

IS RADIO ALTERING OUR LANGUAGE?



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 6. No. 66.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing
SUNDAY, December 28th.

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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A New Year Message to Listeners.

By J. C. W. Reith, Managing Director of the B.B.C.

I AM reluctant to increase the number of messages and greetings that threaten the public at this season, but the Editor is insistent. I hope, however, to avoid platitudes.

It is only two years since we began our work. In the days when the possibilities of wireless telephony were unfolding, if there had been time to indulge in the emotion of wonder we might have shared the thrill which Keats depicts when he discovered Chapman's Homer:—

"Then felt I like some watcher of the skies
When a new planet swims into his ken,
Or like stout Cortez when with eagle eyes
He stared at the Pacific—and all his men
Look'd at each other with a wild surmise—"

But there is more toil than romantic speculation in successful pioneering, and the conduct of broadcasting is a trust for the Nation, and through this recognition emerges the healthy partnership of State control and private enterprise, known as the B.B.C.

In the past year we have succeeded in adhering to our schedule of erecting one relay station per month, and the result is that good reception is now possible in nearly every part of the United Kingdom on simple wireless apparatus. We now have main stations or relay stations in twenty-one cities and towns. The wireless trade has adapted itself to meet the requirements of the public as reflected in the policy of the B.B.C.

In the programmes we have definite ideals; we aim at communicating from day to day the best of the world's thought, culture, and entertainment—an ideal flexible and accommodating, except that it excludes anything that is or may be harmful. We try to keep our listeners in touch with the great heart of humanity in its unceasing struggle towards better things.

During 1925 we shall continue to improve our services on both the technical and programme sides.

The opening of the new High-Power Station at Daventry, in the spring, will mean that the listening public will have simultaneous alternative programmes, capable of reception with either crystals or valves. The new service should also meet the objections of those who have found fault with our endeavour to satisfy a wide range of taste in one set of programmes.

It is, perhaps, not out of place here to say something about the staff of the B.B.C. They are all mightily interested in the utility and influence of the service. They bring to it all their energy, enthusiasm, and ability. No doubt most of those who listen give some thought to the future of broadcasting and its probable lines of development. It is only right that mention should be made of those whose responsibility it is to exploit the service in your interest.

I have said that the B.B.C. emerged as a public service in the form of a partnership of the State with the industry. A new and much more powerful partner was subsequently added—the vast army of licensed listeners, now well in excess of a million strong. To these listeners I send from the B.B.C. the heartiest of New Year greetings. We ask you, during the coming year, to take an even larger share of the common responsibility for the conduct of our great enterprise. British broadcasting is a practical application of democracy. Its success is determined by the goodwill of the public more than by legislation. If perceptive efforts are made to stultify our growth or undo our work, we shall rely on your support. May this New Year be full of joy, prosperity, and good works.

Greeting the New Year's Dawn.

The Story of Some Seasonable Hymns.

UNLIKE Christmas hymns, which are numerous, hymns for the New Year are not only few but, for the most part, little known and seldom sung.

The most definitely suitable hymn for the New Year is the Watch Night hymn written by Charles Wesley. Wesley's brother John was the "inventor" of that particular service, although it has been copied until it has become almost universal.

This hymn begins, "Come, let us, anew, our journey pursue," and was written for the Watch Night service beginning the year 1756. It is thus possibly the oldest genuine New Year hymn extant.

A National Possession.

A hymn which has become a great national possession, and is now immortally associated with Armistice Day, is Dr. Watts's "O God, our help in ages past, our hope for years to come," which is obviously intended for a New Year's hymn, and is usually sung on the first Sunday in January.

Quite recently a popular London clergyman asked his large congregation not to sing the fifth verse, because it was not true, as our sons were not forgotten but remembered.

The objection was well meant, but it was groundless, as one may see by a reference to the majestic 90th Psalm, of which, in the hymn's original form of nine verses, it is a very close paraphrase.

In "Hymns Ancient and Modern," the continuity is broken by gaps, as only six verses are published there. The offending stanza, one of the finest in all hymnology, is that which says:—

Time, like an ever-rolling stream,
Bears all its sons away;
They fly forgotten, as a dream,
Dies at the opening day.

Inspiration from the Stars.

This is a paraphrase of the passage in the Psalm which says: "A thousand years in Thy sight are but as yesterday when it is past, and as a watch in the night. Thou carriest them away as with a flood; they are as a sleep." It will thus be obvious that the word "sons" refers to time's sons, the passing years, and not to the brave lads who have died for their country.

TALKS TO SCHOOLS.

A NUMBER of prominent scholars and others have been engaged to broadcast talks to schools in Edinburgh at 3.30 p.m. on Wednesdays and Fridays. These include such well-known people as Professor D. F. Tovey, B.A., Mus. Doc.; Professor G. G. Barkis, F.R.S., D.Sc., Nobel Laureate; Mr. J. C. Smith, C.B.E., M.A., one of the chief inspectors of the Scottish Education Department; Mr. H. Mortimer Batten, F.Z.S., the well-known naturalist; Mr. E. W. M. Balfour-Melville, M.A., Lecturer in History at the University of Edinburgh, and Mr. W. J. M. Manzie, of the Fishery Board of Scotland.

THE WORKS OF FAURÉ.

A PROGRAMME of music by Gabriel Fauré, the French composer who died recently, will be given at London on Thursday, January 8th. The artists will be Messrs. Charles Woodhouse, Ernest Yonge, Charles A. Crabbe, and Richard H. Walthow, who will collaborate in the Quartet in C Minor, Op. 15, for piano and strings, and the Violin Solo "Berceuse," Op. 16, and Violoncello Solo "Elegie," Op. 24, will also be given.

Most famous of all Fauré's works are his songs, and many charming examples will be given by Miss Barbara Korb, one of the most artistic young mezzo-sopranos in the B.B.C. list of artists.

"A Few More Years Shall Roll" was sung for the first time by the congregation of St. James' Church, Leith, in the year 1843. It was written by Dr. Horatius Bonar when he was superintendent of the Sunday-school in connection with that church, and was one of the first of the many fine hymns we owe to him. In the memorial service on his death at Edinburgh, the preacher said: "Dr. Bonar's hymns were written in very varied circumstances, sometimes timed by the tinkling brook that babbled near him; sometimes attuned to the ordered tramp of the ocean, sometimes set to the rude music of the railway train, sometimes measured by the silent rhythm of the midnight stars."

It would seem that it was to the last-mentioned source of inspiration we owe this fine New Year's hymn.

Mournful, But Popular.

A very mournful type of hymn which, nevertheless, is often sung at the New Year, is "Days and Moments Quickly Flying." This is almost the only original hymn of Edward Caswall's which has gained wide popularity. His hymns and translations were almost all written at the Oratory at Edgbaston.

The beautiful tune, named St. Sylvester, to which this hymn is invariably sung, is by Dr. Dykes, and the last verse in "Hymns Ancient and Modern" was added by the compilers of that hymnary.

"Sing to the Great Jehovah's Praise" is a fine New Year's hymn by Charles Wesley, as is plainly shown by its second verse:—

His providence has brought us through
Another various year;
We all with vows and anthems now
Before our God appear.

Composing on Horseback.

Wesley was a very prolific hymn-writer, and is said to have composed upwards of six thousand, and probably more hymns from his hand are sung than by any other.

He composed at all hours of the day and night, very often on horseback riding through the country. He carried tablets on which he jotted down a sudden inspiration, and would often call at a house of someone he knew to get the opportunity of making a fair copy of some new hymn.

PAUL PRESTON.

A CHRISTMAS EVE TALK.

THE Christmas Eve talk by the English Folk Dance Society will include a short speech by Dr. Vaughan-Williams, the eminent composer. The rest of the period will be filled by folk and Christmas carols sung and described by Mr. Douglas Kennedy.

"CAMPBELL OF KILMHOR."

A SHORT one-act play, *Campbell of Kilmar,* by J. A. Ferguson, produced by the Dundee Dramatic Society, will be broadcast from the Dundee Station on January 8th. This play refers to an occasion shortly after the rising of 1745, and the scene is a lonely cottage on a road near Rannoch, in the Highlands. A number of dramatic songs will be given by Miss May McLean and Mr. A. B. Duncan.

"WAYSIDE GEOGRAPHY."

ON January 1st, at 9.40 p.m., an address on "Wayside Geography" will be given by Professor J. L. Myers, F.R.S., the incoming President of the Geographical Association, on the occasion of that Association's annual meeting in London.

Colleges in the Air.

By E. J. Jenkins (Yale University).

IT is not everyone who can go to college. The majority of the people have not had the advantage of such an education. There may be many reasons for this, but now the people of America who cannot go to college have the college brought to their homes by means of wireless broadcasting.

In the past we have had various substitutes for a college education, the correspondence course, the extension lecture; but now the colleges and universities are making definite plans for regular and systematic courses of lectures to be broadcast. Some of these are given in order to enable the listener to get sufficient credits to qualify for his degree.

Eager for Knowledge.

This new source of knowledge, however, is not limited to any type of person, but so extensive are the plans that have been laid throughout the length and breadth of the land that everyone will be able—irrespective of his or her vocation or interest—to listen to their advantage.

In the East, Columbia and New York University have arranged their syllabus. Farther West is the University of Pittsburgh and Chicago; the farmers of the West are within radius of Kansas State College of Agriculture, and on the Pacific Coast the University of the State of Washington has broadcast Extension Lectures.

This is not some new-fangled idea that is being put over on the people, but it comes in response to the demand of those who are conscious of their educational deficiencies and are eager for more knowledge in practical subjects, and also of those who have given expression to their inward longing for more light in the Humanities and Classics. Proof of this is supplied by the letters received at the colleges after experiments had been tried on a small scale last winter.

A Spur to Agriculture.

There is in America a class of people who make up a large proportion of the population and play a great part in its politics—the farmers of the West. They are also being considered, and the Agricultural Colleges will broadcast information that will help them with their work in the wheatfields, the cornfields, and the potato valleys.

The great work of Americanization is assisted by this new method of teaching, for special language classes are to be broadcast. These are very necessary, because America has a very large population from abroad that she is attempting to assimilate.

For the Coming Race.

The Home Study Extension Division of Columbia University, in co-operation with the Kindergarten Department of the Teachers' College, will broadcast a series of talks on the care and training of young children. If search has been made for interesting subjects, the university has succeeded, for this comes as close to a 100 per cent. appeal as any that can be found. In all these subjects the lecturers will be the recognized leading authorities in the country, assisted by the college authorities, with the idea of crowding into a period of twenty-minute radio talks the most practical and essential facts and ideas which are brought out in a regular college lecture course.

We usually think of poets as building castles in the air, but one at least—Walt Whitman—spoke truly when he built with loving hands spacious palaces for education:—

"Somewhere within their walls shall all that forwards perfect human life be started.
Tried, taught, advanced, visibly exhibited."

At last we have such palaces in our "Colleges in the Air."

Official News and Views. GOSSIP ABOUT BROADCASTING.

Miss Carrie Tubb to Broadcast.

ON Sunday, December 28th, at the London Station, Miss Carrie Tubb will give her first broadcast performance. She will sing two groups of songs at 3.15 p.m. and 4.35 p.m.

A Famous Conductor.

The evening programme at London on the same day will be a performance of Handel's *Messiah*. Dr. Henry Coward will conduct his famous Sheffield Choir during this performance.

Dr. Coward is one of the foremost living authorities on choral music and training, and his name has been particularly associated with the *Messiah* for many years. His rendering of this oratorio is regarded as authoritative. The principals will be Miss Dorothy Silk, Miss Astra Desmond, Mr. John Coates, and Mr. Rex Palmer.

The Open Road.

The theme of the London programme on Monday, January 5th, will be "The Open Road." The atmosphere of the country and of the broad highway will be found in the new suite, "The Open Road," by Frederick Nicholls, the Liverpool composer. The folk songs of Scotland, sung by Mr. Robert Burnett, the "Marching Song" of Holst, and the "Summer Days" Suite by Eric Coates, will also help to create the same atmosphere. Songs will be sung by Miss Mavis Bennett, and John Henry will have something to say about his New Year resolutions.

"Sea Magic."

A competition was recently held at the Manchester Station to enable listeners to prepare a programme which could best be expressed by the title "Sea Magic." The competition proved popular and a large number of entries were received, making the task of the judges no light one. Their choice finally fell upon Mr. H. Fairhurst, of "Braesook," Sandy Lane, Irian, who submitted a programme eminently suitable on account of its combination of artistic merit with popularity and aptness. It is to be broadcast on January 5th, when the artists will be Miss Dorothy Clark, contralto, Mr. Harold Craig, baritone, Mr. Eric Pegg, solo pianoforte, and the "ZZY" Augmented Orchestra.

"The Galloway Duo."

A Ballad Concert will be given at the High-Power Station ("5XX") on Tuesday, January 8th, from 7.30 p.m. to 8.30 p.m. The artists will include Mr. Ian McRobert and Miss Marjorie Ford ("The Galloway Duo"), who have specialized in their own arrangements of folk songs as duets. There will also be Miss Stella Hackman, in humorous recitals, the famous Westminster Singers Male Voice Quartet, and Mr. Jerome Murphy, the popular Irish Entertainer. This programme, which is light and popular in type, will contrast with the Goossens Symphony Concert, S.B. from London to all other stations, except Belfast.

"Maritana" From Chelmsford.

As a contrast to the humour and chamber music from London on Thursday, January 8th, the High-Power Station will relay the complete opera, *Maritana*, by Wallace, from the "Old Vic" Theatre, London.

Church Services From Edinburgh.

The first of a series of complete church services to be broadcast monthly from St. Cuthbert's Parish Church, Edinburgh, will take place on Sunday, January 4th. This church is one of the finest in the Scottish capital, and is particularly suitable for wireless purposes. St. Cuthbert's Church has a particularly fine peal of bells, and it is hoped that these may also be broadcast prior to each service. The authorities of the church have been kind enough to put the pulpit at the disposal of eminent preachers of other denominations for these monthly transmissions, and the preacher on the above date will be the Rev. Canon Geoffrey Gordon, of St. John's Episcopal Church, Edinburgh.

A Champion Band.

The Scottish Champion Band will broadcast from the Glasgow Station on Sunday, January 4th. This is the Scottish Co-Operative Wholesale Society Prize Band, and although they have performed at Glasgow before, this is their first appearance since winning the Championship.

Light Symphonies.

An interesting Light Symphony Concert, relayed from Bournemouth, will be broadcast from the High-Power Station ("5XX") on Saturday, January 3rd. The Symphony will be Beethoven's No. 1 in C. Mr. Reginald S. Mount will play Stanford's Irish Rhapsody No. 6 for Violin and Orchestra, and Miss Juliette Folville, Solo Pianist, will play the Saint-Saëns Concerto in G Minor. The vocalists will be

Miss Winifred Ascott, soprano, and Mr. Robert Mott, baritone.

A Double Event in Song.

Miss Marjorie Sinclair, a popular singer at the Belfast Studio, with a light soprano voice of beautifully clear quality, has been associated with the D'Oyly Carte Opera Company. She will sing *Marguerite in Gounod's Faust*, to be broadcast from Belfast on January 9th. On a recent occasion, when an "outside broadcast" was being given of Handel's *Messiah*, performed by the Belfast Philharmonic Society, it was found that the soprano soloist, Miss Dora Labette, was under contract not to broadcast; so while Miss Labette was singing, the outside broadcast was interrupted, and Miss Sinclair transmitted the soprano solos from the studio, simultaneously with the performance of Miss Labette in the Concert Hall.

A Radio Pageant.

For some months past the Cardiff Station has been paying special attention to the development of the broadcast play. On Saturday, January 10th, the experience thus gained will be utilized in the production of *The Pied Piper of Hamelin*, a radio pageant in three episodes. Many of the scenes will be enacted out-of-doors, and the effects will be the last word in realism—real horses galloping, real crowds with real clogs, real fountains with real water, will be broadcast from the open air and simultaneously the play will proceed from the studio.

It is impossible to give an idea of the magnitude of the production without a long description of the play, but if huge crowds represent the hall mark of the "super" film, the effects in the *Pied Piper* should constitute a "super" broadcast! The performances will be simultaneously broadcast by the High-Power Station ("5XX").

Plymouth's Popular Programme.

A popular programme will be given at Plymouth on January 9th, and will include the Band of the 1st Somerset Light Infantry (Prince Albert's), under the direction of Mr. Arthur Evans. Miss Kathleen Drake, a well-known local artist, will contribute soprano songs, while Miss Gladys Seymour and Mr. Robert Sturivant will entertain with items of a light character.

A Scottish Night.

Another of Glasgow Station's special Scottish Nights will be given on Tuesday, January 6th. Mr. Ninian MacWhannell will entertain with a lecture recital on "Scots Poets in the Vernacular," with illustrations in song and "the Doric," and the Scottish Orchestra, conducted by Mr. Václav Talich, in the St. Andrew's Hall, contributes to the programme.

Chosen by Listeners.

At Cardiff Station on Wednesday, January 7th, a programme designed by listeners themselves, on the vote of the majority, will be given. The vocalists will be Miss Marjorie Booth, soprano; Mr. Dennis Noble, baritone; and Mr. John Collinson, tenor. The Station Orchestra will also contribute to the programme. Two of the most popular items in request were the "Barcarolle," from "Tales of Hoffmann," and "In a Monastery Garden." Both will be included in the programme.



Horrible predicament of Binks, who hurriedly removes his earphones on the arrival of his best girl.

The Songs I Like to Sing.

By John Coates, the Famous Tenor.



Mr. JOHN COATES.

I THINK it is one of our English poets who points out that when a great experience has been passed through, the impression is left upon the subconsciousness that it has always been, that there never was a time when this experience was not part of life. Some people account for this mystical

soul-memory in terms of pre-existence, but I must be content to leave what is a very real psychological phenomenon to the philosophers. I am only a singer, and the artist's imagination carries his thoughts along strange byways.

And so, I experienced that weird feeling, when first I broadcast my voice—that I had done this thing before. Perhaps I had dreamt about it, only, and the actual event broke my dream, as we say. Yet—who can say?—that feeling may have a deeper root. Broadcasting is “as now as paint,” to you and me—but it is “from everlasting to everlasting,” and our voices must have vibrated to the spheres all our lives, and the voices of the Patriarchs may be echoing among the stars still.

My Mother and a Miracle.

But, if I may come down from the simply sublime to the sublimely simple, the thing that gave me the deepest and sincerest pleasure after my first broadcasting experience was a letter from my mother up in Yorkshire. I had quite a budget of nice letters, full of appreciation, from all parts of the country—and there is no use denying that one sometimes aches for a little praise—but this one stood out from the rest as the moon at full stands out from the stars. She had—all unknown to me—listened at a friend's house not half a mile from Haworth Road, and in the very country where Charlotte Brontë wrote “Jane Eyre” with its startling wireless cry of “Jane! Jane! Jane!” To her it was unquestionably a greater experience than it was to me, for I did not know I was singing to her.

Here is a provincial mother who, all her life, has lived simply, and to whom in her declining years comes this marvel of broadcasting, this almost unbelievable miracle, by means of which she can hear her son, singing in London, while she knits in Yorkshire!

Human and Superhuman.

You see, to her it was a veritable marvel. She could have picked that voice out of ten thousand. It was the boy, whose first cry she had heard, singing in London; and she was so carried away that she hummed the song with me, two hundred miles away, and more. And what do you think the song was? “There is a divinity which shapes our ends,” for I had never given my mother a thought in connection with the special selection—it was “Since first I saw your face,” that fine old Elizabethan song.

Well, that is the sort of thing which makes broadcasting so human, although it is by way of being superhuman. In many cases, my voice reached quite a number of people gathered

together, an audience, in fact, and some of these people wrote to tell me that there was loud applause.

We shall have to have some arrangement—I commend it to the B.B.C.—for reciprocal listening. Why should these audiences in different parts of the country hear my song, and I be denied the satisfaction of hearing their applause? Well—bless them!—it was very nice of them to applaud an unseen singer, and, in my humble opinion, it is a greater tribute than when the singer can be seen, just as I think applause at a cinema is more likely to be genuine than when the actors are present in the flesh.

Generally, I feel that broadcasting is bringing me into closer touch with numbers of people who have known me and my work for years. When one is a unit in a great audience, one has rather a lost feeling, but when one is sitting in one's own dining-room, among one's own familiar furniture, perhaps alone, and an already familiar voice, singing an old familiar song, comes intimately to one's ears, there is a greater sense of personal communion than can ever be felt in a crowd which is both visible and tangible.

A Captivating Theme.

Then, of course, broadcasting has introduced me to tens of thousands who probably had hitherto never heard my name, much less my voice. That is one of the big imaginative assets, imaginative without being imaginary, of broadcasting—the wide audience, the unnumbered numbers, the infinitude of circumstance and position and environment and education, either musical or otherwise. It is a captivating theme for thought, and one which exercises a strong stimulus upon my spirit.

I am presently doing a series for the radio, and am looking forward to it with great eagerness. I shall welcome “requests,” but they should be sent in as early as possible, as programme arrangements have to be made so far ahead.

“TO BROADCAST.”

IN an hour's talk with Mr. Reith (writes Mr. Wilfred Whitten, the Editor of *John o' London's Weekly*), I was amused to find that he was under the impression that *to broadcast* is a verb invented in his own time, or that, at any rate, it had no antiquity.

He was sceptical when I said that I felt sure that it would be found in the second edition of Dr. Johnson's Dictionary, published in 1827. It is there defined as follows:—

BROADCAST. The method of cultivating corn, turnips, pulses, clover, etc., by sowing them with the hand at large. It is called the *old husbandry* to distinguish from the drill, horse-hoeing, or new husbandry.

As a matter of fact, the term “broadcasting” goes back at least as far as 1767, in which year Arthur Young's “Farmer's Letter to the People” appeared. Young explained broadcast sowing as the scattering of seed over the whole surface of the soil instead of in drills or rows.

Burke was, perhaps, the first great writer to use the verb metaphorically. In his speech on the Nob of Arcot's Debts he said: “With a wide broadcast swing of his arm, he squanders over his India field a sum,” etc.

Many other writers, down to Ruskin and others, have used this verb effectively.

An amateur in Buenos Aires has succeeded in communicating with Nice, a distance of 8,750 miles.

Wireless Wives.

By Robert Magill.

SPEAKING as a married man, I am of opinion that wireless has added to my chains. It's all very well for you single chaps to get an old milk-can, a handful of wire, and a pamphlet on the subject, and then tinker round until you hear something; but wives object to their drawing-rooms being made to look like an old junk shop. We have to buy ready-made sets that will match the apothecary, or else the china cabinet.

It doesn't end there. It merely begins. I took up wireless in a reckless mood without thinking of the consequences, and spent twenty-five shillings on a good crystal set. My wife was first suspicious, then interested, and eventually enthusiastic. She listened every night, and it was as much as the cat's job was worth to sneeze during the local news. After a while she began to tell her friends about it. She explained to one woman that she couldn't go out on one Friday night because she wanted to hear the new singer.

A Gold Cat's-Whisker.

“Oh!” said Mrs. Brown, green with envy, “have you gone in for wireless? George wanted me to have one, but I think it's so silly, don't you? Only fit for the children, isn't it?”

However, two days later I met Brown carrying an aerial. We sighed, and passed like ships in the night. Next time Mrs. Brown came round she looked contemptuously at our set.

“I see you're still using the old-fashioned silver cat's-whisker,” she said. “I gave mine to the charwoman for her boy, ages ago. Oh, yes, we've got a set—a better one than this. We use a gold cat's-whisker.”

Next time my wife went to the Browns' she smiled tolerantly as she listened. “You'll get ever so much better results, dear,” she said, “if you use an up-to-date crystal. Ours is a Strike-alight, and it's perfect.”

Shopping Like a Woman.

The next move came when Mrs. Brown bragged about the new set she'd got trimmed with a pretty little light, with insertion of little square bottles all round the edge. Brown had installed a valve amplifier.

I endeavoured to explain to my wife that the light was for the purpose of seeing to adjust things in the dark, but she'd been reading the advertisements. Next day we went shopping. We came out of the first wireless shop with an electric iron that was going cheap, and from the second with a bargain in pocket flash lamps that we didn't want. She shops like most women. But at last we had arranged for the delivery of a three-valve set that would pick up anything in Britain.

Cheap Revenge.

Mrs. Brown retaliated with a similar set plus a loud speaker, and we got a bigger loud speaker, with knobs on. Brown was then bullied into changing it for one with four valves, and, to my shame, he it said, I grew desperate under my wife's taunts, and mortgaged my future prospects to purchase a cabinet set with five valves. Our local wireless merchant bought a new house on the strength of it. I knew Brown couldn't do any more than that until the inventors got down to television, but he did his best. His five-valve set was in a lacquered cabinet, whereas, ours was common mahogany.

Yet we've beaten them. We showed Mrs. Brown our set last night with six valves. She is a broken woman.

And neither she nor Brown will ever know that the extra valve was my wife's bargain pocket flash lamp she bought and forgot, with the bulb stuck through a hole. If they make any more fuss, I shall buy a dozen, and send them into the workhouse trying to compete.

Listeners' Letters.

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

Gentle Sarcasm.

DEAR SIR,—Having read with interest the great diversity of criticisms passed upon the B.B.C. programmes, and the suggestions for their improvement, we feel that the harassed Programmes Staff will welcome our assertion that we have solved the problem for them.

Our solution is the result of eliminating all items about which anyone has a complaint to make. We find that no one has a word to say against the tuning note. Then let the B.B.C. please everyone by switching on this note at the beginning of the evening and turning it off at 10.30. Surely no one would be dissatisfied then!

Yours, etc.,

O. L. D.

D. H. O.

Paginton.

London and the High-Power Station.

DEAR SIR,—Am I right in assuming that the high-power station, when moved to its permanent quarters at Daventry, will transmit its own programme and those of various provincial stations, in place of 2LO?

I hope that 5XX will continue its transmission of London in full. Perhaps on those nights when an "All Stations" programme is being given, 5XX could give a concert of its own, by way of contrast. Or could not 5XX run in duplicate with the London programme and its own, on two different wave-lengths?

Whatever is done, please don't deprive us of London on high power from 5XX.

Yours, etc.,

C. G. B.

Wotton-under-Edge, Glos.

[A full statement regarding the above matters appeared in our issue dated November 28th last.]

Making Plays Popular.

DEAR SIR,—I have noted with interest the opposition of theatre managers to the broadcasting of the fare which they offer to the public. The second act of *Patricia*, from His Majesty's Theatre, to which we recently listened, could only arouse a strong incentive to witness what one would judge to be an interesting musical comedy. Many would go to that particular theatre who previously would not have thought of so doing; others would talk of the play to their friends, and thus advertise it; whilst a vast section among the thousands of licence-holders, who are not and are never likely to be theatre-goers, would enjoy the pleasure of listening to what seemed a first-class performance.

Wireless has come to stay, and is only in its infancy. I venture to predict that before many years we shall not only listen to broadcast plays, but be able to witness them on a screen in our own homes. The argument that the listener cannot see the facial expressions, the scenery, the colouring, the light, and all that goes to contribute to the joys of the theatre, is absolutely true. There, indeed, lies the invitation to make good the deficiency. If grand opera, musical comedy, or a concert appeals to the sense of hearing and is enjoyed, the listener must wish to convert himself into a seer also.

Wireless feeds the rich as well as the poor, and I defy anybody, from the most learned to the most ignorant, to listen for a month and not add to his store of knowledge in one direction or another.

Yours, etc.,

F. F. L.

Wimbledon, S.W.

[Continued overleaf in column 3.]

Words Killed By Wireless.

Is Radio Changing Our Language? By E. de Poynton.

NOT so very many years ago, speech with a strong local accent was very much more common amongst educated people than it is now. In my boyhood it was quite normal to find both the squire and the parson of a Yorkshire village speaking the broad Doric of the North Country. And it was not accent alone that marked their speech; they used the peculiar dialect of the countryside, employing regularly words that would hardly be understood by the average Londoner.

To-day, you will hardly ever hear the use of dialect in ordinary conversation between well-educated people in Yorkshire, unless they are very old; and the same thing is true of every part of the country. A local accent, too, is becoming rarer and rarer amongst such people. "Standard English" is now spoken in all parts.

Due to the Railways.

Now, what is it that has brought about this curious revolution? Why is it that the English of London is now spoken in Bristol and Newcastle, in Norwich and Manchester? We can, I think, trace back the cause to the development of our railway system. Before the days of rapid, easy travelling by train, a journey from North to South, or from East to West, by coach or postchaise was a long, difficult, and expensive business. People did not move about the country to anything like the extent that we do now, simply because they could not. The North Countryman seldom came to London. If he travelled at all from his home, he was content with occasional visits to Harrogate, or to York. Southerners came north only in small numbers. East Angles and the "West Country" were separated then by days of journeying, and not as they are now by only a few hours of cheap and comfortable travel.

The Influence of School.

The consequence was that villages, towns, and districts were far more self-contained than is now the case. People lived and worked, married and brought up their families in the places where they were born. Naturally, then, they spoke the dialect of the place; for what point was there in speaking anything else?

The railways killed dialect amongst the educated. When easy travelling was an established fact, these moved freely about the country, meeting others of their kind. They desired to speak like their fellows, and so "Standard English," that is the educated speech of London, was adopted everywhere and dialect began to decline except amongst the farm folk and the workers of the towns. And upon these, too, another influence was at work. This was the influence of the Board Schools, in which "Standard English" was taught.

Linked by Wireless.

Now, if the development of communication by the railways sounded the death-knell of dialect amongst one section of the community, what will be the effect of wireless upon its use by the rest? Like the railways, wireless has served to reduce distances. Judged by the old coaching speed of ten miles an hour, London and Edinburgh were forty hours, or about two days, apart one hundred years ago. To-day they are eight hours apart by train; the distance has been reduced to one-fifth. And what of wireless? The time taken by ether waves to travel the 400 miles that separate the two cities is but the four hundred and sixty-fifth part of a second! As linked by wireless all the towns and villages of our country are now as simply no distance at all from London or the other great centres of thought and culture.

Except when it is used to produce a comic effect, dialect finds no place in the broadcast programme. The listener, wherever he may live, hears the announcements, the news bulletins, the talks, given in "Standard English." He hears great statesmen, famous scientists, noted literary men speak. All of them previously had been nothing but names to him—great names, certainly, but names, for all that. Now their actual voices come to his ears and he notices the way in which they speak. He marks the absence of local accent and of dialect words. Will the effect be to cause him to abandon his own form of speech, and in time to adapt the form of English which we call standard?

Local Patriotism.

First we must see what inducements there are to abandon dialect. Our imaginary dialect-speaking listener realises that his is not the language of the great men that he admires. That is a strong point certainly, but it is not enough to make him wish to throw over the way of speaking that comes naturally to him. Deep rooted in every one of us is a strong local patriotism. Every East Anglian, for instance, looks askance at the "foreigners" who inhabit the rest of the country and regard his own folk as vastly superior to them.

Local patriotism provides a great incentive to maintain dialect. A man who is proud of belonging to Dorset takes pleasure in the fact that people can tell from what part of the country he comes on hearing him speak.

The Spur of Ambition.

No; if wireless is to reduce the numbers of those who use dialect, there must be some stronger motive than the desire to imitate the eminent. Perhaps the greatest incentive of all is that supplied by ambition. Is the possession of a local accent or the use of dialect a bar to success? In most cases it will, I think, be agreed that dialect is a great hindrance to the man who is ambitious. Speaking it, there is no reason why he should not become head of a purely local business, which might possibly be a very large concern. But the man whose speech is a dialect—I am speaking of dialect, not, and not of mere accent—is distinctly handicapped when he wishes to make his way from bottom to top in some great business of nation-wide interests.

Dialect, then, is a handicap to the man who wants to rise in the world, and wireless may lead to a decrease in the number of those who use words and grammatical constructions that are peculiar to certain parts. But a local accent is, I believe, in a different category altogether. By "local accent" as opposed to "dialect," I mean that, though the speaker does not use the old-fashioned words and phrases, he still pronounces English in a way that differs from the standard pronunciation.

Varieties of Accent.

So far as one can see, a mere local accent is no bar at all to success, social, commercial, or political. In the House of Commons you will hear many varieties of accent, and not a few of those who have curious little tricks of pronunciation are men who have made names for themselves.

The conclusion that we come to is that dialect is not so widely used to-day as it was half a century ago. Wireless will most probably effect a further reduction in its use, though it will never die out entirely, for local patriotism will keep it alive amongst dwellers in both town and country. The masses of the nation will gradually tend to become bi-lingual as a whole, using dialect for ordinary conversation and "Standard English" for business and other purposes.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BEETHOVEN'S "EGMONT" OVERTURE.

(GLASGOW AND ABERDEEN, SUNDAY.)

THE Drama *Egmont*, to which Beethoven wrote music, is a treatment by the eighteenth-century German poet, Goethe, of the sixteenth-century struggle between the Netherlands and their Spanish oppressors. Count Egmont was a hero of the Netherlands who was beheaded by the Spaniards in the Grand Place of Brussels, in which city there is now a famous monument to him.

Beethoven's music, particularly the Overture, is full of intense heroic feeling.

The Overture opens with a brief, slow INTRODUCTION. After a loud chord, STRINGS declaim emphatically a sonorous phrase, which is the chief feature of the Introduction, and (somewhat changed) is to appear later in the piece.

Presently, a little descending scale figure is reiterated. With a gradual quickening of the pace, this leads into the FIRST MAIN TUNE (Quick), a smooth phrase in CELLOS, descending through two octaves. This is accompanied by the other Strings, which supplement it and work up to a climax, in which the FULL ORCHESTRA joins, Violins having the Tune.

When this breaks off, ALL STRINGS start the SECOND MAIN TUNE with the emphatic phrase of the Introduction; it is answered by a more tender phrase in WOODWIND (plus one Horn).

This is practically the only material of the Overture. It is developed and recapitulated at some length, but with no relaxing of intensity.

This done, we are launched (by loud chords, derived from the Second Main Tune, a pause, and very soft, long-sustained chords in Woodwind) into an important CODA (or "Tail-piece") which (an exceptional thing) uses entirely fresh material. Yet, instead of striking one as disconnected, it seems absolutely "inevitable." It is not itself the kind of music that calls for description.

BACH'S "CHRISTMAS ORATORIO."

(GLASGOW AND ABERDEEN, SUNDAY.)

Last week a part of this big work was described for a performance at Manchester. Next Sunday part of it is to be broadcast from Glasgow, and "S.R." to Aberdeen. The selection made differs substantially from that of Manchester, and another synopsis is therefore given. It is not necessary to repeat all the general description, but it may with advantage be referred to by any keen listeners who have preserved their last week's *Radio Times*.

Here follows, then, a synopsis of the work as it will be given at Glasgow.

1.—CHORUS. *Christians be joyful*. The Orchestra consists of three Trumpets, Kettledrums, two Flutes, two Oboes, Strings and Continuo.

2.—RECITATIVE, the EVANGELIST (Tenor). *Now it came to pass in those days.*

3.—RECITATIVE, ALTO. *See now the Bridegroom*. In addition to the Continuo, two Oboe d'amore are used. (The Oboe d'amore is a mezzo-soprano oboe. It is prominent in this work.)

4.—SOLO, ALTO. *Prepare thyself, Lion.*

5.—CHORALE. *How shall I filly meet Thee?* The tune is well known in English churches. One hymn to which it is often sung is *O sacred head, sore wounded*.

6.—RECITATIVE, the EVANGELIST. *And she brought forth her first-born Son.*

7.—CHORALE. *For us to earth he cometh poor, and BASS RECITATIVE*. The Chorus Sopranos sing the lines of the Chorale, the Bass Soloist intersperses commentaries

8.—SOLO, BASS. *Mighty Lord*. This is one of the most invigorating songs in existence.

9.—CHORALE. *Ah! dearst Jesus.*

10.—SYMPHONY. This is a beautiful orchestral picture of the "shepherds abiding in the fields." Flutes and Strings alternate with two Oboe d'amore and two Oboe da caccia (practically Cors Anglais, or Alto Oboes).

11.—RECITATIVE, the EVANGELIST. *And there were Shepherds.*

12.—CHORALE. *Break forth, O benighted heavenly light.*

13.—RECITATIVE, the EVANGELIST. *And the Angel said; and the ANGEL (Soprano). Be not afraid.*

14.—RECITATIVE, the EVANGELIST. *And this is the sign to you.*

15.—CHORALE. *Within you gloomy manger.* The tune of this will be known to many.

16.—RECITATIVE, BASS. *O haste ye then.*

17.—RECITATIVE, the EVANGELIST. *And they came with haste.*

18.—SOLO, ALTO. *Slumber, beloved*. This cradle-song is one of the loveliest pieces in the work. The four Oboes and Strings accompany, and a Flute plays the voice part an octave above throughout.

19.—CHORALE. *Thee with tender care I'll cherish.*

20.—RECITATIVE. The EVANGELIST. *Now when Jesus was born in Bethlehem.*

21.—CHORUS and RECITATIVE (Alto). *Where is the new-born King?* This is one of the few conspicuously realistic numbers, and, with Bach, realism is as telling as every other type which he essayed. The Chorus represents the eagerly enquiring wise men from the East. The Alto (who sang the cradle-song) gives imaginary replies.

22.—CHORALE. *This proud heart*. This is another Tune sometimes sung in our Churches.

23.—CHORUS. *Come and thank Him*. This makes a fine, joyful conclusion. (Note the presence in the Orchestra of two high, tuneful Horn parts.)

WAGNER'S "FLYING DUTCHMAN" OVERTURE.

(NEWCASTLE, FRIDAY.)

The *Flying Dutchman* is one of Wagner's early operas, and has traits of the older operatic style, especially that of Weber.

The Overture is a favourite concert piece. It has been described as the finest storm music in existence. It owes much of its vividness to a stormy voyage that Wagner made from Riga to London the year before he wrote it. We often find in his music idealized memories and reflections of his own adventures in life.

The story of the Dutchman is more or less traditional: it can be traced back to at least the sixteenth century. A Dutch sailor swears he will sail round the Cape, in the teeth of gales, even though he should sail until Doomsday. The Devil takes him at his word, and he is condemned to sail until (in Wagner's version) he finds a woman willing to share his unending travels. After many years, he finds such a self-sacrificing woman, but wishing, in his love for her, to save her from a doom such as his, he leaves her. She, however, throws herself into the water to join him; the spell is broken by her renunciation, and they find rest together.

The Overture is practically an epitome of the opera. A dominating figure is that of the Curse, heard in a strenuous call on the Brass against a quivering, stormy background of Strings. There is a contrasting, prayer-like tune, and also a gay sailor-song. These are all repeated with increasing force towards the end.

Listeners' Letters.

(Continued from the previous page.)

"The Microphone Voice."

DEAR SIR,—I should like to answer the letter by "Middle-Brow," in a recent issue. My experience is just the opposite to his. Instrumental music is the only thing that really "comes over" well. There seem to be very few singers who have a good "microphone" voice, and also very few speakers. Occasionally a tenor gives one pleasure, and very occasionally a soprano.

There has been broadcast one playlet that was really good—*Granny's Juliet*—and that seemed to me to succeed owing to the wonderful acting of Mrs. Kendal. One could imagine the whole scene; whereas, other plays have merely seemed a string of words. Mrs. Kendal's voice was absolutely perfect.

Yours, etc.,

London, W.

H. A. N.

Broadcasting and Reading.

DEAR SIR,—With regard to the assertion that broadcasting adversely affects reading, my own opinion is that broadcasting ought to promote the reading habit.

Since listening to the readings from the poets and authors, I have taken a keener interest than ever in my Shakespeare, Longfellow, Maelfield, etc.

Yours, etc.,

Sunderland.

M. L.

Should Parliament be Broadcast?

DEAR SIR,—I was glad to read in *The Radio Times* Earl Russell's suggestion that the proceedings in Parliament should be broadcast. One can gather more from the spoken than from the printed word, and it would be good for us all to become more directly familiar with the voices and opinions of those who frame our laws, and with the manner in which government is carried on. Would not this increase the general interest in government, and lead to a more intelligent use of the vote?

It would also be interesting to see the effect on the members themselves of the knowledge that they were surrounded by an invisible crowd of witnesses. As Earl Russell says, "No one need be compelled to listen to the debates." But they would come as a welcome change to those who, like myself, find all this "good" music merely so much noise.

Yours, etc.,

"MAN IN THE COUNTRY."

Something for Everyone.

DEAR SIR,—I am writing in reply to "H. H.," New Barnet, who wishes the B.B.C. to announce the time a fox-trot will take to be played. What is bad music to "H. H." may be good music to me. Some of these high-brows, middle-brows, and low-brows should remember that whatever piece is being broadcast is pleasing somebody.

Not every piece on the programme pleases me; but I am satisfied with what I get. I am pleased that the B. B. C. take no notice of these letters and keep the programmes as they are.

Yours, etc.,

Hull.

"A SATISFIED LISTENER."

The Desire of the Majority.

DEAR SIR,—No one requires even indifferent vision to notice that the letters you publish are carefully selected with the view of justifying the B.B.C. programmes.

The only conclusion that any observant person can arrive at is that the desire of the majority is not respected.

Yours, etc.,

Liverpool.

"RELAY."

(We welcome sound criticisms and regularly publish letters of a critical nature, as this correspondent will see if he will read *The Radio Times* more carefully.)

Music in Fiction.

Authors Who Made Strange Mistakes.

WHILE nearly everyone is fond of music, extraordinarily few know much about it. This is particularly the case among people who write, the proof being the very small proportion of novelists or story writers who introduce musical characters, or who use music at all in their works of imagination.

In the days of our grandparents music was much more an occupation than it is to-day. Then almost every girl of well-to-do parents learned to play or to sing. Cards were much less popular than they are nowadays, and there was very little dancing. Also, people went out less than is the present custom. So in a well-to-do household the usual amusement in the evening was music.

Handel "Old-Fashioned."

This is reflected in the novels of the time. Miss Edgeworth writes a good deal about music, and in one of her books, "Helen," two characters are made to argue as to the comparative value in society of music and cards. In another of her novels, "Patronage," we find a great deal of information about music of the day, and it is amusing to read that there were then, just as to-day, charity concerts at which professional singers were expected to give their services free of cost, and Society hostesses anxious to secure popular vocalists without paying them fees.

Miss Edgeworth gives a very full description of the rich Mrs. Falconer's musical parties, and introduces names of many of the composers whose music was then played or sung. Just as to-day, they are almost all foreign, the most popular being apparently the Italian school. Handel was even then looked upon as "old-fashioned."

A Rival of the Piano.

Music comes into Jane Austen's works, and we realize that in those days the piano, still a comparatively new instrument, had a serious rival in the form of the harp. But the piano of the time was a poor instrument compared with that of the present day. Its compass was but five octaves, and its tone weak and tinkling. Even the old-fashioned spinet was still found in many country houses and is mentioned in Miss Austen's novel "Marriage."

Thackeray's "Becky" sang the old music of Haydn and Mozart to please Lady Steyne, and later the greatest artists "left off their sore throats" to sing for Becky at Gaunt House.

Trilby's Marvellous Voice.

Of instruments, besides those mentioned, the violin and 'cello occasionally appear in novels of the time, and a little later the guitar seems to have attained some popularity. Dumas's Captain Armand played the guitar. Oddly enough, Miss Edgeworth makes one of her characters mention the "banjore" (banjo), speaking of it as an African instrument.

To come to our own times, there is a good deal of music in Du Maurier's delightful books. It is hardly necessary to mention Trilby's marvellous voice and utter lack of ear. But even Du Maurier, who loved music, blunders now and then. For instance, he makes Trilby sing Chopin's "Impromptu" in A flat, a distinctly puzzling performance.

There are, of course, many similar musical "howlers" in fiction. In one of his books, Mr. A. E. W. Mason makes a character play the whole of the Melbourn overture on a violin, while Tennyson's line, "To the dancers dancing in tune," has provoked many a smile.

Of modern writers Mr. George Moore and Mr. Compton Mackenzie both give proof in their books of a real knowledge and love of music. The same may be said of Mr. Arnold Bennett, while Mr. Galsworthy also touches frequently on music. T.C.B.

PEOPLE IN THE PROGRAMMES.

Setting Santa Claus.



MR. THEODORE HOLLAND.

ONE of the most reasonable musical items of the year will be Mr. Theodore Holland's "Santa Claus" Suite, which will be broadcast from London by the Augmented Wireless Orchestra, under the direction of Sir Dan Godfrey, on December 28th.

This suite was, by the way, originally a part of the score which Mr. Holland supplied a dozen years ago for the production of *Santa Claus* at the Scala Theatre, where an attempt was made to combine coloured cinematographies with a stage play, the characters coming out of the pictures to carry on the tale where required.

Mr. Holland, in addition to innumerable musical honours, has carried off a large number of lawn tennis prizes. But it is whispered that he is not as good at billiards as he thinks he is—although he is very good, indeed! At golf he is quite useful—but he is proudest of his gift for doing clever caricatures of his friends. He draws them on any scrap of paper that is handy, and delights in leaving them about his club, so that the victims shall discover them.

An All-Rounder.

THIS is Sir Halford Mackinder, who will talk on the "Mother Country" from London on December 30th.

Sir Halford is an all-rounder. Imagine for yourself a career including all the following things: a seat in the House of Commons, a professorship of geography, the chairmanship of shipping and of building materials committees, the leadership of an expedition to Mount Kenya, the directorship of a school of economics, a high commissionership in South Russia, membership of Royal Commissions on income taxes and awards to inventors, authorship of books on all sorts of subjects from the Rhine to Democracy—do you feel equal to it?

Well, to all this Sir Halford has been equal. Listen to him with respect.

Hints for Singers.



MISS CARRIE TUBB.

IT is often said that the best way to learn an art is by first-hand observation of those who are most proficient in it. Something, no doubt, may be learned by listening to Miss Carrie Tubb, when she sings from London on December 28th.

But verbal advice is also essential. Here is some given by Miss Tubb herself to aspiring singers. No girl with a voice worth training should use it seriously till she is over eighteen. Remember that you can get as good tuition in England as anywhere in the world. Take plenty of exercise. Keep to a good plain diet. Don't try songs and anthems during practice hours. And go on practising day after day.

If you like holidays better than singing, give up singing. One cannot serve two masters successfully.

A 'Cello at Sea.

A PUPIL of A. Casals, Miss Adelina Leon, will broadcast from London on New Year's Day. She has played her 'cello to all sorts of people under all sorts of conditions at all sorts of times.



MISS ADELINA LEON.

During the war she played it at the Front, to amuse the soldiers, and on the high seas, to amuse the sailors. She has been in aeroplanes and submarines and tanks, but it is not recorded whether she has played her 'cello in any of these.

Although you may never have seen her, you may recognise this picture. Where have you seen that face before? Possibly on the line in a Royal Academy Exhibition in Burlington House. If not there, I can't help you.

A Suburban Expert.

AMONG the lightweight writers of our time, Mr. Kello Howard ranks, with Capt. Ian Hay, as our foremost specialist in suburbia. The Smiths of Surbiton and the Purveys of Wimbledon are his quarry, and he hunts them gently. You may learn from Mr. Howard that men who are all brains in the City exhibit their hearts in the suburbs. 'Tis love, 'tis love that makes the Inner Circle trains go round!

Mr. Howard is one of the few men of the theatre who can claim to have courted public favour as a playwright, as a dramatic critic, as an actor, and as a manager. To which list, after December 28th, when he is to give a talk from London, he will be able to add the function of broadcaster as well.

A Brilliant Trio.

RONALD GOURLEY. Broadcasting from London, January 2nd. Blind pianist and organist. Could play tunes on the piano when only eighteen months old.

SIR ALEXANDER HOUSTON. "Water Supplies" Talk, January 2nd. Director of Water Examinations, Metropolitan Water Board, for twenty years.

DOROTHY SILK. Singing from London on December 28th. Created piano part in Holst's "Savitri." Specialises in old music. "OYEZ."

Radio Remarks.

A PROMINENT journal in the United States has a woman radio editor, who contributes technical articles on wireless work, and is herself an expert operator.

In the Philippines a loper colony is shortly to be linked to the outer world by wireless. A receiving set, presented by an electrical company, is being installed.

Wireless stations have been officially opened at Bamako, in French West Africa, and at Antananarivo, in Madagascar. They form part of the general scheme of wireless communications between the various colonies of France.

THE International Committee on Wireless Telephony, which was founded in 1913, is planning to hold an international conference in Paris from April 18th to 20th, 1935. Twenty-seven nations are represented in this organization, which is in close touch with the League of Nations, the International Chamber of Commerce, the International Law Association, and many other influential bodies.

WIRELESS PROGRAMME—SUNDAY (Dec. 28th.)

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

2LO LONDON. 365 M.

Military Band Programme.

S.B. to other Stations.

THE BAND OF H.M. ROYAL AIR FORCE.

(By permission of the Air Ministry.)

Director of Music,

Flight-Lieut. J. AMERS.

MARY ABBOTT (Solo Pianoforte)
and

CARRIE TUBB (Soprano).

- 3.0. The Band.
Wedding March from the Opera, "The Pied Piper of Hamelin" *Nessler*
Overture, "Le Puits d'Amour" *Bulfe*

- 3.15. CARRIE TUBB.
"Ave Maria" *Back-Gounod*
With violin obligato by
HAROLD FAIRHURST.

- 3.30. The Band.
Euphonium Solo, "Nazareth" ... *Gounod*
(Soloist, Mus. J. WILSON.)
Suite, "The Miracle" *Ramperdinck*
Mary Abbott.
Scherzo in B Flat Minor *Chopin*
The Band.
Cornet Solo, "Jerusalem" *Purry*
(Soloist, Corporal G. REGAN, D.C.M.)

- 4.0.—Intermezzo, "In a Monastery Garden" *Ketelbey* (8)
Song, "Good Night" *Abt*
Minuet and Gavotte, "I Pagliacci" *Leoncavallo*
Mary Abbott.

Two Concert Studies.

(a) By Oscar Beringer, (b) By Liszt.

- 4.30. The Band.
"In Santa Claus' Workshop" *Anon*

- 4.35. CARRIE TUBB.
"I Attempt From Love's Sickness to Fly" *Purcell*
"The Knotting Song" *John Eccles*
"Puff's Song" *John Eccles*

The Band.

Suite, "Scenes Neapolitaines" ... *Messiaen*
The Royal Air Force March.

- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.

- 5.0. "The Messiah."
An Oratorio by
G. Frederick Handel (11).
With additional accompaniments by Mozart.
S.B. to other Stations.
DOROTHY SILK.
ASTRA DESMOND.
REX PALMER.
JOHN COATES.

THE WIRELESS ORCHESTRA.

THE SHEFFIELD CHOIR.

Conductor, HENRY COWARD.

The following numbers will be omitted: 7, 25, 26, 34, 35, 36, 49, 50, 51, 52.

- 6.0. Religious Address
by the Right Reverend
THE LORD BISHOP OF LONDON.

- 6.15.—"THE MESSIAH" (Contd.).

- 10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and NEWS
BULLETIN. S.B. to all Stations.
Local News.

- 10.15. THE ORCHESTRA.
Conductor, S. KNEALE KELLEY.
Suite, "L'Arlésienne" *Bizet*
S.B. to other Stations.

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.0-5.0. Organ and Carol Recital.

J. GILBERT MILLS (Solo Organ)

and
CHORISTERS.

Relayed from the Church of the Messiah.
(By kind permission of the Vestry
Committee.)

Organ.

Postlude *Clifford Roberts*
Carol.

"God Rest You, Merry Gentlemen" *Traditional*

- 3.15.—CARRIE TUBB. S.B. from London.

- 3.30. Organ.
"March of the Magi" *Dubois*
Bass Solo.

"Mighty Lord and King All Glorious"
("Christmas Oratorio") *Back* (11)
(Soloist, HARRY BANNISTER.)

Carols.

"A New Born Babe" *William Dorsey*
"Hark How All the Welkin Rings" *J. G. Mills*

"I Hear Along the Street" *W. Kettle*
"At Bethlehem in Jewry" *J. G. Mills*

Organ.

Fantasia on Two Noels *Gallmair*

Soprano Solo.

"A Christmas Carol" *Arnold Bax*
(Soloist, GRACE FIELD.)

Carols.

"A Babe is Born" *Holst* (25)

"Legend" *Tchaikovsky*

"The Snow Lies Thick" *Gregory Stone*

"In Bethlehem That Noble Place" *Holst* (25)

Organ.

Allegretto *Wolstenholme* (11)

Carols.

"It Came Upon a Midnight Clear" *Bullough Haynes* (11)

"See Amid the Winter Snow" *Goss* (11)

"The First Noel" *Traditional Air* (11)

- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.

- 5.0. Religious Service.
Conducted by the
Rev. G. F. STANLEY ATKINSON.
Relayed from Mansley Road Wesleyan
Church.

8.30. Chamber Music Programme.

ALICE VAUGHAN (Contralto).

WINIFRED SMALL (Solo Violin).

MAURICE COLE (Solo Pianoforte).

Pianoforte Solo.

Scherzo in E Flat Minor *Brahms*

Study in A Flat, Op. 10, No. 10 } *Chopin*

Study in C Minor, Op. 10, No. 12 }

"The Island Spell" *John Ireland*

"Bagamuffin" *Songs*

"Hymn to Aphrodite" *("Sappho Songs") Banloch*

"I Loved Thee Once, Attis" *Pianoforte and Violin.*

Sonata in G Minor *Nigar* (11)

Songs.

"Autumn" *Alison Crompton* (1)

"Belt Footed Snow" *Sigurd Lie*

"Silent Noon" *Vaughan Williams*

Violin Solos.

Sicilienne and Rigaudon *Kreuder*

Gavotte *Mozart-Auer*

Hornpipe *Handel-Barty*

Caprice Viennois *Kreuder*

Hungarian Dance in D Minor *Brahms-Touchem*

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

Local News.

- 10.15. Song.
"Wind of the Western Sea" *Graham Peel*

10.20.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.0-3.15. } THE J. H. SQUIRE CELESTE
3.30-4.35. } OCTET.

ERIC GODLEY (Baritone).

Relayed from South Parade Pier, Southsea.

- 3.15-3.30. } CARRIE TUBB. S.B. from London.
4.35-5.0. }

BAND OF H.M. ROYAL AIR FORCE.
S.B. from London.

- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.

- 6.0.—Programme S.B. from London.

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

Local News.

- 10.15.—Programme S.B. from London.

10.30.—Close down.

5WA CARDIFF. 351 M.

- 3.0-5.0.—Programme S.B. from London.

- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.

- 6.0.—Programme S.B. from London.

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

Local News.

- 10.15.—Programme S.B. from London.

- 10.30.—"The Silent Fellowship."

10.45.—Close down.

2ZY MANCHESTER. 375 M.

- 3.0-5.0. Schubert and Schumann.

NEILLIE REIGHLEY (Contralto).

THE "2ZY" AUGMENTED
ORCHESTRA

Conductor, T. H. MORRISON.

Orchestra.

Overture, "Rosamunda" *Schubert*

- 3.15.—CARRIE TUBB. S.B. from London.

- 3.30. Orchestra.

"Unfinished Symphony" *Schubert*

Contralto Solo.

"The Lotus Flower" *Schumann*

"To Sundance" *Schumann*

"More Fair, and Pure and Holy" *Schumann*

"Love Thoughts" *Schumann*

"Repose" *Schumann*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 15.

WIRELESS PROGRAMME—SUNDAY (Dec. 28th.)

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

- Orchestra.**
 Extracts and Ballet Music Schubert
 "Slumber Song" Schumann
Contralto Solo.
 "The Organ Man" } Schubert
 "Who is Sylvia?" }
 "Ave Maria" }
 4.55.—CARRIE TUBB. *S.B. from London.*
 4.47. **Orchestra.**
 Overture, "In the Italian Style" Schubert
 5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*
 5.0.—Programme *S.B. from London.*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15.—Programme *S.B. from London.*
 10.30.—Close down.

5NO NEWCASTLE. 400 M.

- 3.0-5.0.—Programme *S.B. from London.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*
 8.30. "5NO" CHORAL SOCIETY OCTET.
 "Hark the Herald Angels Sing" (A. and M., No. 60).
 The Rev. JAMES MACONACHIE, Henton Road Presbyterian Church: Religious Address.
Octet.
 "The Rosale Hues of Early Dawn" (A. and M., No. 229).

Sunday Night Concert.

NATINKA STORM (Soprano).

THE REGENT TRIO.

FREDERICK STEVENSON (Baritone).

- 9.0. **Trio.**
 Andante and Finale, Op. 48 Gude
 9.10. Frederick Stevenson.
 "Thou Art Risen, My Beloved" ("Songs of Sun and Shade")
 "Thou hast Bewitched Me, Beloved" Coleridge-Taylor
 "This is the Island of Gardens" (1)
 9.20. **Trio.**
 Humoresque } Widar
 Serenade }
 9.30. Frederick Stevenson.
 Don Juan's Serenade Tchaikovsky
 9.40. **Kalinka Storm.**
 "Rondane" } Grieg
 "Hops" }
 9.55. **Trio.**
 Trio, Op. 35 Hummel
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.

- 11.15. **Kalinka Storm.**
 "Devotion" } Schumann
 "The Lotus Flower" }
 "Pains" Wagner
 "The Cloths of Heaven" ... Debussy (14)
 "Life and Death" Coleridge-Taylor
 "Drink to Me Only" Old English
 10.30.—Close down.

2RD ABERDEEN. 495 M.

- 3.0-5.0.—CHORAL AND ORCHESTRAL CONCERT. *S.B. from Glasgow.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*
 8.30. **Church Service**
 relayed from
 The Cathedral Church of Saint Andrew.
 Minister, The Rt. Rev. P. L. DEANE,
 Bishop of Aberdeen and Orkney.
S.B. to Glasgow and Edinburgh.
 9.30. **THE WIRELESS SEPTET.**
 Hymns of the Nativity.
 9.40. CHRISTINE SHEPHERD (Soprano).
 "O Thou That Tellest" ("The Messiah")
 "He Was Despised" Handel
 9.50. **Septet.**
 Hymns of the Nativity.
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15. Christine Shepherd.
 "Contentment" Mozart (11)
 "The Lost Chord" Sullivan (1)
 "Into Thy Hands" Wolsey (20)
 10.30. **Septet.**
 Hymns of the Nativity.
 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 Organizer 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.

5SC GLASGOW. 420 M.

General and Simultaneous Concert.

S.B. to Aberdeen.

THE BACH CHOIR:

Conductor, J. MICHAEL DIACK.

THE STATION ORCHESTRA.

Conductor, HERBERT A. CARRUTHERS.

- 3.0. **Orchestra.**
 Overture, "Egmont" Beethoven
 3.15.—CARRIE TUBB. *S.B. from London.*
 3.30. **Choir.**
 Selections from
 "THE CHRISTMAS ORATORIO"
 (Bach) (11).
 Chorus, "Christians, Be Joyful."
 Tenor Recit., "Now It Came to Pass In Those Days."
 Alto Recit., "See Now the Bridegroom, Full of Grace."
 Alto Aria, "Prepare Thyself, Zion."
 Chorus, "How Shall I Fitly Meet Thee?"
 Tenor Recit., "And She Brought Forth Her First Born Son."
 Chorus and Bass Recit., "For Us to Earth He Cometh Poor."
 Bass Aria, "Mighty Lord and King All Glorious."
 Chorus, "Ah, Dearest Jesus."
 Pastoral Symphony.
 Tenor Recit., "And There Were Shepherds."
 Chorus, "Break Forth, O Beatitude Heavenly Light."
 Tenor and Soprano Recit., "And the Angel Said to Them."
 Tenor Recit., "And This is the Sign to You."
 Chorus, "Within You Gloomy Manger."
 Bass Recit., "O Haste Ye Then."
 Tenor Recit., "And They Came with Haste."
 Alto Aria, "Slumber, Beloved."
 Chorus, "Thou With Tender Care I'll Cherish."
 Tenor Recit., "Now When Jesus was Born in Bethlehem."
 Chorus and Alto Recit., "Where is the New Born King?"
 Chorus, "Thou Proud Heart Within Us Swelling."
 Chorus, "Come and Thank Him."

- 4.35.—CARRIE TUBB. *S.B. from London.*
 4.47. **Orchestra.**
 Symphonic Poem, "Les Préludes" Liszt
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*
 5.0.—Programme *S.B. from London.*
 8.30.—The Rt. Rev. The Bishop of ABERDEEN AND ORKNEY. Church Service. *S.B. from Aberdeen.*
 9.30.—Programme *S.B. from London.*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15.—Programme *S.B. from London.*
 10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 15.

B.B.C. French Talk.

The following talk will be given from London by Dr. E. M. Stephens on Thursday, January 1st. It is printed here to enable listeners to follow the speaker word for word.

Nous voici donc au jour de l'an !
Patent, ami malheureux, achète
Ta tasse quelque complète :
On achète, un drapeau, l'on vend.

Le poste analytique, auteur des vers ci-dessus, a bien voulu me faire un cadeau spécial du jour de l'An. Toutefois pour être absolument exact, il aurait dû, comme on l'a souvent dit, montrer "le courage stoïque, la résignation que l'on apporte d'un côté à assister à l'usage des barreaux, et la satisfaction, la joie, les transports d'allégresse que l'on met de l'autre côté à les braver".

Car ce n'est jamais douter, ce contraire existe. Des milliards de personnes jurent et postent contre cette vieille routine de nos ancêtres, et tout tout en leur pouvoir pour y souscrire; tandis que les autres tiennent le 1er janvier pour l'un des plus beaux jours de l'année, which puts le jour, tout.

L'habitude de donner des dîners le jour de l'an existait donc au dix-neuvième siècle, et même remonte bien plus loin. Dès le quatorzième siècle le commencement de l'année prenait son date au 1^{er} janvier. Il n'en avait pas toujours eu ainsi, sous son rôle de la première dynastie (Les Mérovingiens) l'année commençait le 1^{er} Mars; sous les rois de la deuxième dynastie (Les Carolingiens) elle commençait le Jour de Noël, et sous ceux de la troisième dynastie (Les Capétiens) elle commençait le Jour de l'Épiphanie.

Les Captivités de la nuit, le jour de l'Épique,
 Au bon des mémoires de l'Épique qui servent
 Vers la fin du quatorzième siècle (1360-1410) nous trouvons
 la notation suivante : "Au dit très noble prince, Mon-
 seigneur de Bugey, de par nous, bonne nuit, par nous
 le seigneur de la Tour de l'Épique, nous avons le jour de l'Épique

Le mot *stress* (anciennement *extrema*) vient du latin *extrema*, et ses adjectifs furent ainsi appelés, comme le dit un ancien latin "quasi verba *extrema dicuntur*" de ce qu'on ne pouvait plus dire qu'ils étaient humains, contemporains.

C'est les flaqueurs la semaine d'après, d'autant plus ardemment que le 1er Janvier était le jour où les frondes coupaient avec une famille d'or le gai sucre qui pousse sur les chênes. C'est sans doute à cause de cela que les oreilles prirent un violent frisson les jours de *prochebois*, *languettes*, *apogées*, *apogées* au nez par l'air arde. Toutes expressions que l'on retrouve dans les vers complets après chaque un broche.

En français nous appelons les étrangers tantôt *étrangers* (présent des étrangers) tantôt *étran*, où d'autres ont voulu voir une corruption française du grec *ot* français "Agnousci (Au gal l'on veut)". Toutefois je ne puis donner tout cette étymologie pour certaine : on a tant dit aussi mot de Paul, et même on a dit que la source est de l'italien.

pleins de moi-même, surtout en ce qui concerne la question des loyers d'immobilier. Je me rappelle fort bien avoir eu beaucoup de succès, les jeunes garçons des «Houses Brown» me allant chercher en loi Janvier en criant à tue-tête : «I want you», mes étudiantes. Arrivé d'un baguette et d'un café d'un air éternel. Et jamais, au grand jamais. Ne me n'ont aidé.

les quatre vidéos lui paraissent, qui une première qui une orange, qui un sou, qui un bonjour, suite de toute mode, suite de l'air de l'humour, de l'humour et de l'humour. La distinction faite, les quatre comprennent l'idée de un l'orange, et cela en vers bien entendu, selon l'humour l'humour. Le vers fait grâce du simple, lui qui une la chanson; mais voici, en français, à peu près ce qui cela voudrait dire: "Je vous souhaite une bonne nuit, santé et prospérité et la santé à la fin de votre nuit."

Toutes ces vieilles coutumes tendent à disparaître et la tournure des discours n'a plus guère de vigueur dans les magazines de la *Stimmen-Bühne*. Cela ne veut pas dire, bien entendu, qu'on s'échigne pas d'écrire à l'occasion du premier jour de l'août. En revanche, l'usage tend à devenir général, mais la tournure brisée de porte en porte, la clausule en clausule ou conjonctive que celui-ci

Bonnez-poi mes hounnaites
 Mais un pauter que volé
 Je l'arresté ayeun
 D'un bon hounnait de delieur
 Mais il est encore à puer
 Arrondissez l'esse let ayeun.

À l'heure actuelle le 1er janvier est, en France, le jour des vœux échangés, des vœux de bonheur, des vœux d'amour et de bonheur. Les vœux échangés se font en mille

d'amis et de parents. Les victimes ont été en fait le moins : les fonctionnaires en retraite et, toujours de haute forme, ont offert leurs souhaits de bonne année à leurs supérieurs ; les officiers en grand uniforme s'entretenaient d'abord personnellement avec les plus chers, en l'honneur de l'occasion.

leurs vœux les plus ardents au Général, au Général etc., les représentants de l'autorité militaire se rendant chez les représentants de l'autorité civile, et ceux-ci ne tardent pas à leur rendre leur visite. Imaginez un peu : que de surprises ! que de trépas ! comment en un instant, comme en un

— Quel ! quel de trahir ! comme on se presse, comme on se dispute ! En chacun au ded de soi tout est en révolte ; à pied, on vaillait, on suto. Quelqu'un s'est, Monsieur n'y est pas, Madame est en robe, Mademoiselle dîne en ville, etc., on l'aime en ce cas, on ne bougeant ni sentir de satisfaction.

après on l'embrasse au cou, en poussant un soupir de satisfaction, heureux d'être débarrassé d'une curieuse dansante, cette curieuse qui ose à répéter pour la vingtième fois, pour la centième fois, pour être sûr que les autres le savent, les paroles suivantes : « Les hommes sont tous des lâches ! »

Les mûres sont partout toutes, en petites pelouses de maïs
insipides. Enfin on revient chez soi fatigué, adonné, mais
fort insatiable de ses journées ; on a fait ses visites, et on va
jusqu'à l'église paroissiale.

Tout cela est fort bien aller vers la terre de l'eau à son tour.

Toutefois il faut bien dire que le jour de l'an a son bon côté, même pour celui ou celle qui passe ses journées à compter les souffles les plus étroits et à défrayer les dépenses les plus variées. Si la Providence en a fait un jour, un bon jour, un grand jour, un jour saint, un jour d'espérance et

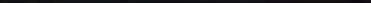
théâtre, un conte ou une fable, ou parfois un paradoxe ou une maxime il est rare qu'on lui donne des enjeux de mécontentement pendant la quinzaine qui précède le premier janvier. Il y a si cafole, il y a si tope le monde comploter à la bonne heure. Ils m'ont donné le poète de sa vie.

à la houle noire. Des qu'il ouvre la porte du sa-
pépité, un court au-dessus de ses tentures de sa-
et politesse ont à l'ordre de jour pendant quelques semaines,
et Madame la comtesse elle-même, ce drame inoubliable
dont les scènes seules ne s'arrêtaient un moment.

Sur mille tous différents ou lui semblait tels, humeurs, richesses et tout doit la plus belle place au paradis de son

Toutefois, quelques semaines de portabilité limitée ne valent-elles pas d'être achetées au prix de quelques jours, de quelques heures de rhumatisme ou de draps ou de quelques dizaines de ce vil papier que nous avons si souvent arrosé ?

quelles ne se tiennent que dans les conditions prévues :



KOMMUNWUSTENRAUBEN (L.)—*See Berlin*.
2,500 m. 6.30 a.m. to 7.45 p.m., Wulff's Press Nests.
2,800 m. 10.30 a.m.—Com. (Hou.).
4,000 m. 6 a.m. to 8 p.m., News Service.
* *Wiesbaden (Berlin)* 200 m. 9.15 p.m., Com. (Mon.).
2,100 m. 6.45 a.m. to 6.45 a.m., Nests.

WAAF—125 m. Springfield, Co.
WPAC—480 m. Calgary, Co.
WFFZ—415 m. } New York City
WFAF—122 m. }

WIRELESS PROGRAMME—TUESDAY (Dec. 30th.)

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

Charles Welford.
"The Oryctolope."

John Palmer.

Jan's Courtship.
Fair Lady Pity Me.
Sweet Nightingale.
The Dashing White Sergeant.
Should He Upbraid?
Home Sweet Home.

9.30 WEATHER FORECAST and NEWS
S.B. from London

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

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

11.0 Close down.

22Y MANCHESTER. 375 M.

12.30-1.30—Organ Music by H. P. Morgan, played from the Piccadilly Picture Palace.

3.30-4.30—Concert by the "22Y" Quartet.

4.45-5.00—WOMEN'S HALF HOUR
5.00-5.15—CHILDREN'S CORNER

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

Major RICHARD RIGG. S.B. from London. Local News.

WINIFRED SMALL (Violin).

MAURICE COLE (Pianoforte).

FLORENCE GAUNT (Contralto).

7.30—Sonata in B Flat for Piano and Violin
8.00—Concerto

Contralto Songs.

"In the Silent Night" (Blackmaison)
"Forgetfulness" (Eugen Hillich)
"Morning" (Ory Spinks)

Violin Solos.

At the O Street. Ma. 5. 5. 5.
Vague in A. Tortum Kriadee

Hornpipe. Handel Party
Oratorio. Cesar C.

Meditation. Glimmer
Tambourin. Arcsier

Contralto Songs.

"Fierce Flames are Raging" (Il Trova)
"Ob Love from Thy Power" (Shannon and Dehlah)

Scherzo in E Flat Minor. Brahms
Nachstücke in F. Schumann

Variations on a Popular Polish Theme.

Songs.

"Ships of M. 12. 12. 12.

Vale of Dawn. Euthope Martin (5)

"Wed a Day. Euthope Martin (5)

Sonata in E, Op. 24. Violin and Piano

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

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

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

11.0 Close down.

5NO NEWCASTLE. 400 M.

11.30-12.30—Harold Dixon (Obol). Freda Johnson (Contralto). T. Hey's Restaurant Orchestra.

3.45-5.15—The Alex. Thomson Quartet Party (Charles Naden (Trombone))

5.15-6.00—CHILDREN'S CORNER

6.0-6.30—Scholar's Half Hour. The Rev. A. H. Robins, "The Past in the Present—Our Food."

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

Major RICHARD RIGG. S.B. from London. Local News.

7.30—"FACT AND FANCY OR FORTY WINKS."

An Operatic Absurdity in One Act.
Words by E. C. Smith. Music by G. H. Stone.

THE ALEX. THOMSON QUARTET PARTY

THE STATION ORCHESTRA.
Conductor, EDWARD CLARK.

Mark Mansfield (a Journalist, with dyspepsia) ... JAMES FLETCHER (Tenor)

Dora Mansfield (his Wife, without it) Madams ALEX. THOMSON (Soprano)

Mrs. Benjamin (a Lodging House Keeper, with a partiality for potbo news)

Madams VI BEAN (Contralto)

Mr. Meth (Dream Organizer and Nightmare Dealer, an entirely imaginary individual of eccentric habits)

JOHN COLQUHOUN (Bass)

Introduction (Orchestra)

Duet, "O Benjamin" (Mrs. Benjamin and Mark)

Belad, "Beyond the Silver Path of Light" (Mark)

Dream Movement (Orchestra)

Recit. and Song, "Of Mystic Elements Composed" (Myth)

Song, "Once an Eagle" (Dora)

Quartet, "The Maid of High Degree."

Song, "When Proceeding to Compose" (Mrs. Benjamin)

Madrigal, "Let Our Voices" (Recit. and Song, "When a Fortune I Possess")

PITT AND MARKS (Entertainers).

RALPH BAULKS (Solo Flute)

THE STATION ORCHESTRA
Conductor EDWARD CLARK

JOHN DUXBURY (Dickens Recital).

Orchestra

8.35. "Marche Carnavalesque" (Pitt and Marks).

8.40. Duets Up-to-Date

8.50. Ralph Baulks. Flute Solo

9.0. Pitt and Marks.

9.10. Duets Topical and Tropical

9.20. Ralph Baulks. Flute Solo

9.25. Orchestra

"Danse des Bacchantes" (Philomena et al.)

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

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

10.0. John Duxbury

Recital, "The Cricket on the Hearth" (Chas. Dickens)

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

11.0. Close down

ABERDEEN. 495 M.

3.30-5.0.—Popular Afternoon: The Wireless Society. W. G. Simpson (Tenor). Fennell (T)

5.15-6.0.—CHILDREN'S CORNER. Children's Orchestra

6.40-6.55.—Mr. H. Mortimer Batten. S.B. from London.

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

Major RICHARD RIGG. S.B. from London. Local News.

Concert Programme.

MONTAGUE CHIDDLE (Tenor).

GERTRUDE EDGARD (Mezzo-Soprano).

MARIE SUTHERLAND (Solo Pianoforte).

7.30. "At Dawn" (Captain (1)

"The Crown of the Year" (Euthope Martin (5)

"The Call" (Oliver (8)

CHAPPELL

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

7.45. Gertrude Edgard.

"My Native Highland Home" (Bishop

"Bid Me Discourse" (Bishop

"The Dashing White Sergeant" (Bishop

"Should He Upbraid" (Bishop

"Home Sweet Home" (Bishop

8.0.—THE SCOTTISH ORCHESTRA. S.B. from Glasgow.

8.40. Montague Chiddle

"A Brown Bird Singing" (Hoydn Wood

"Sun Fever" (John J. and

"The Love of You" (E. C. Lott)

9.5. Gertrude Edgard

"When Green Leaves Come Again" (Bishop

"Pretty Mocking Bird" (Bishop

"Tell Me, My Heart" (Bishop

"Love Has Won" (Bishop

"The Love of You" (E. C. Lott)

9.30. WEA. L. R. B. CAST and NEWS
S.B. from London.

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

10.0. Marie Sutherland

Pianoforte Recital.

Prelude in C Sharp Minor, Op. 3, No. 2

Serenade in B Flat Minor, Op. 3, No. 5

Melody in E Major, Op. 3, No. 3

Waltz in A Major, Op. 10, No. 2

Elegie in E Flat Minor, Op. 3, No. 1

Polichinelle in F Sharp Minor, Op. 3, No. 4

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

11.0. Close down.

5SC GLASGOW. 420 M.

3.30-4.50.—The Wireless Quartet. Miriam Wood (Dramatic Soprano). Afternoon Topical.

5.15-6.0.—CHILDREN'S CORNER

6.0-6.5.—Weather Forecast for Farmers.

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

Major RICHARD RIGG. S.B. from London. Local News.

A Varied Programme.

S.B. to Dundee

GEORGE HUTCHISON (Humorous Reader).

ARTHUR ACKERMAN and JENNIE WYNNE (Duettists).

THE STATION ORCHESTRA
Conducted by ISAAC LOSOWSKY

Orchestra

7.30. March, "The Right of the Lane" (Walker

7.40. George Hatchison.

"Mrs. Duff on Duffal Duff" (J. T. Stoddart)

"Ma An Wes House" (Orchestra.

7.50. Waltz, "Hydrapaten" (Gung'l

8.0. THE SCOTTISH ORCHESTRA.
Conducted by Sir LANDON B. NALD.

Relayed from St. Andrew's Hall. S.B. to Aberdeen and Edinburgh.

Overture, "Le Nozze di Figaro" (Mozart

"Siegfried Idyll" (Wagner

"Variations for Orchestra" (Mozzkowek)

8.40. Arthur Ackerman and Jennie Wynne.

Old Time Songs and Folk Lore Duets

8.55. "A Lightning Sketch" (Alford

9.5. Jilly Oakley and Julia Laykins.

In a Humorous and Musical Interlude.

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

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

10.0. Arthur Ackerman and Jenny Wynne.

Old Time Songs and Folk Lore Duets.

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

11.0.—Close down.

A number against a musical note indicates the name of its publisher. A list of publishers will be found on page 15.

WIRELESS PROGRAMME—WEDNESDAY (Dec. 31st)

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

2LO LONDON. 245 M.

4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Myro Glass (Baritone) in Helweg Songs. "My Part of the Country," by A. Bonnet Larri. Winter Sports (3), by Kathia Herrick.

5.10-5.15.—CHILDREN'S CORNER: "Said on New Year's Eve," by E. W. Lowe. Little Harding telling the story of "The Little Match-girl."

6.40-6.45.—Captain C. LESTOCK REID, F.R.G.S., "The Hunter Hunted."

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

Mr. C. H. B. QUENNELL, "Everyday Life in Stuart and Georgian Times." S.B. to all stations.

Local News.

New Year's Eve.

JACK HELLIER (Entertainer) THE LONDON MALE VOICE OCTET in Well Known Carols and Part Songs. THE WIRELESS ORCHESTRA Conducted by DAN GODFREY, Junr.

Waltz, "Luna" 1 set
"The Year's End" 1 set
Jack Heller Entertaining.

8.0.—The Orchestra. Selection, "Poppy" . . . Jones and Samuels Male Voice Octet.

"In Dulci Judio" (Ancient Carol) . . . by R. L. de Passant (11)
"Here We Come A Wassailing" (Traditional Tune, Yorkshire) set by Martin Shaw (14)
"Good King Wenceslas" (Carol circa 1582) set by Geoffrey Shaw (11)
"Wassail Song" (Folk Song) freely arr. R. Vaughan Williams. Transcribed for Male Voices by Herbert W. Pearce. (14)

9.10.—The Orchestra. Selections: "Laurette" 1 set
Three African Dances 1 set

10.0.—The Orchestra. Selections: "The Island King" 1 set
Male Voice Octet.

11.0.—The Orchestra. Selections: "Loch Lomond" 1 set
arr. E. Vaughan Williams (14)
The Den's "We're the Examiners" 1 set
arr. W. G. Whitaker (2)

Negro Spirituals.
"Swing Low, Sweet Chariot" 1 set
adapted from Burleigh's arrangement by J. H. Brewer

"Oh, Peter, Go Ring some Bells" 1 set
adapted from Burleigh's arrangement by J. H. Brewer

Popular Song.
"The Old Folks at Home" 1 set
arr. R. Vaughan Williams (14)

9.1.—The Orchestra. "On My Native Heath" Arthur Wood

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

The Week's Work in the Garden, by the Royal Horticultural Society. S.B. to all stations.

Mr. J. C. STOBART "The Art of Living The Art of Living" S.B. to all stations. Local News.

10.5 THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS relayed from the Savoy Hotel, London S.B. to all stations.

11.30.—Christmas Eve and New Year Carols. S.B. to all stations.

11.45.—New Year Address by the Rev ARCHIBALD FLEMING, D.D., of St. Columba's (Church of Scotland), Post Street W. S.B. to all stations.
"Praise God from Whom All Blessings Flow" (Tune: "Old Hundred")
Wald Long Solo

12.0.—Big Ben. S.B. to all stations. Close down

5KT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Piano Quartet. Elton John's Domestic Recital. Charles Walford Entertaining.

5.0-6.30.—WOMEN'S CORNER: Nora M. Samuels, B.A.: "New Year Celebrations at Home and Abroad"

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner" Dr. J. R. Hart. "New Year's Eve Customs."

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

Mr. C. H. B. QUENNELL, S.B. from London.

Local News.

Operatic Programme.

7.30.—"MARIANA" (Wagner)

Adaptation of Poet

Marietta EMILY BROUGHTON
Don Cesar ALICE VAUGHAN

Don Juan GIFFEY DAMS
Don Juan JAMES HOWELL

The King of Sp HAROLD CASEY

The King of Sp HAROLD CASEY

The King of Sp HAROLD CASEY

The King of Sp HAROLD CASEY

8.30-12.0.—Programme S.B. from London.

6BM BOURNEMOUTH. 385 M.

3.15-5.0.—Talk to Women: "Christmas Stories by Dickens," by Walter Butler. The Orpheus Trio: H. L. Gibson (Flute), R. G. Bonner (Oboe), Charles Leeson (at the Piano). Tom Rumburgh (Bass).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Schooners' Half Hour: "Health Talk," by Dr. Mary Jeremy, O.B.E.

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

Mr. C. H. B. QUENNELL, S.B. from London.

Local News.

7.30-8.0.—Interval

Winter Gardens Night.

ERNEST EADY (Baritone).
JOCK WALLER (The Scottish Comedian).
THE MUNICIPAL ORCHESTRA.
Conductor: Sir DAN GODFREY.
Relayed from the Winter Gardens.

8.0.—Orchestra.

"March of the Giants" Flock
"A Children's Overture" Roger Quilter

Waltz, "Jolly Comrades" Flock
Ernest Eady.

Selected Song.

JEAN and PIERRE JENNIN.
Piccolo Duo.

Orchestra.
Humoresque. "A Lightning Swirl" 1

Jock Waller
Selections from his Repertoire.

Orchestra.
Descriptive Fantasia, "Life in the Alps" 1

(With Storm Effects)
Community Singing

"Here's a Health Unto His Majesty"
John Peel.

"Three Band Mix"

9.30-12.0.—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.—"SWAS" "FIVE O'CLOCK S"

5.15-6.0.—CHILDREN'S CORNER

6.45-7.0.—Mrs. De Courcy Hamilton. Reading from the Poem, "The Eternal Quest."

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

Mr. C. H. B. QUENNELL, S.B. from London.

Local News.

7.30.—"The Nubian Programme."

A New Review of

The Old Year

and the New

Come join in a laugh

with your servants

THE STAFF

For you, we

you shall hear how we play

when we make holiday

SWA

All the True, Horrible, and Ridiculous Details of the Way this Public Service is Conducted will be Revealed to a Shuddering Public for the First Time

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

2ZY MANCHESTER. 375 M.

3.30-4.30.—Music relayed from the Piccadilly Theatre. Conductor, Stanley B. Miles.

4.30-5.0.—WOMEN'S HALF HOUR. Marie Thornley (Soprano).

5.0-6.0.—CHILDREN'S CORNER.

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

Mr. C. H. B. QUENNELL, S.B. from London.

Local News.

7.1-7.30.—Interval

7.30.—ROUND THE STATIONS.

Excerpts from the programmes of the B.B.C. Main Stations will be relayed in turn.

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

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

Mr. J. C. STOBART, S.B. from London.

Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 15.

WIRELESS PROGRAMME—WEDNESDAY (Dec. 31st)

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

10.5. LOUIS HERTEL (Entertainer).
"Further Adventures of Mrs. Struggles"
"A Chump of Life"
Hertel

10.20-12.0. Programme S.B. from London.

5NO NEWCASTLE. 400 M.

3.45-5.15.—The Station Septet. Conductor, Edward Clark. Hilda Vincent (Soprano).
"German Folk Songs," by Mrs. McLellan, illustrated by Isabel Spence (Soprano).

5.15-6.0 CHILDREN'S CORNER.

6.0-6.30.—Scholar's Half Hour. W. Carr B.Sc.
"Topical Science Talk."

6.45-7.0.—Farmers' Corner

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

Mr. C. H. B. QUENNELL. S.B. from London.

Local News.

English Opera.

FLORENCE HOLDING (Soprano),
JOHN PERRY (Tenor).
THE STATION ORCHESTRA.
Conductor, EDWARD CLARK.

7.30. Orchestra.
Set of Act Times and Dances
Purcell, arr. A. Bliss (2).

7.40. Florence Holding.
"Rosy Bowers" ("Don Quixote") Purcell

7.50. Orchestra.
Selection, "The Beggar's Opera"
Dr. Pepusch, arr. F. Austin (1)

7.55. John Perry.
"Sweet Spirit, Hear My Prayer" ("Lurline") Wallace

8.0. Orchestra.
Overture, "Marradah" Wallace

8.10. Florence Holding.
"Sad is My Soul" ("Lurline") Wallace

8.20. Orchestra.
Overture, "Shamus O'Brien" Stanford (1)

8.30. John Perry.
"Maid's Song" ("The Inconstant Hour")
Putland Boughton (14)

8.40. Orchestra.
Overture, "The Boleyns and a Mate"
Ethel Smyth (2)

8.45. Duet.
"Hugh the Drorer" Vaughan Williams (2)

9.0. Recital by Mr and Mrs. GEORGE DODDS
of Perry's English Lyrics (14)

"We are never Meet Again" (Vol. 4).
"The Althea from Prison" (Vol. 3).
"A Fairy Town" (Vol. 9).
"Under the Greenwood Tree" (Vol. 7).
"The Child and the Twilight" (Vol. 10).
"Love is a Babel" (Vol. 6).

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

2BD ABERDEEN. 495 M.

3.45-5.0.—The Wireless Dance Orchestra.
James Atkins (Mezzo-Soprano).
Famous Tunes.

5.30-6.0. CHILDREN'S CORNER.
Song by the Grammar School Scouts.

6.40-6.50.—The Rev. Walter A. Marshall on
"Some Victorian Novels" by George Macdonald.

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

Mr. C. H. B. QUENNELL. S.B. from London. Local News.

Variety Night.

THE WILLIAMS VOCAL QUARTET

PHYLLIS WILLIAMS (Soprano).

PHYLLIS WILLIAMS (Soprano).

PHYLLIS WILLIAMS (Soprano).

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PHYLLIS WILLIAMS (Soprano).

PHYLLIS WILLIAMS (Soprano).

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.
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6. Feldman, B., and Co.
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8. Larway, J. H.
9. Lawrence Wright Music Co.
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34. Paterson, Sons and Co., Ltd.
35. Reid Bros., Ltd.

[In the Aberdeen programme on Page 495 of our issue dated December 5th, we gave the incorrect indication number of the publishers of the song "Men," by Pura Rubens. This song is published by Messrs. Chappell and Co., Ltd., 50, New Bond Street, London, W. 1.]

GLASGOW

3.30-4.50 The Wireless Quartet. May J. S. J. (Glasgow Quartet) Afternoon Topics.

5.15-6.0. CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

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

Mr. C. H. B. QUENNELL. S.B. from London.

Local News.

Hogmanay Night.

S.B. to Dundee.

THE STATION REPERTORY COMPANY

Under the Direction of GEORGE ROSS

THE STATION CHOIR AND ORCHESTRA.

Conducted by

HERBERT A. CARRUTHERS.

ALEXANDER MACGREGOR (Late one

Orchestra.
Selection, "The Thistle" .. Middleton

7.40. Baritone Solos.
"Bonnie Lesley" .. Mrs. F. J. J.
"Lock the Door, Laramie" .. Mrs. F. J. J.
"The Wee Wee, Clerk" .. Mrs. F. J. J.

7.50. "HOGMANAY"
("NEW YEAR'S EVE").

A Comedy in One Act, by Fred W. Sidney
Characters:

(In the order of their first speaking.)
Margaret Scarsdale GLADYS MACDONALD

Jack Scarsdale (her Husband) LESTER WARRICK

Banders McLachlan (Margaret's Uncle) GEORGE ROSS

Felham Mantons (Margaret's Father) J. LIVINGSTON DYKES

Scene: The Scarsdales' Flat.
Period: The Present.

Time: New Year's Eve (Hogmanay Night).

Produced by GEORGE ROSS and
"BSC'S" REPERTORY COMPANY

Incidental Music by
THE WIRELESS QUARTET.

8.15. Orchestra.
Katie Scott .. Mrs. F. J. J.
Patrol, "The Wee Wee, Clerk" .. Mrs. F. J. J.
Overture, "A Night in Borneo" .. Mrs. F. J. J.

8.45. "THE JOLLY BEGGARS"
A Cantata by Burns, set to music by Sir Henry R. Bishop.

Scene: Pockie Nansie's, in Mauchline.
Characters:

A Married Soldier.
The Widow of a Highland Freebooter.

A Fiddler, Rival admirer of A Tinker, the Widow.

A Bard and Banned Singer.
Chorus made up of Vegetables.

Recitative by GEORGE ROSS.
EDITH BRASS (Soprano).

FLORA BLYTHMAN (Contralto).
WILLIAM GILCHRIST (Tenor).

F. E. DOBIE (Bass).
A. J. STANSBY (Soprano).

9.15. "My Nannie" .. Mrs. F. J. J.
"The Piper of Dundee" .. Mrs. F. J. J.
"Whistle O'er the Lave O' the" .. Mrs. F. J. J.

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

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

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

The True Story of Amy Robsart.

HULLO, CHILDREN!

No doubt you have read some of the books of Sir Walter Scott, and have been interested in his story of the unfortunate Amy Robsart. Here is an interesting talk about her by Mr Harold Baker.

I am going to tell you the true story of Amy Robsart. Of course, you have all read Sir Walter Scott's great romance of "Kenilworth," which has made the story of her tragic death immortal, but the historical facts are very different from the tale as told by Scott. You remember how he tells us that Amy Robsart was the only child of old Sir Hugh Robsart, of Devonshire, and that she was captured from home by Richard Dudley, secretly married to the Earl of Leicester, who kept her hidden from her friends at Cumnor Place, a lonely house near Abington, and how Leicester's boundless ambition, urged on by Varney's prompting, led him to believe that he might aspire to marry Queen Elizabeth, and make himself King of England.

The hidden wife was an obstacle to this ambitious scheme, an obstacle Varney was resolved to remove by any means, even murder. Poison was first tried and failed.

And the poor Countess managed to escape and make her way to Kenilworth, where she had a most dramatic interview with the Queen, and was then sent back to Cumnor Place, the home of Varney, who was more determined than ever to remove this stumbling block to his master's fortunes.

You remember how she was lodged in a chamber which had a landing with a trap-door, and she was lured out of her room by the sound of a horse in the courtyard, and what she thought was her husband's call whistle, the trap-door gave way, she fell through and was killed.

That is the romance. What is the truth? Amy Robsart was the daughter and heiress of Sir John Robsart, of Sidaster, in Norfolk, not Devon; he was Lord Justice, and Lord Lieutenant with the Earl of Sussex, and other nobles. Her marriage to Lord Robert Dudley, far from being a secret one, was celebrated with



The Earl of Leicester's visit to Amy Robsart at Cumnor Place.

great pomp and ceremony. The presence of his wife was a fact he recorded in his diary. Her proper title was Amy Lady Dudley, not Countess of Leicester, as Dudley was not created Earl of Leicester until three years after her death, and when Queen Elizabeth made her celebrated visit to Kenilworth, Lady Dudley had been dead for fifteen years.

Wizards, bowing politely, "providing you return it in half an hour, for I come on again at the end of the performance."

When Jimmy got out into the street, he was surprised to find that it was daytime.

He was even more surprised when he suddenly found himself in the parrot-house at the Zoo, looking at a quaint little old woman who was offering a lump of sugar to a big cockatoo, chained by the leg to a perch on top of a stand. Naughty Jimmy waved his wand, and, in a moment, there was the old woman balancing herself on the perch, in the most natural manner, and the cockatoo regarding her with interest from the ground.

None of the other visitors seemed to think that anything unusual had taken place, but Jimmy thought he had better get on home.

There he saw a fat policeman dragging along a dirty little boy who had been throwing stones, or picking flowers, or doing something else he shouldn't have done, and who was sobbing so bitterly that Jimmy felt almost as sorry for him as he seemed to be for himself. So he waved his wand, and in an instant it was the fat policeman who was howling and the dirty little boy who had him in charge! Jimmy did laugh!

After this, he thought it would be safer to leave the Zoo, which he had no sooner done than he came upon a coal-cart in which a grumpy coal-man was arranging his sacks, before delivering their contents at a near-by house. A few feet away a very pretty young girl was holding up a tiny mirror and powdering her nose.

A wave of Jimmy's wand and—hey, presto!—there was the young girl in the coal-cart,

(Continued at the foot of column 3.)

Now, how did Sir Walter Scott make such a strange mistake? He was misled by a book written by the founder of the Ashmolean Museum at Oxford, nearly a hundred years later, called "Ashmole's Antiquities of Berkshire." It is scarcely correct to say that Ashmole wrote the book, as it was prepared for printing by an editor after Ashmole's death. Scott drew his supposed facts from this book; but when it is carefully examined, it is found that his account of Amy's death is taken almost word for word from a book called "Leicester's Commonwealth," printed twenty-four years after her death by Father Persons.

That book is a tissue of lies. It says that Anthony Foster and Varney stifled her and broke her neck, and then flung the body down stairs, having previously sent all the servants to Abington Fair, and they found her lying dead at the foot of the stairs on their return. Also, that the funeral was hurriedly carried out but that her father insisted that the body should be exhumed, and an inquest held. Now, again, what is the truth?

Her father had been dead three years; Varney—or, as we should spell it, Varney—probably never saw Amy Robsart in his life, and he is not mentioned in the records of the inquest. Two years later he was appointed Sheriff of Warwickshire, which would not have been done if he had been implicated in a mysterious murder. Anthony Foster was a well-known and respected speaker at the time. He was tenant of Cumnor Place, and was the owner.

Amy Robsart, or to give her the proper title, Amy Lady Dudley, was living at Cumnor Place, and on Sunday, September 8th, 1560, she sent all her servants to Abington Fair (fairs were often held on Sundays then), and she was left alone in the house. On their return, they found their mistress lying dead at the foot of the stairs. The cause of her death is a mystery which has never been unraveled, and never will be now. It may have been an accident, but it is quite probable that it was suicide, for her letter shows that she was depressed by the long absences of her husband at Court, as he was Master of the Horse to the Queen.

As soon as Robert Dudley heard of his wife's death, he knew that his enemies would try to throw the blame on him, so he wrote to her relatives asking them to attend the inquest, which he knew would be held.

At Dudley's suggestion her half-brother and step-brother attended the inquest. The jury returned a verdict of "Misadventure," or as we should say, "Accidental Death."

The character of Leicester has been blackened for three hundred years, but his real personality is now being revealed. He was one of the greatest men of the Elizabethan era, which was an age of giants "in arms, in arts, in song."

smoking the coalman's dirty little clay pipe while the man himself was holding up the tiny mirror and powdering his nose in the most absurd manner. Jimmy thought he had never seen anything funnier.

Suddenly a hand fell on his shoulder and he looked up into the furious face of the wizard!

But he did not lose his presence of mind. He waved the wand, and, immediately, the wizard changed into Jimmy's father who was saying: "Wake up, laddie, the party's over. You have been sound asleep for the last half-hour."

But Jimmy is not so sure, for his adventures with the wand seemed so real.

THE WIZARD'S WAND.

By LANCFORD REED.



Jimmy asked the wizard if he might borrow his wand.

WIZARD it not be jolly to own a magic wand which you could wave over your home, people and make them do as you wished in a moment or could use at tea-time to change plain bread and butter into chocolate eclairs with

There was once a small boy named Jimmy who, after his birthday, on New Year's Eve he had the most extraordinary experience at a party. In the act of a wizard entered who had a magic wand which could make people, or things, do as he pleased with one another. After he had made a Chinese lady, who sat in a basket, change places with a Chinese man who sat next to him, Jimmy was so impressed that he slipped from his seat, unobserved, and went round behind the scenes and asked the wizard if he might borrow his wand.

At the moment when the wizard replied, he

WIRELESS PROGRAMME—FRIDAY (Jan. 2nd.)

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

M. as Ellen " Scott Gatty
 " I Don't Seem to Want You " Paul Rubens
 " Five Spanish Dances " Muszkowski
 " Come to Town " Sieradala Bennett
 " Catch Me " M. Cooper
 " A Little Servant Girl " Watt Pryor
 " Sylvan Scenes " Fletcher
 " Great Big David " Lotter
 " What a It Got to Do With You ? " T. ...
 " A Little Mistake " G. Brown
 " Hello, Th. Tu " Scott Gatty
 11.0. Close down.

27Y MANCHESTER. 375 M.

12.30-1.30. Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.
 3.30-4.30. Concert by the "27Y" Quartet
 4.30-5.0. WOMEN'S HALF HOUR Vera Ware (Mezzo-Soprano).
 5.0-5.0. CHILDREN'S CORNER
 7.0 WEATHER FORECAST and NEWS
 S.B. from London
 G. A. ATKINSON S.B. from London
 Local News

Solos and Duets.

ARTHUR ACKERMAN and
 JENNY WYNNE (Duettists).
 ROBERT PITT and
 LANGTON MARKS (Soprano and
 Tenor).
 PAT RYAN (Piano)
 KEYBOARD KITTY

7.30.—A few Snapshots by Keyboard Kitty
 "Dorothy Clarke" Emily Kramke
 "The Old English Songs and Folk Lore Duets."
 "Adagio in D from Clarinet Concerto Mozart"
 "Folksongs from 'Munich' Thomas"
 "Dusts Topical and Tropical"
 "Dust for Flute and Clarinet"
 "Lo! Here the Gentle Lark" Bishop
 "Arthur Ackerman and Jenny Wynne."
 "Piano Solos."
 "The Caprice" D. S. Wood
 "Robert Pitt and Langton Marks"
 8.30.—WEATHER FORECAST and NEWS
 S.B. from London
 Sir ALEXANDER HOUSTON, S.B. from
 London. Local News.
 Station Director's Talk.
 10.10. Clarinet Solo.
 "Concertino" Weber
 "Dust for Flute and Clarinet"
 "Valse Brillante" Chilton (1).
 10.30. Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Nora Young (Contralto). Doris
 Lear (Solo Cello). Alan Soule (Solo
 Piano). Agnes Strong on Air
 Walter Scott.
 5.15-6.0. CHILDREN'S CORNER
 6.0-6.30. "Our Chemical In-"
 6.35-6.50.—Farmers' Corner
 7.0.—WEATHER FORECAST and NEWS.
 S.B. from London.
 G. A. ATKINSON S.B. from London.
 Local News.
 GLADYS WILLIS (Solo Pianoforte).
 THE WALLSEND MALE VOICE CHOIR.
 THE STATION ORCHESTRA.
 Conductor, EDWARD CLARK.
 7.30
 Overture, "The Flying Dutchman"
 Wagner

7.45. Choir
 "Come, Birrah, Jack Ho!" Weekes (14).
 "Upon a Hill the Bonny Boy" Weekes (14).
 "Ho! Who Comes Here?" Morley (14).
 "Come, Let Us Join the Roundelay"
 Deale (2)

Concertos
 First Movement from Sonata, Op. 111
 Prochodas Nos. 1, 17, 3, 7, 5, Op. 11
 Variations on a Theme by Paganini, Liszt

8.15. Choir
 North Country Maids.
 "North Square Dance"
 "Dance"
 "Waltz"
 "Petron Locomotive"
 "Bobby Elsie"
 8.30.—What Other Stations are doing.

8.30. Gladys Willis
 "Overture"
 "E. Puerto"
 8.45. Choir
 Quartet, "Uncle Ned"
 Modern Part Songs.

"The Wanderer" Elgar (11)
 "I Loved a Lass" Dyson (2)
 "Jemima" Rothman (2)
 9.30. WEATHER FORECAST and NEWS
 S.B. from London
 Sir ALEXANDER HOUSTON, S.B. from
 London. Local News.

10.0. Overture, "Rosenmund"
 "The Four Seasons"
 Polonaises ("Eugene Onegin")
 Tchaikovsky, arr. for Orchestra, Norman
 O. A. ...

10.30. Close down

2BD ABERDEEN. 495 M.

3.30-5.0. Dinner Afternoon: The Wireless
 Dance Orchestra for the Ladies
 5.15-6.0. CHILDREN'S CORNER
 Nellie's Party
 6.0-6.30.—Football Corner: Conducted by
 Peter Craigie, Scottish League Re-
 6.30-6.35. A Literary Corner under the auspices
 of the North of Scotland College of
 Agriculture Conducted by Mr. Donald G.
 Munro, B.Sc.
 6.35-6.40. Agricultural Notes.
 6.45-7.0.—The Rev. J. G. Drummond, M.A.,
 on "Psychology and Character"
 7.0.—WEATHER FORECAST and NEWS.
 S.B. from London
 G. A. ATKINSON S.B. from London
 Local News.

Popular Night.

DOROTHY CLARKE (Contralto).
 R. K. NAYLOR (Baritone)
 LOUIS HERTZEL (Entertainer)
 THE WIRELESS ORCHESTRA.
 THE STATION REPERTORY PLAYERS.
 7.30. Selection, "The Shamrock"
 7.40. "When All Was Young"
 "In the Sweet Night"
 "Further Adventures of Mrs. Struggle"
 8.0. Humorous Interlude.
 "IF OUR SCOTS COMEDIANS HAD
 WRITTEN MACBETH"
 Arranged for Broadcast by A. F. H.

Macbeth A. M. SHANNON
 Banquo G. R. HARVEY
 1st Witch DAISY MONCUR
 2nd Witch M. J. STUART
 3rd Witch J. H. ...
 Lady Macbeth DAISY MONCUR

8.15. R. Kenyon Letts.
 "Skye Fisher's Song" Kennedy-Fraser (1).
 "My Love She's But a Lasseie Yet"
 Old Scottish
 Mary Richardson (34)

8.25. Selection, "The Lark"
 Dorothy Clarke.
 8.35. "The Lark of Lark"
 Song of the Open
 "Over the Steep"
 8.45. Louis Hertel
 "A Glimpse of Life"
 8.55. R. Kenyon Letts
 "The Bonnie Earl o' Moray"
 "Border Ballad"
 9.5. "Dove Sea"
 "Achova"
 "Och, Beil"
 9.15. Louis Hertel
 "Burlesque and Banter"
 9.25. Selection, "The Thistle"
 9.30. STATION FORECAST and NEWS.
 S.B. from London
 Sir ALEXANDER HOUSTON, S.B. from
 London. Local News.

10.0. R. Kenyon Letts
 "Bonnie Wee Thing"
 "Green Grow the"
 "Rashie, O"
 10.10. Overture, "Fingal's Cave"
 Selection, "The Thistle"
 10.30.—Close down

10.15. Overture, "Fingal's Cave"
 Selection, "The Thistle"
 10.30.—Close down

10.15. Overture, "Fingal's Cave"
 Selection, "The Thistle"
 10.30.—Close down

10.15. Overture, "Fingal's Cave"
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 Selection, "The Thistle"
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10.15. Overture, "Fingal's Cave"
 Selection, "The Thistle"
 10.30.—Close down

10.15. Overture, "Fingal's Cave"
 Selection, "The Thistle"
 10.30.—Close down

A number against a musical item indicates the name of the publisher. A key list of publishers will be found on page 15.

WIRELESS PROGRAMME—SATURDAY (Jan. 3rd.)

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

2.0 LONDON. 365 M.

4.0-5.0.—Time Signal from Greenwich. Concert: Ernest French and Suzette Farr (Entertainers). Harry Vicary (Bacon). Modern French Writers—(1) *Anatole France* by Madame de W. (2) *Man's Early History*—Phon. in Persia and Palestine (1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

4.15.—(CHILDREN'S CORNER) Music by the Orfel. Children's News. Moira Maigh reading her story from "The Normous Saturday Storybook." "A Chat on Marie-Mozart"—Robert Chig off, with illustrations.

4.40-5.00.—Mr. JULIAN BUSSELLTAGE'S "Some Big Game Adventures."

5.00-5.15.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST AND 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Mr. CLIFFORD W. COLLINSON. Edgmoor, English in the South. S.B. to all Stations.

Popular Night.
JOAN HASTING.
Enter-actress at the Palace.
ED ARNOLD (Synopsized Songs).
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Jnr.

5.15.—The Orfel.
5.30.—The Orfel.

5.45.—The Orfel.
6.00.—The Orfel.

6.15.—The Orfel.
6.30.—The Orfel.

6.45.—The Orfel.
7.00.—The Orfel.

7.15.—The Orfel.
7.30.—The Orfel.

7.45.—The Orfel.
8.00.—The Orfel.

8.15.—The Orfel.
8.30.—The Orfel.

8.45.—The Orfel.
9.00.—The Orfel.

9.15.—The Orfel.
9.30.—The Orfel.

9.45.—The Orfel.
10.00.—The Orfel.

10.15.—The Orfel.
10.30.—The Orfel.

10.45.—The Orfel.
11.00.—The Orfel.

11.15.—The Orfel.
11.30.—The Orfel.

11.45.—The Orfel.
12.00.—The Orfel.

12.15.—The Orfel.
12.30.—The Orfel.

12.45.—The Orfel.
1.00.—The Orfel.

1.15.—The Orfel.
1.30.—The Orfel.

1.45.—The Orfel.
2.00.—The Orfel.

2.15.—The Orfel.
2.30.—The Orfel.

2.45.—The Orfel.
3.00.—The Orfel.

3.00-3.15.—CHILDREN'S CORNER: Auntie P. Land a Spooky Adventure.

3.15-3.30.—Teens Corner. Alice Louchin. Talk and Recital on the Works of...

3.30-3.45.—WFA. THE WIRELESS AST and NEWS.

3.45-4.00.—J. H. JARDNER. M. and O. Reception of Broadcast for the...

4.00-4.15.—A Programme of Old and New.

WINIFRED MC BRIS (Contralto). ARTHUR ACKERMAN and JENNY WYNNE (Duo).

ALICE GUTHMAN (Solo Pianoforte). ROBERT PITT and LANGTON MAKES.

4.15-4.30.—The Orfel.

4.30-4.45.—The Orfel.

4.45-5.00.—The Orfel.

5.00-5.15.—The Orfel.

5.15-5.30.—The Orfel.

5.30-5.45.—The Orfel.

5.45-6.00.—The Orfel.

6.00-6.15.—The Orfel.

6.15-6.30.—The Orfel.

6.30-6.45.—The Orfel.

6.45-7.00.—The Orfel.

7.00-7.15.—The Orfel.

7.15-7.30.—The Orfel.

7.30-7.45.—The Orfel.

7.45-8.00.—The Orfel.

8.00-8.15.—The Orfel.

8.15-8.30.—The Orfel.

8.30-8.45.—The Orfel.

8.45-9.00.—The Orfel.

9.00-9.15.—The Orfel.

9.15-9.30.—The Orfel.

9.30-9.45.—The Orfel.

9.45-10.00.—The Orfel.

10.00-10.15.—The Orfel.

10.15-10.30.—The Orfel.

10.30-10.45.—The Orfel.

7.50.—Winifred Ascott. "The Lorcley" Should He Upbraid?" (With Orchestral Accompaniment).

8.0.—Reginald S. Mott. Irish Rhapsody, No. 5. (With Orchestral Accompaniment).

8.15.—Juliette Folville. Ballade in G Minor, Op. 23. (With Orchestral Accompaniment).

8.25.—Robert Mott. Prologue, "Pagliacci." (With Orchestral Accompaniment).

8.35.—Orchestra. Symphony in C Major, Op. 21. 3rd Movement, Menuetto. 4th Movement, Finale, Adagio, Allegro. Molto V. viv.

8.55.—Winifred Ascott. Ocean, Thou Mighty Monster! (With Orchestral Accompaniment).

9.0.—Robert Mott. "Drake's Drum." (With Orchestral Accompaniment).

9.15.—Juliette Folville. Capriccio No. 2 in G Major. Andante sostenuto. Adagio. Moderato. (With Orchestral Accompaniment).

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

Mr. P. M. CARRUTHERS. S.B. from London. Local News.

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

12.0.—Close down.

1.0.—Close down.

1.15.—Close down.

1.30.—Close down.

1.45.—Close down.

2.0.—Close down.

2.15.—Close down.

2.30.—Close down.

2.45.—Close down.

3.0.—Close down.

3.15.—Close down.

3.30.—Close down.

3.45.—Close down.

4.0.—Close down.

4.15.—Close down.

4.30.—Close down.

4.45.—Close down.

5.0.—Close down.

5.15.—Close down.

5.30.—Close down.

5.45.—Close down.

6.0.—Close down.

6.15.—Close down.

6.30.—Close down.

WIRELESS PROGRAMME—SATURDAY (Jan. 3rd.)

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

Lillan Lewis.

"Pipes of Pan" ("The Arcadians")

"A Ring of Roses" ("The Dollar Princess")

"I Understand" ("The Mad of the Moor")

"K. & N. p. the Sat. on H. & L. & C. (Merrie England)"

Selection, "Poppets" Novelle

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

Mr. F. M. CARRUTHERS. S.B. from London. Local News.

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

12.0.—Close down.

2ZY MANCHESTER. 375 M.

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

4.30-5.0. WOMEN'S HALF HOUR. Patricia Robinson (Soprano).

5.0-6.0.—CHILDREN'S CORNER

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

Mr. F. Stacey Lincolt, "Sport" Local News

Dance Night and Humour.

THE GARNER SCHOFIELD DANCE BAND

OLLEY OAKLEY and JULIA LARKINS (Entertainers).

7.30. Band. Waltz, "Tribute d'Amour" Fox-trot, "Wait'll You See My Gal" (7); Fox-trot, "In the Evening" (31); Waltz, "The Waltz of Long Ago" (7); One-step, "March of the Minstrels" (7).

8.0. Entertainers. In a Humorous and Musical Interlude, featuring

Banjo Solos, Songs at the Piano, Duets, and Child Impersonations.

8.20. Band. Fox-trot, "It Ain't Gonna Rain No More" (7); Lancers, "Kiss in the Ring" (7); Waltz, "Just a Dream of You Dear" (9); Fox-trot, "In Between the Showers" (9); One-step, "Chili Bom Bom" (7).

8.50. Entertainers.

9.10. Band. Waltz, "Immortellen" (9); Fox-trot, "Riley's Cowshed" (9); Fox-trot, "After the Storm" (6); Waltz, "Alice Blue Gown" (3).

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

Mr. F. M. CARRUTHERS. S.B. from London. Local News.

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

12.0. Close down.

6NO NEWCASTLE. 400 M.

3.45-4.45.—The Station Septet: Conductor, Edward Clark, James Howell (Tenor), Mrs. Knyvet, Readings from "Idylls of the King"

5.15-6.0.—CHILDREN'S CORNER

6.0-6.30.—Scholar's Half Hour: J. C. Wilson, B.Sc., "Bringing in the New Year."

6.45-7.0.—Farmers' Corner. Poultry Notes

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

Mr. JOHN KENMIB, "Football" Local News.

Miners' Saturday Night.

HILDA ROOD (Contralto).

CHARLES WREFOED (Entertainer).

GEORGE WADE (Solo Band).

HELBURN COLLIERY PRIZE SILVER BAND.

7.30. Band. March, "Salute the Brave" (Chas. Ward) (This March, composed by Mr. Chas. Ward, of Newcastle, was the selection which won The Liverpool Journal March Competition for 1924.)

Operatic Selection, "Rigoletto" Verdi.

7.45. H. da Rood. "The Lone Chord" Sullivan (1).

"Come Back to Erin" Curriel.

7.55. Charles Wrefoed. West Country Dialect Recital, "Jan's Football Match" Jan Steiner.

8.0. George Wade. "El Capitan" Sousa, arr. Winthrop.

"A Ragtime Episode" Paul Tano, arr. Joe Rustle.

"Camptown Carnival" Joe Morley.

8.15. Band. Trombone Solo, "The Tyrolean" Sutton.

Soloist, J. E. DIBBER. Fox-trot, "Oh, Eva" arr. Ord Hume (31).

8.30. H. da Rood. "Rathreen Maymornec" Crouch.

"Annu Lanna" Johnson.

8.40. Charles Wrefoed. West Country Dialect Recital, "Our Electric Light Scheme" Jan Steiner.

8.50. Band. Waltz, "Vanity Fair" Greenwood.

9.0. George Wade. "Gipsy Dance" Jolly Chimee.

"Parke Hunter" Parke Hunter.

9.10. Band. Song Selection, "Songs of England" H. Round.

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

Mr. F. M. CARRUTHERS. S.B. from London. Local News.

10.0.—TILEY DANCE ORCHESTRA, relayed from the Grand Assembly Rooms.

12.0. Close down.

2BD ABERDEEN. 495 M.

3.30-5.0. The Wireless Orchestra. Mary Topp (Soprano). Feminine Topics.

5.30-6.0.—CHILDREN'S CORNER. Annie Phyllis will sing.

6.40-7.0.—This Week's Interesting Anniversary: "Lord Macaulay died December 30th, 1858." (Prepared by John Sparke Kirkland.)

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

Mr. JOHN SPARKE KIRKLAND, "The Joys and Sorrows of Scottish Song" (By Request).

Local News.

7.30. "Aul' Eel Time—Sowers Night."

JOAN A. WATSON (Soprano).

LEWIS COWIE (Baritone).

DUFFON SCOTT (Grand Solo Harmonist).

THE WIRELESS ORCHESTRA.

During the evening Joan A. Watson will

"Birds Ahe" Morrie (34).

"Spinning Wheel" Thomson (34).

"My Heart is Sure" Traditional (34).

"Bonnie George Campbell" Keel (34).

"Down the Burn" Hook (34).

"Hush-a-bu, Birds" Buntin (34).

"The Flowers of the Forest" Frazer (34).

"The Scottish Bluebells" Barker (34).

"Robin Adair" Traditional (34).

Lewis Cowie will sing

"Hail, Caledonia" Stroud (1).

"A Fond Kiss" Gatty (1).

"Leann Landsay" Tradition (1).

"Road to the Isles" Kennedy-Fraser (1).

"K. & N. p. the Sat. on H. & L. & C. (Merrie England)"

"Brace o' Mar" Dru.

"S. and the P. brock" Tradition.

"Turn Ye to Me" Le.

"Scotland Yet" McLeod.

Duffon Scott will entertain in Grand Scots Stories.

The Orchestra will play

Quadr. No. "Flowers of the North" K.

"Scottish Medley" arr. Somers (9).

Waltz, "Edinburgh" Buchanan.

Eightsome Reel K.

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

Mr. F. M. CARRUTHERS. S.B. from London. Local News.

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

12.0. Close down.

55C GLASGOW. 420 M.

3.30-4.50. The Wireless Quartet. Sally E. Thomas (Soprano). Afternoon Topics.

5.15-6.0. CHILDREN'S CORNER

6.0-6.5. Weather Forecast for Farmers

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

Glasgow Radio Society Talk

Local News.

Dance Night.

S.B. to Dundee

THE STATION ORCHESTRA

Conducted by ISAAC LOSOWSKI

DANIEL SKYMOUR (Tenor)

will sing the Choruses and Vocal Numbers.

DOROTHY CLARK (Contralto)

LOUIS HERTEL (Entertainer)

7.25. Orchestra

Fox-trot, "Chili Bom Bom" (7), One-step, "The Ad Night Café" (16); Fox-trot, "An Orange Grove in California" (7).

Waltz, "The Golden West" (9). Fox-trot, "Africa" (31), Blues, "Imperial" (9).

8.0. Dorothy Clark

"Timedways" Lohr.

"Summer Time on Breton" Fees.

"Early Morning" Fees.

8.15. Orchestra

Fox-trot, "Why Did You Call Me Wonderful One?" (32), One-step, "Dance Your Shoes Away" (18); Fox-trot, "The Who Dance" (32); Fox-trot, "The Song of Songs" (18); Medley, "American Medley" (18); One-step, "Georgie Porgie" (18); Fox-trot, "Savannah" (6); Fox-trot, "Laz" (7).

8.50. Louis Hertel.

"Further Adventures of Mrs. Scroggles" L.

9.10. Request Dance Items. Received during transmission

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

Mr. F. M. CARRUTHERS. S.B. from London. Local News.

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

12.0. Close down.

A number against a musical term indicates the name of its publisher. A key list of publishers will be found on page 15.



*"The
Speaker
Supreme"*

Western Electric Co Ltd

CONNAUGHT HOUSE, ALDWYCH, LONDON, W.C.2.

WIRELESS PROGRAMME—BELFAST (Dec. 28th to Jan. 3rd.)

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

2BE 435 M.

SUNDAY.

- 8.45. **THE STATION CHOIR**
Hymn, "Lord, Thy Word Abideth."
At home, "What are These?" *Singer (11)*
- 9.2.—**The Very Rev. T. G. G. COLLINS**, Dean of Belfast; Address.
Hymn: "How Sweet the Name of Jesus Sound Is."
S. WEIR McCORMICK (Baritone).
T. O. CORBIN (Solo Pianoforte).
E. J. HARRIS (Solo Clarinet).
- 9.15. **Home and Studio**
"In My Songbook" *Dr. J. J. Harris*
"The Olden Days" *Ground (11)*
"The Olden Days" *Remark*
Pianoforte Solo.
Extracts from the Fitzwilliam Virginal Book: "The Lark" *Byrd (11)*
"The Lark" *For the Lark (11)*
- 10.6.—**WEATHER FORECAST and NEWS**.
S.B. from London. Local News.
- 10.15.—**Sonata for Clarinet and Piano, Op. 167**.
S. B. from London.
- 10.30.—Close down.

MONDAY.

- 3.30.—**Concert: The Station Orchestra**
Ethel Davison (Soprano), T. O. Corbin (at the Piano), Pauline Barker (Harpsichord).
- 5.30-6.15.—**CHILDREN'S CORNER**
- 7.0-10.30.—**Programme S.B. from London.**

TUESDAY.

- 4.0.—**The "2BE" Quartet**
- 5.30-6.15.—**CHILDREN'S CORNER**
- 6.40.—**Mr. H. Macfarlane Bates**. *S.B. from Edinburgh*
- 7.0.—**WEATHER FORECAST and NEWS**.
S.B. from London.
Major RICHARD RIGG. *S.B. from London.*
Local News.
- Folk Music and a Folk Play.**
THE STATION ORCHESTRA
S. ADAMS (Baritone).
KATHLEEN THOMSON (Solo Pianoforte).
- 7.30. **Orchestra**
Selection, "The Beggar's Opera"
Adrian (1)
S. Adams.
Folk Songs.
Orchestra.
"The Olden Days" *Hay*
"Molly on the Shore" *Granger*
- THE WARNOCK PLAYERS.**
"MRS. BATES' SATURDAY NIGHT"
A. M. Warnock.
Cast.
Mrs. Bates *ANNA WARNOCK.*
Mrs. Finlay *JEANNIE ERSKINE.*
Maggie *ANN JOHNSON.*
Dan Tobarish *DRUMMOND ADAMS.*
Scene, in Mrs. Bates' Shop.
Orchestra.
"English Folk Song Suite"
Langdon Williams (1)
S. Adams.
Folk Songs.
Orchestra.
"Children's Overture" *Quilter*
Kathleen Thomson.
"Le Cidre de Normandie" *Debussy.*
"An Island Spell" *Irish.*
Nocturne for Left Hand *Scriabin.*
Orchestra.
Selection, "The Rose" *Myddleton*

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

Sir HALFORD MACKINDER. *S.B. from London.*

Local News.

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

11.0.—Close down.

WEDNESDAY.

- 4.0-5.0.—**The "2BE" Quartet**
- 5.30-6.15.—**CHILDREN'S CORNER**
- 7.0.—**WEATHER FORECAST and NEWS**.
S.B. from London.
Mr. C. H. B. QUENNELL. *S.B. from London.*
Local News.
- Irish Night.**
THE STATION ORCHESTRA.
ROBERT BURNETT.
KINEST A. A. STONELEY (Solo Violin).
Pipe Major J. HAYWOOD (Solo for the Highlanders).
DONALD MCKAY (Scottish Harpist).
- 7.30. **Piper**
March, Strathspey and Reels. *Traditional.*
Orchestra.
Overture, "Heart of Midlothian"
Thomson.

- "I Gae a Waulf Gae-Yestreen"
"The Piper o' Dundee" *Stephen-Burnett.*
"The Land o' the Leal" *Burnett.*
"Scots Wha Hae" *Burnett.*
Orchestra.
Two Movements from the Scotch Symphony *Mendelssohn.*
Violin Solo.
A New Fantasy on "Auld New Year"
"The One an' A"
Stanley.
"The Sea Ruz"
"My Love She's But a Lassie"
"Yet"
"Come Under My Plaid"
"A Man's a Man for A That"
Stephen-Burnett.
Orchestra.
Folk Songs.
Orchestra.
"She's The Lass For Me"
"The Bess o' the House"
H. Lowrie.
Orchestra.
Selection, "The Beggar's Opera"
Myddleton.
One-step, "Scotch Merley"
Patrol, "The Woo Man O' the Moor"
Amers.
- 8.30-12.0.—**Programme S.B. from London.**

THURSDAY.

- 3.30-5.0.—**Women's Programme: The Station Orchestra.** Marjorie Sinclair (Soprano).
E. J. Harper: "The Work of the Belfast Musical Competitions."
- 5.30-6.15.—**CHILDREN'S CORNER**
- 6.40-6.45.—**Church Lads Brigade Band**
- 7.0-10.30.—**Programme S.B. from London.**
- FRIDAY.**
3.30-5.0.—**The "2BE" Quartet.**
- 5.30-6.15.—**CHILDREN'S CORNER.**
- 7.0.—**WEATHER FORECAST and NEWS**.
S.B. from London.
G. A. ATKINSON. *S.B. from London.*
Local News.

Irish Night.

THE STATION ORCHESTRA.
KATHLEEN DAUNT (Mezzo-Soprano).
E. J. HARRIS (Solo).
THE BELFAST RADIO PLAYERS.

- 7.30. **Orchestra**
"Overture to an Irish Comedy" *Amell.*
Two for Piano, Violin, and Violoncello.
Celtic Prelude ("The Land of Heart's Desire") *Raffald Broughton.*
Songs.
"Rustic" *S. B. from London.*
"Dream in the Twilight" *S. B. from London.*
"Love, I Have Won You"
London Ronald (5).
The Radio Players.
"THE LAND OF HEART'S DESIRE"
(W. B. Yeats.)
Incidental Music specially composed by
Dr. E. Norman Hay.
Maurice Brown *J. R. Maclean.*
Bridget Brown *JEANNIE ERSKINE.*
Shawn Brown *GEORGE H. HANAN.*
Mary Brown *Mrs. LESLIE PORTER.*
Laurel Hart *CHARLES K. AYRE.*
A. Faery Child *NORAH CAMPBELL.*
Producer, T. RONE POWELL.

- Suite, Irish Folk Songs** *Geoffrey Molyneux.*
Clarinet Solo.
Sonata in E Flat *Saul-Sachs.*
Orchestra.
Two Irish Dances *Fincham.*
Irish Patrol *Purser.*
- 9.30.—**WEATHER FORECAST and NEWS**.
S.B. from London.
Sir ALEXANDER HOUSTON. *S.B. from London.*
Local News.
- 10.0. **Orchestra.**
One-step, "Irish Medley" *S. B. from London.*
"The Blarney Stone" *S. B. from London.*
Two Irish Tone Sketches *S. B. from London.*
Selection, Irish Reels and Jigs *T. RONE POWELL.*
- 10.30.—Close down.

SATURDAY.

- 4.0-5.0.—**The "2BE" Trio.**
- 5.30-6.15.—**CHILDREN'S CORNER.**
- 7.0.—**WEATHER FORECAST and NEWS**.
S.B. from London.
Sports Talk.
Local News.
- Dance Programme.**
THE STATION ORCHESTRA.
W. LIVINGSTONE (Entertainer).
- 7.30. **Orchestra.**
Fox-trots, "Oh, Eva" (31); "Savanna"
(4); Waltzes, "What'll I Do?" (7);
"When You Are in My Arms", Fox-
trots, "Heart-Heard Heart" (9);
"When She's in Red" (10); Waltz,
"Lullaby Moth, Keep Away" (16); Fox-
trots, "Kidd Followed Felix" (10); One-
steps, "American Medley" (9); "Scotch
Medley" (9); "Ogo Pogo"
(20); "Maybo" (6).
W. Livingstone.
Will Interrupt the Programme.
Orchestra.
Fox-trots, "You're in Kentucky" (9);
"What Do You Do Sunday, Mary?"
Waltzes, "Waltz of Long Ago" (7);
"Nightingale Waltz" (9); One-steps,
"The Irish Medley" (9); "Irish Medley"
(9).

- 9.30.—**WEATHER FORECAST and NEWS**.
S.B. from London.
Mr. P. M. CARRUTHERS. *S.B. from London.*
Local News.
- 10.0.—**THE SAVOY BANDS**. *S.B. from London.*
- 12.0.—Close down.

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The Man Who Wrote "Butterfly."

The Genius of Puccini.



GIACOMO PUCCINI.

THE chest and the most popular of the world's composers—such are one's reflections concerning

Puccini. He was a great man, and his death will be no less a loss to the masses than to the

for he had spoken to them—through the medium of the stage and the gramophone and wire-

had reached the hearts of the people and, incidentally, had been the most artistic expression of the ordinary man and woman's

Verdi's Successor

regular but the public's unqualified approval made the obstacles which had to be overcome at its first presentation—in Milan, 1904—*Madame Butterfly* was hushed off the stage was but symptomatic of a passing phase; and in the twenty years which have elapsed that evening, millions of people have agreed the view that, novelistic as the drama may be it is essentially "human" and its melodies reveal true feeling and wonderful melody.

Puccini was sixty-six. His birthplace was, indeed, in Italy, and not only was he born in a family with musical traditions, but he had, when his budding talent began to assert itself, the inspiring influence of his great fellow-countryman, Verdi, ever before him. In fact, years of time, he became the successor of Verdi, and he came to excel the older master at least in one particular—his almost intuitive knowledge of the theatre, a knowledge which he half the battle to him.

Impressed by the Fog.

When Puccini was an infant, and his father and his children were left in considerable financial straits. The musical reputation of the family, however, resulted in a small pension—£4 a month—from the Queen of Italy's bounty, and a great deal of sacrificing on the part of his mother, led to the boy's being sent to Milan to study. Here he shared a room with two brothers and a cousin. His brain was a fertile soil for the tutorial seed, and in 1884 he produced his first opera, *Le Villi*, which met with some success. All the time his active twin was storing up knowledge, and even the poverty he endured—for four months while he was writing *Le Villi* he lived on credit at a restaurant—was to stand him in good stead when he came to paint the colours of life.

He wrote another opera, *Edgar*, but without satisfactory results, and then he struck home bravely with *Manon Lescaut*, which with its powerful dramatic effect—the embarkation scene, in particular—revealed him as possessed of distinct originality. It was produced in 1893. Then, in 1896, came *La Bohème*, which was finally to "place" him in his succession to Verdi. Its first production in this country was at Manchester, in 1897, by the Carl Rosa Opera Company. Puccini, it is interesting to note, was present in person, and next to the success of the opera he was most impressed by—the fog and the rain!

After this, there came that wonderful blending

By R. D. S. McMillan.

of drama and opera—*La Tosca*. From the purely musical point of view it is somewhat poor—or rather, poor for Puccini—but the combining of melody with melodramatic thrills saved it. It was an adaptation of Sardou's well-known drama, and was first produced in Rome in 1900. It was followed some four years later by *Madame Butterfly*. Puccini saw the dramatic version of the drama—which was by Boito—at a London theatre, and it was there he obtained inspiration for *Butterfly*, which, by the way, he considered his greatest opera.

A Wonderful Cast.

The story of the little Japanese girl's love for the American naval lieutenant has appealed to the hearts of multitudes all the world over. In its setting it is entirely different from any other opera, and when it was presented to the Milanese, the effect was as the dropping of a bombshell. It was, it seemed, decoration to mix up musical plays and musical comedy manners with opera.

The year after the production in Milan, Puccini brought the opera to London, and it was presented with a brilliant company, including Caruso as Lieutenant Pinkerton, Emma Destinn as Butterfly, and so on. The opera scored a great success, and it was to sweep America in the same way.

After *Butterfly* came *The Girl of the Golden West*, a somewhat sensational story of the gold rush days, in which gambling and shooting were intermixed. It was not popular, but later on it was recently as 1913—came one of his greatest works from the purely musical point of view—a one-act opera, *Gianni Schicchi*. It was in 1920 when he came to produce this, one of three one-act operas, at Covent Garden, that Puccini paid his last visit to this country.

Inspired by an Accident.

In another way, Giacomo Puccini was like Verdi—he loved the life of the country gentleman. For all his fortune, he was happiest at his quiet villa at Torre del Lago, on the Tuscan coast, where if he was not composing—and he did most of his work there—he was out shooting or fishing. His most welcome visitors were his children and grandchildren. The villa was stocked full of clocks which played tunes or whistled, this being an instance of his bent for mechanics. He was captured by the craze for motorcars, anent which a story is told. It was when he was working upon *Madame Butterfly* that he suffered his serious accident while travelling in his car, and when, after some hours unconsciousness, he opened his eyes again, he began to hum the words "Povera Butterfly (Poor Butterfly)". They were the very words he wanted—the missing link in his chain of ideas for the opera.

Forty Unborn Operas.

Of a shy disposition, Puccini was imperious to flattery. The honour which gave him most pleasure was the naming of a street in Milan after him. It was there he usually lived when he was not in the country, and his flat appropriately enough, was in a street named after Verdi, the Via Giuseppe Verdi, a somewhat narrow, tree-lined thoroughfare beside La Scala.

Puccini once declared he had music in his head for forty more operas, if he could only find the librettos. He has left one work, so far as is known, which is practically complete—an opera upon a Chinese theme—and from it we may be able to judge whether the master had reached his best, or whether there was something still greater to come.

Dancing Time.

The New Symphonic Syncopation.

WHEN the accepted ideas of dance music were challenged by the popularity of "Alexander's Ragtime Band," and people throughout the country were singing, whistling, and obviously enjoying the tune of "Come on and Hear! Come on and Hear!" a new dance music period was assured. This ragtime era, followed by others and superseded by jazz, prepared the way for the acceptance of syncopated music—the gaiety of which has now definitely captured the dance-loving public. Though for a while some scoffed at and opposed it, nevertheless, it is to such syncopation that almost all dancers now take their life.

It has been said that jazz is "sheer joy and its expression in music, music which can hardly be whistled and never sung music which carries you up and gives voice to that love for life which is in every soul, but is so constantly unexpressed. Jazz lets no one stand still. Its melody and its rhythm are infallibly compelling."

New Forms of Expression

A further development out of jazz is symphonic syncopation made popular through the medium of wireless by the Savoy Bands in thousands of homes. This music is described as symphonic music super-imposed upon a syncopated rhythm, but most often we think of it rather as the musical expression of the gaiety, the liveliness and the rhythmic power of our lives. It is subtle and rarely tiring, intriguing, and often exciting. It is especially written for orchestras having new forms of expression unknown to the first jazz bands.

Wireless has brought this rhythm to his wired and thousands of people who cared little for the old dance music. It has created a new interest in the lives of others who were not and are unlikely ever to be dancers. This should be proved on January 3rd next, when the Savoy Orchestra Augmented Symphonic Orchestra will give its first concert in the Queen's Hall, London. The programme will consist of old syncopated favourites, showing the evolution of the "Alexander's Ragtime" to the syncopated favourites of to-day. The orchestra will be the largest of its kind which has ever played in this country, and will consist of twenty-six instrumentalists, specially secured from many widely separated parts of the world.

"Chalapatista."

Chalapatine, one of the greatest living composers, is an enthusiastic supporter of syncopated music. He has in fact, specially composed for the Savoy Orchestra a piece—"Chalapatista"—which will be performed at this concert. The circumstances of its composition are interesting. On the first night of his last season at the Paris Opera House, the Orchestra wired him their best wishes for success. He received the telegram whilst waiting to be called for his performance. Using the back of the telegram, he wrote the melody of a piece of syncopated music, which is now known as "Chalapatista." Thus he posted immediately to the Savoy Orchestra. The work was at once orchestrated, rehearsed, and performed. As Chalapatine could not to London to hear this composition played, he had a wireless set specially installed in his dressing room at the Opera House, Paris, and had the satisfaction of hearing it broadcast within a few days of the date it was composed.

The history of dance music is intimately bound with the story of mankind's laughter and tears. The form of its expression varies with the passage of time, but rhythm is the key not only to all art, but to life itself. Thus dance music provides for many an opportunity of escape from dullness and boredom by its expression of the joy of living.

The Way to a Child's Mind.

Curing Faults by the Power of Suggestion. By Dr. C. B. C. LADELL.*

What is it that you often do to stop his crying? You say, "Come to me now, and he will kiss the place and make it well." You do so, and the child forgets his hurt, stops crying, and runs off quite happily.

Now, what have you really done? You have suggested to the child that a kiss can cure a hurt. He has accepted the suggestion, and, therefore, he is cured. We see in this process the foundation of all forms of faith-healing. Thus, then, is what we mean by suggestion. An idea is implanted in the mind, and it produces physical or mental results.

Mothers Who Are Nervous.

In this connection, you must not think that suggestion is a magical power. It is not. It is a power of your voice, your manner, your gestures. The earliest training of an infant, long before it has learned to speak, is a matter of suggestion. Nervous mothers have restless children, not so much because they are nervous, but because they are suggesting nervousness to their children. She does not convey the feeling of security and repose which the infant requires as the child grows, mothers must bear in mind that suggestion is a powerful force which is important for the formation of character. Every child that is born is a blank slate, and it is up to you, the mother, to fill it with a sturdy, self-reliant man or woman, and not a weakly neurotic.

Feeling to this end must start in the nursery. Of great importance is the way in which you treat your child. The little accidents of nursery life are the preparation for this. Rush to pick up your little toddler every time he falls, fuss over his little bruises and scratches, and you are developing in him an attitude which means that he will always be inclined to knock over the furniture of life. If you do not, he will grow up a sturdy, self-reliant man or woman.

* In a Talk from Birmingham

every day, and every day are helping to rob him of the spirit of independence which he needs to make his way in the world.

What you say to a child is not so important as what you say of him, because in the latter case you are more likely to be off your guard.

Remember this: a child is a blank slate and do not be deceived into thinking that the child is paying no attention because he appears to be completely absorbed in his toys. You may feel tempted to say some time "Johnny is such a bad sleeper, he lies awake for hours." If he overhears you, you are certain to perpetuate the trouble. Or "Johnny has such a bad appetite. He always leaves half his dinner." When you say this, you are suggesting to Johnny that he is a bad sleeper and a bad eater. You have given him.

Sowing the Seeds of Fear.

If you say to a child, "Johnny is a bad sleeper," you are suggesting to him that he is a bad sleeper. If you say to a child, "Johnny is a bad eater," you are suggesting to him that he is a bad eater. If you say to a child, "Johnny is a bad sleeper," you are suggesting to him that he is a bad sleeper. If you say to a child, "Johnny is a bad eater," you are suggesting to him that he is a bad eater. If you say to a child, "Johnny is a bad sleeper," you are suggesting to him that he is a bad sleeper. If you say to a child, "Johnny is a bad eater," you are suggesting to him that he is a bad eater.

The child then gets the right idea of himself and lives up to it. To be sure, you suggest to a child that he is a bad sleeper, and unequivocal. You say to the child, "Johnny won't be afraid to sleep in the dark, will you?" and you gain a hearty "Yes"; but do not be surprised when you hear that the child is a bad sleeper after he goes to bed. You have suggested to him that he is a bad sleeper. Suppose you say, "I'm going to let you sleep in the dark to-night for a treat. Won't that be lovely?" Unless you have already and too thoroughly sown the seeds of fear, this way of putting it will secure the right effect.

Let me return now to the question of character. It is of the utmost importance to having a strong will. It is considered as desirable a characteristic that people will eagerly

do our best to teach you how to attain it. Yet these people will sometimes talk of the necessity of breaking a child's will, and, more tragic still, will try their best to bring it about.

Do not misunderstand me. A measure of discipline is a necessary lesson, too, for a child to learn, but if you surround the child with punishment, you are creating in him a feeling of inferiority which will ever after follow him at a disadvantage when mixed with others.

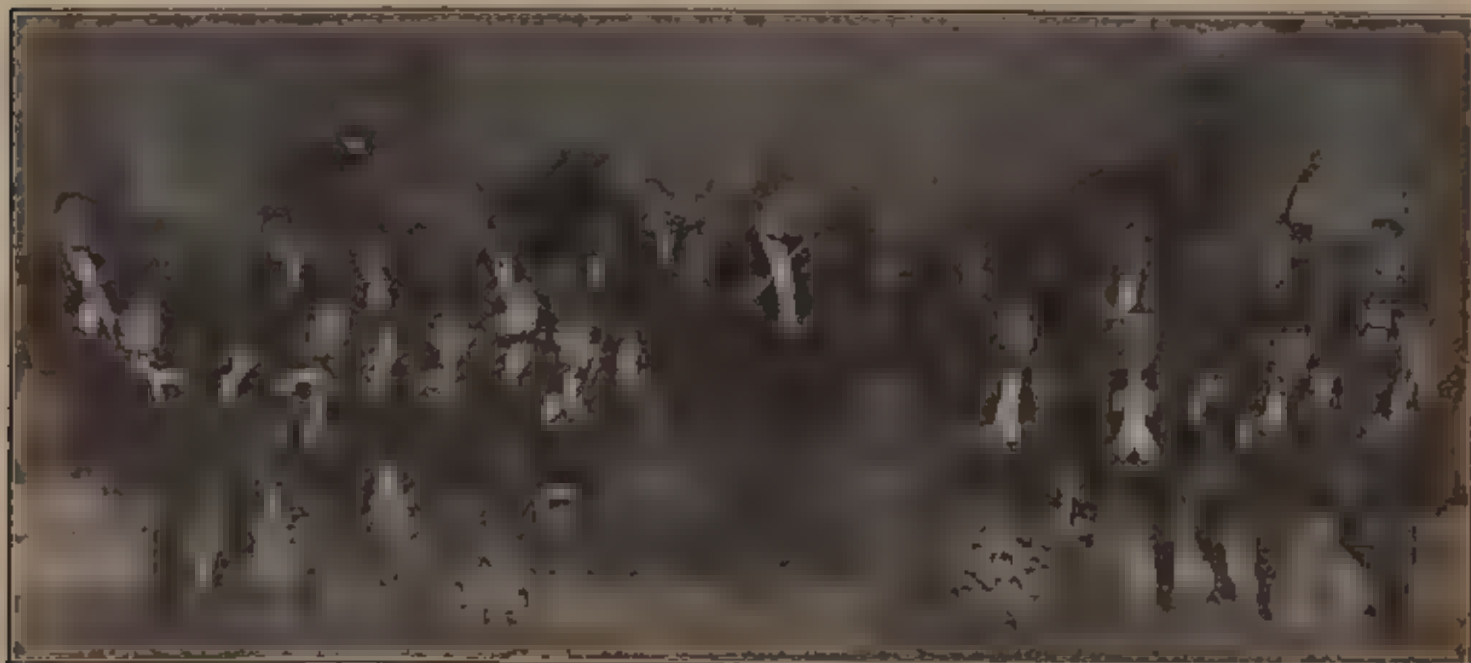
The Wrong Kind of Punishment.

If you punish a child, you are suggesting to him that he is a bad child. If you punish a child, you are suggesting to him that he is a bad child. If you punish a child, you are suggesting to him that he is a bad child. If you punish a child, you are suggesting to him that he is a bad child. If you punish a child, you are suggesting to him that he is a bad child.

A child which has been too much repressed will be a child which is a bad child. A child which has been too much repressed will be a child which is a bad child. A child which has been too much repressed will be a child which is a bad child. A child which has been too much repressed will be a child which is a bad child.

It is a sign of a strong will, but is rather the last effort of a crushed will to save itself from extinction. In such cases, our suggestion must be the opposite of what you intend. Suppose the child is a bad sleeper. It means that the child is a bad sleeper. It means that the child is a bad sleeper. It means that the child is a bad sleeper. It means that the child is a bad sleeper.

He does not need any other. Say "Take away," to make the child cling passionately to his plate and devour every scrap. You must not forget, however, that this attitude of negativism means that there is something very seriously wrong in your daily routine, and you must set yourself to discover what this is.



THE MEN WHO MAKE OUR DANCE MUSIC.

Here you see the popular musicians of the Savoy Hotel, London, whose syncopated dexterity has set all our toes a-tapping the famous Savoy Orpheans Augmented Symphonic Orchestra. (Photograph exclusive to 'The Radio Times'.)

A message from The House of Graham on the eve of another Wireless Christmas

THE Festive Season presents an opportunity for the House of Graham to offer Best Wishes for a Happy Christmas and prosperity in the New Year.

In the past the House of Graham has used every endeavour to justify the confidence of thousands of Radio enthusiasts throughout the land and in the future the same policy of supplying products of outstanding quality and efficiency at strictly moderate prices will be followed.

Backed by generous "Service" in the full sense of the expression, the Amplion is indeed synonymous with

BETTER RADIO REPRODUCTION



*The
World's
Standard*

AMPLION

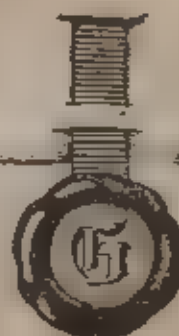
*Wireless
Loud
Speaker*

ALFRED GRAHAM & COMPANY
(E. A. GRAHAM)

St. Andrew's Works, Crofton Park,
LONDON, S.E.4.

Associated Companies

The AMPLION Corporation of America, New York.
Compagnie Continentale AMPLION, Bruxelles.
Compagnie Française AMPLION, Paris.



Thursday's Programme.

(Continued from page 17)

6.0-6.5.—Weather Forecast for Fortnight
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.

Popular Night.

S.B. to Aberdeen and Dundee
THE GLASGOW CORPORATION
FRAMWAYS PIPE BAND

Major G. ROBERTSON
THE STATION ORCHESTRA
Directed by
HERBERT A. CARLITHERS
ROBERT MITCHELL and LANTON M. MITCHELL
RICHARD CLUNNINGHAM Baritone

Chorus
Chorus Soloists
Chorus

7.55 Baritone Solo
There Was a Lad Who
Born a King
The Shepherd Boy
The Boy Who

8.00 Pipe Band
The Lone Bonnets
The Lone Bonnets
The Lone Bonnets
The Lone Bonnets

8.25 Popular Dance Items
(Chorus Sung by DANIEL SEYMOUR
(Tenor)
"I'm Born Born" (7); Fox
"Honeydew" (6); Wain, "Sally
"Foxes" (5); "The
"Dance Your Shoes Away" (10);
"Foxes" (31); Foxes
"Sally" (10)

8.50 Pith and Points
Notes Topical and Trivial
Baritone Solo
A Man is a Man for A That
"Sally" (10)

9.15 Pipe Band
March "The Lone Bonnets"
March "Lord Alexander Kennedy"
March "The Lone Bonnets"
March "The Lone Bonnets"

9.30 WEATHER FORECAST and NEWS
S.B. from London
Prof. J. L. MYRES, S.B. from London
Local News.

10.0 Pith and Points
Duets Up-to-Date

10.15 Orchestra
Over the Hills and Far Away

11.30.—Close down.

1000 could not take you round the world but
worth shillings can bring it to your bookshelf
"THE OUTLINE OF THE WORLD TO DAY"
is a story of the world so brilliantly written as
to read like a romance, so skilfully planned as
to be thoroughly comprehensive, and yet so
informative as anyone could wish. It will be
a world tour in your own home. Write to-day
for the Illustrated Prospectus and full particu-
lars of our purchase scheme to the Home
Library Book Company (Dept. R.T.1), 39, King
Street, Covent Garden London, W.C.2.—Advt.]

High-Power Station Programme.

5XX. 1600 M.

SUNDAY, December 28th

3.0-5.0 Programme S.B. from London
10.0-10.30 CHILDREN'S CORNER. S.B. from London
11.0-11.30 Programme S.B. from London

MONDAY, December 29th

7.0-7.30 Programme S.B. from London
French and Russian Programme.

HALF OF H.W. GREENADIER GUARDS
By permission of Col. B. N. Sergeant
Bravo C.M.G. D.S.O.

11.0-11.30 Programme S.B. from London
M. MANDALAY (Tenor)
MAURICE COLE (Soprano)
WILSON JAMES and PARTNER

7.30 The Band
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"

8.00 The Band
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"

8.25 The Band
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"

8.50 The Band
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"

9.15 A Humorous Interlude by
The Warringtons

9.30 TIME SIGNAL FROM GREENWICH
WEATHER FORECAST and NEWS
GENERAL NEWS BULLETIN
S.B. from London

10.0 The Band
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"

10.15 The Band
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"
March "Le Bonhomme de Sauterelle"

10.30.—Close down.

TUESDAY, December 30th, WEDNESDAY, December 31st, and FRIDAY, January 2nd.

7.0 onwards.—Programme S.B. from London

THURSDAY, January 1st

7.0-7.30 Programme S.B. from London

7.30-8.00 Programme S.B. from London

8.00-8.30 Programme S.B. from London

8.30-9.00 Programme S.B. from London

9.00-9.30 Programme S.B. from London

9.30-10.00 Programme S.B. from London

10.00-10.30 Programme S.B. from London

10.30-11.00 Programme S.B. from London

11.00-11.30 Programme S.B. from London

11.30-12.00 Programme S.B. from London

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, December 28th.

SUNDAY, December 28th

1.0-1.30 Programme S.B. from London
1.30-2.00 THE MESSIAH S.B. from London
2.00-2.30 Programme S.B. from London

MONDAY, December 29th.

1.0-1.30 K. and H. Hall Orchestra
1.30-2.00 W. MEN'S TOPICS.
2.00-2.30 CH. LOREN'S CORNER
2.30-3.00 Programme S.B. from London

TUESDAY, Dec. 30th, THURSDAY, Jan. 1st
and SATURDAY, Jan. 3rd.

1.0-1.30 CHILDREN'S CORNER
1.30-2.00 Programme S.B. from London

WEDNESDAY, December 31st

1.0-1.30 K. and H. Hall Orchestra
1.30-2.00 Organ Recital
2.00-2.30 W. MEN'S TOPICS
2.30-3.00 CHILDREN'S CORNER
3.00-3.30 Programme S.B. from London

FRIDAY, January 2nd

1.0-1.30 K. and H. Hall Orchestra
1.30-2.00 W. MEN'S TOPICS
2.00-2.30 CHILDREN'S CORNER
2.30-3.00 Programme S.B. from London

MARY J. DAWSON (Contralto)
D. O. CHRISTIE (Tenor)
JAMES BATHIE (Baritone)
J. S. FIFE
C. E. F. M. FOWLER

JAMES HINCHLIFFE (Solo Pianoforte)
GERTRUDE BULLOCH (Accompanist)
Pianoforte Solo
7.30. Valse in D Flat, Op. 27
Scherzo in B Flat Minor, Op. 21

Contralto Song
"An Fiddler's Life"
"O'er the Moor"
"Maiden of Morven"
Reading
"The Whistle"
Tenor Song
"Bonnie Mary of Argyll"
Mary Morris

Violon Solo
"Halt Indique"
8.20. Baritone Song
"The Auld Scots Song"
"Bring to Me a Pint o' Whisky"
Pianoforte Solo

Contralto Song
"The Yewes"
"The Laird's Cockpen"
"Kate Dalrymple"
Reading
"The Packman"
Tenor Song
"My Love She's But a Lassie Yet"
"My Love is Like a Red, Red Rose"
"O A' the Airts the Wind Can Blaw"

Violon Solo
"The Phantom Melody"
"The Phantom Melody"
"The Phantom Melody"
"The Phantom Melody"

Baritone Song
"The Phantom Melody"
"The Phantom Melody"
"The Phantom Melody"
"The Phantom Melody"

Reading
"It Wasn't His Wife"
8.30-10.0.—Programme S.B. from London
10.0-10.30 Paraphrase on Paderewski's Minuet
Kreutzer

Baritone Song
"Drink to Me Only"
"Come to the Fair"
Pianoforte Solo
"The Phantom Melody"

10.30.—Close down.

QUEEN'S HALL

Langham Place, W. 1

W. F. De Mornys presents, by special permission
of THE SAVOY HOTEL, the First Concert
of Syncopated Music by the World-Famous

SAVOY ORPHEANS

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The Savoy Havana Band
and The Boston Orchestra

Saturday Evening, January 3rd, at 8.15 p.m.

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The Savoy Orpheans and The Savoy Havana Band are now on sale

Title		Catal. No.		Price	
Savoy English Medley - One Step		1000	1000	1000	1000
Fantasia - One Step (Syncopated Favourites)		1001	1001	1001	1001
In the Double Street Pt. 1		1002	1002	1002	1002
Why did you call me wonderful one? Fox Trot		1003	1003	1003	1003
Go long Mule Fox Trot		1004	1004	1004	1004
All alone Walks		1005	1005	1005	1005
Hum a tune Fox Trot		1006	1006	1006	1006
Chalipona Fox Trot		1007	1007	1007	1007
Just like a beautiful story Fox Trot		1008	1008	1008	1008
Dream Daddy on Trot		1009	1009	1009	1009
Defiant Fox Trot		1010	1010	1010	1010
Chudde's Memories - One Step		1011	1011	1011	1011

Ask your local accredited "His Master's
Voice" dealer to play them over to you.

THE GRAMOPHONE COMPANY, LTD.,
363-367 OXFORD STREET, LONDON, W. 1.

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, December 28th.

SUNDAY, December 28th.

8.30.—Programme S.B. from Lond.
10.30.—Programme S.B. from Lond.

MONDAY, Dec. 29th, WEDNESDAY, Dec. 31st,
THURSDAY, Jan. 1st, and SATURDAY, Jan. 3rd.

4.40.—(CHILDREN'S CORNER)
6.30.—(CHILDREN'S CORNER)
8.30.—Programme S.B. from London.

TUESDAY December 30th.

8.30.—Programme S.B. from Lond.
10.30.—Programme S.B. from Lond.
12.10.—Programme S.B. from Lond.

FRIDAY, January 2nd

8.50.—The State Brighter Liverpool Band,
relayed from the State Caf.
9.40.—(CHILDREN'S CORNER)
10.—WEATHER FORECAST and NEWS
S.B. from Lond.
11 A. ATKINSON, S.B. from Lond.
Local News
THE SUNSHINE CONCERT PARTY
DORA HULME (Soprano);
JIM RUSHTON (Bar);
EMMIE WARD (Soprano);
JACK RILEY (Entertainer)
HAL HULME (Light Comedian)
RAY NEWHOUSE (Soloist)
J. H. WEAVER (Soloist)
J. H. WEAVER (Soloist)

Cyprus Morris, The Bahad M.
Condy, J. H. WEAVER

Song, "Keep On Smiling"
Song, "Waltz"
Song, "Our Refused Subject"

Concerted Item, "Can't Sting a Nigger"
Concerted Item, "The Garden of Your Heart"

Concerted Item, "The Garden of Your Heart"
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Concerted Item, "The Garden of Your Heart"



Factory Series 200

Casting the Cases

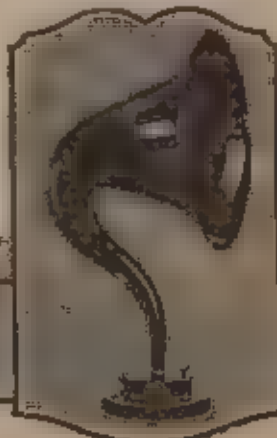
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Before purchasing your Loud Speaker be sure to hear the BROWN—its form and general appearance have been widely imitated, but its internal reproducing mechanism is still unique. By means of its cone-shaped aluminium diaphragm actuated by a tuned reed it is truly sensitive to every note on the harmonic scale.

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25 ohms	25	5	0
250 ohms	25	8	0
400 ohms	25	10	0
Type H.2. 12 in.	high	low	
10 ohms	22	5	0
200 ohms	22	8	0
400 ohms	22	10	0

S. G. Brown, Ltd.,
19, Mansfield St. W.I.
15, Mansfield St. W.I.
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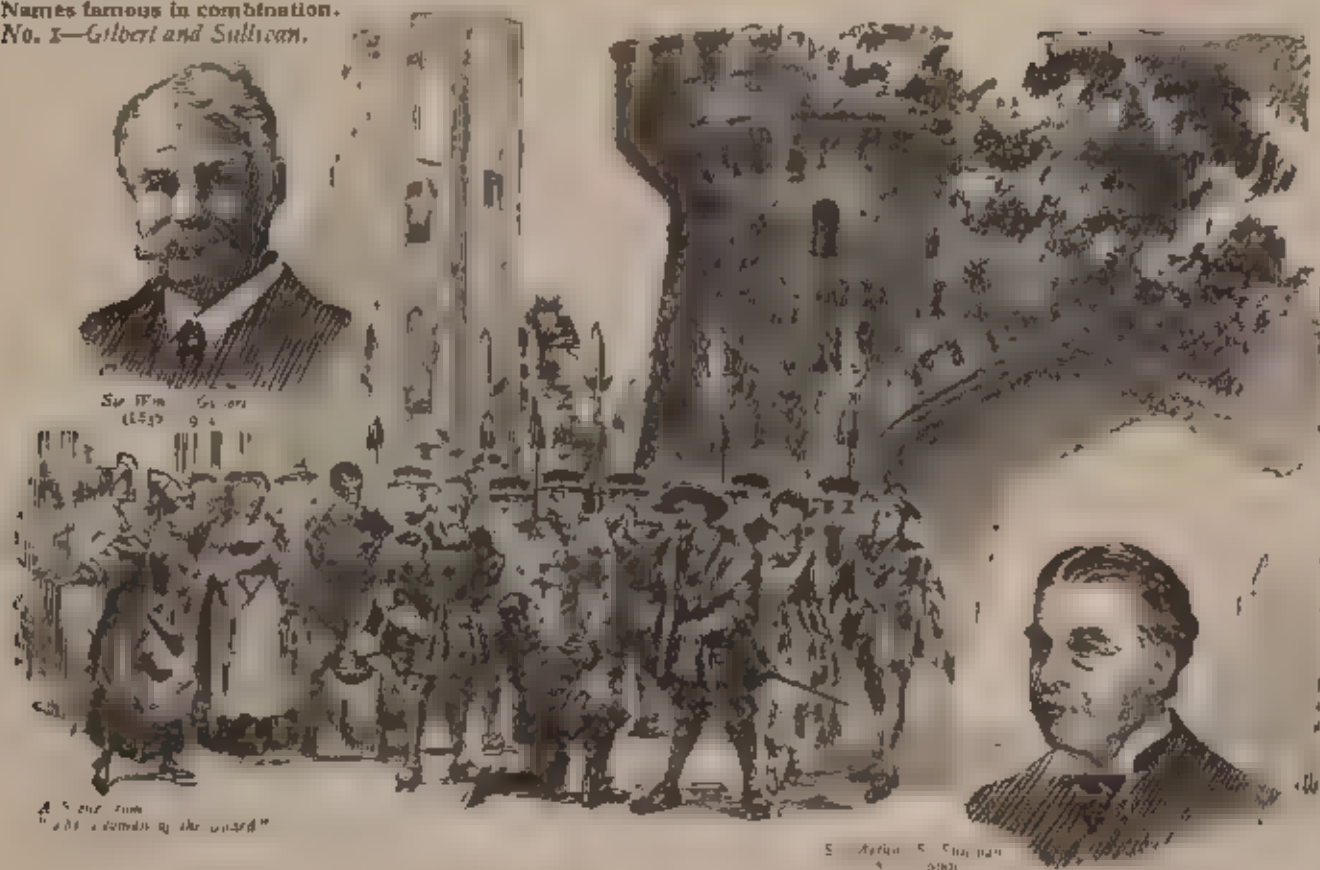
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L. 6. D. E. 6. 100

L. 6. D. E. 6. 100

L. 6. D. E. 6. 100

L. 6. D. E. 6. 100

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Sold by Wireless & Electrical Dealers Stores etc

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IN THE PURPLE BOX

Nottingham Programme.

SNG 322 M.

Week Beginning Sunday, December 28th.

SUNDAY, December 28th.

MONDAY, Dec. 29th, THURSDAY, Jan. 1st.

TUESDAY, Dec. 30th, WEDNESDAY, Dec. 31st.

6.15 AM CHILDREN'S CORNER

6.45-7.15 Teens Corner.

8 onwards Programme S.B. from London.

FRIDAY, January 2nd.

6.15 AM CHILDREN'S CORNER

6.45-7.15 Teens Corner.

Songs and Chamber Music.

Mr. K. M. L. N. Y. A.

Mr. K. M. L. N. Y. A.

Mr. K. M. L. N. Y. A.

Mr. K. M. L. N. Y. A.

Mr. K. M. L. N. Y. A.

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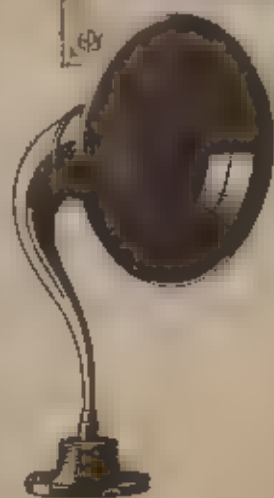
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A motor expert of my acquaintance once told me that he never saw a classified motor car in three years, but that he saw a lot of cars which he said looked more like motorized perambulators than anything else.

As a Loud Speaker expert it struck me that in this line a very similar state of things existed.

You have the full size Loud Speaker, the Fellows Junior, and the smaller fry which you can hardly recognise as Loud Speakers and usually consign to the nursery. In fact the children like them very much.

When I run round to any friends of mine who aren't lucky enough to have wireless, I always take my Portable Three and the Junior with me. Just to give them a bit of a concert.

And unless I tell them, they don't dream for an instant that the Junior isn't a full-sized instrument. After all why should they?

It's over 18 inches high, it has an adjustable diaphragm, its volume fills any ordinary sized room with ease and its tone is perfect.

Its appearance, too, is just the same as any of the big speakers, and it's not so very much smaller either. Its price though is—

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Plate resistance 100,000 ohms

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Max. filament current 0.1 amp
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Max. plate current 0.1 amp
Max. filament current 0.1 amp
Plate resistance 100,000 ohms

POWER VALVES

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Plate voltage 100-150
Max. plate current 0.1 amp
Max. filament current 0.1 amp
Plate resistance 100,000 ohms

Type B 6 35s. each

Plate voltage 100-150
Max. plate current 0.1 amp
Max. filament current 0.1 amp
Plate resistance 100,000 ohms

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Max. plate current 0.1 amp
Max. filament current 0.1 amp
Plate resistance 100,000 ohms

* For use with Dry Cells

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B.T.H. RADIO VALVES

Advertisement of The British Thomson-Houston Co Ltd

277A



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

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

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

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The British Thomson-Houston Co Ltd
Office: Crown House, Aldwych, London, W.C.2

Branches at: Belfast, Birmingham, Bristol, Cardiff, Dublin, Glasgow, Leeds, Liverpool, Manchester, Newcastle, Swansea, Sheffield

Plymouth Programme.

SPY 335 M.

Week Beginning Sunday, December 28th.

SUNDAY, December 28th.

3.0-5.30. }
4.0-5.30. } Programmes S.B. from London.

MONDAY, December 29th, TUESDAY, December 30th, and WEDNESDAY, December 31st.

4.0-4.30. }
4.30-5.00. }
5.00-5.30. }
5.30-6.00. }
6.00-6.30. }
6.30-7.00. }
7.00-7.30. }
7.30-8.00. }

THURSDAY, January 1st, and SATURDAY January 3rd.

4.0-4.30. }
4.30-5.00. }
5.00-5.30. }
5.30-6.00. }
6.00-6.30. }
6.30-7.00. }
7.00-7.30. }
7.30-8.00. }

FRIDAY, January 2nd.

4.0-4.30. }
4.30-5.00. }
5.00-5.30. }
5.30-6.00. }
6.00-6.30. }
6.30-7.00. }
7.00-7.30. }
7.30-8.00. }

Popular Programme.

VICTOR HENSON
JIMMY CASSELL
ON THE AIR
WALTER HILLING
MARTIN H. COOPER

FRIDAY, January 2nd.

4.0-4.30. }
4.30-5.00. }
5.00-5.30. }
5.30-6.00. }
6.00-6.30. }
6.30-7.00. }
7.00-7.30. }
7.30-8.00. }

FRIDAY, January 2nd.

4.0-4.30. }
4.30-5.00. }
5.00-5.30. }
5.30-6.00. }
6.00-6.30. }
6.30-7.00. }
7.00-7.30. }
7.30-8.00. }

FRIDAY, January 2nd.

4.0-4.30. }
4.30-5.00. }
5.00-5.30. }
5.30-6.00. }
6.00-6.30. }
6.30-7.00. }
7.00-7.30. }
7.30-8.00. }

FRIDAY, January 2nd.

4.0-4.30. }
4.30-5.00. }
5.00-5.30. }
5.30-6.00. }
6.00-6.30. }
6.30-7.00. }
7.00-7.30. }
7.30-8.00. }

FRIDAY, January 2nd.

4.0-4.30. }
4.30-5.00. }
5.00-5.30. }
5.30-6.00. }
6.00-6.30. }
6.30-7.00. }
7.00-7.30. }
7.30-8.00. }

FRIDAY, January 2nd.

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The Mullard Master Valve.

The World's a Small Place to a Master Valve

THE wonderful amateur trans-world wireless records that have been established with Mullard Master Valves, Both in Transmission and Reception, leave no possible doubt as to the name of the REAL long-distance valves.

BOTH WAYS.
First to America (December, 1923).
First to New Zealand (October, 1924).
First to Australia (November, 1924).
(Via Mullard Master Valves.)

Why not add the programmes of distant stations to your wireless reception? With Mullard Master Valves this is extremely easy.

You can always obtain perfect long-distance reception by demanding

MULLARD H.F. MASTER VALVES

SINGLE RED RING bright filament valves - - - 12/6 each.

DOUBLE RED RING dull filament valves--

Type D.3 for accumulators - 21/- each.

Type D.06 for dry cells - 25/- each.

Ask your dealer for Mullard technical leaflets giving full information.

You can also get MULLARD L.F. Green Ring MASTER VALVES in the same types.

Mullard

MASTER VALVE

Obtainable from all electricians, wireless dealers, ironmongers, etc.

Adt. The Mullard Radio Valve Co., Ltd., (R.T.), Nightingale Works, Balham, London, S.W. 12.

"SUPRATONE" Products

"SUPRA" MEANING "BETTER THAN THE BEST" A SEEMING PARADOX! BUT IN VIEW OF THEIR EXCEPTIONALLY LOW PRICE, AN ACCURATE DESCRIPTION.



4,000 ohms.

HEADPHONES

Lifelike reproduction has been the aim in the production of these headphones, which are to be thoroughly recommended for present broadcasting conditions. The DURA LUNIC head-bands are adjustable, as are the ear-pieces in relation to them. Their weight is only 5 ozs, so that they can be worn for long periods without discomfort. Price includes best quality cords.

Send to-day for our instruction 1924/5 Catalogue.

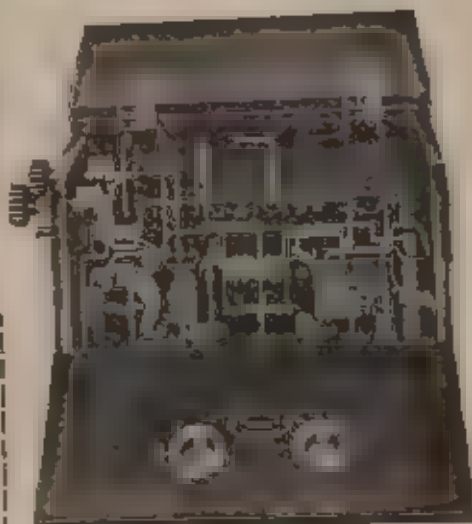
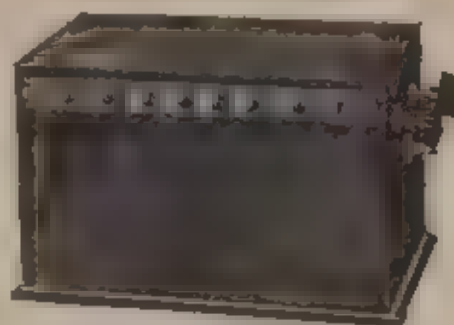
2-VALVE AMPLIFIER

A high-grade instrument throughout, employing a circuit giving maximum amplification with no distortion. By its aid a loud speaker can be worked with full tone from your present detector. Handsome in appearance it is supplied in a beautiful mahogany cabinet with hinged top and side and two valve windows. It can be used with any type of valve, and about 120 volts HT is recommended.

Price £4

OUTSTANDING FEATURES

- 2 SUPRA transformers.
- MICROSTATS.
- MANBRIDGE condenser.
- 12.5 V.P.D. push-switch.
- Modulator or resonator.
- Negative grid bias.



12-13-14, GT. QUEEN STREET, KINGSWAY, W.C.2.

WORKS LONDON BIRMINGHAM & WESTCLIFFE.

GRAMS ZWISLOCKE WIRELESS LTD.

Let the others go to bed.



You stay up and enjoy the Orchestra with a good hot drink to keep you company. Get an "Elfin" Vacuum Flask with the all-glass drinking cup. The "Elfin" is made almost entirely of untarnishable "diamond hard glass," and is more durable and hygienic than the ordinary metal protected flask. The

ELFIN
VACUUM FLASK
HOLDS ONE PINT.

Price
4/6

The only Vacuum Flask with an all-glass cup.

Hot liquids will register a temperature of 122 deg. Fahr. after 24 hours. Price 4/6, obtainable from all leading Chemists, Ironmongers and Stores, or 5/3, post free from the

Central Depot R.T.

THE ELFIN FLASKS,
25, Finsbury Street, London, E.C.2.

"London calling the British Isles!"

EXCELDA HANDKERCHIEFS FOR NEW YEAR GIFTS.

You cannot give your Friends anything better than one dozen **Excelda Handkerchiefs.**

A Genuine and Reliable Article For Ladies or Gentlemen.

Two Gold Medals awarded

You can buy Excelda in All White and a great variety of coloured borders.

SOLD BY RETAILERS ALL OVER THE KINGDOM.

See name **EXCELDA** on every Handkerchief.

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, December 28th.

SUNDAY, December 28th.

3.0-5.30. Programmes S.B. from London.

8.0-10.30. Programmes S.B. from London.

MONDAY, December 29th, and**SATURDAY, January 3rd.**

11.30-12.30. (On Mon. and Sat. only) (On Mon. only)

3.0-4.30. Programmes S.B. from London.

5.30-6.30. WOMEN'S HALF HOUR

6.30-7.30. CHILDREN'S CORNER

7.0 onwards. Programmes S.B. from London.

7.10. (Station Director's Talk. See p. 1.)

TUESDAY, December 30th,**WEDNESDAY, December 31st, and****THURSDAY, January 1st.**

11.30-12.30. (On Wed. and Thurs. only)

3.0-4.30. Tuesday and Thursday. (On Wed. only)

5.30-6.30. WOMEN'S HALF HOUR

6.30-7.30. CHILDREN'S CORNER

7.0 onwards. Programmes S.B. from London.

FRIDAY, January 2nd.

11.30-12.30. Gramophone Records.

1.30-4.30. (On Fri. only)

5.30-6.30. WOMEN'S HALF HOUR

6.30-7.30. CHILDREN'S CORNER

7.0-7.30. WEATHER FORECAST and NEWS

S.B. from London.

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

Local News.

New Year Scottish Concert.

IDA BLOOR (Soprano).

DORIS COWEN (Contralto).

HARRY SKERRITT (Tenor).

WILF SKERRITT (Baritone).

MADGE MACMILLAN (Recitale).

NORA STEVENSON and

FLORA MACMILLAN (Violins).

MARION MACMILLAN (Violoncello).

MARGARET MACMILLAN (at the Piano).

7.30. Opening Part Song with Instrumental.

"A Gaid New Year to Ane and A" "Humd

Quartet (Instrumental).

"Scottish Fantasia" Stephen

P. 10.

"Wee J. J. Paterson" Grant Stevenson

Ida Bloor and Doris Cowen.

Local "The Kest" ... (25)

Harry Skerritt

"March of the Cameron Men"

Mary M. Campbell (25)

Doris Cowen.

"Here a to the Year that's Awa"

Old Scottish (25)

W. J. Skerritt

"A Man's a Man for A That" Burns (25)

Local "The Kest" ... (25)

Ida Bloor with Chorus.

"Tosh Lo and" ("Songs of the North").

Local "The Kest" ... (25)

"Scottish Melodies" ... arr. M. MacMillan

Part Song

"Had to the Cloud" ... Sir Walter Scott

M. MacMillan.

A few Scottish Stories

Local "The Kest" ... (25)

"My Ain Wee House" ... Munro

W. J. Skerritt

Bide Ye Yet" ... arr. Headhills

Doris Cowen.

"Skye Boat Song" ... Jacobite

Harry Skerritt

"The Bonnets o' Bonnie Dundee"

Sir Walter Scott

Part Song

"W. J. No' Come Back Again?"

Lady Nairn

Instrumental Quartet.

"The Thistle" ... Finishing with

"The Thistle" ...

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Sir ALLAN LEE HOUSTON. S.B. from

London.

Local News.

10.0-10.30. Programmes S.B. from London.



Loudon



10/-

The three caskets

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

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

Further it only costs 10/-.

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

See that your next valve is a Loudon.



FELLOWS WIRELESS

Loudon Valves - Silver Clear

AGENTS OF THE FELLOWS MAGNETO CO., LTD., PARK ROYAL, WILLESDEN, N.W.2.

K.P.57

"Keep fit on COCOA"

BOURNVILLE

Write
"CADBURY, BOURNVILLE"
about Gift Scheme



RECIPE ON LABEL FOR
DRINKING CHOCOLATE

See the name "CADBURY" on every piece of Chocolate

THE UNIVERSAL STORES EXTRAORDINARY SALE

Blankets, Sheets and Quilts have gone up in price, so don't miss this opportunity

Monster Bales of **BEDDING,**
DRAPERY, CUTLERY, £2
ETC. Forty-Five Articles in all for only

The Universal Stores—~~London~~ advertisers for over 20 years—are making
an extra special offer of Accumulated Stocks out of All Departments in
Monster Bales containing all the following goods



BLANKETS
SHEETS
QUILTS
PILLOW CASES
TOWELS
CUTLERY
CLOCKS
SILVERWARE
FANCY GOODS
Forty-five articles in all

A MARVELLOUS
£2 WORTH.

No oddments, damaged or
soiled goods. All guaranteed
genuine regular stock.
Shoppers NOT supplied,
and no more than one Bale
sold to each customer

DON'T DELAY AND RISK DISAPPOINTMENT, SEND YOUR ORDER AT ONCE
AND RECEIVE BY RETURN THE WORLD'S BIGGEST AND BEST BARGAINS.

IF UNABLE TO SEND FULL CASH AT ONCE SECURE THE
GOODS NOW BY SENDING A SMALL DEPOSIT THE
BALANCE CAN BE PAID AT YOUR OWN CONVENIENCE.



The Universal Stores
MANCHESTER

Devonshire Street, ARDWICK
Est. 1902. (R.T.), MANCHESTER.

Send for our new Money-Saving Catalogue, which contains hundreds
of Household Bargains

THE UNIVERSAL STORES

Fit a Malone TO YOUR PHONE

and you get results rivaling a
50/- LOUD SPEAKER

FOR ONLY 76 Postage 1/-

Send for our new Money-Saving Catalogue, which contains hundreds
of Household Bargains

MALONE & CO., LEIGH ON SEA, ESSEX

THE BEST "POPULAR PRICE" CIGARETTE

SUNRIPE

EXTRA SIZE CIGARETTES

For Size and Tone, They Stand Alone.

10 for 6d.

20 for 1/-

Also 50's

The Spinnet House,

Estd. 1775.

LONDON.



WARMTH WITH CONVENIENCE!

The best way to keep warm
is to have a lamp that
gives out a steady heat
and a bright light.
The lamp should be
easy to use and
should not be too
expensive.

Obtainable through ironmongers.
BRITISH MADE.

Rippingilles Albion Lamp Co., Ltd.,
ASTON ROAD NORTH, Birmingham.

3
FILAMENTS

NELSON MULTI.

A famous name for a famous Valve.

Obtainable from all dealers.

15
COMPLETE

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



The NELSON MULTI
will function as a De-
tector, I.F. Amplifier
or H.F. Amplifier
Adapted to fit any stan-
dard Foreign radio

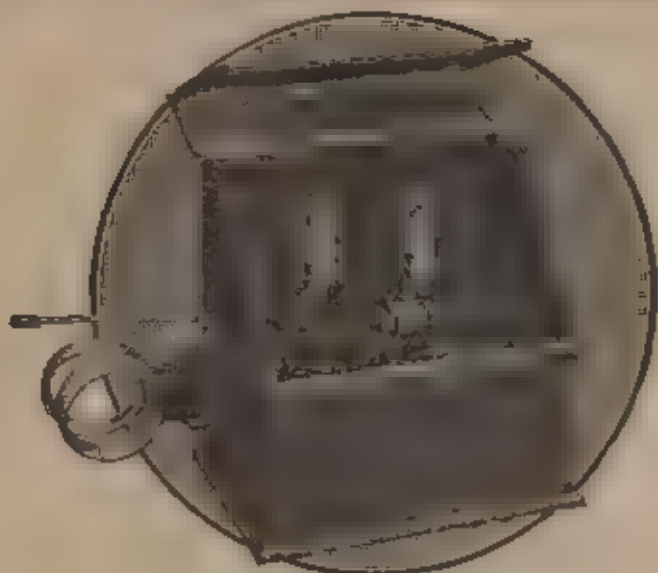


Filament
Voltage
4-6

Anode
Voltage
50-120



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



Our factory-to-user Scheme saves you £4-15-0 on this well-known S.T.100

—and Set is installed free within 40 miles.

THERE are three distinct advantages for the man who buys his Receiving Set direct from Peto-Scott's. (1) He saves all the intermediate cost of distribution. If sold through any Wireless Dealer the price must be necessarily higher to allow for his profit. (2) He gets a Set that is fully guaranteed to receive all B.B.C. main Stations at good headphone strength with a 40 mile range at Loud Speaker strength (80 miles from Chelmsford). (3) His Set will be

delivered and put into working order (provided the aerial is already erected) at any distance within 40 miles from one of our five Branches shown below. This work will be undertaken *without charge* by one of our own experts. At greater distances by arrangement. The S.T.100 2 valve Reflex shown above in an extremely handsome oak cabinet with double drop front, complete with 2 coils for B.B.C. wavelengths (without valves and batteries) and including all Marconi royalties, costs £9-12-6. This offer may be withdrawn without notice so send your order at once.

Other Pilot Sets:

Autocone Detector	£13-10-0
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Funlex Receiver	£11-11-0
5 Valve Set	
All Britain Receiver	£14-14-0
5 Valve Set	
Translux	£18-18-0
5 Valve Set	
5 Valve Family Set	£17-10-0

All above Sets originally designed and described in "Modern Wireless"

Peto-Scott's Wireless Book & post free 5/- contains full list of sets, prices and much useful information. Catalogue of components 3d, post free. Other literature on Broadcast Instruments post free.

Peto-Scott Co. Ltd.,

Head Office, Mail Order Department & Showroom—
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Branches:
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PLYMOUTH: 4, Bank at Eastland Place.
LIVERPOOL: 1, Moorwater Street.
LARK: 11, 54, Queen Street.
WALTHAMSTOW: 73B, Wood Street.



Come on Everybody!



EVERYTHING'S ready to be put on the table. The Christmas season is being opened by the Ginger Wine.

No one is so old to appreciate STONE'S GINGER WINE and very few are so young. Christmas would not be its usual cheery meal without it. Have you given your Christmas order yet?

The Stone's Ginger Wine is a very pure and healthy drink. It is made from the finest ginger and is very refreshing. It is a very good drink for the whole family. It is a very good drink for the whole family.

STONE'S GINGER WINE

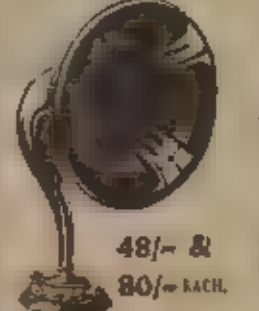
Can be obtained from all the Merchants and Grocers. If obtainable locally, write to Stone's Ginger Wine, Dept. 7, Finsbury, London, E.C.1.

THE WAVES THAT ARE TIRELESS SAY "REVO" FOR WIRELESS

WAVELENGTHS: 100-1000 METERS. 100-1000 METERS. 100-1000 METERS.

REVO FOR WIRELESS HAVE THE BEST REVO.

REVO LOUD SPEAKERS.



48/- & 80/- EACH.

LIGHTWEIGHT HEADPHONES.



21/- EACH.

REVO LITTLE GEM CRYSTAL SET. 6/- EACH.



Not a day without it.

REVOPHONE CRYSTAL SET. £3-3-0.



The Revophone Crystal Set is a very good set for the whole family.

IF UNOBTAINABLE LOCALLY PLEASE APPLY DIRECT TO — THE CABLE ACCESSORIES CO. LTD. Tipton, Staffs. LONDON DEPOT: 25, SHOE LANE, E.C.4.



RADIO TIMES

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"Weather Forecast"

"FURTHER outlook unsettled." When the weather forecast gives this gloomy item of information, how pleasant it is to sit in front of a Radiation Gas Grate with its cheerful glow, ignoring all weather prophecies and knowing that you are assured of cosy warmth and a fresh, healthy atmosphere in your own home. It is the patent "Injector-Ventilator," an exclusive Radiation feature, which keeps your room so perfectly ventilated. It maintains a constant circulation of fresh air without draughts.

Radiation Gas Grates have two openings under the canopy leading to the flue. The lower or "Injector" opening (A) carries away the entire combustion products, and the upper or "Ventilating" opening (B) carries away a large volume of air drawn from the room. The ascending current through the lower outlet promotes by Injector-action the ventilating function in the outlet above; the result is that while pure radiant heat is distributed throughout the room the air of the room is changed a sufficient number of times to ensure an agreeable and healthy atmosphere being maintained.

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"Injector-Ventilator" Gas Grates

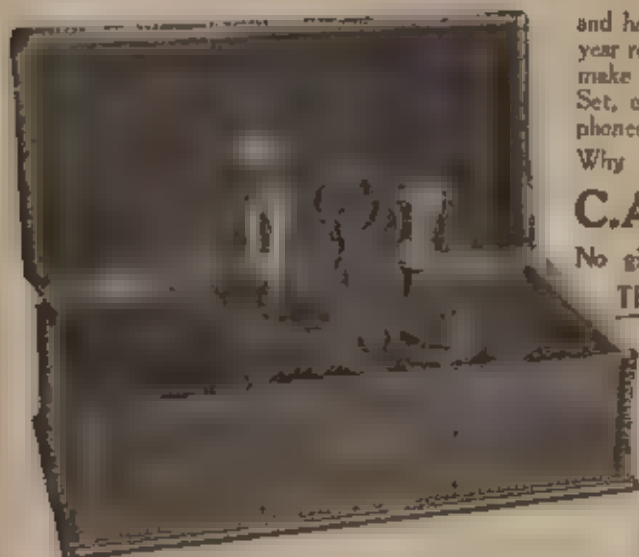
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A Happy Radio Christmas



and happiness and enjoyment all the year round will be the result if you make your Yuletide Gift a Wireless Set, or a Loud Speaker, or Headphones, Accumulators, Valves, etc.

Why not give a

C.A.C. Receiver?

No gift can be more acceptable.

The C.A.C. Duo-Valve Receiver

costs only £25.

plus Marconi Royalties 25/-

Mr. M. Young, Engineer & Electrician, 10, Rupert Street, W.1.

I am an absolute beginner at Wireless, yet so far I have had almost perfect results. I have received letters from Glasgow, Aberdeen, Birmingham, etc., and I have been able to hear the BBC, the Empire, and the Continent. I have also been able to hear the BBC, the Empire, and the Continent.

One of my friends, who is a radio expert, told me that he would not have been able to hear the BBC, the Empire, and the Continent if he had not had the C.A.C. Duo-Valve Receiver.

Send for our revised Catalogue which gives full particulars and prices of all "C.A.C." Sets and Accessories, including the famous C.A.C. PORTABLE RECEIVER (The Wonder of the day), THE "UNI-VALVE" SUPER-THREE, REFLEX and OTHER OF OUR STANDARD RECEIVERS. All thoroughly efficient instruments at a reasonable cost.

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NEUTRON

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"THE RESULT IS SIMPLY MARVELLOUS"

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"I am listening to the radio set with Neutron Crystals. The results are simply marvellous. More so than with a clearness and strength than my neighbour's 2 valve set can hope to give."

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The Perfect Battery for Wireless Work

FULLER

PLATE TYPE BATTERIES
IN EBONITE CASES

ASK YOUR
DEALER
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These accumulators are thoroughly reliable and well constructed units, of which many thousands have been supplied for radio work. The ebonite cases are strong and fire-proof; non-corroding terminals are fitted.

We manufacture Wireless Batteries of all types including L.T. and H.T. Block Batteries, Sparta L.T. and H.T. Dry Batteries, Inert Cells, etc., etc.

Stocked by all Good Dealers

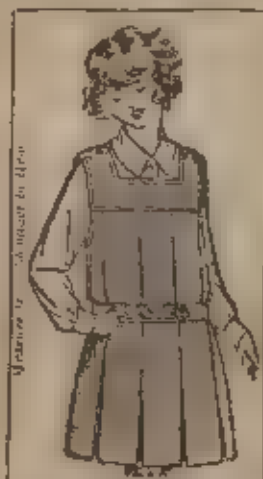
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Get a FULLER'S
—you get the best.



THE PERFECT-FITTING TUNIC

made from Fine All Wool Serge in Navy and Nigger. The colour is fast and it will wash well.

THE CORRECT WEAR FOR SCHOOL
THE ECONOMICAL WEAR FOR ALL TIMES.

24in. 7/6 each, rising 1/- for each 3 inches.

Winchester Blouse, all sizes - 4/6

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Send for Catalogue, and buy all School Wear from the firm Specialising in that ONLY

THE SCHOOL OUTFIT SUPPLY CO.,

29-30, COCK LANE, SNOW HILL, E.C.

Phone: 2411

Write for prices and catalogue to the above.

BEGINNER'S GUIDE TO WIRELESS

If you wish to make Wireless Sets which are UNBEATABLE IN PRICE, QUALITY, or EFFICIENCY, this is the book you must have.

It tells you all about Wireless Sets in plain everyday language and enables any beginner to make the most efficient Receiving Sets obtainable.

Full instructions and diagrams are given for making SUPER EFFICIENT CRYSTAL SETS, ONE AND TWO VALVE AMPLIFIERS, DUAL AMPLIFICATION SETS; ALSO THE VERY LATEST TYPES OF TWO, THREE and FOUR VALVE TUNED ANODE SETS.

160 PAGES, INCLUDING 28 DIAGRAMS, 1/3 POST FREE.

SAXON RADIO CO. (DEPT. 24), SOUTH SHORE, BLACKPOOL.

Satisfaction guaranteed or money returned.

DILEMMAS OF THE

Deaf



CHILD (sighs): I like you and dolls like you.
VISITOR: You like dolls, do you say, dear? That's right!
CHILD: I don't. I like you and dolls like you. But I do like dolls.
VISITOR: Dolls like dolls, don't they, dear? That's a
 clever doll, isn't she?
CHILD (shudders): But that wasn't what I said at all. It
 wasn't I said I like you! And dolls like you too!
VISITOR: Oh, dear, dear, and I couldn't hear that you said
 I don't like you like you, you know, so you must forgive
 me for making a mistake, won't you?
CHILD: Can't you hear now? Oh, I can hear now.

WIRELESS.

One of the penalties of deafness is the difficulty it places
 in the way of gaining children's confidence. Another is
 the difficulty of listening-in to the Loud Speaker. Come
 now, and have your test and fitting of the Acousticon
 Hearing Aids. The Non-Head Attachment is almost
 invisible. Lending Hospitals and Churches, as well
 as Royalty, Doctors, and hundreds of thousands of
 workers, are firm supporters of the Acousticon.
 If you cannot call, please write.

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HIGH-CLASS
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ABSOLUTE SECURITY. Interest paid
half-yearly.Can be realised without trouble,
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HEARTS OF OAK
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 10s. each. After two years the
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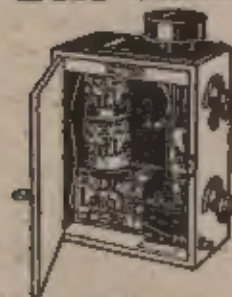
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The utmost from one valve



Price:

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(takes 12/6 Marconi Receiving
 tubes) including all other valves,
 1,000 ohm headphones, H.T.
 and L.T. batteries.

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

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

Send remittance under our guarantee to refund
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Descriptive Booklet free.

A tested crystal set

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

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

Oxford user gets Cardiff from Oxford when 2LO
 closes down.

Designed for reception of the new High-Power
 Station as well as the 200-300 metre Stations.

POPULAR MODEL, 20/-, post free.

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

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London Office:— Percy Miller, Norfolk House, Laurence Pountney Hill, E.C.4.



Price:

20/-

THE RECEIVER OF
QUALITYFOR
DISTANCE,
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AND
TONE.

The Price

4-valve receiver
 has quite unusual
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 and beautiful

purity of tone. It is delightfully simple
 to operate. All the B.B.C. and a number
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Price, as illustrated, absolutely complete
 with valves, batteries, coils and loud-speaker,
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Telephone: Museum 1187.





Every Gil-Ray is a lucky piece —

Some wireless folk keep trying unknown crystals by the dozen—and eventually strike a lucky piece . . .

Others save the price of another pair of phones by buying guaranteed Gil-Ray—a lucky piece every time.

Gil-Ray CRYSTAL

In airtight case, with silver catwhisker—From your Dealer—1/6.

The GIL-RAY RADIO Co.,
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VALVE RENEWALS

We repair, by our patent process (for which we have National Physical Laboratory's report of efficiency), all standard types of valves at

Up to 2 valves cheapest method is to send by **REPOST** (free)

6/6 carriage paid,
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Remittances must be enclosed with valves.

AND at least equal efficiency to new valves.
GUARANTEE to return in seven days.

OR REFUND YOUR MONEY WITHOUT QUIBBLE.

THE ECLAT ELECTRIC MANUFACTURING CO., LTD.,
SPENCER HILL ROAD, WIMBLEDON.

D.L.5—the vital part of your receiver

Two large pieces of crystal, together with the sensitive Patent diode, amplifier 2/-.

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THE J.W.B. WIRELESS CO.,
145, Tottenham Court Road, W.1.
S.W.3. (Opposite Victoria Station)



There's not the slightest doubt about it—everything depends upon the crystal. For clear, voluminous reception you cannot better D.L.5. A natural crystal, possessing a rare sensitivity and stability, it is constantly creating long-distance reception records. Make this your New Year resolution—to get a box of D.L.5 and enjoy the best possible crystal reception in 1935.

D.L.5. CRYSTAL

and
"Palladium" Catwhisker

That Straight Line Protects You

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

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

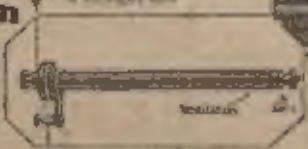
It is quite just to connect aerial and earth terminals in your air, or to adopt any device that does not connect aerial to earth outside the house. Lightning will not follow angles; it takes a straight line.

The Pressland Safety Lead-in

has a self-contained lightning-rod, and provides for an external connection. It is essentially adapted to suit a particular installation—free from surface leakage.

Prices (per 100 ft. length):
Steel, 6-in. dia., 3/6; 4-in. dia., 3/3;
12-in. dia., 3/6.

Manufactured by PRESSLAND ELECTRIC SUPPLIES, LTD., HANDEDON, GLOUCESTERSHIRE.



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If you use your spare time wisely, Write to-day for free booklet, "Home Study," which describes Pitman's 80 Postal Courses, including: English, Accountancy, Banking, Secretarial Practice, Shorthand, Economics, Modern Languages, and subjects of general education.

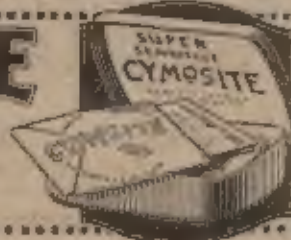
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2/6

In every box of Cymosite you are certain of getting crystals that have been specially selected for maximum efficiency. They are superior to all other crystals. From all Dealers or direct from North Eastern Instrument Co., Durham Road, Lee Mill, Gainsborough, Lincs.



March 24, 1935.



BRITISH MADE VALVES for 6/6

R.A.F. Valves by Ediswan Co., Ltd., the famous H.F. and D.C. Valves now offered under 10/- 4-pin "C.B." type 8/6. Marconi "Round N" Valves 10/- 6-pin "C.B." type 8/6. Valves made under Government supervision. There is no value to touch them under double the price. Valves by post or house's risk. 1-valve R.A.F. Receiver with Valves 27/-, 2-valve 30/6, 3-valve 35/6, 4-valve 40/6, 5-valve 45/6, 6-valve 50/6, 7-valve 55/6, 8-valve 60/6, 9-valve 65/6, 10-valve 70/6, 11-valve 75/6, 12-valve 80/6, 13-valve 85/6, 14-valve 90/6, 15-valve 95/6, 16-valve 100/6, 17-valve 105/6, 18-valve 110/6, 19-valve 115/6, 20-valve 120/6, 21-valve 125/6, 22-valve 130/6, 23-valve 135/6, 24-valve 140/6, 25-valve 145/6, 26-valve 150/6, 27-valve 155/6, 28-valve 160/6, 29-valve 165/6, 30-valve 170/6, 31-valve 175/6, 32-valve 180/6, 33-valve 185/6, 34-valve 190/6, 35-valve 195/6, 36-valve 200/6, 37-valve 205/6, 38-valve 210/6, 39-valve 215/6, 40-valve 220/6, 41-valve 225/6, 42-valve 230/6, 43-valve 235/6, 44-valve 240/6, 45-valve 245/6, 46-valve 250/6, 47-valve 255/6, 48-valve 260/6, 49-valve 265/6, 50-valve 270/6, 51-valve 275/6, 52-valve 280/6, 53-valve 285/6, 54-valve 290/6, 55-valve 295/6, 56-valve 300/6, 57-valve 305/6, 58-valve 310/6, 59-valve 315/6, 60-valve 320/6, 61-valve 325/6, 62-valve 330/6, 63-valve 335/6, 64-valve 340/6, 65-valve 345/6, 66-valve 350/6, 67-valve 355/6, 68-valve 360/6, 69-valve 365/6, 70-valve 370/6, 71-valve 375/6, 72-valve 380/6, 73-valve 385/6, 74-valve 390/6, 75-valve 395/6, 76-valve 400/6, 77-valve 405/6, 78-valve 410/6, 79-valve 415/6, 80-valve 420/6, 81-valve 425/6, 82-valve 430/6, 83-valve 435/6, 84-valve 440/6, 85-valve 445/6, 86-valve 450/6, 87-valve 455/6, 88-valve 460/6, 89-valve 465/6, 90-valve 470/6, 91-valve 475/6, 92-valve 480/6, 93-valve 485/6, 94-valve 490/6, 95-valve 495/6, 96-valve 500/6, 97-valve 505/6, 98-valve 510/6, 99-valve 515/6, 100-valve 520/6.

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20 Amp. 7 volt	8/10	4-Volt	17/8	6-Volt	21 6/6
40 " "	11/3	" "	21 2/8	" "	21 13/6
40 " "	12/6	" "	21 7/0	" "	22 0/0
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100 " "	18/8	" "	21 17/0	" "	22 15/6

DTG Type, 5-11. Die to Trade. Carriage 1/- extra.
Valves: Marconi, Cossor, Gerni, B.T.H. 12/6. Phones: B.T.H. W.E. Cossor 25/6. Also 12/6. Cash with order. Goods despatched per return.

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A TRIBUTE FROM "John Henry."

"I am more than satisfied with them. The long follow in my most exacting conditions and I believe them to be beginning to get out of it. It is a beautiful thing, and I am sure it will be the best of all."

THE RADIO CLAY is manufactured from the finest Devonshire Clay, which, as it should, absorbs the moisture.

MOUNTED WITH A VULCANITE STEM
It is the only pipe for use at street corners.

Box of 10 Radio Clays 8/-
" " " " " 2/6
" " " " " 1/6

Send for a box to-day.
EDWARD POLLOCK (Dept. R.)
The Kirk Street Factory, Ancoats, Manchester.

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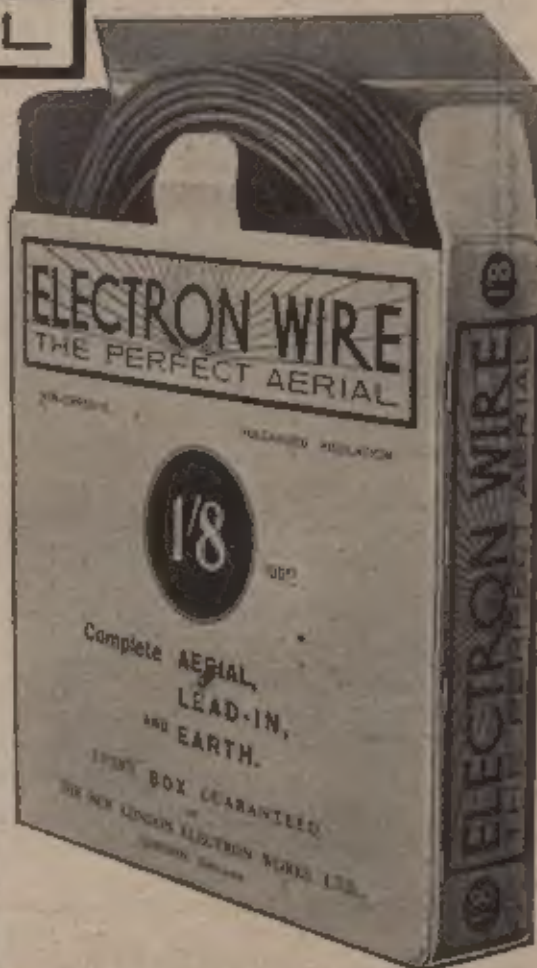
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DOES BROADCASTING
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**YES! VERY LARGELY, BECAUSE
ELECTRON WIRE SOLVED THE
AERIAL PROBLEM.**

**IT BROUGHT WIRELESS WITHIN
THE REACH OF ALL.**

Until the advent of "Electron Wire," thousands of people were unable to instal even a simple crystal set because of the aerial difficulties. They had heard so much about the efficiency of a set depending upon the aerial, that they really imagined it absolutely necessary to fit up an elaborate affair with masts, stays, insulators, lead-in tubes and also to make holes in the walls or windows, etc., an expensive item generally. Many landlords of flats positively refuse to allow such an aerial. Then we offered "Electron Wire," and instantly, masts, insulators, lead-in Tubes, and costly bills were absolutely abolished, and everybody can fix an efficient aerial indoors or out of doors for the total outlay of 1/8 for 100 ft., sufficient for Complete Aerial, Lead-in and Earth.



ABOUT OURSELVES.

Manufacturers and Wireless Dealers throughout the world should consider what we have done for them, and will continue to do. Although "Electron Wire" is cheap and may mean the loss of an order for an elaborate and more profitable aerial because of its simplicity and inexpensiveness, "Electron Wire" has created a demand for hundreds of thousands of receiving sets, which otherwise would have not been bought—and it is a well-known fact that once a wireless enthusiast installs his first set, he is a permanent enthusiast, striving for better and better reception, and therefore a permanent customer. Without Electron Wire you cannot know real aerial efficiency.

**THE AERIAL YOU WILL EVENTUALLY USE BUT BE SURE IT IS ELECTRON WIRE.
ON SALE EVERYWHERE.**

TAKE NOTICE OF THIS WARNING.

Buy Electron Wire in BOXES ONLY. Take no substitutes. Some dealers try to deceive you. They make coils to look like Electron. They know that the way to sell you another wire is to make it seem like Electron. Buy Electron Wire in our distinctive BOXES ONLY.
AVOID DECEPTION. Don't buy another wire made to look or to sound like Electron.
LOOK AT THE NAME AND THE BOX.

The **CHEAPEST AERIAL**
and the Best in the World

1/8

Also laid double for ex-
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Postage 6d.

Two 150 feet
lengths twisted.
300ft.
5/-

Two 250 feet
lengths twisted.
500ft.
8/-

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lengths twisted.
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In Coils. Carriage Paid.

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(Members of the B.B.C.)

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Yes! Life's been a brighter affair since radio was introduced. Do not mar its enjoyment by using inferior and cheap headphones. There's a difference!

A difference in reproduction and comfort worth many times the few shillings difference in price. Sterling Headphones are clear beyond comparison, tone-perfect and really comfortable. They ensure the utmost enjoyment from the broadcast programmes with never a trace of distortion.

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