of an Ancient Instrument.

IN the course of Cardiff's Caledonian Night programme on Monday, January 26th, the music of the bagpipes will be broadcast. This instrument sounds somewhat uncouth to most English ears; but it is really one of the most interesting music makers in existence.

Although the bagpipes have been adopted by the Scots as their national instrument, they are not of Scottish origin. Their actual origin is, indeed, shrouded in mystery; but one theory has it that they were introduced into Britain by the soldiers of Julius Caesar, who marched to their strains. Whether this was so or not, it is certain that there exist specimens of bagpipes dating back as far as 1,500 B.C.

Mentioned by Shakespeare.

Curiously enough, this instrument—only slightly varied in form—is known in almost every country. It was used by the ancient Hebrews, Greeks, and Romans; the Indians, the Chinese, the Persians, and the Egyptians were well acquainted with it, and it still continues in use among many European peoples, including the French and the Italians. In the Middle Ages it was much played in Germany, and it is mentioned by Spenser, Chaucer, and Shakespeare.

Musical high-brows are in the habit of deriding the bagpipes; but there must be something inherently alluring in an instrument that has established itself in so many parts of the world.

Ordeal by Wireless.

"Stage Fright" Before the Microphone.

MOST people have had some experience of the stage value of the support of an audience. A play may be excellent and its actors first class, yet if there are rows upon rows of empty stalls and a vacant gallery, the whole performance may fall flat. Put the same play and cast before a well-filled and responsive house, and the whole performance will be transformed. In the place of staleness and insipidity you will find vitality, atmosphere, and robustness.

Consider how much more acute is the same problem in the broadcasting studio. Here is the curious paradox of an actor with an audience of, perhaps, millions, yet oppressed by an almost overpowering sense of loneliness and isolation. Great moments of tragedy and bright sallies of wit pass equally without response so far as the studio is concerned. However much the actor may impress himself with the knowledge of his vast audience, there is still lacking the intimate response and appreciation—the hush, the applause, or even the "boos."

Where the Amateur Scores.

And there is yet another condition of studio acting which creates difficulty for the man or woman before the microphone. As described in the last issue of *The Radio Times*, it is necessary to arrange the drapings of the studio in such a way that echoes are controlled. The result to the speaker or singer is that the sound in the studio is deadened. This is felt more acutely by the experienced actor than by the amateur. The former, accustomed to the reaction of big audiences and the echoes of a large theatre, frequently experiences "stage fright" at his first appearance before the microphone.

The inexperienced actor does not find the ordeal so trying, for the reason that the sound of his voice in the studio approximates more closely to its sound in a small room. In view of these difficulties, a special instruction is always put in the hands of those who are making their debut in the broadcasting studio. This is the instruction:—

Creating a Living Atmosphere.

"We realize how much you must miss the warm and sympathetic atmosphere of an appreciative and visible audience when you are broadcasting from the studio.

"Do not let this lack of touch with your audience depress you.

"Please remember that your audience cannot see you and, whereas, with a seeing audience they are able to derive so much additional pleasure from your visible personality and charm, this advantage is denied to your wireless listeners.

"We ask, therefore, that you will strive to create and convey a real and living atmosphere in your performance, both by your personality and charm as well as clearness of diction, in order to make up to some extent to your very large and appreciative audience what they lose through not having the pleasure of actually seeing you."

A Fatal Mistake.

Experienced actors are tempted to raise their voices when they first realize the absence of echo in the studio. This, of course, is fatal. The relation between the man or woman at the microphone and the listener is startlingly close and intimate. However great the geographical distance, the actual distance between the speaker and the listener is the distance of the latter from his loud-speaker.

In the case of a head-phone listener, he is really not more than three feet away from the speaker or singer in the studio. Thus, although the broadcaster is talking to millions, he is not talking to them in the mass, but as individuals and in a very intimate way.

G. M.

Where "The Noises" Are Made.

Secrets of the Broadcasting Studio. By P. P. ECKERSLEY.

IN this article, the first of a series, it would seem reasonable to talk of the studio—a term I will interpret, in its widest sense, as the place where "the noises" are made, be it concert hall, place of public entertainment, opera house, or even the room at Savoy Hill where so much of our work is carried on.

From the studio we might go on to the microphone, from thence to the control room, so out to the transmitters, whether local or distant (S.B.), follow the ether waves to your aerial, talk then of interference of all sorts, and indicate the saner ideas in reception, and finally, come to the headphones or loud speaker of your daily use.

Collecting Sound.

First, then, the room where we collect the sound. Did not someone once say there were three things man would never understand: old masters, acoustics, and women? I am probably prepared to agree with this dictum up to 66.6%, but the work of certain men of science has shown that "acoustics" are susceptible to reduction to an exact science.

Briefly, when a "sound" is made, waves are set up in the air, just as waves are made in a lake by dropping a stone. The dropped stone is the centre of the disturbance made on the hitherto placid lake surface; the note of a bugle is the centre of a sound disturbance and sends out waves in the hitherto placid air.

The Broadcasting Swimming Bath.

If the lake is very broad, the waves travel out and out, hit the shore, and are slightly reflected, but these reflections would not, if the lake were very big, return as waves to the point of disturbance. A bugle blown on a flat plane—say, in the heart of a flat desert—produces sound waves which never return to the original bugle blower. If a stone is dropped into the water of a small swimming-bath, back come the waves from the hard cement sides, causing a muddle of waves to persist, actually at the point of disturbance some time after the stone was dropped.

If a bugle is played in a big "echoey" room, back come the notes, and the sound persists some time after the original sound has ceased. In certain mountainous districts these reflections, coming from a long way off and being reflected from one point only, cause the sound to be repeated, and we have an echo.

There are here two distinct qualities to consider: (a) the time taken for the sound to go away and come back (whether intact or jumbled) and (b) the time taken for the waves reflected, re-reflected and reflected again, to die away to placidity. On our swimming bath analogy there is a difference between the time taken for the waves to go out and return from the nearest wall, and the time taken from the moment the stone hits the

water and its final assumption of pristine placidity. In sound—(a) is called echo, (b) is called reverberation—and while the two may and are bound together, they are nevertheless distinctly definable and separate qualities of enclosed spaces in which sound waves are created.

Let us take (b), reverberation, first. If we have a completely empty room, and in it we clap our hands once and listen carefully, we shall hear a curious harsh persistence of noise (which might last for a second, perhaps), due to the sound bouncing from wall to wall, ceiling to floor, floor to wall, and so on. If we were to pad the walls, ceiling and floor, and tried again, we should get probably very little persistence of sound, because the sound would no longer bounce about so strongly.

When Music Bounces.

The same with our water waves; did we put layers of perforated zinc plates in layers parallel to the walls of our swimming-bath, fewer reflections could take place. A breakwater only exists to break up the waves, and few reflections take place from a shore so treated; but see, with the tide at the full, a storm blowing and the breakwaters submerged, how the waves are flung back into the sea. A "fives" court throws back the ball nearly as swiftly as it arrived, but upholster the walls, and the game would lack its inherent swiftness.

Now, music relies for its sweetness, to a certain extent, upon reverberation—that is, the time of persistence of the sound waves—and it is interesting to know that in a certain test five independent musically minded people judged the qualities of a room consistently with one another to 5 per cent. A hall or studio, then, should have a certain reverberation period.

But now there is the question of echo; the time taken, in fact, for the reflected wave to get back. If it gets back too quickly, we may produce ill effects due to the interval between original and echo being too short; so the size of the room, besides its reverberation qualities, has an influence.

When we started broadcasting, we knew

something of this, but in the development of microphones, and in the study of the art generally we did not wish to be confused between echo, reverberation and the qualities of microphones. We thus built our first studio practically echoless and without reverberation. To do this, we used some three tons of material placed against the walls of the room to prevent any sound bouncing away from them.

Rooms That Are "Dead."

Frames were constructed, each covered with sacking, six of them, and these were erected parallel with the walls of our studio. Over the room side of these frames we hung a net draping as an artistic finish, and also as a means to allow sound to be absorbed. Thus, the arriving wave met first a porous net, next a layer of sacking, another and another, and so through four more thicknesses before it met a hard surface. Here it was reflected (what there was of it), to find six layers of sacking more and a layer of net before it could struggle out into the room again. Obviously, there was practically no reflected wave. The music in the room and as broadcast was "dead"; it had no sort of life and sweetness.

Experimenting on You.

Having developed the microphone, we started work on a newer studio. As an empty room, this gave us a short echo and a too large reverberation. Draped to a correct reverberation, it still gave us a too quick and prominent echo, due to its small size. (The room measures roughly 45 feet by 25 feet by 15 feet.) We had then to overdrap the room to get rid of the effects of echo, and in doing so had to reduce the reverberation to a smaller value than is correct for largish orchestras.

Meanwhile, we had done several transmissions from outside concert halls. The Westminster Hall transmissions, while giving a fairly correct echo, gave too much reverberation. Covent Garden was about right; the Institute of the Blind was too small for correct echo and gave, too, an uncomfortable reverberation. The De Groot bands give a very good acoustical representation to the average listener.

The problem is probably further complicated in that the partially resonant 'phones of the average receiver accentuate the poor qualities of wrong acoustics.

Here, then, is our problem—to have a large hall (of the order of Covent Garden) with correct reverberation. Reverberation is diminished by an audience, and here again is an uncomfortably variable factor. We cannot afford to hire halls of the size of Covent Garden night by night; smaller halls give the wrong kind of echo unless draped.

It is a difficult problem and we are seriously concerned as to a solution.

(Another Article by Captain Eckersley will be published shortly.)



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Belfast Programme.

(Continued from page 215.)

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Talk by the Station Director.
Local News.

Popular Night.

RADIO MALE VOCAL OCTET.
Under the Direction of JOHN VINE.
IDA STARKIE (Solo Violoncello).
THE STATION ORCHESTRA.

7.30. Orchestra.
March, "Distant Greeting" *Daring*
Overture, "An Irish Comedy" .. *Ansell*
Octet.

"Doctor Foster"
"There Was a Crooked Man"
"Simple Simon" (Harp Accompaniment)
"The Fanaid Grove"
Ida Starkie.

Elégie *Faure*
Sonata, A Major (Adagio Molto; Allegro)
Bocherini

Orchestra.
Suite, "Ballet Russe" *Luigini*
Selection, "Faust" *Gounod-Riviere*
Octet.

"Hob-a-Derry-Danno" *G. Wood*
"Peter, Go Ring Dem Bells" (Negro
Spiritual) *Brewer*
"Heaven, Heaven" (Negro Spiritual)

Burleigh
"Be Thou My Vision" (Old Irish Hymn
Melody) *arr. J. Vine*
Orchestra.

Ballet Music from "Rosamunde," Op. 26
Schubert

Ida Starkie.
Meditation *Massenet*
Aria *arr. Slatter Bach*
Orientale *Cesar Cui*
"Vito" ("Spanish Dance") *Popper*
Orchestra.

Entr'acte, "Bagatelle" *J. Ireland (11)*
"Valse Lyrique" *Fletcher (11)*
Overture, "William Tell" *Rossini*

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

Edinburgh Programme.

(Continued from column 3.)

2. Holyrood.

Pipe-Major James Robertson will play :—
March, "The White Cockade."
Strathspey, "Sandy Stewart."
Reel, "Jenny Dang the Weaver."
Marion Richardson will sing :—
"Charlie is My Darling."
"Wha'd Be King But Charlie?"

3. Prestonpans.

Pipe-Major James Robertson will play :—
"Hi Johnny Cope."
James Macmillan will sing :—
"The Piper o' Dundee."
"The Hundred Pipers."

4. Defeat and Flight.

Marion Richardson will sing :—
"The Skye Boat Song."
"Will Ye No' Come Back Again?"
Piper-Major James Robertson will play :—
"Lochaber No More."

Vocal and Instrumental Concert.

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E. B. APPLEYARD (Solo Pianoforte).
J. THORNTON'S MALE QUARTET.
(J. THORNTON, A. BEWS, J. H. BEWS,
G. MACFARLANE.)
JAMES MURRAY'S HAWAIIAN
ORCHESTRA.
8.45-9.30.

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

Prof. CROWTHER. S.B. from London.
G. L. MARSHALL: Station Topics.
Local News.

10.0.—Vocal and Instrumental Concert (con-
tinued).
10.35.—Close down.

SATURDAY, January 31st.

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

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, January 25th.

SUNDAY, January 25th.

3.0-5.30.—Programme S.B. from London.
8.30-9.0.—Service: Conducted by the Rev.
T. S. TAYLOR, M.A., B.Litt., Ward
Chapel.

9.0-10.0 } BURNS NIGHT. S.B. from
and } Edinburgh.
10.15-10.30. }
10.0.—WEATHER FORECAST AND NEWS.
S.B. from London.

MONDAY, January 26th.

2.30-3.30.—Kinnaird Hall Picturo House
Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from Glasgow.

TUESDAY, January 27th, and SATURDAY, January 31st.

5.15-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Boy Scouts' News (Jan. 27th).
7.0 onwards.—Programme S.B. from London.

WEDNESDAY, January 28th.

3.30-4.30.—Kinnaird Hall 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 News.
7.0-10.30.—Programme S.B. from Glasgow.

THURSDAY, January 29th.

4.30-5.0. } New Gramophone Records.
6.0-6.30. }
5.15-6.0.—CHILDREN'S CORNER.
6.40.—Dr. J. F. Tocher. S.B. from Aberdeen.
7.0-11.0.—Programme S.B. from Glasgow.

FRIDAY, January 30th.

3.30-4.30.—Kinnaird Hall Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.
7.30-8.20.—Programme S.B. from Glasgow.

Scottish Night.

JENNY G. McMANN.
MINA PHILIP (Soprano).
ALFRED J. FORBES (Tenor).
THE MACKENZIE PIPERS.

8.20. Pipers.
March, "Pibroch of Donald Dhu."
Strathspey, "Marquis of Huntley."
Reel, "Tail Toddle."
Jenny G. McMann.

"Johnnie Gibb's Funeral" *Stevenson*
Mina Philip.
"Gin a Body Meet a Body" }
"Annie Laurie" *Traditional*
"My Luv's in Germany" }
Alfred J. Forbes.
"Battle o' Stirling Bridge" *Chisholm (25)*
"Duncan Gray" *Burns*
"The Auld Scots Songs" *J. S. Leeson*
Jenny G. McMann.

"At the Select Choir's Concert" *Salmond*
Mina Philip and Alfred J. Forbes.
"Huntingtower" *Traditional*
Pipers.

March, "Hon. Miss Elspeth Campbell."
Strathspey, "Take Your Gun to the Hill."
Reel, "Speed the Plough."
9.30-10.0.—Programme S.B. from London.
10.5. Alfred J. Forbes.

"Scots, Wha Hae" *Traditional*
"Bonnie Wee Thing" *Traditional*
"Robin Tamson's Smiddy" *P. S. Plaisville*
Mina Philip.

"The Spinning Wheel" }
"O Whistle and I'll Come" *Traditional*
"Tae Ye, My Lad" }
Jenny G. McMann.

"My First Bawbee."
Mina Philip and Alfred J. Forbes.
"Ye Banks and Braes" *Traditional*
Pipers.

March, "Lady Dorothy Stewart."
Strathspey, "Lord Blantyre's."
Reel, "Alex. Duff."

10.35.—Close down.

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, January 25th.

SUNDAY, January 25th.

3.0-5.30.—Programme S.B. from London.
8.20-9.0.—Religious Service. S.B. from London.
9.0-10.0 }
and } **BURNS NIGHT.**
10.15-10.30. } S.B. to Dundee.

ROBERT BURNETT (Baritone).
In a Recital of Burns Songs.

NICOL PENTLAND (Reciter).
BERNARD BEERS (Cellist).
J. FAIRBAIRN (Violinist).
ALBERT DOBSON (Pianist).

In a Performance of
"ROBERT BURNS"
(*J. Laing Waugh*).
During the evening an appreciation of the
Poet will be given by Mr. C. S. DOUG-
GALL.

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

MONDAY, January 26th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-9.40.—Programme S.B. from London.
9.40.—Mr. GEORGE MACDONALD, C.B.,
LL.D., F.B.A., on "Roman Britain" (4).
S.B. to Glasgow, Aberdeen, Dundee, and
Belfast.
Local News.

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

TUESDAY, January 27th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Mr. H. Mortimer Batten, F.Z.S.,
on "The Life Story of the Brown Rat."
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, January 28th.

2.30-3.30.—The Station Pianoforte Trio.
3.30.—Transmission to Schools: Mr. E. W. M.
BALFOUR-MELVILLE, M.A., on "Sir
Francis Drake."
5.0-6.0.—CHILDREN'S CORNER.
7.0-10.25.—Programme S.B. from Glasgow.
10.25.—Horticultural Talk by Mr. J. S. CHIS-
HOIM.
10.30-11.30.—The "ROMANY REVELLERS,"
from the Dunedin Palais de Danse.

THURSDAY, January 29th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.15-6.30.—Capt. Walter Elliott, M.C., M.P.,
Parliamentary Under-Secretary for
Health, on "Housing."
6.40.—Dr. J. F. Tocher. S.B. from Aberdeen.
7.0-8.30.—Programme S.B. from Glasgow.
8.30-11.0.—Programme S.B. from London.

FRIDAY, January 30th.

2.30-3.30.—The Station Pianoforte Trio.
3.30.—Talk to Schools: Prof. D. F. TOVEY,
Mus.Doc. on "Music."
5.0-6.0.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.

Jacobite Memories.

7.30.—Miss ROSALINE MASSON on "Bonnie
Prince Charlie."
MARION RICHARDSON (Mezzo-
Soprano).
JAMES MACMILLAN (Bass).
Piper-Major JAMES ROBERTSON.
Piper J. JOHNSTONE.

7.50. 1. The Landing.
Piper-Major James Robertson will play :—
March, "Over the Water to Charlie."
Strathspey, "The Standard on the Braes
o' Mar."
Reel, "The Reel o' Tulloch."
James MacMillan will sing :—
"Sound the Pibroch."
"Cam Ye by Atholl?"
"The Standard on the Braes o' Mar."
Marion Richardson will sing :—
"Come O'er the Stream, Charlie."
(Continued in column 1.)

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Hull Programme.

6KH 335 M.

Week Beginning Sunday, January 25th.

SUNDAY, January 25th.

3.0-5.30. }
8.20-10.45. } *Programmes S.B. from London.*

MONDAY, January 26th, and WEDNESDAY, January 28th.

3.0-3.30. } Music relayed from the Majestic
4.0-4.30. } Picture House.
3.30-4.0. —WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.45.—Boy Scouts' Talk (Wednesday).
7.0 onwards.—*Programme S.B. from London.*

TUESDAY, January 27th, and THURSDAY, January 29th.

3.0-3.30. }
4.0-4.30. } Claude Duval's Dance Orchestra.
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0-11.0.—*Programme S.B. from London.*

FRIDAY, January 30th.

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

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

ELIZABETH SISSONS (Soprano).
HARRY BURLEY (Baritone).
ARNOLD HIBBERT (Entertainer).
ARTHUR JOHNSON'S PIANOFORTE QUINTET.

7.30. Quintet.
March from "The Queen of Sheba" *Gounod*

Valse, "Copenhagen" *Socalbo*

7.40. Harry Burley.
"Galloping Dick" *Fletcher (11)*

"Mifanwy" *Dorothy Forster*

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

"The Willow Song" ... *Coleridge-Taylor*

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

8.0. Quintet.
Minuet *Beethoven-Burmester*

Moreaux }
Hornpipe *Norman O'Neill*

Salut d'Amour *Elgar*

8.15. Arnold Hibbert.
Selections from his Repertoire.

8.25. Harry Burley.
"The Village Blacksmith" ... *Weiss*

"To Anthea" *Halton (1)*

8.35. Quintet.
Valse Suite, "Three-Fours" *Coleridge-Taylor*

8.55. Elizabeth Sissons.
"If There Were Dreams to Sell" *J. Ireland*

"The Blackbird's Song" ... *Cyril Scott (4)*

"Go Not, Happy Day" *Frank Bridge*

9.5. Arnold Hibbert.
Selections from his Repertoire.

9.15. Quintet.
Selection, "Aida" *Verdi-Tavan*

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

Prof. CROWTHER. *S.B. from London.*
Local News.

10.0. Quintet.
Entr'actes {
"L'Escarpolette" ... *Ethel Barns*

"Albumbblatt" *Wagner*

"Skipton Rig" ... *Holliday*

10.10. Harry Burley.
"She is Far From the Land" ... *Lambert*

"The Yeoman's Wedding Song" *Poniatowski (1)*

10.20. Quintet.
Selection, "Chu Chin Chow" *Norton (31)*

10.30.—Close down.

SATURDAY, January 31st.

3.0-3.30. }
4.0-4.30. } Claude Duval's Dance Orchestra.

3.30-4.0.—WOMEN'S HALF-HOUR.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local Talk.
Local News.

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

Leeds—Bradford Programme.

2LS 346 M. 310 M.

Week Beginning Sunday, January 25th.

SUNDAY, January 25th.

3.0-5.0.—Concert by THE BLACK DYKE MILLS BAND, on behalf of the Bradford Sportsmen's Effort for the Blind. Relayed from St. George's Hall, Bradford.

5.0-5.30.—CHILDREN'S SERVICE. *S.B. from London.*

8.20-10.45.—*Programme S.B. from London.*

MONDAY, January 26th, and SATURDAY, January 31st.

11.30-12.30.—Gramophone Records.

2.45-3.45.—The Station Trio.

5.15-6.15.—CHILDREN'S CORNER.

6.40.—Scout Corner (Monday).

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

TUESDAY, January 27th, and THURSDAY, January 29th.

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.—Capt. Buchanan, "Across the Sahara," Jan. 27.

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

WEDNESDAY, January 28th.

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.—"On My Anvil," by the Smilesmith.

7.0-10.45.—*Programme S.B. from London.*

FRIDAY, January 30th.

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.

7.0.—*Programme S.B. from London.*

Popular Concert.

THE STATION QUINTET:

Under the Direction of

PERCY FROSTICK.

THE THREE TYKES:

(JACK ALLERTON);

(HARRY RANKINE);

(EDGAR ROBINSON).

BOOTH UNWIN (Baritone).

7.30. Quintet.
Overture, "Russlan and Ludmilla" *Glinka*

Serenade, "When You Sing" *Gounod*

7.41. The Three Tykes.
"Blow Your Horn, Let 'em Know You're Coming."

"The Parson of Puddle" (13)

"Un Peu d'Amour" (On the Jap Fiddle).

"American Medley" (On the Jap Fiddle) (9)

The Tipster as we know him.

"Mary" (32)

7.56. Booth Unwin.
"She Alone Charmeth My Sadness" ("Irene") *Gounod*

"Edward" *Carl Loewe*

"The Arrow and the Song" *Balfe*

8.9. Quintet.
Selection, "Madame Butterfly" ... *Puccini*

8.22. The Three Tykes.
Selections from their Repertoire.

8.38. Booth Unwin.
"Song of the Flea" *Moussorgsky*

"Polly" *Squire (1)*

"Blow, Blow, Thou Winter Wind" *Sarjeant (1)*

"Where's She, Then?" ("Il Seraglio") *Mozart*

8.52. Quintet.
Suite, "Sylvan Scenes" *P. Fletcher*

9.4. The Three Tykes.
Items from their Repertoire.

9.20. Quintet.
Fantasia on the Works of Liszt *Morena*

9.30-10.0.—*Programme S.B. from London.*

10.0. THE LEEDS MEDICAL STUDENTS' CONCERT PARTY.

10.30.—Close down.

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, January 25th.

SUNDAY, January 25th.

3.0-5.30.—*Programme S.B. from London.*

7.45-8.15. Religious Service from Studio.

St. Anne's Male Voice Choir.

Hymn, "When Morning Gilds the Skies" *Westminster Hymnal*

Anthem, "Panis Angelicus."

Father W. T. C. SHEPPARD, O.S.B.,

Address, "The Divinity of Christ."

Hymn, "Angels We Have Heard on High" *Westminster Hymnal*

8.15. **Symphony Concert.**

Relayed from

The Philharmonic Hall.

THE AUGMENTED PHILHARMONIC SYMPHONY ORCHESTRA.

Under the Direction of

EUGENE GOOSSENS.

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

MONDAY, Jan. 26th, WEDNESDAY, Jan. 28th.

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

TUESDAY, January 27th.

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.*

THURSDAY, Jan. 29th, SATURDAY, Jan. 31st.

3.30-4.30.—Gaillard and his Orchestra.

5.30-6.30.—CHILDREN'S CORNER.

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

FRIDAY, January 30th.

3.15-3.45.—Transmission to Schools.

4.0-5.0.—The "State Brighter Liverpool Band,"

5.30-6.30.—CHILDREN'S CORNER.

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

Musical Comedy and Light Opera.

DORIS GAMBELL (Soprano).

PHILIP WISE (Tenor).

THE STATION ORCHESTRA:

Under the Direction of FREDERICK

BROWN.

7.30. Orchestra.

"Marche Lorraine" *Ganne*

Overture, "Maritana" *Walloe*

7.45. Doris Gambell.

"Star of Fate" ("Catherine") *Tchaikovsky*

"Southern Love" ("A Southern Maid") *Fraser-Simson*

"By His Side" ("Les Cloches de Corneville") *Planquette (15)*

7.55. Orchestra.

Selection, "Battling Butler" *Braham*

Waltz, "The Lady of the Rose" .. *Gilbert*

8.25. Philip Wise.

"On Billows Rocking" ("Les Cloches de Corneville") *Planquette (15)*

Doris Gambell and Philip Wise.

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

8.35. Orchestra.

"The Punch and Judy Ballet" ("The Punch Bowl") *O'Neill*

8.50. Philip Wise.

"The English Rose" ("Merrie England") *German*

"Under the Lilac Bough" *Schubert*

9.0. Orchestra.

Selection, "The Arcadians" *Monckton and Talbot*

9.15. Doris Gambell.

"The Pipes of Pan" *Monckton*

Duet, "Come to Arcady" ("Merrie England") *German*

9.25. Orchestra.

March, "The Merry Widow" *Lehar*

9.30-10.0.—*Programme S.B. from London.*

10.0. Orchestra.

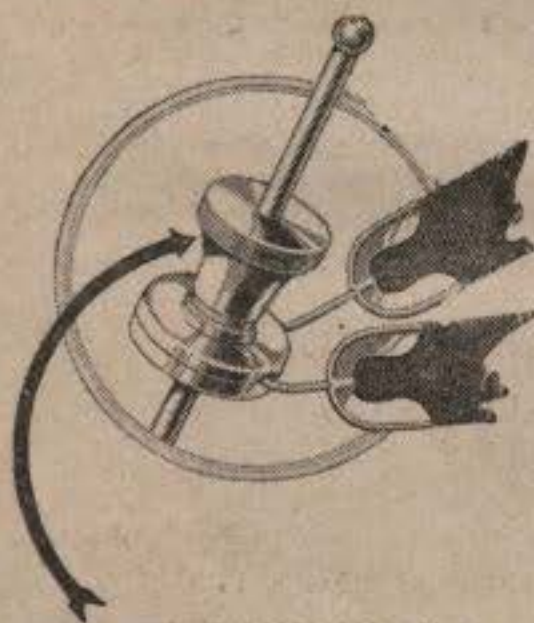
Selection, "The Street Singer" *Fraser-Simson*

A little Dance Music.

10.30.—Close down.



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Nottingham Programme.

5NG 322 M.

Week Beginning Sunday, January 25th.

SUNDAY, January 25th.

3.0-5.30. } Programmes S.B. from London.
8.20-10.45. }

MONDAY, January 26th.

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.—Mr. Bernard Johnson, B.A., Mus. Bac., F.R.C.O., "Music as an Interpreter of History."
7.0-10.30.—Programme S.B. from London.

TUESDAY, January 27th.

3.30-4.30.—Lyons' Cafe Orchestra: Conductor, Brassey Eyton.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
6.35-6.55.—Mr. R. M. Hewitt, M.A., "Gypsies in Hungary."
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, January 28th.

11.30-12.30.—Gramophone Records of the Week.
3.30-4.30.—Lyons' Cafe Orchestra.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
7.0-10.45.—Programme S.B. from London.

THURSDAY, January 29th.

3.15-3.45.—Mr. S. E. BAYNES SMITH, B.Sc., on "The Uses of Flowers."
3.45-4.45.—The Scala Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
6.35-6.55.—Prof. L. V. D. Owen, M.A., on "The Beginnings of Modern England."
7.0-11.0.—Programme S.B. from London.

FRIDAY, January 30th.

3.30-4.30.—Lyons' Cafe Orchestra.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
7.0-7.30.—Programme S.B. from London.

A Sensational Night.

7.30.—We start with a Play written by Arthur Statham and entitled:—
"WAYS THAT ARE DARK."

An episode of the Underworld of London's Chinatown. The scene is a living room in a tenement adjoining a Chinese tea-house. Native music is heard from time to time. It is an evening in Spring, after dark. There are two characters.

Li-Ching ARTHUR STATHAM
Molly, his Wife IDA TEATHER

7.45.—This will be followed by a raid on the Studio on the part of
THE NOTTINGHAM CITY POLICE
CONCERT PARTY.

Conducted by Detective-Inspector WALTER CASTLE, who will be assisted by Sergts. HORABIN, GREEN and HALL, P.C.'s SHEPHERD, MORRIS, BARNES, KING, and Miss FLORRIE HALL.

9.15.—We Complete the first part of our programme with a Comedy written by Ida Teather and entitled:—
"DANCING PARTNERS."

The first scene takes place in the Dawsons' drawing-room at about two o'clock in the morning. Henry is awaiting his wife's return from a dance.

The second scene is in the same house a week or ten days later, in the evening.

Ann Dawson IDA TEATHER
Henry Dawson ARTHUR STATHAM

9.30-10.0.—Programme S.B. from London.
10.0-10.30.

A Classical Half-Hour.

EMILY ROSEBLADE (Pianoforte).
FREDERICK HODGKINSON (Cello).

SATURDAY, January 31st.

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



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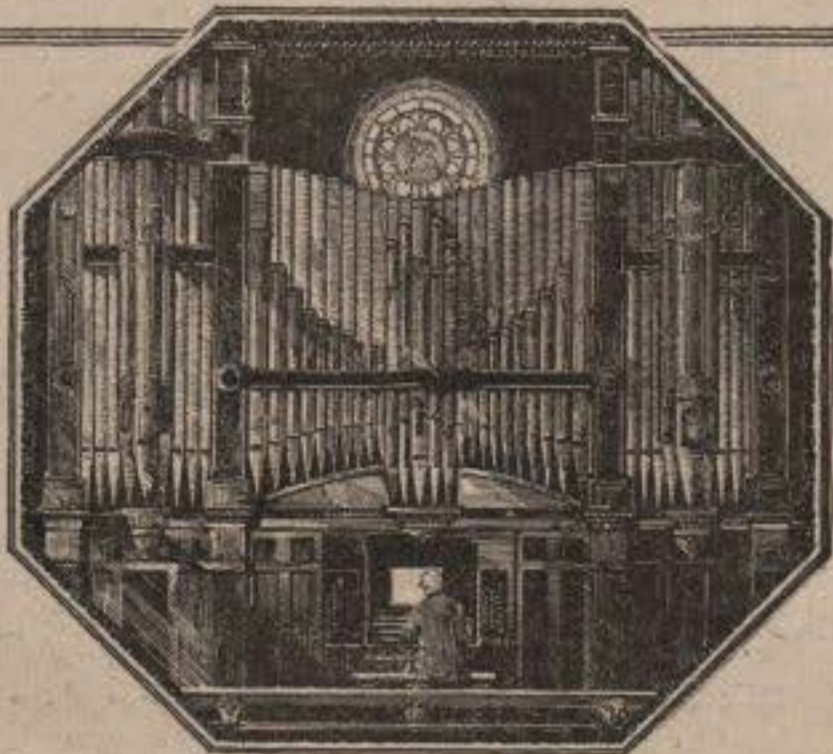
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THE organ is undoubtedly the most noble of all musical instruments, and, at the same time, the most versatile.

In the hands of a true artist the instrument lends itself to an almost infinite variety of expression and imitation.

The clear notes of the diapason, the shrill notes of the flute, the pure harmonies of stringed instruments and even the liquid tones of the human voice can all be reproduced with a faithfulness that is almost startling in its reality.

It seems unfortunate, therefore, that the organ should be the most difficult of all musical instruments to transmit by wireless.

So if you hope to receive clearly the lovely music of the organ you must take all precautions at your end. And the first precaution of all is to use Louden Valves.

Louden Valves are absolutely clear from distortion and all unwanted noises. It is this outstanding quality of Silver-Clearness which is mainly responsible for their amazingly rapid popularity.

For the listener-in, however interested he may occasionally be in distant stations, is chiefly concerned with clear reproduction. And this is precisely what the Silver-Clear Louden gives him, and will give you as well, without having to go to any large expense.

For the Louden only costs 10/-. Try one to-day.

The Plain Louden for Detecting and Low-Frequency Amplifying. The Blue Louden for H.F. Amplification.

All Loudens are Silver Clear and free from mush. Their current consumption is very low and their life long.

PRICE 10/-

Louden Valves - Silver Clear



ADVT. OF THE FELLOWS MAGNETO CO., LTD. PARK ROYAL, LONDON, N.W.10.

E.P.S. 40



Perfect Receivers



The Lyrianette.

Perfect cabinet work enclosing a perfect radio receiver. That is the definition of the Lyrianette. Its form is pleasing, its finish perfect, it will tone with any style of furnishing, and most important of all it is the perfect embodiment of

"The finest self-contained receiver."

Truly wonderful that this cabinet should contain all the necessary accessories.

Loud speaker, all batteries, and valves are carefully hidden away, leaving no connections to be made excepting aerial and earth.

The spirit of superiority demonstrated in all R.I. productions is evident in the Lyrianette, and each device and achievement is the result of over 25 years' radio experience.

Price (2-valve) **£22/5/-**.

Write for catalogue (R.T.), free on request.

RADIO INSTRUMENTS, Ltd.,
 12, Hyde St., New Oxford St., W.C.1.

Phone: Regent 6214-5-6. Telegrams: "Instradio, London."

Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, January 25th.

SUNDAY, January 25th.

3.0-5.30.—Programme S.B. from London.
8.15.—Service. Relayed from George Street Baptist Church.

Address by

The Rev. T. WILKINSON RIDDLE (Pastor).

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

MONDAY, January 26th, to WEDNESDAY, January 28th.

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 29th, and SATURDAY, January 31st.

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.

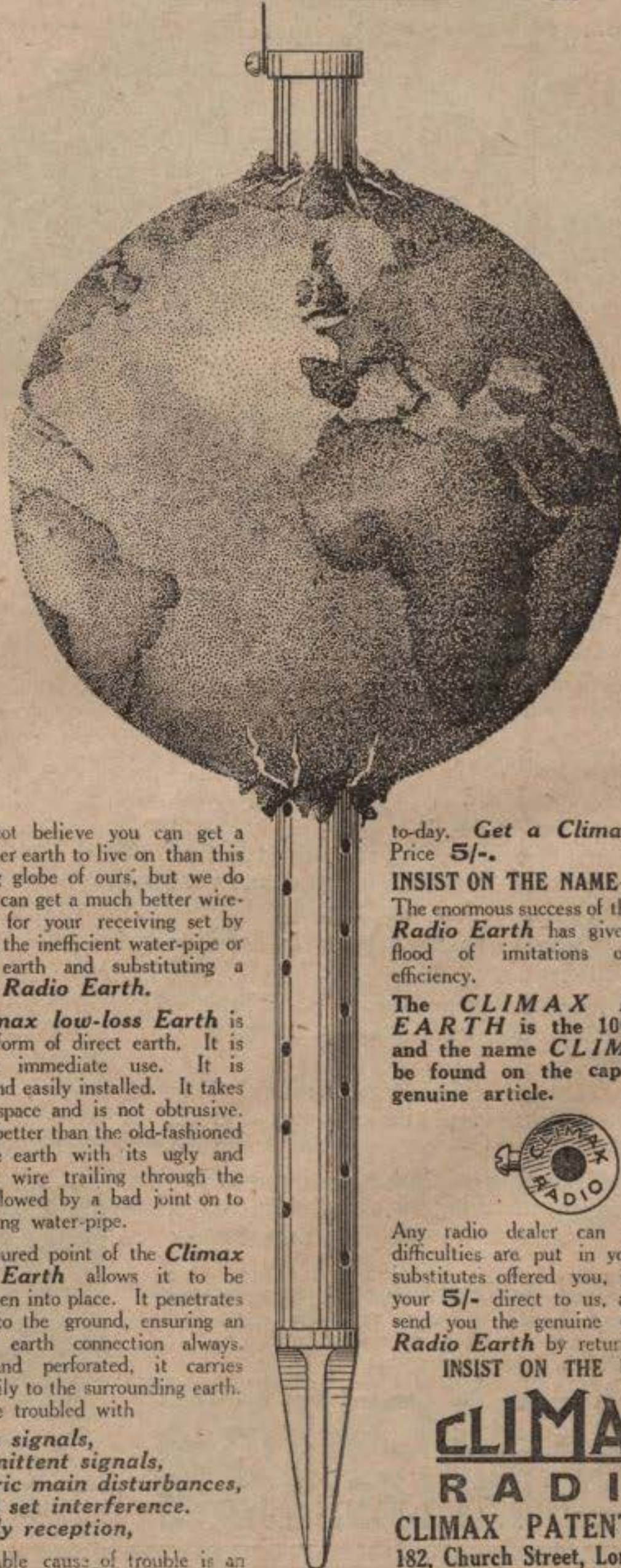
FRIDAY, January 30th.

3.30-4.0.—Talks to Schools: Miss O. S. MUNDAY, B.Sc., "Sea and Land Worms." The Rev. T. Wilkinson Riddle, F.R.S.L., "Poetry and the Sea."
4.0-5.0.—Albert Fullbrook and his Trio.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.

A Night With Plymouth Composers.

- 7.30. HAROLD LAKE TRIO.
Phantasy Trio on Devonshire Folk Songs
Lake
- 7.40. DOROTHY OLDFIELD (Contralto).
"But Now, O Lord" (Oratorio, "Nehemiah") *Samuel Weekes*
KATHLEEN DAVY (Soprano) AND PLYMOUTH MADRIGAL SOCIETY.
Aria and Chorale, "Hope Thou in God" (Oratorio, "Nehemiah") .. *S. Weekes*
- 7.45. DOUGLAS DURSTON.
Pianoforte Solo, "Impromptu Appassionata" *Durston*
- 7.55. JAMES LANYON (Tenor).
"Three Canzonette d'Amor" *F. Moreton*
(Accompanied by the Composer.)
- 8.5. FRED PLINGE and WALTER WEEKES.
Idyll for Viola and Pianoforte *W. Weekes*
- 8.15. WILLIAM PARSONS (Tenor).
"Spanish Love Song" *Parkes*
(Cello Obligato—Violet Robinson.)
(Accompanied by the Composer.)
- 8.20. PLYMOUTH ORPHEUS CHOIR.
Part Song, "When Twilight Dews are Falling Fast" *Parkes* (25)
(Directed by the Composer.)
- 8.25. MORRIS GILBERT.
Pianoforte Solos, Five Preludes .. *Gilbert*
- 8.30. Kathleen Davy (Soprano).
"Stars Thy Watch are Keeping" *S. Weekes*
(Accompanied by the Composer.)
- 8.35. Harold Lake Pianoforte Quartet.
"Dance Phantasy" *Lake*
- 8.50. James Lanyon.
Song Cycle "The Happy Lover"
Fred Moreton.
- 8.55. WALTER BELLING (Baritone).
Song Cycle, for Baritone *Durston*
(Accompanied by the Composer.)
- 9.5. MARGARET SOUTHARD (Soprano).
"A Daffodil's Song" *Walter Weekes* (21)
(Accompanied by the Composer.)
- 9.10. ETHEL HAMILTON-AKASTER and DAVID PARKES.
Suite for Violin and Pianoforte (2 Movements) *Parkes*
- 9.20. Morris Gilbert.
Pianoforte (Two Dances
Solos (Concert Waltz *Gilbert*
- 9.30-10.0.—Programme S.B. from London.
10.0. Mutley Assembly Dance Orchestra.
Half-an-Hour's Dance Music.
10.30.—Close down.

Get a CLIMAX Earth



We do not believe you can get a much better earth to live on than this old rolling globe of ours, but we do know you can get a much better wireless earth for your receiving set by abolishing the inefficient water-pipe or gas-pipe earth and substituting a **Climax Radio Earth.**

The **Climax low-loss Earth** is the best form of direct earth. It is ready for immediate use. It is quickly and easily installed. It takes up little space and is not obtrusive. It is far better than the old-fashioned water-pipe earth with its ugly and inefficient wire trailing through the house, followed by a bad joint on to a wandering water-pipe.

The armoured point of the **Climax Radio Earth** allows it to be easily driven into place. It penetrates deeply into the ground, ensuring an excellent earth connection always. Drilled and perforated, it carries water easily to the surrounding earth. If you are troubled with

- Weak signals,**
- Intermittent signals,**
- Electric main disturbances,**
- Local set interference.**
- Muddy reception,**

the probable cause of trouble is an inefficient earth. Get a better earth

to-day. **Get a Climax Earth.**
Price 5/-.

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The enormous success of the **Climax Radio Earth** has given rise to a flood of imitations of doubtful efficiency.

The **CLIMAX RADIO EARTH** is the 100% earth, and the name **CLIMAX** will be found on the cap of every genuine article.



Any radio dealer can supply. If difficulties are put in your way, or substitutes offered you, please send your 5/- direct to us, and we will send you the genuine **CLIMAX Radio Earth** by return.

INSIST ON THE NAME

CLIMAX
RADIO

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182, Church Street, London, W.8.
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Our own Exhibition

The chief objection I always have to exhibitions is the difficulty of finding in them what you want.

The vast profusion of wireless apparatus shown merely serves to bewilder you instead of assisting you. And that's why I feel that the success of a Fellows exhibition would be assured.

I would show a good range of apparatus.

One, two, three and five-valve sets; separate Amplifiers for the first three; two crystal receivers, two Loud Speakers; Headphones, valves and components.

All of them clearly labelled and priced so that you could come straight in and make your choice with the minimum of trouble.

In fact it would be positively the millennium of exhibitions.

Still, as it hasn't yet arrived, you will find my illustrated Folders and Leaflets a very good substitute.

Send for them. You can read them quietly in your own home and make your decision at leisure.

In our wide range of **Quality Apparatus at Low Cost** there is something for everybody.

Muscle Fellows

A highly-finished three-valve set. One valve amplifies on both the H.F. and L.F. Sides, giving the effect of a four-valve circuit. Mounted in a handsome cabinet, it is as ornamental as it is highly finished and inexpensive.



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The Felophone Grand,
£20 complete.
Marconi Tax 3/6 extra.
Valves extra.

Are you well equipped?



Senior Loud Speaking Equipment.
Price complete £32.

A question often asked by purchasers of the Western Electric Loud Speaking Equipments "Why is your equipment so distinctly superior in tonal quality without sacrifice of volume?"

The reason is a perfectly balanced equipment—an Amplifier that exactly suits the Loud Speaker, and a Loud Speaker that is unrivalled for tonal quality.

If you would be well equipped specify Western Electric Wireless Apparatus, then quality is assured.

Ask for illustrated booklets W.528 and W.529, they will be sent free upon request.

No. 4405 Loud Speaker
with No. 44013 Amplifier,
£24-17-6
(Including Valves.)



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

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

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, January 25th.

SUNDAY, January 25th.

3.0-5.30. } Programmes S.B. from London.
8.20-10.45. }

MONDAY, January 26th, and SATURDAY, January 31st.

11.30-12.30.—Gramophone Records (Monday only).
3.30-4.30.—Programme S.B. from Manchester.
5.0-5.30.—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 27th, to THURSDAY, January 29th.

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 30th.

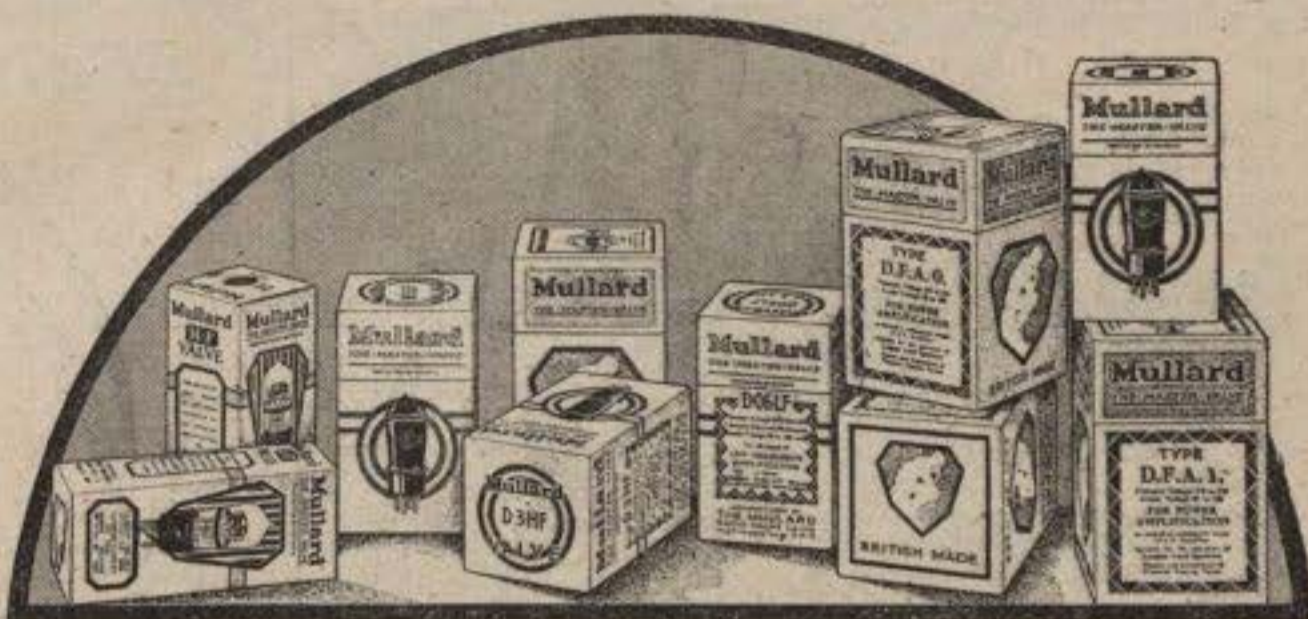
11.30-12.30.—Gramophone Records.
3.30-4.30.—Local Concert.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40.—Clifford K. Wright, "What We Owe to Greece."
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.

Popular Concert.

THE STATION TRIO:
Under the Direction of COLLIN SMITH.
HERBERT TEALE (Tenor).
RISPAH GOODACRE (Contralto).
S. FOWLER WRIGHT (Lecturer).
CISSIE JENKINS (Reciter).
"STAINLESS STEPHEN."

- 7.30. Trio.
Andante and Scherzo from Trio in D Minor
Mendelssohn
- 7.45. Rispah Goodacre.
"The Wanderer" *Schubert*
"Day Break" *Breville-Smith*
"What's in the Air To-day?" .. *Elen (4)*
- 7.55. Trio.
Barcarolle *Tchaikovsky*
Nocturne in E Flat *Chopin*
Polonaise from "Mignon" *Thomas*
- 8.5. Cissie Jenkins.
"Orange Blossom" .. *Sax Rohmer (13)*
"The Soliloquy of an Old Piano"
Leslie Harris (13)
- 8.15. Violin Solos.
Aria *Vieuxtemps*
Allegretto *Boccherini*
"The Bee" *Schubert*
- 8.25. S. Fowler Wright.
Lecture on Living Poets.
- 8.55. Herbert Teale.
"Onaway, Awake" } *Coleridge-Taylor (11)*
"Elesnora" }
- 9.0. "Stainless Stephen."
9.15. Trio.
1st Movement and Scherzo from Trio in D Minor *Arensky*
- 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Prof. CROWTHER. S.B. from London.
Local News.
- 10.0. Trio.
Aria from Suite in D Major *Bach*
Brandenburg Concerto, No. 3 in G (1st Movement) *Bach*
- 10.10. Rispah Goodacre.
"Sink, Red Sun" *Del Riego*
"I Know a Lovely Garden"
Guy d'Hardelot
- "Coming Home" *Willeby*
- 10.20. Trio.
Pathetic Symphony (2nd Movement)
Tchaikovsky
"Handel in the Strand" (Clog Dance)
Perry Grainger
- 10.30.—Close down.

MAKE YOUR OWN CHOICE



HERE are the world's best Radio Valves. Each of these strong and well-designed boxes contains a Mullard Master Valve. You will find in the Mullard Comprehensive range the valves that will produce the finest wireless reception from your set. Each type is the best that modern research can produce in that design, and the distinctive features for special work give a superiority in operation far above all other valves.

BRIGHT FILAMENT VALVES

for 4-volt batteries.

Mullard H.F. Red Ring Valves for H.F. AMPLIFICATION AND DETECTION - - - - - } 12/6
Mullard L.F. Green Ring Valves for L.F. AMPLIFICATION - - - - - } each
(Recommended for reflex and dual circuits.)
Leaflet M.S. gives full information.

DULL FILAMENT VALVES.

Mullard H.F. Double Red Ring Valves for H.F. AMPLIFICATION.
Type D.3 for accumulators - - - - - 21/- each
Type D.06 for dry cells - - - - - 25/- each

Mullard L.F. Double Green Ring Valves for L.F. AMPLIFICATION.
Type D.3 for accumulators - - - - - 21/- each
Type D.06 for dry cells - - - - - 25/- each
Leaflet V.R.20 gives full information.

LOUD SPEAKER VALVES.

Mullard D.F.A.O. for 4-volt batteries - - - - - 30/- each
Mullard D.F.A.1. for 6-volt batteries - - - - - 35/- each
Leaflet V.A.4 gives full information.

MAKE YOUR CHOICE

Mullard

THE MASTER VALVE

Obtainable from all Electricians, Wireless Dealers, Ironmongers, etc., etc.
*Advertisement—The Mullard Radio Valve Co., Ltd. (R.T.),
Nightingale Works, Nightingale Lane, Balham, S.W.12.*

This means your discovery of a perfect Crystal



When you see the distinctive "Hand-and-Crystal" on the carton (as shown below) your search for full sensitiveness ends.

Eye-straining, temper-ruffling "prodding" in the vain hope of getting a "better spot"; breaking into an interesting musical item because the crystal has "gone dead"; all this is ended if you accept the invitation of the "Hand-and-Crystal," and fit Sylverex Crystal to your Detector.

Sylverex Crystal gives silver-toned, perfect rectification, and is exceptionally efficient in long-distance reception. It is sensitive **all over** and **right through**, and carries a definite money-back guarantee—each Sylverex being exhaustively tested on actual Broadcast transmission before despatch.

Sylverex

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Sold by the Best Radio Dealers. Produced by SYLVEX, Ltd., 25, Victoria Street, S.W.1.

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TRADE ENQUIRIES INVITED.

2/-

In airtight container, with Special Cat-whisker and full directions.



If you cannot obtain Sylverex from your Radio Dealer, send P.O. 2/- direct, with your Dealer's name and address, and we send the Crystal by return, post free. Remember, whether you buy Sylverex from your Dealer, or direct, you test it at OUR expense; if you are not satisfied in every way your money is returned.

SUPRATONE

FEATHER WEIGHT



"Featherweight phones you never feel!"

YOU can sit through the longest programme without the slightest discomfort if you are using the Supratone Featherweight Headphones.

Their reception is exceptionally good. Faint signals are boosted up and the loudest are received without distortion.

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The Supratone Featherweight Phones cost only

£1 : 0 : 0
per pair.

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Guaranteed*

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Works: London, Birmingham and Westcliff.

Stoke - on - Trent Programme.

6ST 306 M.

Week Beginning Sunday, January 25th.

SUNDAY, January 25th.

3.0-5.30.—Programme S.B. from London.
 8.30.—Service relayed from St. Peter's Church.
 Address by the Rev. R. M. THOMPSON,
 Vicar of Leek.
 9.0-10.45.—Programme S.B. from London.

MONDAY, January 26th, to THURSDAY, January 29th, and SATURDAY, January 31st.

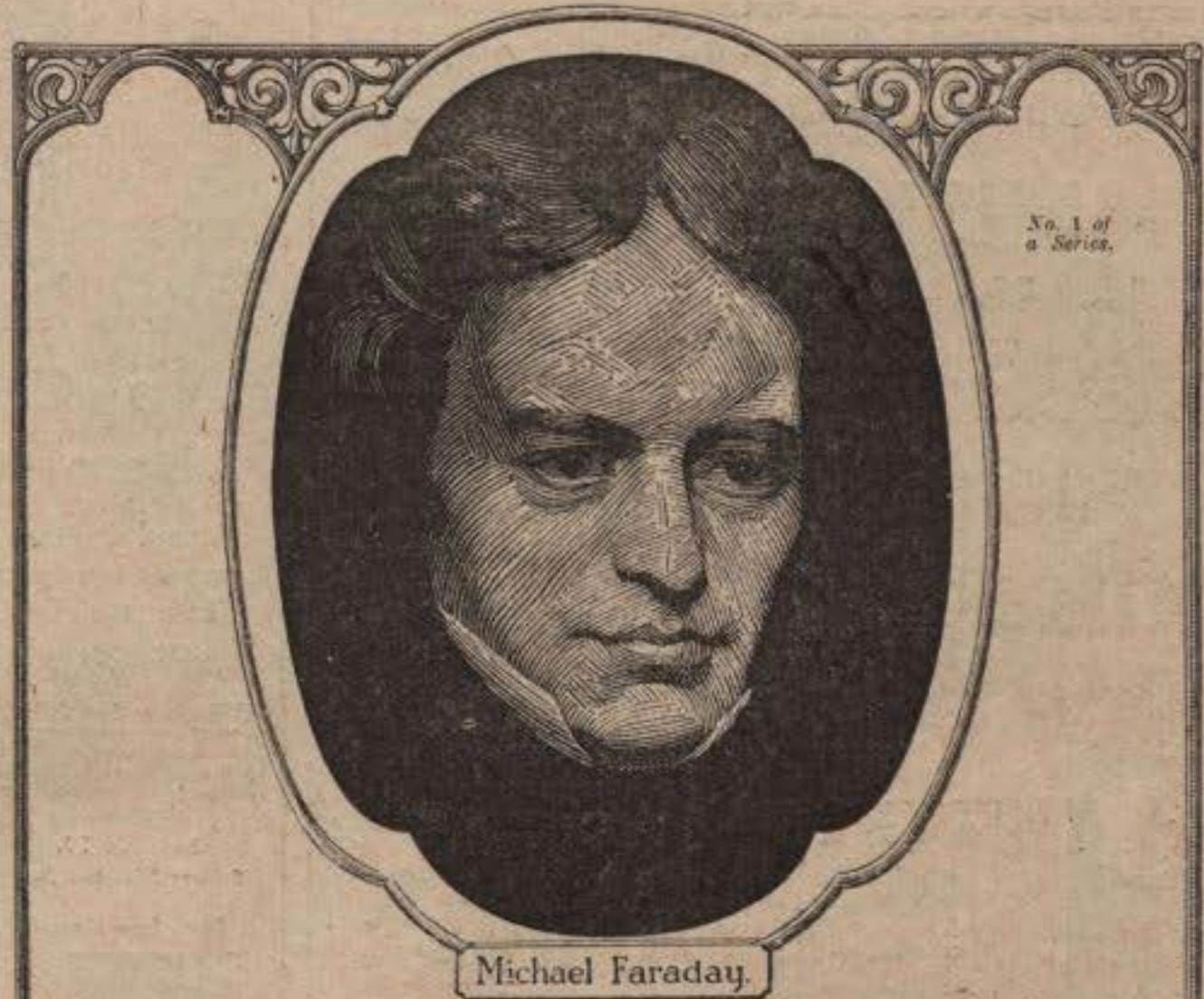
3.30-4.30.—The Majestic Cinema Orchestra:
 Musical Director, Thomas Beckett.
 5.0-6.0.—CHILDREN'S CORNER.
 7.0 onwards.—Programme S.B. from London.

FRIDAY, January 30th.

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

Popular Concert.

SARA JOHNSON (Soprano).
 REGINALD WHITEHEAD (Bass).
 FRED BURGESS (Solo Flute).
 JOE COOKE (Humorist).
 THE EXCELDA FOUR (Vocal Quartet):
 (E. J. PAYNE, A. BEBBINGTON, JAMES BROWN, J. MULLINEAUX.)
 Mrs. H. E. SHERWIN and HAROLD MORRIS (Pianoforte Duets).
 7.30. Excelda Four.
 "The Star of Love" Dudley Buck (2)
 "The Goslings" Frank Bridge (11)
 "There is a Lady" S. E. Lovatt (25)
 7.40. Fred Burgess.
 Russian Rhapsody Terschak
 7.50. Reginald Whitehead.
 "Within These Sacred Bowers" ("The Magic Flute") Mozart
 8.0. Mrs. H. E. Sherwin and Harold Morris.
 Selected Pianoforte Duet.
 8.10. Sara Johnson.
 Waltz Song ("Romeo and Juliet")
 Gounod (1)
 "Incense" T. W. Stevenson (1)
 "Devotion" B. Strauss (2)
 8.20. Joe Cooke.
 "The Egg" Newman (13)
 8.30. Excelda Four.
 "A Stream of Silver Moonshine"
 A. Giebel (2)
 "Picanninny Lullaby" J. C. Macy (2)
 "The Sailors' Chorus" J. Parry
 8.40. Fred Burgess.
 "Neapolitan Airs" Paggi
 8.50. Reginald Whitehead.
 "Old English Love Song" Allitsen (1)
 "England Mine" del Riego
 9.0. Sara Johnson.
 "Bid Me Discourse" Bishop
 "Serenade" (Flute Obligato) Gounod
 9.10. Joe Cooke.
 "Shakespeare Snapshotted" Reg. Low
 9.20. Fred Burgess.
 "Rêverie" Reginald Burgess
 Valse, Op. 64 Chopin
 9.30.—WEATHER FORECAST and NEWS.
 S.B. from London.
 Prof. CROWTHER. S.B. from London.
 Local News.
 10.0. Mrs. H. E. Sherwin and Harold Morris.
 Selected Pianoforte Duet.
 10.5. Reginald Whitehead.
 "O Isis and Osiris" ("The Magic Flute")
 Mozart
 "Love, Could I Only Tell Thee" Capel
 10.15. Sara Johnson.
 "Love's Hesitation" Sanderson (1)
 "I Wonder What the Stars Are?"
 Saby (5)
 10.20. Excelda Four.
 "To Celia" Lee Williams (11)
 "Every Rustling Tree" Kuhlman (11)
 "A Farewell" J. Coleman
 10.30.—Close down.



Michael Faraday.

TO Michael Faraday we owe the discovery of induced currents. From his first simple experiment of winding two lengths of silk-covered wires around a wooden cylinder and placing in circuit with the one a simple battery, and between the ends of the other a galvanometer, has sprung most of the great electrical achievements of to-day.

Without Faraday's masterpiece there could have been no electric motors, generators or transformers—in fact, the whole structure of electricity is closely interlocked with the cornerstone of electro-magnetic induction.

Truly the birth of a great idea from one simple little discovery.

And in its way the invention of the Cossor Valve provides a striking analogy.

Here you see the inventor carefully considering the action of the thermionic valve. How its

whole success is bound up in the efficient use of the electron stream given off by the filament. He, too, gets a great idea. If electrical measurements so conclusively prove that losses in electron emission mean losses in signal strength and sensitiveness, then why not re-design the Valve to keep these losses down to a minimum.

And so you see the inventor's dream crystallised into practical reality with the familiar arched filament almost totally surrounded by the hood-shaped anode of the Cossor Valve.

COSSOR

BRIGHT EMITTERS.

P1. For Detector and L.F. use ... 12/6
 P2. (With Red Top) for H.F. use ... 12/6

WUNCCELL DULL EMITTERS.

Model A. (With resistance in base for use with 2-, 4-, or 6-volt accumulator.)
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 W1. For Detector and L.F. use ... 21/-
 W2. (With Red top) for H.F. use ... 21/-

Cossor Valves

Re-charge Your Own ACCUMULATORS FREE! in Your Own Home



Large numbers of radio enthusiasts throughout this and many other countries have removed that bane of their existence—the Battery re-charging trouble—by the simple process of installing the

“CHASEWAY” DIRECT CURRENT CHARGER

Model No. 1.
25/-
complete.
Don't pay more.

This thoroughly practical electrical apparatus measures 9in. x 3½in.; is not a toy, but an instrument designed by electrical engineers and instrument makers of many years' standing. Originally made by us in 1911 for recharging motor cycle accumulators, it has been adapted to suit the needs of valve-set users.

HOW IT RE-CHARGES FREE

by inserting into the main fuse takes the full load of all current being used for lights, kettle, irons, radiators, etc., thus re-charging your battery at the same time free of cost.

It can be fitted by the merest amateur and once fixed is there for life.

It requires no attention and is perfectly safe.

It will re-charge 2, 4, or 6 volt accumulators without alteration.

It will re-charge from any DIRECT CURRENT installation from 100 volts to 250 volts.

It meets the requirements of supply and insurance authorities.

Above all, it removes for ever the bugbear of that last minute “let down” and the carrying of heavy batteries to and fro.

WHAT OTHERS SAY ABOUT THE “CHASEWAY.”

G. A. & Co., Electrical Engineers, Hull.
We are in receipt of sample Chaseway and have found it entirely satisfactory in every way. Herewith cheque for further 1 doz.

Lady P., Gainsborough.
Received Chaseway and she is quite pleased with it.

W. H. G., Solicitor, Liverpool.
I fitted it up at once and it has already charged one accumulator and seems a very well-finished article. I may require more for friends.

Since the introduction of our Standard Model No. 1 we have received numerous requests for charging-boards to suit other circumstances and have therefore designed other apparatus to meet the needs of practically everybody who has electric current.

Model No. 2.
Designed for those with country house plants or other installations of lower voltages and also for special adaptations to meet particular requirements on higher voltages.
35/- complete with special resistance lamp (2 amps.).
40/- complete with special adjustable resistance (2 to 5 amps.).

Model No. 3.
FOR SHOPKEEPERS, ELECTRICIANS, GARAGES who have direct current where the consumption may exceed 5 amps. This model is built to charge several accumulators simultaneously.
ASK YOUR DEALER or remit direct if any difficulty in obtaining locally. CATALOGUE of these and other “CHASEWAY” Specialities free on receipt of stamped envelope.

AND NOW FOR ALTERNATING CURRENT.

Within two or three weeks we hope to be ready with supplies of the CHASEWAY A.C. CHARGER and have already several orders registered. All interested should apply for full particulars before buying expensive apparatus for home charging on this current.

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V. Pethick—Advertising



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formed by the Radio Press Books is needed to enable anyone to advance appreciably their knowledge of wireless. Take the first step now and choose one of these elementary and useful books of the Radio Press Series.

Wireless for All.

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How to Make Your Own Broadcast Receiver.

Shows the uninitiated how to build a broadcast Receiver well and cheaply.

Series No. T3.

1/6, or 1/8 post free.

The above three books are by John Scott-Taggart, F.Inst.P., A.M.I.E.E.



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Bush House, Strand, London, W.C.2.

Buttday 12/25.

THE WAVES THAT ARE TIRELESS

“REVO” FOR WIRELESS

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Confidence inspired by the incomparable qualities, and a complete knowledge of the perfect workmanship of Revo radio goods enables us to do what no other Radio manufacturer has done, that is to

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Revo Headphones 21/-

and each

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JUNIOR 48/- SENIOR 80/-

Hundreds of unsolicited testimonials. EXPERTS SAY—They are the best Headphones and Loud Speakers made.

MONEY CANNOT BUY BETTER WHY PAY MORE?

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WIRELESS DEPARTMENT THE CABLE ACCESSORIES CO. LTD., TIPTON, STAFFS.
LONDON DEPOT: 28, SHOE LANE, E.C. 4.



Swansea Programme.

5SX 485 M.

Week Beginning Sunday, January 25th.

SUNDAY, January 25th.

3.0-5.30. Programmes S.B. from Cardiff.
8.30-10.15.

MONDAY, January 26th, and WEDNESDAY, January 28th.

2.0-4.0.—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.
7.0 onwards.—Programme S.B. from Cardiff.

TUESDAY, January 27th.

3.0-4.0.—Gramophone Records.
5.15-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

THURSDAY, January 29th.

3.0-4.0.—The Castle Cinema Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, January 30th.

3.0-4.0.—W. H. Hoare's Trio.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

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

DR. VAUGHAN THOMAS QUARTET:
MORGAN LLOYD (Violin);
RUSSELL EAST (Viola);
EDGAR WILLIAMS (Violoncello);
D. LLOYD EVANS (Tenor).
Dr. VAUGHAN THOMAS
(Lecturer, Pianist, and Accompanist).

7.30. Lecture.
"Songs, Good, Bad, and Indifferent," with Illustrations, by Dr. Vaughan Thomas.

8.0. Quartet.
Piano Quartet in G Minor, Op. 25 *Brahms*
D. Lloyd Evans.

8.45. "The Pibroch" *Stanford*
"Woe, Thou, Thy Snowflake" *Sullivan*
"To Music" *Schubert*
"Secrecy" *Wolf*

9.0. Sonata in A *Handel*

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

10.0. Quartet.
Piano Quartet in D Major, Op. 23 *Dvorak*
Allegro Moderato; Andantino; Finale.

10.30.—Close down.

SATURDAY, January 31st.

3.0-4.0.—The Castle Cinema Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

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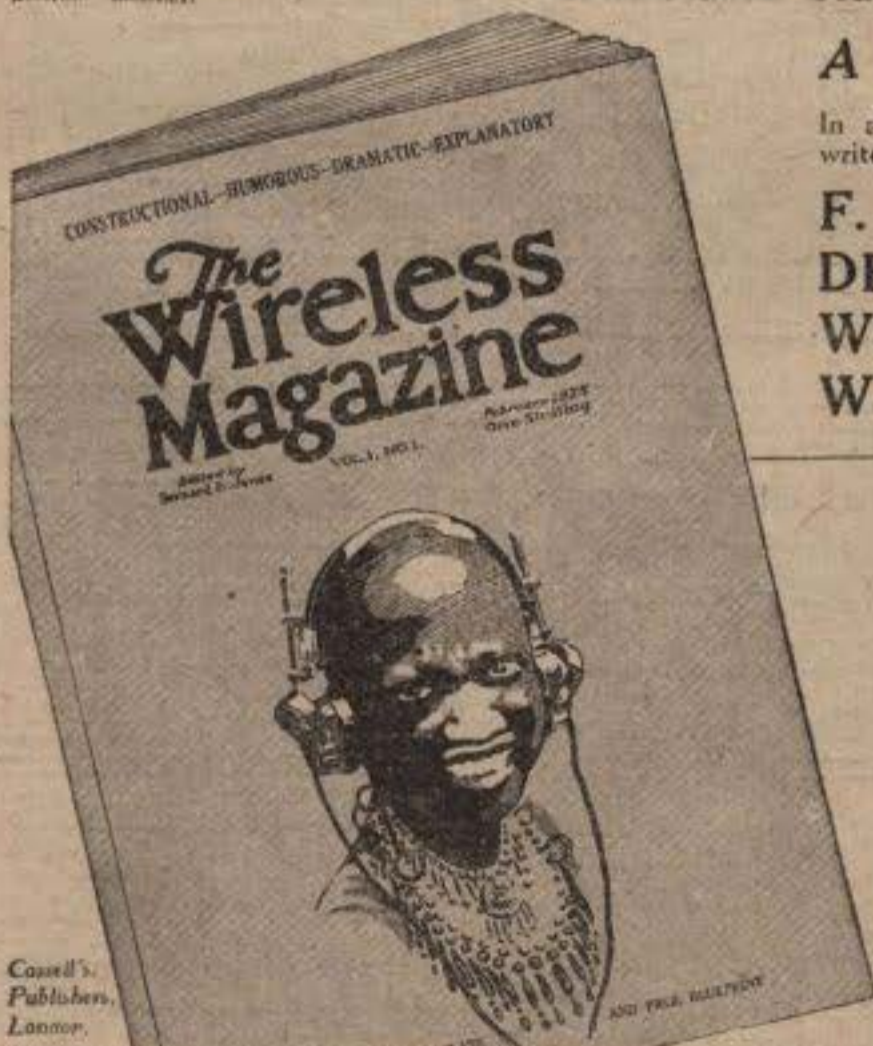
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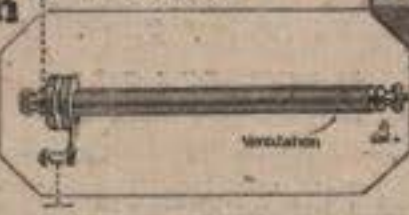
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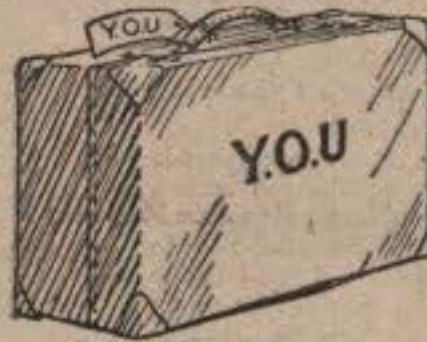
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FOR THE BEST ENLARGEMENTS FROM YOUR HOLIDAY FILMS. WRITE TO THEM FOR DETAILS OF THE 'OLD MASTERS' STYLE. THEY WILL SEND YOU A POST BAG AND PRICE LIST FREE.

"THANKS AWFULLY, MARS."

VALVE REPAIRS

Our Speciality is:

LOW CURRENT CONSUMPTION
HIGH AMPLIFICATION
HARD VACUUM and
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Valves carefully tested before despatch and breakages in transit replaced.

6/6 Special terms for cash D.D. & Postal Orders.

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Head Office and Works: 86, Rosebery Av., E.C.1.

The "Ideal" Hand

EMBROIDERY MACHINE



Nothing adds so much charm to jumpers, frocks, blouses, "undies," etc., as dainty hand embroidery. Our "Ideal" Embroidery Machine enables even a child to embroider fancy or plain designs in wool or silk on any material. It also does handsome thick embroidered work on bedspreads, cushions, screens, coats, table-centres, etc., or monograms on handkerchiefs, etc. Strongly made in plated metal throughout. Sent with simple illustrated directions.

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Price 1/9 (post 3d).

Two spare needles 6d. extra.

The E. J. R. Co. (Dept. M.), 682, Holloway Rd., LONDON, N.19

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"John Henry."

"I am more than satisfied with them. The long fellow is my constant companion and I believe Blossom is beginning to get jealous of it. It is colouring beautifully and improves the taste of my tobacco."

THE RADIO CLAY is manufactured from the finest Devonshire Clay, which, as it should, absorbs the nicotine.

MOUNTED WITH A VULCANITE STEM

It is the only pipe for a cool sweet smoke.

For 16 Radio Clays 5/-

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Send for a box to-day.

EDWARD POLLOCK (Dept. R.) The Kirk Street Factory, Ancoats, Manchester.

NO POWDER OR PASTE



Prices 7¹/₂d & 1/3

Beware of Spurious Imitations.

All the polishing particles are contained in the knife center itself—no powder, paste or moisture is needed. Just rub the stained knife with the "K.C." Cleaner—no stains vanish and a brilliant shine is produced in a moment.

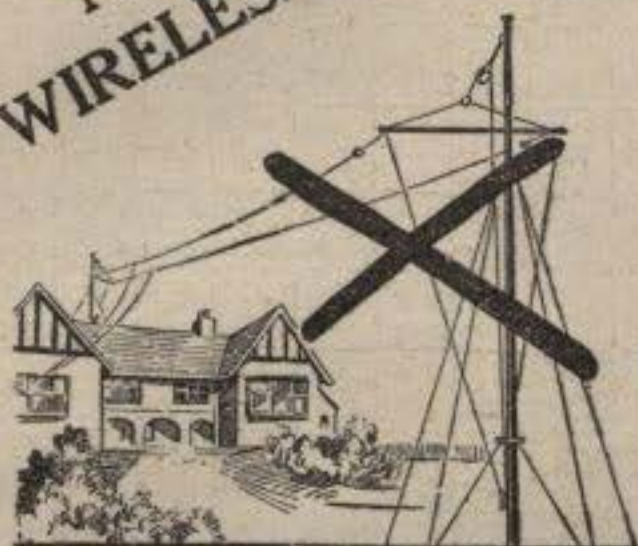
Sole Proprietors—The Non-Choker Knife Co., Ltd., Chapel St., Salford, Makers of The Premier Cutlery and Clip.

KNIFE CLEANER

THE HANDIEST KNIFE CLEANER IN THE WORLD

"There's one for you at your Grocer's"

**NO MORE
WIRELESS MASTS**



**Insulators
Abolished**

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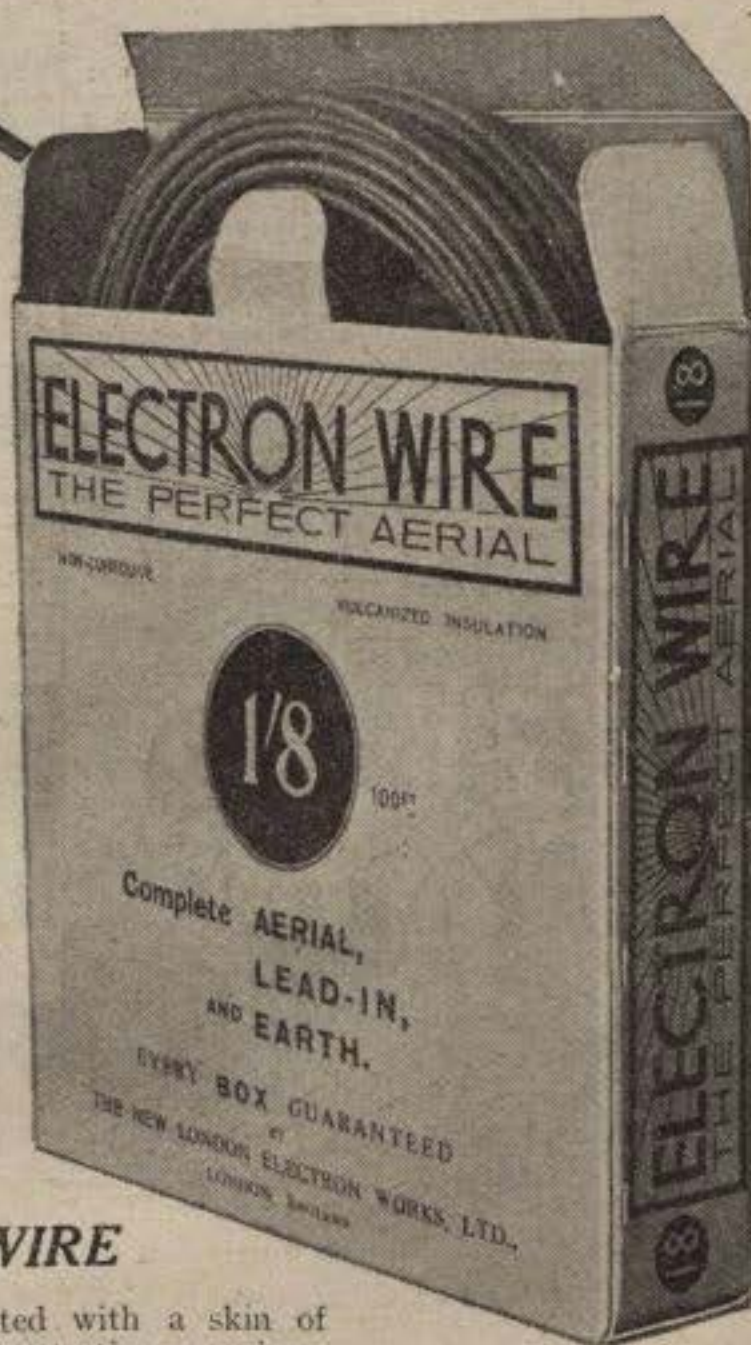
**Wireless Masts
Absolutely
Unnecessary**

**Aerial which needs no insulators,
will increase efficiency by 50%
and is cheaper than bare wire.**

**CLEVER ADAPTATION
OF SCIENTIFIC FACT.**

**"ELECTRON WIRE" is the Perfect Aerial—abolishing
masts, poles, insulators, separate leads-in, etc.**

**SIMPLEST, CHEAPEST, EASIEST
AND BEST AERIAL IN THE WORLD**



THE SECRET OF "ELECTRON" WIRE

is that each separate eight strands of wire is scientifically coated with a skin of pure tin. The ether waves penetrate the heavily vulcanized protective coverings, all incoming signals being held. Suspend **"Electron Wire"** where you will, lead direct to the set (no separate lead-in required), use **"Electron Wire"** for the earth, and a greatly improved reception is sure to be the result.

EXTEND YOUR LOUDSPEAKER and 'phones to any part of the house or garden with **"Electron Wire,"** which being insulated with vulcanized rubber, no further insulation is necessary. You may allow it to touch anything anywhere, indoors or out-of-doors, in perfect confidence.

"Electron Wire" has no equal at ten times the price.

**IF YOU'VE NEVER TRIED ELECTRON WIRE
YOU'VE NEVER KNOWN PERFECT RECEPTION**

OUR NEW WORKS.

We have pleasure in announcing our removal to better equipped and more commodious premises **AT EAST HAM**, where we have erected a magnificent works, replete with the most up-to-date scientific machinery and plant.

WARNING.

Buy **"Electron Wire"** in our distinctive box only, plainly printed in blue on every side with our **ELECTRON WIRE THE PERFECT AERIAL** and the price 1/8. Refuse all others. —There is a shop on the way home.

**The CHEAPEST AERIAL 1/8
and the Best in the World.** Postage 6d.

Also laid double for
extending 'Phones,
Loud Speaker, etc.)

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| Two 150 feet lengths laid double. | Two 250 feet lengths laid double. | Two 500 feet lengths laid double. |
| 300ft. | 500ft. | 1,000ft. |
| 5/- | 8/- | 15/- |

In Coils Carriage Paid

NEW LONDON ELECTRON WORKS, Ltd.

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Telephones: East 1821.
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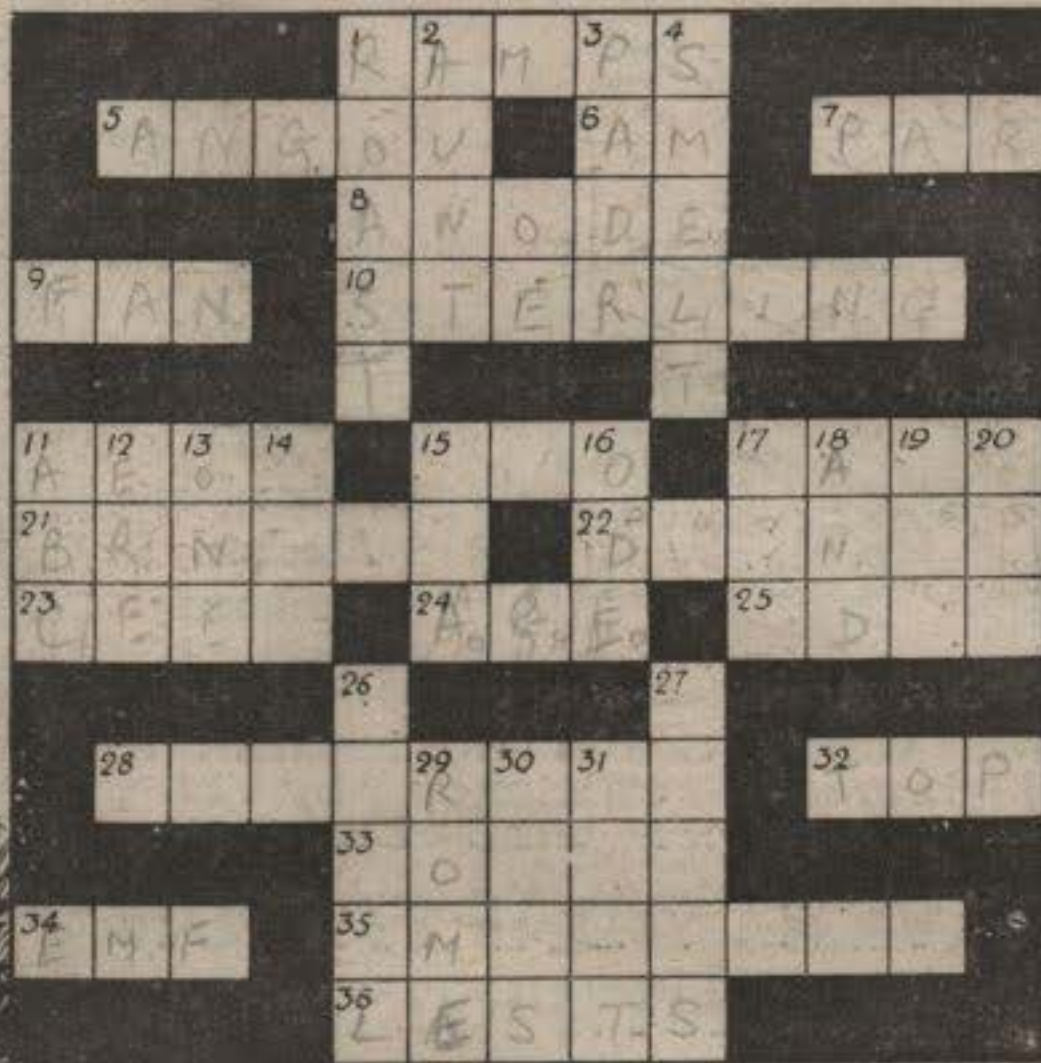
BUSES Nos. 15, 23, 40. 1d. from Aldgate.

(Near East Stepney Station, L.N.E.R.)

A Cross Word Puzzle for Enthusiasts

CLUES

- | DOWN | ACROSS |
|----------------------------------|--|
| 1. To cook. | 1. Slopes for entraining to do. |
| 2. A relation. | 3. Province of France. |
| 3. A parson curtailed. | 6. Tin for breakfast. |
| 4. To reduce in size. | 7. A monetary exchange. |
| 11. The Wanderer's guide. | 8. Positive pole of a cell. |
| 12. Before. | 9. Americanism for "en- thusiast." |
| 13. A unit. | 10. The first in radio. |
| 14. O. | 11. Average. |
| 15. A Turkish officer. | 15. Past. |
| 16. A ves-s-form. | 17. Light. |
| 17. Conjunction. | 21. Breaking of air resist- ance between two electrodes. |
| 18. Also. | 22. A Sterling product. |
| 19. Part of body. | 23. To skin. |
| 20. Further. | 24. Senility. |
| 26. Province of South Africa. | 25. An unpaid bill. |
| 27. Boy's name. | 28. To mispraise. |
| 29. Capital of Italy. | 32. Above all. |
| 30. Mischievous sprites. | 33. Persian coin. |
| 31. Mineral. | 34. Electromotive force. |
| | 35. Another Sterling prod- uct. |
| | 36. Endures. |



No one
has ever heard a
Cross Word
said about the

**STERLING
BABY
Loud Speaker**



55/-

BLACK OR BROWN
TINTED FINISH

*At Your
Radio dealers*

The solution of the Cross Word puzzle
will appear on this page next week.

Advt. of **STERLING TELEPHONE AND ELECTRIC CO., LTD.**

Manufacturers of Telephones and Radio Apparatus, etc.

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