

A DRAMA OF THE STORM. (SEE BELOW.)



THE OFFICIAL ORGAN OF THE B.B.C.

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

EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the week commencing
SUNDAY, January 18th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
	BELFAST

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

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By The Rt. Hon. T. J. Macnamara.

NEGRO SONGS AND MELODIES.
By Francis Gribble.

THE POET OF THE PLOUGH.
By Richard Davenport.

OFFICIAL NEWS AND VIEWS.

LISTENERS' LETTERS.

CONTINENTAL BROADCASTING.

The Broadcast Warning that
Saved a Ship.

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

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

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

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

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

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

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

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

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

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

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

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

Negro Rhymes and Melodies.

Songs of the Old Plantations. By Francis Gribble.

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



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

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

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

Sung by Gladstone.

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

Camptown ladies, sing a song!
Throb da, doob da!
Camptown race course five miles long
Oh, doob da day!

Other songs not less popular, though not, so far as one knows, sung by the Grand Old Man, were "Coal Black Rose," "Sick n Getting Upstairs," "Dandy Jim from Carolina," and, above all, the song of which the refrain was to pass into the language of the people:—
Wheel about, and turn about and jump just so.
Every time you wheel about, you jump Jim Crow.

After the Civil War.

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

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

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

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

Unwritten Songs.

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

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

Borrowed Lines.

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

God got plenty o' room, got plenty o' room,
Way in de kingdom;
God got plenty o' room my Jesus say,
Way in de kingdom.

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

Old Satan trouble when he sees
The weakest sinners upon their knees.

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

I cannot stay in hell one day,
Heav'n shall be my home;
I'll sing and pray my soul away,
Heav'n shall be my home.

Or these:—

Nobody knows de trouble I've had,
Nobody knows but Jesus;
Nobody knows de trouble I've had,
(Sing) Glory, hallelu!

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

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

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

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

Sound in the Studio.

How Echoes are Controlled.

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

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

Eliminating the Time Echo.

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

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

A Wrong Comparison.

It was obvious, therefore, that we must allow greater resonance in the new and larger studio which was recently completed at "21.0." It was decided to use the old studio for practical speakers only and to transmit as little music as possible from that room. Some critics have complained that we do not take into account the experience of the gramophone companies, but there is really no analogy. A gramophone record often takes a whole day to prepare. During the process, the performers may be moved about from point to point with much greater freedom than is possible during a transmission in a broadcasting studio.

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

Sensitive Listeners.

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

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

G. M.

[A Talk on Echoes, by Sir William Bragg, will be found on page 162 of this issue.]

Official News and Views. GOSSIP ABOUT BROADCASTING.

Cardiff's Caledonian Night.

THE Cardiff Station has arranged a Caledonian Night for Monday, January 20th. At 8 o'clock speeches will be relayed from the Cardiff Caledonian Society's Dinner, when Lord Riddell will propose the toast to "The Immortal Memory of Robert Burns." Later, this will be followed by songs from members of the Caledonian Society. The Studio programme will be provided by Mr. William Anderson, the B.N.O.C. bass, and the Gwalis Quartet.

"London Scholars' Half-Hour."

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

Listeners as Jurymen.

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

"The Aerials."

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

A Brilliant Young Pianist.

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

A Stanley Houghton Comedy.

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

Music and the Country.

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

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

Pre-War Memories.

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

Folk Songs of Ulster.

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

A Microphonic Debut.

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

Plymouth's Composers.

The Plymouth programme of January 30th will be an example of Plymouth's aspirations as a musical centre. It will consist of a programme composed entirely of the works of local artists. The programme will be introduced by a Phantasy Trio on Devonshire Folk Songs by Dr. Harold Lake. Mr. Samuel Weekes is contributing some of his vocal compositions, and will include a number from his Oratorio, *Nehemiah*, rendered by the Plymouth Madrigal Society. Dr. David Parker will contribute a part song of his own composition, rendered by the Plymouth Orpheus Choir under his personal direction. Mr. Morris Gilbert will play two groups of his own pianoforte works. The St. James, the Great Male Voice Quartet, under the personal direction of Mr. Fred Moreton, will give some of his compositions, while Mr. Douglas Dunstan is contributing his own pianoforte solos and songs.

"Lohengrin" by Radio.

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

For West Country Listeners.

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



Unanimous Member of the Family: "Struth! Life's one long 'Seh!' after another!"

The Songs I Like to Sing.

By Dorothy Silk, the Soprano.



MISS DOROTHY SILK.

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

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

A Dreadful Visitation.

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

When I saw the dread announcer, who to me just then was a personage to whom the Kings of the earth would all bow, go over to the accompanist and whisper something into his ear, I felt convinced that he was saying: "This woman is too earthly use for broadcasting!" I was taught in my youthful days that it was "rude to whisper in company," but that was before the days when a microphone might carry an irrelevant whisper to the four quarters of the globe.

An Eerie Stillness.

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

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

The Highly-Strung.

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

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

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

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

Is Improvement Possible?

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

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

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

A BACH-GOUNOD PROGRAMME.

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

The Gounod numbers will include excerpts from the *Queen of Sheba*, *Mirella*, and *Moss at Vite*.

TALKS FOR NATURE LOVERS.

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

HAYDN'S "CREATION."

HAYDN'S *Creation*, to be performed in the Drill Hall, Wolverhampton, on Saturday, January 21st, will be relayed and broadcast by the Birmingham Station. In addition to the Wolverhampton Musical Society, Miss Elsie Suddaby (soprano), Mr. William Heseltine (tenor), and Mr. Robert Radford (bass) will sing during this performance. Mr. Joseph Lewis, Musical Director at the Birmingham Station, will be the conductor.

LECTURES ON FRANCE.

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

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

The Plaintive Ukulele

Attractive Music from Hawaii.

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

On Monday, January 18th, listeners will have an opportunity of hearing the Anglo-Hawaiian Players who are to broadcast from Bournemouth, and who will feature many popular Hawaiian melodies.

Before the White Man Came.

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

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

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

"Bounced Pay."

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

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

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

Copied From Guitar and Banjo.

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

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

C. T.

Listeners' Letters.

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

Making the Deaf to Hear.

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

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

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

Yours, etc.,

Otley,

E. N.

A Radio "S.O.S."

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

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

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

Yours, etc.,

Rockingham,

H. C. D.

"British Stations Best."

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

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

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

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

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

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

Yours, etc.,

Frankfurt-a-Main.

H. M.

Listening Helps Amateur Players.

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

Yours, etc.,

Hull.

A. R. C. O.

(Continued overleaf in column 3.)

The Poet from the Plough.

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

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

A Maker of Phrases.

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

Borrowed from Life.

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

A Complex Character.

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

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

As market sight
Tam had got planted thro' right,
Fast by an ingle, bleezing finely,
Wi' reaming swata that drank divinely,
And at his elbow Sauter Johnnie,
His ancient trusty, drouthy crony,
Tam lo'd him like a very brither!
They had been fou for weeks together.

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

An Early Tragedy.

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

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

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

Champion of the Weak.

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

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

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



ROBERT BURNS.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

MOZART'S OPERA, "FIGARO."

(LONDON, TUESDAY.)

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

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

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

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

ACT I.

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

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

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

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

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

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

PEASANTS enter, singing and throwing flowers, and petitioning that the marriage of FIGARO and SUSANNA may be celebrated that day.

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

ACT II.

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

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

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

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

ACT III.

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

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

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

The wedding rejoinders (FIGARO and SUSANNA and Bartolo and Marcellina) begin with dancing, and other festivities. Susanna slips her key note into the Count's hand.

ACT IV.

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

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

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

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

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

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

Listeners' Letters.

(Continued from the previous page.)

A Hint Worth Trying.

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

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

Yours, etc.,

Ingatestone.

G. C. S.

Broadcast Plays and Brighter Radio.

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

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

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

Yours, etc.,

Leeds.

"MIDDLE-BROW."

London Heard in Hungary.

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

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

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

Yours, etc.,

Budapest.

R. de F.

From Westminster to Stockholm.

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

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

Yours, etc.,

Stockholm, Sweden.

B. W.

"At the Piano——"

The Fine Art of Accompanying.

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

Ready for Emergencies.

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

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

The Value of Personality.

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

The Important Hand.

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

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

R. P.

PEOPLE IN THE PROGRAMMES.

"I Don't Exactly Know."



MARQUESS OF LONDONDERRY.

AS a newspaper reader, the Englishman is incorrigibly frivolous. He skims the foreign and political news. What he likes are the sporting items, the snippets on shingled women, and the serials "to be continued in our next." Ask him the present position of Egypt in relation to the British Empire, and watch him flounder in an explanation that concludes with "I don't exactly know." Fax him on Ireland and Ulster, and hear him feebly admit his ignorance.

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

Running Water.

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

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

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

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

Missing Memoirs.



MISS MARJORIE HAYWARD.

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

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

But violinists never write their reminiscences. I wonder why!

A Dare-Devil Author.

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

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

A Lesson Lesson.

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

When seventeen, Miss Blyth (who is performing in Moart's *Pharo* on January 23rd) entered the Royal Academy of Music. She was one of its most promising sopranos. The concert agents snapped her up.

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

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

A Million Laughs.



MR. NELSON JACKSON.

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

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

including not a few from Queen Mary.

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

Mr. Jackson is still in the pink of health.

A Shy "V.I."

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

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

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

Friends, Britons, countrymen, lend him your ears!

In Brief.

CYRIL THOMPSON.

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

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

Charles Carolea. Talk on "Bird's-eye View of France," from Edinburgh, January 20th. foremost scholar.



MR. CYRIL THOMPSON.

One of Belgium's

"OYEZ!"

WIRELESS PROGRAMME—SUNDAY (Jan. 18th.)

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

2LO LONDON. 365 M.

BAND OF H.M. GRENADIER GUARDS.
(By permission of Colonel B. N. Sergeant, Brooks, C.M.G., D.S.O.)

Director of Music, Lieut. G. MILLER.
JOHN TURNER (Tenor).
ELIE SPIVAK (Solo Violin).
S.B. to Newcastle.

3.0. The Band.

Quick March, "The Lancer's Call" *Entenbury*

Overture, "Cosi fan Tutti" *Mosart*

"Where'er You Walk" ("Semele") *Handel*

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

The Band.

Selection, "Romeo and Juliet" *Gounod*

3.30. Elie Spivak.

Andante and Allegro Molto Vivace (from Concerto) *Mendelssohn*

The Band.

"Rigaudon de Dardanus" *Rampon*

Selection, "Songs of the Vale" *Knabbe Martin (5)*

John Turner.

Song Cycle, "By Road and River" *May Brooke (5)*

"Red Roofs"; "Hawthorn"; "The Blackbird Way"; "O Western Wind"; "In Norley Wood."

4.0. The Band.

Cornet Solo, "L'Espresso" *Chamisso*

Three Dances, "From Foreign Parts" *Moskowski*

Elie Spivak.

Variations on a Theme by Corelli *Tartini-Kreider*

"Tambourin Chinois" *Kreider*

4.30. The Band.

Valse, "Moonlight on the Aister" *Fetia*

Duet for Flute and Clarinet *Hovagil*

(Seri. D. MATTHEW, Clarinet.)

(Musician E. BOWEN, Flute.)

Symphony from "The Hymn of Praise" *Mendelssohn*

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

6.20.—Hymn, "Jesus Shall Reign Where'er the Sun" (A. and M., No. 220).

Bible Reading.

Stanford Magnificat in B Flat.

Address by the Rev. DINSDALE T. YOUNG, D.D., of the Central Hall, Westminster.

Hymn, "Holy Father, Cheer Our Way" (A. and M., No. 22).

6.0. DE GROOT

and

THE PICCADILLY ORCHESTRA.

Relayed from the Piccadilly Hotel, London.

S.B. to other Stations.

DOROTHY BENNETT (Soprano).

6.10. The Orchestra.

Overture, "The Barber of Seville" *Rossini*

Dorothy Bennett, with Orchestra.

"Shadow Song" ("Dinorah") *Meyerbeer*

The Orchestra.

"Petite Suite de Concert" *Coleridge-Taylor*

"La Caprice de Nanette"; "Demande et Réponse"; "Un Sonnet d'Amour"; "La Tarantella Fratellante."

Dorothy Bennett, with Orchestra.

"Una Voce Poco Fa" ("The Barber of Seville") *Rossini*

The Orchestra.

Grande Fantasia ("Lohengrin") *Wagner*

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST AND GENERAL NEWS BULLETIN. S.B. to all Stations.

Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

Selection, "Lilac Time" *Schubert*

10.30.—Close down.

5BT BIRMINGHAM. 475 M.

3.0-5.0. THE STATION SYMPHONY ORCHESTRA:

Conducted by JOSEPH LEWIS.

GEOFFREY DAVIS (Tenor).

JAMES HOWELL (Baritone).

Orchestra.

Overture, "The Mastersingers" *Wagner*

Geoffrey Davis.

"Flower Song" ("Carmen") *Bizet*

Orchestra.

"Fantasia and Fugue in C Minor" *Bach (11)*

(Transcribed for Full Orchestra by Elgar.)

James Howell.

"Iago's Credo" ("Othello") *Verdi*

Orchestra.

Ballet Music from "Anacreeon" *Cherubini*

Geoffrey Davis and James Howell (Duet).

Othello and Iago's Duet, Finale, Act 2 ("Othello") *Verdi*

Orchestra.

Serenade (from "Impressions of Italy") *Chapartier*

Geoffrey Davis.

"Absence" *Berlioz*

Orchestra.

"Andante Funebre" *Sveinsson*

Gopak *Moscowgsky*

James Howell.

"The Lord Worketh Wonders" ("Judas Maccabaeus") *Handel (11)*

Orchestra.

Suite No. 4, "Mozartiana," Op. 61 *Tchaikovsky*

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

8.30. Hymn, "Hark, To the Watchman's Cry" (A. and M., No. 681).

The Rev. L. BROWN, St. Andrew's Church, Bordenley, Religious Address.

Hymn, "I Heard the Voice of Jesus Say" (A. and M., No. 257).

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

10.0.—WEATHER FORECAST AND NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0-4.40. BAND OF 2ND BN THE ARGVLL AND SUTHERLAND HIGHLANDERS.

DOROTHY COLSTON.

Relayed from South Parade Pier, Southsea.

4.40-5.0. HENRY BURTON (Musical Organ Recital).

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

8.30. Choir of the Lansdowne Baptist Church.

Hymn, "Love Divine, All Loves Excelling."

The Lord's Prayer.

8.35.—The Rev. J. HOWELL REES, Lansdowne Baptist Church: Religious Address.

8.50. Choir.

Anthem, "God is a Spirit" *Strandale Bennett (11)*

Hymn, "Saviour, Again to Thy Dear Name We Rise"

We Rise" *Benediction.*

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

10.0.—WEATHER FORECAST AND NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—Close down.

5WA CARDIFF. 351 M.

3.0-4.30. ALBERT WENT (Baritone).

THE STATION ORCHESTRA:

Conductor, WARWICK BRAITHWAITE.

Orchestra.

Symphony No. 5 in D Minor *Mozart*

Albert Went.

"Return unto Thy Rest" *Payke-Evans (11)*

"The Dawn of Day" *James Coleman*

Orchestra.

"Allegretto Quasi Andantino" *Schubert*

"The Erl King" *Albert Went.*

"My Task" *E. L. Ashford*

"How Lovely are Thy Dwellings" *S. Liddle (1)*

Orchestra.

"The Tynmaker of Nuremberg" *Arnold*

March, "Wooden Soldiers" *Launitz*

Albert Went.

"Fortune, My Foe" *Shakespeare's Contemporary*

"O Mistress Mine."

Orchestra.

Overture, "Carnaval Romain" *Berlioz*

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

8.30.—Choir of Routh Park Wesleyan Church.

Hymn, "Son of God, If Thy Free Grace" (Tune, "Gersau") *L. M. White*

Hymn, "Open, Lord, My Inward Ear" (Tune, "Leamington") *S. Arnold*

The Rev. T. J. OXEN, Emmanuel Congregational Church, Newport: "The Charter of Christianity—(5) Its Meaning for the Offender."

Hymn, "Glory to Thee, My God, This Night" (Tune: "Tallis Canon") *T. Tallis*

Benediction.

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

10.0.—WEATHER FORECAST AND NEWS. S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—"The Silent Fellowship."

10.45.—Close down.

2ZY MANCHESTER. 375 M.

3.0-5.0. THE CULCHETH (Manchester) MILITARY BAND.

Conductor, THOMAS HILL.

DOROTHY KITCHEN (Mezzo-Soprano).

Band.

"Marche Romaine" *Gounod*

Overture, "The Fairy Lake" *Auber*

"Spanish Scene" *Elgar*

Dorothy Kitchen.

"Orphans With His Love" *Coates (1)*

"How Lovely Are Thy Dwellings" *Liddle (1)*

Band.

Selection, Students' Songs *Shirley Douglas*

"Scenes Pittoresques" *Marcus*

Dorothy Kitchen.

"The Soldier's Wife" *Itchenman*

"The Dragg Stopps" *Orchestra*

"The Roadside Fire" *Vaughan Williams (1)*

Band.

"Three Light Pieces" *Platcher*

Russian Mazurka, "La Czarska" *Gounod*

Dorothy Kitchen.

"To An Isle in the Water" *Malkin*

"O, That It Were So" *Frank Bridge*

"Easter Hymn" *Frank Bridge*

Band.

"Requiem of Verdi" *arr. Godfrey*

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

8.0.—S. G. HONEY: Talk to Young People.

8.25.—Methodist Hymn No. 633, "The Sands of Time are Sinking."

Religious Address by The Rev. FRANK JONES, of Rusholme Congregational Central Mission.

Methodist Hymn No. 921, "The Radiant Morn Hath Passed Away."

Symphony Concert.

Relayed from the Palace Theatre, Burnley.

ALBERT SAMMONS (Solo Violin).

LEE THISTLETHWAITE (Baritone).

THE "2ZY" AUGMENTED ORCHESTRA.

Conductor, T. H. MORRISON.

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

WIRELESS PROGRAMME—SUNDAY (Jan. 18th.)

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

8.45. Orchestra.
Symphony from the New World, No. 5 in E Minor, Op. 95. *Dravet*
Adagio, Allegro Molto; Largo; Scherzo; Adagio con Furore.
9.25. Live Transmittals.
"The Accursed and Rejected" (Requiem) Verdi

Albert Sammons.
Romance in G. *Berthold*
Moment Musical. *Schubert-Kreisler*
Russian Dance. *Zimbalist*

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

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

5NO NEWCASTLE. 400 M.

10.5.0.—Programme *S.B. from London.*
5.0.5.30.—CHILDREN'S CORNER. *S.B. from Aberdeen.*

5.30. THE "ENO" CHORAL SOCIETY OCTET.

Hymn.
The Rev. TOM ROBINSON: Address.
Octet: Hymn.

Black Festival

(Third Day.)

DOROTHY SILK (Soprano).
THE NEWCASTLE BACH CHOIR:
Conductor, Dr. W. U. WHITTAKER.
THE "ENO" CHORAL SOCIETY:
Chorus Master, RICHARD C. PRATT.
THE AUGMENTED STATION ORCHESTRA.

Conductor, EDWARD CLARK.

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

Dorothy Silk.
"Jehovah God" (Church Cantata No. 51).
(Trumpet Obligato, HERBERT BARR.)
Orchestra.

Suite No. 3 in D Major for Orchestra.
Overture, Air, Gavotte I and II, Romances.
Grieg.

Dorothy Silk.
"Come, Make My Heart Thy Home" (from Cantata No. 30).

"To Thee, Jehovah" } From the
"To Be a Christian" } Schenck Song Book
"My Heart Ever Faithful" (from Cantata No. 60).

Dorothy Silk, Choir, Choral Society and Orchestra.

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

10.0.10.30.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

10.5.0.—VOCAL AND ORCHESTRAL CONCERT. *S.B. from Glasgow.*

5.0.5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*

5.30. MISSIONARY SERVICE.
CHOIR AND ORCHESTRA
of Denbigh Mission.

Conductor, J. CORMACK WATT.
Selected Hymns.

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

9.0. THE WIRELESS SEPTET.
Nocturne, Op. No. 2. *Chopin*

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

9.25. Septet.
Minnet from "Baroness" *Handel*

"Idyllic Arabs" *Chaminade* (5)

9.35. Two Lyrics. *Percy* (11)

9.45. Septet.
Selected Hymns.

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

10.15. Amy Samuel.
"The Stranger" *Gibbs*
"The Fields Are Fall" *Gibbs*

10.30. Septet.
Selected Hymns.

10.30.—Close down.

SSC GLASGOW. 420 M.

Vocal and Orchestral Concert.
THE STATION ORCHESTRA:
Conducted by

HERBERT A. CARBUTHERS.
DOROTHY HELMICH (Mezzo Soprano).
S.B. to Aberdeen, Edinburgh and Dundee.

3.0. Orchestra.
Overture, "Le Roi Pa dit" *Debussy*
Siegfried Idyll *Wagner*

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

4.02. Orchestra.
Suite, "The Two Pigeons" *Messiaen*
Selection, "Coppélia" *Delibes-Wallate*

4.15. Dorothy Helmich.
"The Bear Song" *F. Kert*
"New Year Song" *Mallman*

"Jewish Song" *Mossorgsky*
"The Swan" *Grieg* (5)
"Morning Hymn" *Heinrich*

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

EVENTS OF THE WEEK.

SUNDAY, January 18th.

LONDON and "5XX," 3.0. Band of H.M. Grenadier Guards. *S.B. to Newcastle.*

LONDON and "5XX," 9.0. De Groot and the Piccadilly Orchestra. *S.B. to other Stations.*

BIRMINGHAM, 3.0. Vocal and Orchestral Concert.

MANCHESTER, 1.45. Symphony Concert, relayed from the Palace Theatre, Burnley.

NEWCASTLE, 8.30. Third Day of the Bach Festival.

GLASGOW, 3.0. Vocal and Orchestral Concert.

MONDAY, January 19th.

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

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

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

MANCHESTER, 7.30. "Trespassers," a Play in Four Acts.

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

BELFAST, 7.30. Folk Song and Madrigal.

TUESDAY, January 20th.

"5XX," 7.30. Light Musical Programme.

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

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

WEDNESDAY, January 21st.

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

BIRMINGHAM, 7.30. Maisy Old English.

5.0.5.30.—CHILDREN'S CORNER. *S.B. from Aberdeen.*

5.30. Choir.
Hymn No. 461, "Glorious Things of Thee are Spoken" (C.H.).

The Rev. J. GARDNER SMART, Stevenson Memorial United Free Church: Religious Address.

Hymn, No. 303, "Hark, Hark, My Soul" (C.H.).

Prayer.
Hymn No. 354, "All Praise to Thee, My God, This Night" (C.H.).

9.0. Request Recital.

1934 Edition. *Friday, 19th.*

THE WESTBOURNE CHURCH CHOIR:
Conducted by A. M. HENDERSON.
(Organist to University and Westbourne Church.)

S.B. to Dundee.

Mr. A. M. HENDERSON will speak on "The History of Old Scottish Psalmody," "Old 129th."

"St. Lawrence,"
"St. Mary,"
"Calisth,"
"Ballerina,"
"Glasgow,"
"Love,"
"Strawberry."

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

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

10.30.—Close down.

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

BOURNEMOUTH, 8.0. Winter Gardens Night.

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

GLASGOW, 7.30. Scots Night.

BELFAST, 7.30. Symphony Concert.

THURSDAY, January 22nd.

"5XX," 7.30. A Light Programme.

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

GLASGOW, 7.30. Bach Chamber Concert.

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

FRIDAY, January 23rd.

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

BIRMINGHAM, 8.0. Musical Comedy and Humour.

BOURNEMOUTH, 7.45. A Mock Trial.

CARDIFF, 7.30. Old Masters.

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

ABERDEEN, 7.30. Burns Night.

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

LIVERPOOL, 7.30. Operatic Night.

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

SATURDAY, January 24th.

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

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

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

WIRELESS PROGRAMME—MONDAY (Jan. 19th.)

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

2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools, Mr. GEOFFREY SHAW on "Music."

4.0-5.0.—Time Signal from Greenwich. "Vogues and Varieties," by Carmen of Cochin. Music performed during Afternoon Tea at the TROCADERO. "Honolulu," by Veda E. George.

5.38-6.15.—CHILDREN'S CORNER. Stories by Elizabeth Clark. "That Jungle Wireless," by Nancy M. Hayes. "The Stag and the Wild Cat" (1), from "Dramas of the Wild Folk," by H. Mortimer Hatten.

6.40-6.55.—Mr. EDWARD C. ASH, M.R.A.C., F.R.M.S., "Cupid in Spiderland."

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

Prof. J. E. G. DE MONTMORENCY, "Constitutional Law," S.B. to all Stations.

Local News.

Popular Programme.

MAVIS SHELLSHEAR (Songs at the Harp).

LEONARD HUBBARD (Baritone). BLANCHE GASTON-MURRAY (Entertainer at the Piano).

GEORGE BELLAMY.

THE WIRELESS ORCHESTRA. Conducted by DAN GODFREY, Junr.

7.30.—The Orchestra. March, "Distant Greeting," Daring.

Overture, "Les Dragons de Villars," Maillart.

Leonard Hubbard.

"Blue, Now, Then, Water Wind," Sergeant.

"Song of the Sea," Colridge-Taylor (11).

Blanche Gaston-Murray will Entertain.

The Orchestra. Waltz, "Gold and Silver," Lehar.

Selection, "The Beggar's Opera," Austin (1).

Maxie Shellshear. "As I Went a-Rooming," Brake (5).

"Si mes yeux avaient des ailes," Hahn.

"The Wearing of the Rose," O. Franck (5).

George Bellamy will read.

"The Colonel's Ears," from "Extra Tunes," F. W. Thomas.

The Orchestra. "Hobson's Suite," Foxford.

Leonard Hubbard. "Steal a Little Kiss," Ernest Sutton (9).

"Hum a Little Tune," Ellis (7).

Blanche Gaston-Murray in more Songs at the Piano.

The Orchestra. "Eastern Romance," Hahn.

Mavis Shellshear. "Serenade," Tanella.

"Songs My Mother Taught Me," Dvorak.

"Cherry Ripe," arr. Johnson.

The Orchestra. Selection, "The Duchess of Daring," Cargill.

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

Topical Talk.

Local News.

10.0.—The Orchestra. "Chinese Festival," Foxford.

George Bellamy will Read "Post Early," from "Extra Tunes," F. W. Thomas.

The Orchestra. Selection, "The Girl on the Film," Rolfe.

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Laura Pierson (Soprano).

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Modern Dahlias," Janet Macfarlane (Soprano).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner: Fred, J. Clifford, L.R.A.M., "Musical Appreciation—(10), How to Listen."

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

Prof. J. E. G. DE MONTMORENCY. S.B. from London.

Local News.

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

Produced under the Direction of CHARLES HUGHES.

(Late Cornucopia of the famous Moore and Burgess Minstrels.)

Specialties by: PERCY EDGAR.

WILLIAM MACREADY.

THE "5IT" MALE VOICE QUARTET.

Orchestral Interludes by THE STATION ORCHESTRA.

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

Topical Talk.

Local News.

10.0.—LIGHT ORCHESTRAL PROGRAMME.

March, "Distant Greeting," Daring.

Valve, "The Grenadiers," Waldteufel.

Selection, "Oh! Oh! Delphine," Cargill.

Extravaganza, "A Little Peach," Cargill.

Selection, "Betty," Bubens and Steffen.

Valve, "Tout Passé," Breger.

11.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Music Talk. Tom Kinniburgh (Bass).

Alan Franklin (Solo Pianoforte), Hilda Douglas (Soprano).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half Hour: F. W. Lawrence, A.C.P., "Early Tudor England."

6.30-6.45.—Mr. C. Whitaker-Wilson, "The Proper Method of Anglican Pointing."

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

Prof. J. E. G. DE MONTMORENCY. S.B. from London.

Local News.

An Hour in Honolulu with THE ANGLo-HAWAIIAN PLAYERS:

STEFANIE DAVISON.

COLLEEN GORDON.

ROY LAMBERT.

CECIL WATTS.

IN HOUR OF PLANTATION SONGS AND MUSIC with

ERNEST EADY (Baritone).

EVELYN FRYER (Soprano).

H. J. SHERRING and LESLIE BARRY (Banjoists).

THE WIRELESS ORCHESTRA: Conductor,

Capt. W. A. FEATHERSTONE.

Orchestra.

Selection, "Havana," E. Stuart.

7.40.—Anglo-Hawaiian Players.

"Pachanga."

"Kawala Waltz."

"Ukulele Blues."

1.0.—Orchestra.

Selection, "Phocodora," E. Stuart.

8.0.—Anglo-Hawaiian Players.

"My Hula Love."

"Kilima Waltz."

"Hawaiian Lullaby."

8.10.—Orchestra. Second, "O Sole Mio," Di Capua.

8.20.—Anglo-Hawaiian Players.

"Hawaiian Longing."

"Kentucky Barbecue."

"On the Beach at Waikiki."

"Lagoon Spray Waltz."

"Aloha Oe."

8.35.—Orchestra.

Selection from Chusam's Plantation Songs and Dances.

8.45.—Ernest Eady.

"Lo Lecture."

"Pompey's Ball," Scott Gatty (1).

8.55.—Evelyn Fryer.

"Far Away Over Dore," Scott Gatty (1).

"The Banjo Song," Hahn.

9.0.—Orchestra.

Sketch, "By the Swanee River," Myddleton.

9.1.—H. J. Sherring.

"The Daisies' Dawn," arr. Clifford Ross.

"Comical Coo," E. Grimsby.

9.5.—Ernest Eady and Evelyn Fryer.

"Do Lady Moon," Scott Gatty (1).

"Hurry Up, Pompey," Scott Gatty (1).

9.15.—H. J. Sherring.

"Dixie Medley," Fern Grimsby.

"Tired Time," Emile Grimsby.

9.20.—Orchestra.

Reminiscences of the Plantation Chambers.

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

Topical Talk.

Local News.

10.0.—Orchestra.

Characteristic Suites.

10.30.—Close down.

5WA CARDIFF. 381 M.

3.0-4.0.—Fulkner and his Orchestra, relayed from the Capital Cinema.

4.45-5.15.—5WA 8 "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Dr. Jas. J. Simpson, M.A., D.Sc., "Reminiscences of Natural History."

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

Prof. J. E. G. DE MONTMORENCY. S.B. from London.

Local News.

THE BESSIES O' TH' BARN BAND: Conductor, HARRY BARLOW.

ADELINA LEON (Solo Violoncello).

SEYMOUR DOSSOR (Tenor).

7.30.—Band.

March, "Distant Greeting," Daring.

Overture, "Macarena," Wallace.

Seymour Dossor.

"Sigh No More," Aitken (18).

Shake-spear, "Who is Sylvia?" Cargill.

Songs, "It Was a Lover and His Lark," Cargill.

Adelina Leon.

"Poem," Fibak.

"Serenade," Herbert.

"Spanish Song," Glanville.

Band.

Cornet Solo, "Silver Showers," Hahn.

(Soloist, W. RUSHWORTH.)

Selection, "Havin' a Good Time," W. F. White.

Seymour Dossor.

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

Songs, "The Knight of Bethlehem," Thompson.

Piano, "Now is the Hour of Silent Enchantment," Goring Thomas (1).

Adelina Leon.

"Swedish Melody," Grimsby.

Waltz, "Hollman" (11).

"Tarantella," Popper.

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

Owing to frequent changes of wave-length and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to Greenwich Mean Time.

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Civic Centre Building, Oxford
Street Swansea SA1 1BB

work may be obtained. Full particulars and Price List may be obtained by sending for price list to The T. & B. Co., Ltd., 1, Cannon Lane, London W.C. 2, A.

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BIRMINGHAM	105 New Street	200
BOURNEMOUTH	123 Holdenhurst Road	3450
CARDIFF	38, Park Place	7514.5
GLASGOW	102, Bath Street, Douglas	1187
LONDON	2, Savoy Hall, W.C.2. Regent	6730
MANCHESTER	57, Dickinson Street. City	6532
NEWCASTLE	14, Eldon Square. Central	5465
RELAY		
EDINBURGH	29, George Street. Central	9595
GLA.	25-7, Bishop. Jane Central	6138
LIVERPOOL	47, Lord Street. Bank	5018
PLYMOUTH	Athenaeum Chambers, Athenaeum Lane	2283
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LEEDS-BRADFORD		
	Cabot's Chambers, Basinghall Street, Leeds.	261.31
STOKE-ON-TRENT		
	Messrs. Hutchings, Stoke-on-Trent Railway	147
NOTTINGHAM	4, Bevilwale's Gate, Nottingham	6972
EXETER	1, Licham Road. Devon	5203
SWANSEA	Oxford Buildings, Oxford Street	2105

WIRELESS PROGRAMME—WEDNESDAY (Jan. 21st)

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

ZLO LONDON. 365 M.

3.15-3.45.—Transmission to Schools: Mr H. J. HINES of the Radio Association

4.0-5.0 Time Signal from Greenwich. Continued. The "ZLO" Tree and Styl Crop (Soprano). "My Part of the World" by A. Bonnet Land. "Letters of O'Yoko, a Japanese Girl," by C. Bonnet Land.

5.0-6.15. CHILDREN'S CORNER: "The Story of the Orbits," from "Nature Myths," by Florence Houbrook. "Lives of Famous Men: Charles Dickens," Ronald Gourey (Music and Remarks).

6.40-6.55. Mr LEO WALMSLEY, M.C. & R.G.S. "The Road to Tom."

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

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

Local News.

"Ye Goode Olde Days."

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

Assistance will be given by ASHMOOR BURCH (Baritone), MOLLIE HAMILTON and JOSE HAY (Soprano), WINIFRED RAY (Soprano), JIMMY KENT (Baritone).

THE WIRELESS OLD HESTRA Conducted by DAN GODFREY, Junior.

7.30. The Orchestra. "The Rose" Mendelssohn.

7.45. "THE PIRATES" (Alfred Wood).

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

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

Three Dances, "Henry VIII" German (11), Willie Rouse and Jimmy Kent will discourse on.

"Ye Goode Olde Days" (Alfred Wood). The Orchestra.

Selection, "A Life on the Ocean Wave" Hindley.

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

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

The British Drama League Lecture Revival "The Religious Plays of the Middle Ages." S.B. to all Stations except London.

Local News. The Orchestra.

Close-down, "Toot va Lien."

10.30. Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Pianoforte Quartet.

5.0-5.30. WOMEN'S CORNER. Hilda A. Hippisley Barrow, B.Sc., F.R.G.S. (of the Birmingham Natural History and

Geological Society), British In-

5.30-6.30. CHILDREN'S CORNER.

6.0-6.45.—"Teens' Corner." Dr H. F. Jukes (of Birmingham Natural History and Geographical Society). "Fermentation."

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

pt F PYMMS, M.C. & R.G.S. from London.

Local News.

Mainly Old English.

MAVIS BENNETT (Soprano).

ALICE COUCHMAN (Soprano).

VOELINA LEON (Soprano).

MAUDE HOWES (Soprano).

FRANK HOWES (Soprano).

7.30. Marie Howes and Frank Howes.

"The Crocodile" (Dorset).

Edward Sharp (11).

Edward Sharp (11).

Edward Sharp (11).

Edward Sharp (11).

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Edward Sharp (11).

7.0. WEATHER FORECAST and NEWS.

S.B. from London.

Capt. F. PYMMS, M.C. & R.G.S. from London.

Local News.

Water Gardens Night.

THE MUNICIPAL ORCHESTRA.

Conducted by Sir DAN GODFREY.

MOLLIE ARNOLD (Soprano).

Relayed from the Water Gardens.

Orchestra.

Entr'acte, "Raggy Chimes" (Ant. L.).

Entr'acte, "Raggy Chimes" (Ant. L.).

Concert Valse, "The Magic of Love" (Ant. L.).

Concert Valse, "The Magic of Love" (Ant. L.).

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WIRELESS PROGRAMME—WEDNESDAY (Jan. 21st.)

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

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

Royal Horticultural Society Talk. S.B.
from London

English Drama League Lecture Recital
S.B. from London

Local News

10.20.—Orchestra

Intermezzo, "Cavalera Rustica"

Fun Dickens: Alex. McCreddie

"When You Come Home" Square (1)

"For You Alone" " " " " " " " "

Ruth (1) " " " " " " " "

"The Farmer's Wife" " " " " " " " "

"O Lovely Night" " " " " " " " "

"Over the Hill" " " " " " " " "

"Close down"

22Y MANCHESTER. 37 M.

5.0-5.30.—Music relayed from the Piccadilly

Picture Theatre: Conductor—

Stanley E. Malt

5.40-6.0.—Headlines for Primary Schools: T. U.

Deschamps, B.A., Reading of Letters

6.40-7.0.—WOMEN'S HAIR HILL (1st)

Tattersall (Soprano)

5.0-6.0.—CHILDREN'S CORNER

6.30-6.55.—A Talk to Lancashire Folk (3), by

W. R. Swales

7.0.—WEATHER FORECAST and NEWS

S.B. from London

Capt. F. PYMMS, M.C. S.B. from London

Local News

Request Night.

ALEX. MCCREDDIE, Tenor

THE "ZEY" ORCHESTRA

Orchestra

Overture, "Orpheus in the Underworld"

Dance Intermezzo, "Laughing Eyes"

Selection, "The Grand Duchess" Offenbach

Alex. McCreddie

"Once Upon a Time, Beloved"

Coltridge-Taylor (1)

"Who is Sylvia?" Schubert

"Phyllis Has Such Charming Graces"

Lane Wilson (1)

Orchestra

"Three Bavarian Dances" Strauss

"The Voice of the Bell" Strauss

Selection, "Love Time" Schubert, arr. Clapham

Alex. McCreddie

"Where Ever You Walk" Handel

"S. P. From the Land" Lambert

Humorous, "A Lightning Switch"

"My Tol" Alex. McCreddie

"Power Song" ("Carmen") Bizet

"To Mary in Heaven" (Scott Song) McCreddie

MacGregor's Gaidaroz (Scott Song) McCreddie

6.30-6.55.—WEATHER FORECAST and NEWS

S.B. from London

Royal Horticultural Society Talk. S.B.

from London

English Drama League Lecture Recital. S.B.

from London

Local News

10.20.—Orchestra

Madrigal "P. Thais" Massenet

"A Hunting Scene" Buxtehude

10.45.—Close down.

5NO NEWCASTLE. 400 M.

5.45-5.55.—Madge Reine (Contralto). The Sun

tion Baptist. Mrs. MacLennan

Childhood of Alphonse Daudet

Dialogue, "Elspeth Latham" J. MacLennan

10.45.—Close down.

5.15-5.30.—4 CHILDREN'S CORNER

6.0-6.30.—Scholar's Hall Hour. Mr. J. Boy

Lynn, M.Sc., A.L.C., "The Wireless Plant

Forms and Their Use"

Seasonable Notes

7.0.—WEATHER FORECAST and NEWS

S.B. from London

Capt. F. PYMMS, M.C. S.B. from London

Local News

10.20.—ORCHESTRA

Intermezzo, "The Barnyard"

Conductor HARRY BARKER

DAVID M. FAZLEEN (Baritone)

"The Knowledge of the Land"

7.30.—ORCHESTRA

March, "Meph." Strauss

Overture, "Zampa" Meyerbeer

Cornet Duat, "Bessies of the Barn" Farrer

David McFadden

"S. P. From the Land" Lambert

Milly Brangan "The Farmers' Wife" (1)

Strike Up a Song "Morgan (1)

8.15.—Will Knowles

"Scenes" James A. Love (1)

8.30.—Band

Selection, "Meron" Weber

8.45.—David McFadden

Song of the Tormentor ("Carmen") Bizet

The Mad For Me "Newton

8.55.—Will Knowles

"Football" Reg Low (7)

9.5.—Band

Selection, "The Lady of the Rose" Gilbert

Intermezzo, "Old Favourites" Lambert

9.30-10.30.—Programme S.B. from London

28D ABERDEEN. 485 M.

3.30-5.0.—The Wireless Signal. James Reid

(Tenor). Feminine Topics

5.30-6.0.—CHILDREN'S CORNER

Downy, B.Sc., "In Haslehead Woods"

(2) The Mystery Galleries

6.40.—Mr. Eugen Dietz, Ph.D., 11th Lecture on

German

7.0.—WEATHER FORECAST and NEWS

S.B. from London

Capt. F. PYMMS, M.C. S.B. from London

Local News

7.30-9.30.—Dance Night

10.20-10.30.—ALICE STEPHENSON'S

DANCE ORCHESTRA

9.0-9.15.—NINE O'CLOCK "S.B. from

London

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, Sacroff House, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): TWELVE MONTHS (Foreign), 15s. 8d.; TWELVE MONTHS (British), 13s. 6d.

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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.

9.30.—WEATHER FORECAST and NEWS

S.B. from London

Royal Horticultural Society Talk. S.B.

from London

English Drama League Lecture Recital. S.B.

from London

Local News

10.20.—ORCHESTRA

Intermezzo, "Meph." Strauss

10.45.—Close down

55C GLASGOW. 420 M.

5.30-5.40.—Broadcast to Schools

5.50.—The Station Quartet. Isabel Band

ton (Soprano). Afternoon Talk

5.15-6.0.—CHILDREN'S CORNER

Lesson by Auntie Cyclone

6.0-6.5.—Weather Forecast for Farmers

6.40-6.55.—Campbell Mackenzie on "Dear

7.0.—WEATHER FORECAST and NEWS

S.B. from London

Capt. F. PYMMS, M.C. S.B. from London

Local News

Scots Night.

S.B. to Edinburgh and Dundee

MARJORIE HAYWARD (Violin Recital)

MINNIE MEARNS (Soprano)

GEORGE HUTCHINSON (Humorous

Recital)

THE STATION ORCHESTRA

Conducted by ISAAC LOBOWSKY

Marjorie Hayward

7.30.—Song "The Farmer's Wife" Handel

Intermezzo, "Meph." Strauss

Intermezzo, "Meph." Strauss

Intermezzo, "Meph." Strauss

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

Wonders of the Deep Sea.

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

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

Bad for Plant Life.

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

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

Both Great and Small.

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

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

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

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

When we come to the dark part, the life changes. Here is a region of intense darkness, great weight of water, and no light. The waves of the ocean do not affect the deep sea. The animals of this region are flesh-eaters or else mud-eaters. The mud is evidently a great feeding ground.

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

A Remarkable Floor.

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

THE PERSEVERING SUNBEAM

By LANGFORD REED.

Occasionally enjoy in this country a Sunbeam came to London to spend a deserved holiday. Most of his relations and friends were accustomed to spend their holidays in Italy, or Japan, or California, or in some of the other countries where rain is something of a novelty instead of being almost an everyday occurrence, as in this damp old kingdom. Not that we ought not to be thankful because regions where it is warm and sunny and bright throughout most of the year are liable to earthquakes, and they are far worse than rain.

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

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

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

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

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

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

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

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

The old policeman looked up at the sky and scratched his head before answering. "Why that's a—what do you call it? a—beam. Yes, that's what it is. I've seen one high on twenty years ago. Good luck to it and many of 'em."

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

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

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

"This is the room of a poor little sick girl."

"If we could only get her away to the country into the sunshine," said the doctor to her mother.

"I think she might get well."

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

pretty light! See how wonderfully it dances!"

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

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

No he went to live in her heart. He's still there, although the little girl herself, owing to her daddy getting good employment, now lives in a much noisier street where she is loved by every body in it for her sunny nature.

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

MISS WHISTLE

By Cousin Dorothy, of Cardiff

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

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

Saturday's Programme.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the British Broadcasting Corporation.

- 7.00. "Euro. Stradale"..... *Pilot*
 7.10. "Frederic Collier"
 The Floral Dance..... *K. Mason*
 Close Props..... *Wolfgang Christen*
 8.00. "Mason"
 8.10. "May Blyth"
 Little Brown Owl..... *Sanderson*
 If I Were the Man in the Moon..... *Edith*
 Good Morning Brother Scandinavia..... *Lebanon*
 8.20. "Orchestra"
 "Marchen and Fröhen"..... *Offenbach*
 8.30. "Frederic Collier"
 The Company Sergeant Major..... *Sanderson*
 8.40. "Four Jolly Scandinavians"
 May Blyth..... *German*
 8.50. "Belle of Spring"
 The Busiest Flower that Grows..... *Fletcher (1)*
 Violets..... *Kennedy Russell*
 9.00. "May Blyth and Frederic Collier"
 The Voyagers..... *Sanderson*
 Still as the Night..... *Newton*
 9.10. "THE LILLY DANCE ORCHESTRA"
 Rehearsal in the
 The Grand Assembly House
 WEATHER FORECAST and NEWS
 S.B. from London
 Mr. HARRY E. HARLAM S.B.
 London, Local News
 9.15. THE SAVOY BANDS S.B. from
 London
 12.0. Close down

- 2BD ABERDEEN. 495 M.**
 7.30-8.00. The Wireless Odeon, Bella B. Lord
 soprano, William G. Smith (Trumpet)
 8.00-8.30. CHILDREN'S CORNER. Mor
 Chorus by the Ladies
 8.30-8.45. "The Classics in Arrangement"
 2 L. 1875 (Prepared by John Spark
 Scotland)
 8.45-9.00. Prof. Alexander Scott, M.A.
 D.Lit. D.D., "The Classics in Arrangement"
 9.00-9.15. WEATHER FORECAST and NEWS
 S.B. from London
 Mr. WILL HOBLEY S.B. from Local
 News
 9.15-9.30. Programme S.B. from London
 9.30-9.45. WEATHER FORECAST and NEWS
 S.B. from London
 Mr. HARRY E. HARLAM S.B. from
 London, Local News
 9.45-10.00. THE SAVOY BANDS S.B. from
 London
 12.0. Close down

- SSC GLASGOW. 420 M.**
 7.30-8.00. The Wireless Quartet Margaret
 Duncan (Soprano), Alexander T. J.
 8.00-8.15. CHILDREN'S CORNER
 Day for Children of All Ages Fairy
 Revue
 8.15-8.30. Weather Forecast for Farmers
 8.30-8.45. Glasgow Radio Society
 8.45-9.00. WEATHER FORECAST and NEWS
 S.B. from London
 Mr. J. A. LOVE FINDAL, "Ode on
 Edinburgh Life"
 Local News
 9.00-9.15. Programme S.B. from London
 9.15-9.30. WEATHER FORECAST and NEWS
 S.B. from London
 Mr. HARRY E. HARLAM S.B. from
 London, Local News
 9.30-9.45. THE SAVOY BANDS S.B. from
 London
 12.0. Close down

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

WIRELESS PROGRAMME—THURSDAY (Jan. 22nd.)

1 from page 161.

- SSC GLASGOW. 420 M.**
 3.30-4.00. The Wireless Quartet Helen W.
 Young (Solo Violin), Alexander T. J.
 4.15-4.30. CHILDREN'S CORNER
 Stamp Talk by Uncle Phil. 1st and 2nd
 the Stamp Competitions
 4.30-4.45. Weather Forecast for Farmers
 4.45-5.00. Dr. W. Douglas Simpson, S.B.
 from Aberdeen
 WEATHER FORECAST and NEWS
 S.B. from London
 Mr. HARRY E. HARLAM S.B. from
 London, Local News
 5.00-5.15. Programme S.B. from London
 5.15-5.30. WEATHER FORECAST and NEWS
 S.B. from London
 Mr. HARRY E. HARLAM S.B. from
 London, Local News
 5.30-5.45. THE SAVOY BANDS S.B. from
 London
 12.0. Close down

High-Power Station Programme.

SXX 1600 M.

- SUNDAY, January 18th**
 3.0-5.0. Programme S.B. from London
 5.0-5.30. CHILDREN'S CORNER S.B.
 from Aberdeen
 8.20-10.30. Programme S.B. from London
MONDAY, January 19th
 5.30-6.15. CHILDREN'S CORNER S.B.
 from Aberdeen
 6.40-10.30. Programme S.B. from London
TUESDAY, January 20th.
 5.30-6.15. CHILDREN'S CORNER S.B.
 from Aberdeen
 6.40-10.30. Programme S.B. from London
Light Musical Programme
 11.00-11.15. SQUIRE (ELNIE O'FLO)
 MAYER GORDON (Song Violin)
 FRANK BLADE (at the Piano)
 Under the Direction of
 J. H. SQUIRE
 Assisted by
 GERTRUDE EDGARD (Mezzo-Soprano)
 OLIVIER MURPHY (Entertainer)
 FRANK STOCKWIN and FRANK
 GROOM (Entertainers).

- WEDNESDAY, January 21st**
 5.30-6.15. CHILDREN'S CORNER S.B.
 from Aberdeen
 6.40-10.30. Programme S.B. from London
THURSDAY, January 22nd.
 5.30-6.15. CHILDREN'S CORNER S.B.
 from Aberdeen
 6.40-10.30. Programme S.B. from London
FRIDAY, January 23rd.
 5.30-6.15. CHILDREN'S CORNER S.B.
 from Aberdeen
 6.40-10.30. Programme S.B. from London
SATURDAY, January 24th
 5.30-6.15. CHILDREN'S CORNER S.B.
 from Aberdeen
 6.40-10.30. Programme S.B. from London
 7.30-9.30. Programme S.B. from Manchester
 9.30-10.00. WEATHER FORECAST and NEWS
 S.B. from London
 Mr. HARRY E. HARLAM S.B. from
 London
 10.0-12.0. THE SAVOY BANDS S.B. from
 London

- 8.0. Brandenburg Concerto No. 3 in D Major
 for Piano, Violin, Flute, and Orchestra
 8.10. WILFRED SENIOR, BISSIE SPENCE
 and ALFRED PICTON
 Sonata in E-flat Major for Flute and Piano
 Allegro Moderato; Scherzo; Adagio
 ALFRED PICTON and ALLIE CULLIN
 Brandenburg Concerto No. 3 in G Major for
 String Orchestra in Nine Parts with Bass
 and Contrabass
 Allegro Moderato; Adagio
 Chorus from the "Parsifal" (Cullin)
 (Cullin and W. H. H. H. H.)
 If Fort and Had Ma to Ma the Music
 Hey Derry, Down Derry
 Concerto for Two Pianos and Orchestra
 (Cullin)
 Allegro; Adagio; Adagio
 (Cullin and W. H. H. H. H.)
 Contrabass
 J. MICHAEL DICK and F. H. H. H. H.
 9.30-11.0. Programme S.B. from London

- GERTRUDE EDGARD**
 "Orpheus With His Lute"..... *Sofistic (1)*
 "Victoria, Mio Core"..... *Cullin*
 "Dorset, Dorset"..... *Hobley*
 George Stockwin and Frederic Groom
 Entertaining
 The Odeon
 Scottish Fantasia..... *Muller*
 Gladys Mearns
 in the Odeon
 The Odeon
 Scintille..... *Shannon*
 9.30. WEATHER FORECAST and NEWS
 S.B. from London
 Mr. OLIVER LUTHER S.B. from London
 10.0-11.0. THE SAVOY BANDS S.B. from
 London

- WEDNESDAY, January 21st**
 5.30-6.15. CHILDREN'S CORNER S.B.
 from Aberdeen
 6.40-10.30. Programme S.B. from London
THURSDAY, January 22nd.
 5.30-6.15. CHILDREN'S CORNER S.B.
 from Aberdeen
 6.40-10.30. Programme S.B. from London
FRIDAY, January 23rd.
 5.30-6.15. CHILDREN'S CORNER S.B.
 from Aberdeen
 6.40-10.30. Programme S.B. from London
SATURDAY, January 24th
 5.30-6.15. CHILDREN'S CORNER S.B.
 from Aberdeen
 6.40-10.30. Programme S.B. from London
 7.30-9.30. Programme S.B. from Manchester
 9.30-10.00. WEATHER FORECAST and NEWS
 S.B. from London
 Mr. HARRY E. HARLAM S.B. from
 London
 10.0-12.0. THE SAVOY BANDS S.B. from
 London

- FRIDAY, January 23rd.**
 5.30-6.15. CHILDREN'S CORNER S.B.
 from Aberdeen
 6.40-10.30. Programme S.B. from London
SATURDAY, January 24th
 5.30-6.15. CHILDREN'S CORNER S.B.
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 S.B. from London
 Mr. HARRY E. HARLAM S.B. from
 London
 10.0-12.0. THE SAVOY BANDS S.B. from
 London

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Headphones*

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WIRELESS PROGRAMME—BELFAST

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

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

SUNDAY.

8.45. ROSEMARY STREET PRESBYTERIAN CHURCH.

Conducted by FREDERICK DUFFELL.
Hymn, "O Lord, My God, Bless Us."
Rev. CHARLES PARK, D.D., of Rosemary Street Presbyterian Church.

Address, "Glory to Thee My God, This Night."

THE "21E" TRIO
NEST A. A. STONELLY (Violin)
FRANK DOBSON (Violoncello)
T. O. CORRIN (Pianoforte)
MURIEL CHILDE (Soprano-Contralto)

9.15. Trio.

"Pastoral" Trio (No. 2) for Violin, Violoncello and Pianoforte. E. Ascher (8)

Ring Out, Wild Bells"
"God Shall Wipe Away All Tears"
"Light of the World"

10.0. WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15. Trio.

Trio in E Flat, Op. 93 Hummel

10.30. Close down.

MONDAY.

9.0. The "21E" Quartet.

9.15. CHILDREN'S CORNER.

WEATHER FORECAST and NEWS.

S.B. from London.

9.30. THE "21E" MORNING NEWS.

from London. Local News.

Folk Song and Madrigal.

HERBERT ADAMS' MIXED VOICE CHORUS.

JAMES NEWELL (Baritone)

DAVID MCALPINE (Bass)

THE STATION ORCHESTRA

REGINALD DOBSON (Solo Violoncello)

3.0. March "The Wakes" Morosby

1. The Wakes

Song, "Ho, Ho, My Nut-Brown Maiden"

(James Newell and Chorus.)

Chorus, "What Shall We Do?"

(David McAlpine and Male Chorus.)

Song (Duet), "The Poor Couple"

arr. Cecil Sharpe (11)

Chorus, "Come Unto These Lowly Sands"

arr. Cecil Sharpe (11)

Three Old English Dances... Laura Lemon

Reginald Dobson.

Andante from Concerto No. 5 in D Major

Gottschalk

Orchestra

Suite, "The Village Green" April (1)

Chorus

Song, "O Waly Waly" arr. Cecil Sharpe

(James Newell and Chorus.)

Chorus, "Shenandoah" arr. R. Terry (2)

(David McAlpine and Male Chorus.)

Madrigal, "April is in My Mistress Face"

arr. Cecil Sharpe (11)

Song, "The Greenland Fishery"

arr. Cecil Sharpe (11)

Orchestra

Suite, "The Water Mole"

Handel, arr. Harty

Allegro: Air; Bourée; Hornpipe; Andante - Allegro Deciso

Chorus

Song, "Chesapeake and the Minnow"

arr. Cecil Sharpe (11)

(Fred Mackay and Chorus.)

Song, "The Lover's Task"

arr. Cecil Sharpe (11)

"The M. Malrough and Ladies' Chorus"

Madrigal, "Lacy See On Every Side"

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

Orchestra

Suite, "English Folk Song"

arr. Cecil Sharpe (11)

10.30. WEATHER FORECAST and NEWS.

S.B. from London.

10.45. On Air.

"Relic of Outlaw" arr. Cecil Sharpe (11)

Memories of the Early Eighties

Part of the Fair" arr. Cecil Sharpe (11)

One-step, "Savoy Christmas Medley"

arr. Cecil Sharpe (11)

Orchestra

"March of the Royal Ulster Rifles"

arr. Cecil Sharpe (11)

10.30. Close down.

TUESDAY.

11.30. 12.30. Gramophone Records.

1. The Station Orchestra.

5.30. 6.15. CHILDREN'S CORNER.

7.0. WEATHER FORECAST and NEWS.

S.B. from London.

JOHN STRAHEY S.B. from London.

Local News.

7.30. Programme S.B. from London.

9.30. WEATHER FORECAST and NEWS.

S.B. from London.

10.0. 11.0. Programme S.B. from London.

10.30. Close down.

1. The "21E" Quartet.

1. The "21E" Quartet.

0.40. Ulster Amateurs' Talk, The Most Hon.

THE MARQUESS OF LONDONDERRY,

R.G. H.M.L., "Ulster's Contribution"

1. The "21E" Quartet.

7.0. WEATHER FORECAST and NEWS.

S.B. from London.

Capt. F. PYMMS, M.C. S.B. from London.

Local News.

Symphony Concert.

CLAUDE WOODWARD (Solo Pianoforte).

THE ARMYMENT STATION ORCHESTRA.

Conducted by E. GODFREY BROWN

7.30. Orchestra

March "Bridal March" arr. Cecil Sharpe (11)

Overture, "Le Roi d'Yvetot" arr. Cecil Sharpe (11)

Rhapsody, "A Shropshire Lad" arr. Cecil Sharpe (11)

Orchestra

Concerto in A Minor for Solo Piano and

Orchestra (1st Movement—Allegro) Franz

Liszt and Angel's Farewell, "Elyse" (11)

Orchestra

Study in A Minor

Study in G Flat Major (Black Keys)

Waltz in D Flat Major

Orchestra

Mock Morris" for String Orchestra

Symphony No. 8 in F, Op. 93... Beethoven

March from incidental music to "Henry

8.30. WEATHER FORECAST and NEWS.

S.B. from London.

Royal Horticultural Society Talk. S.B.

from London.

British Drama League Lecture Recital

S.B. from London. Local News.

10.30. Orchestra

"Capriccio Espagnol" arr. Cecil Sharpe (11)

10.30. Close down.

WEDNESDAY.

1. The "21E" Quartet.

5.30. 6.15. CHILDREN'S CORNER.

6.40. 8.55. Dr. W. Douglas Simpson. S.B.

from Aberdeen.

7.0. WEATHER FORECAST and NEWS.

S.B. from London.

Radio Society Talk. S.B. from London.

Mr. ALLEN S. WALKER. S.B. from

London. Local News.

7.30. Programme S.B. from London.

8.30. WEATHER FORECAST and NEWS.

S.B. from London.

Topical Talk. Local News.

10.0. 11.0. THE SAVOY BANDS. S.B. from

London.

11.30. 12.30. Gramophone Records.

2.50. School Transmissions "Appreciation of

Music."

4.0. 5.0. The "21E" Quartet.

5.30. 6.15. CHILDREN'S CORNER.

6.40. 8.55. Ministry of Agriculture's

Fortnightly Bulletin. S.B. from London.

Radio Association of Northern Ireland

7.0. WEATHER FORECAST and NEWS.

S.B. from London.

PERCY SCHOLLS. S.B. from London.

Local News.

Variety Programme.

THE STATION ORCHESTRA.

HOWARD BLISS

SYD. M. NASHBY (Soloist)

NELSON JACKSON (Entertainer)

Orchestra

March, "The Bride Elect" arr. Cecil Sharpe (11)

Overture, "The Merry Wives of Windsor"

arr. Cecil Sharpe (11)

Howard Bliss

"O' Men from the Fields" Herbert Hughes

Sing No More, Ladies" Frederick Keel

I Have Twelve Omen" John Ireland

Selections from his Repertoire.

Orchestra

"Le Cygne" arr. Cecil Sharpe (11)

(ERNEST A. A. STONELLY (Violin))

PALLINE BARKER (Harp)

Howard Bliss

"Elephant" arr. Cecil Sharpe (11)

"A Boy's Song" arr. Cecil Sharpe (11)

Syd. M. Nashby and his Ukulele.

Orchestra

American Suite, "Yankee" arr. Cecil Sharpe (11)

Orchestra

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

Local News.

10.0. Orchestra

"Hobball Tunes Valse" arr. Cecil Sharpe (11)

"To Night's the Night" arr. Cecil Sharpe (11)

10.30. Close down.

1. The "21E" Quartet.

1. The "21E" Quartet.

4.0. 5.30. Concert: The Station Orchestra.

Ellie Johnston (Contralto)

6.15. 7.30. CHILDREN'S CORNER.

7.0. WEATHER FORECAST and NEWS.

S.B. from London.

Topical Talk. Local News.

7.30. 9.30. Programme S.B. from London.

8.30. WEATHER FORECAST and NEWS.

S.B. from London.

Mr. HARRY E. HASLAM. S.B. from

London. Local News.

10.0. 12.0. THE SAVOY BANDS. S.B. from

London.

A number against a musical item indicates the name

of its publisher. A key list of publishers will be found on

page 167.

On Radio's Magic Carpet.

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

The Rt. Hon. T. J. Macnamara is one of our best-known authorities on education, and was formerly President of the National Union of Teachers. For many years he was a member of Parliament, and was Minister of Labour from 1919-22.



The Rt. Hon. T. J. Macnamara.

I CONFESS I can't think of the word. "Wonderful!" "Marvelous!" "Amazing!" Yes, of course! They've all done some tremendous feat of Nature in her widest and most awe-inspiring mood. Some stupendous feat of engineering with mighty girders, and cranes the loss tons as though they were chaff. A few but out steel plates as though they were clay. A machine that pulls out stout metal rods as though they were sticks of candy. You know.

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

The Mysterious Chamber.

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

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

An Old Friend at Last.

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

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

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

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

Wonder Exhausted.

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

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

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

"Well listen," says the young man.

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

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

"Where is it?" I ask.

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

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

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

A Fine Performance.

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

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

"Yes, let me!" I ardently reply.

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

"Where?" I ask.

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

Still Another Journey.

"Make another journey?" he asks.

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

"Well! Where?" I ask.

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

Feasting With the Immortals.

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

And by and by Big Ben booms out midnight; and a gentleman from somewhere or other says in an entirely pleasant and melodious voice that he is very much obliged to you.

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

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

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

Broadcasting "R.L.S."

The Story of "Will o' the Mill."

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

Romance that is in us All.

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

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

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

"The Merry Men."

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

The stories here got together are somewhat of a scratch lot. Three of them seem to me very good, and, in the absence of the author, I may even go to the length of saying that very much admire them. These are "Will o' the Mill," "The Merry Men," and "The Merry Men."

Then he goes on to say:

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

Challenging Fate.

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

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

GEORGE BLAKE.

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- C The stirrup cannot be completely retracted in the slider. Kinking and twisting of the cord are thus avoided.
- D The special slider adjustment obviates the use of screws.
- E Spring steel headbands give the exact pressure required for perfect hearing with no discomfort. There is no "squeezing" movement.
- F The leather covering gives perfect comfort.
- G The ampoules fit closely in the ears.
- H Best quality flexible cord.
- I Nickel plated brass connector.

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Lack of Ideas	Indifference
Incompetence	Shyness

which diminish the working power of the brain, and it develops such valuable qualities as:

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— Observation	— Organising Power
— Perception	— Directive Ability
— Judgment	— Self-Confidence
— Initiative	— Self-Control
— Will-Power	— Tact
— Decision	— Reliability
— Ideation	— Leadership
and a Reliable Memory	

all qualities of the utmost practical use in life.

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- An Engineer states that he has secured a better position.
- A Clerk writes that he has doubled his salary.
- A Cashier states "I have had two substantial additions to my salary."
- A Salesman reports "My salary is double what it was."
- A Dental Surgeon writes "My income has doubled itself."
- An Accountant states "I have been promoted twice in twelve months."
- A Lieut.-Colonel reports "Promotion has certainly been accelerated."

Many more examples will be found in "The Efficient Mind." Every reader who wishes to make the fullest use of his or her mental powers should get a copy of this book to-day.



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Just write to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1 (using the coupon printed on this page), and a copy of "The Efficient Mind" will be sent to you by return, gratis and post free.



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THIS has nothing to do with Engineering. It has to do with LIFE, your life, my life, everybody's life. It has to do with your Business, your Trade, your Profession. It has to do with your personal life.

DON'T BE A SLAVE OF THE MACHINE

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

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

It may be the unending routine of your daily work and life.

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

How to Develop Personality.

This tyranny of the machine is a danger to which the Pelman Institute is giving its attention. It is employing every means to strengthen PERSONALITY, so that no man in any Profession or Business shall retain his Individuality despite the counterbalancing influence of Routine, and shall become the MASTER and not the SLAVE of the Machine. In this work it is achieving remarkable success. The popularity of the New Pelmanism proves this beyond a doubt. For 26 years the Pelman Institute has been studying the "human factor" and enabling thousands of men and women to strengthen their Personalities, to develop the undeveloped powers of their minds, to increase their Efficiency (and thus their Earning Power), and to become the rapacious masters of the machine instead of its habit-enslaved slaves.

"I feel and know that I am no longer a unit in the crowd but a man of Personality."

This extract from a letter received from a Pelman Student is typical of thousands of similar communications from men and women who have developed INITIATIVE, CONCENTRATION, OBSERVATION, ORIGINALITY, SELF-CONFIDENCE, JUDGMENT, DECISIVENESS, ORGANISING POWER, PERSONALITY, and other invaluable qualities of mind and character, by means of Pelmanism. And made by

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

"I have been promoted twice in six months. I have also had an increase in my salary. I am quite sure that I should not have got on so well."

Writes a NIGHTINGALE TYPESETTER

"The Pelman Course has been of the greatest value. I can directly ascribe to its influence the fact that my salary is now 300% greater and my position one of responsibility and trust, as against one of subservience."

Writes a CASHIER.

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Sir, Please send me, gratis and post free, a copy of "THE EFFICIENT MIND" with full particulars of the New Pelmanism.

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Leeds—Bradford Programme.

2LS 346 M. 310 M.

Week Beginning Sunday, January 18th

SUNDAY, January 18th.

3.0-5.0.—Programme S.B. from London.
8.15-9.0.—Service relayed from the Cathedral, Bradford.
9.15-10.0.—Programme S.B. from London.

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

11.30-12.30.—Gramophone Records.
1.15-2.15.—CHILDREN'S CORNER.
2.40-3.15.—Scout Corner (Monday).
7.0 onwards.—Programme S.B. from London.

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

1.15-2.30.—Gramophone Records.
3.30-4.0.—Jesse Freeman and his Orchestra relayed from the Theatre Royal Cinema.
4.15-5.15.—CHILDREN'S CORNER.
5.40-6.15.—Scout Corner (Monday).
7.0 onwards.—Programme S.B. from London.

WEDNESDAY, January 21st.

3.30-4.30.—Forsyth Grant and his Orchestra relayed from the Tower Picture House.
4.15-5.15.—CHILDREN'S CORNER.
5.40-6.15.—"On My Anvil," by the Smilecraft.
6.15-7.0.—Programme S.B. from London.

FRIDAY, January 23rd.

11.30-12.30.—Gramophone Records.
3.30-4.0.—A Talk to Local School.
4.0-4.30.—Ballet Music and its Orchestra.
5.0-5.15.—CHILDREN'S CORNER.
5.40-7.30.—Programme S.B. from London.
LEEDS COLLEGE OF MUSIC—CHOIR AND ORCHESTRA.
Conductor: ANDERSON TYLER.
Chorus Master: VICTOR HALLIWELL.
GEORGE DODGSON (Tenor).
MAJORIE WILKINSON (Soprano).
VICTOR HALLIWELL (Baritone).
7.30-9.30.—Orchestra.
10.0-10.30.—Overture, "Carnival," Op. 12.

Mario Wilman
George Dodgson
Victor Halliwell

Contains "The First Walpurgis Night" Op. 60 by Mendelssohn, words by Goethe. The First Walpurgis Night, Ballad for Chorus and Orchestra, the words by Goethe, the music by Felix Mendelssohn. Such is the translation of the title of this fine composition. The work is dedicated to Walpurga, a Wiltshire saint to whom is dedicated the Cathedral at Exeter, a British Saint, a sister of St. Brigid, the Apostle of Ireland.

In the popular tradition it is supposed to be the night for great festivals of devils and witches on the mountains of the Harz. One such, on the Brocken or Bocksberg mountain, forms a part of Goethe's "Faust." The title of "First Walpurgis Night," Goethe's own translation, in the present case does not express his intention to expose in this poem how the popular superstition arose of the use by the old heathens, as a squerade or stratagem, of that which afterwards remained a fixed belief.

(Continued in column 1, pag. 183)

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, January 18th.

SUNDAY, January 18th.

1.0-1.30.—Programme S.B. from London.
1.30.—Religious Service from St. Paul's.
3.0-10.30.—Programme S.B. from London.

MONDAY, January 19th.

1.0-12.0.—Midday Concert.
3.30-4.30.—Quintet and his Orchestra relayed from the Scala Super Cinema.
5.30-6.30.—CHILDREN'S CORNER.
6.10-7.30.—Programme S.B. from London.

TUESDAY, January 20th.

1.0-2.0.—The "State Brighter Liverpool Band" relayed from the State Cafe.
3.30-4.30.—CHILDREN'S CORNER.
6.10-7.30.—Programme S.B. from London.

WEDNESDAY, January 21st.

1.0-12.0.—Midday Concert.
3.30-4.30.—Quintet and his Orchestra.
5.30-6.30.—CHILDREN'S CORNER.
6.10-7.30.—Programme S.B. from London.

THURSDAY, January 22nd.

3.30-4.30.—Quintet and his Orchestra.
5.30-6.30.—CHILDREN'S CORNER.
6.10-7.30.—Programme S.B. from London.

FRIDAY, January 23rd.

1.0-2.0.—The "State Brighter Liverpool Band" relayed from the State Cafe.
3.30-4.30.—CHILDREN'S CORNER.
6.10-7.30.—Programme S.B. from London.

Operatic Night.

BENJAMIN BOLDSON (Soprano)
TOM SHERRLOCK (Baritone)
THE AUGMENTED STATION ORCHESTRA
Under the Direction of FREDERICK K. BROWN
Orchestra.
1.0-2.0.—"The Magic Flute" Mozart
Lorchia Holgate.
2.40.—"Flower Song" ("Faust") Richard Wagner
"Know'st Thou the Land?" ("Mignon") Thomas
Orchestra.
3.0.—Selections, "Rigoletto" Verdi
Tom Sherrlock.
8.15.—"Loving Suitor of Sister Rind" ("Faust")
Lo. R. R. R. ("The Marriage of Figaro")
4.45.—"Lorely" Catherine
8.1.—"One Fine Day" ("Madame Butterfly")
Walter S. R. ("Tosca") German
8.10.—Ballet Music from "Sultan Yeşen" ("The Four Seasons")
9.40.—"She Alone Charmeth My Sadness"
9.30.—WEATHER FORECAST and NEWS
S.B. from London.
Prof. J. J. ROUSSEAU, S.B. from London.
Selection, "La Tosca" Puccini
Entr'act, Gavotte from "Mignon" Thomas
Overture
9.30.—Close down.

SATURDAY, January 24th

3.30-4.30.—Quintet and his Orchestra.
5.30-6.30.—CHILDREN'S CORNER.
6.10-7.30.—Programme S.B. from London.

Nottingham Programme.

5NC 322 M.

Week Beginning Sunday, January 18th.

SUNDAY, January 18th.

1.0-1.30.—Programme S.B. from London.
1.30-10.30.—Programme S.B. from London.

MONDAY, January 19th.

3.30-4.30.—The Scala Picture Theatre Orchestra. Musical Director: Andrew James.
4.30-5.15.—WOMEN'S TOPICS.
5.15-6.15.—CHILDREN'S CORNER.
6.15-7.0.—Programme S.B. from London.
7.0-10.30.—Programme S.B. from London.

TUESDAY, January 20th.

3.30-4.30.—Lyons' Café Orchestra. Conductor, Bransley Epton.
4.30-5.15.—WOMEN'S TOPICS.
5.15-6.15.—CHILDREN'S CORNER.
6.15-7.0.—Programme S.B. from London.
7.0-10.30.—Programme S.B. from London.

WEDNESDAY, January 21st.

1.0-1.30.—Gramophone Records of the Week.
1.30-2.15.—Lyons' Café Orchestra.
2.15-3.0.—WOMEN'S TOPICS.
3.0-4.0.—CHILDREN'S CORNER.
4.0-5.15.—Teens' Corner.
5.15-6.15.—Programme S.B. from London.

THURSDAY, January 22nd.

3.30-4.30.—School Transmissions: Mr. E. L. GUILFORD, M.A.: "Stories of Ancient Nations."
4.30-5.15.—Lyons' Café Orchestra.
5.15-6.15.—CHILDREN'S CORNER.
6.15-7.0.—Programme S.B. from London.
7.0-11.0.—Programme S.B. from London.

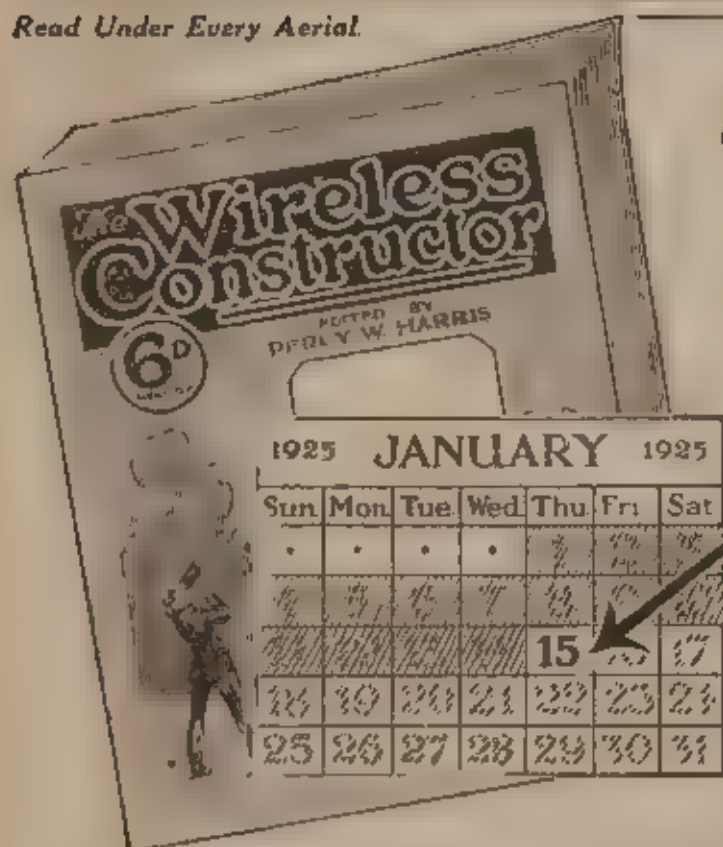
FRIDAY, January 23rd.

3.30-4.30.—Lyons' Café Orchestra.
4.30-5.15.—WOMEN'S TOPICS.
5.15-6.15.—CHILDREN'S CORNER.
6.15-7.0.—Teens' Corner.
7.0-11.0.—Ministry of Agriculture and Lightly Ballets. S.B. from London.
11.0-11.30.—WEATHER FORECAST and NEWS
S.B. from London.
11.30-12.0.—ROYAL HOLLERS. S.B. from London.
12.0-12.30.—News.

Popular Concert.

1.0-1.30.—JOHN HENRY'S first visit in Nottingham (Our Studio).
1.30-2.15.—JOHN HENRY (Entertainer).
2.15-3.0.—JOHN HENRY (Soprano).
3.0-4.0.—NEVILLE SMART (Harp).
4.0-5.15.—W. JONES (the Blind Pianist).
5.15-6.15.—URSULA KENTISH WRIGHT.
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Read Under Every Aerial.



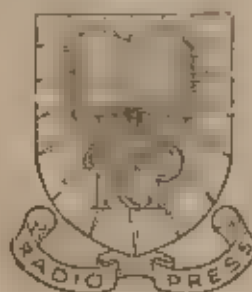
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OVER a quarter of a million wireless enthusiasts have found that *The Wireless Constructor* is the Monthly Magazine which they have been waiting for. This issue offers greater attractions than any of the previous numbers. It presents page after page of fascinating information, interesting articles and useful notes, written in such a clear and lucid manner that even the most inexperienced will not find himself out of his depth. This issue, on sale January 15th, abounds with designs, splendid illustrations and diagrams drawn in such a way that you simply cannot go wrong, even if you have never seen a wireless diagram before. Full of sound advice, hints and tips, any item of which may possibly save you shillings, or even pounds, when designing or building a set, yet the cost of this magazine—the monthly wireless magazine with the largest circulation in the country—a tiny sixpence—less than twopenny a week. Regular readers will find that they obtain a progressive course of wireless which will enable them to appreciate more fully the enormous possibilities for future pleasures and entertainment in which their friends can join them. Any reader of the constructional articles which appear in *The Wireless Constructor* can straightway build the set which interests him and yet be absolutely confident that provided he follows the instructions given, he will obtain the results described and guaranteed by the authors.

The Wireless Constructor is edited by Mr. Percy W. Harris, Member I.R.E., who is the best-known and most able constructional writer in the country. The way clear and concise explanations of otherwise difficult problems flow from his facile pen has gained the admiration of the

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"*The Wireless Constructor*" is produced by Radio Press, Ltd., the largest wireless publishers in the world (Proprietors also of "*Wireless Weekly*" and of "*Modern Wireless*"). Like all Radio Press publications, it is under the general and personal direction of John Scott-Taggart, F.Inst.P., A.M.I.E.E., the well-known authority and inventor of the ST 100, and many other popular circuits.

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Adol. of the Radio Press, Ltd., Bash House, Strand, London, W.C.2.

Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, January 18th.

SUNDAY, January 18th.

10-11.30. } Programme S.B. from L.

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

10-11.30. Ernest Manning and his Orkestra relayed from the New Palladium Cinema
11.30-12.30. LINDA LINDA (Soprano)
12.30-1.30. LINDA LINDA
1.30-2.30. LINDA LINDA

THURSDAY, January 22nd, and SATURDAY, January 24th

10-11.30. Alastair Fairbank and his Trio relayed from the Royal Hotel
11.30-12.30. WOMEN'S TONES
12.30-1.30. LINDA LINDA
1.30 onwards. Programme S.B. from London

FRIDAY, January 23rd.

10-11.30. To the Sea
Miss D. Moore, H.S. "The Romance of Nautica"
Mr J. H. Thomas, M.C., "To the Edge of the Central Africa"
11.30-12.30. Alastair Fairbank and his Trio
12.30-1.30. WOMEN'S TONES
1.30-2.30. LINDA LINDA
2.30-3.30. Alastair Fairbank and his Trio
3.30-4.30. Alastair Fairbank and his Trio
4.30-5.30. Alastair Fairbank and his Trio
5.30-6.30. WEATHER FORECAST and NEWS
6.30-7.30. FERRYBOAT NEWS
7.30-8.30. FERRYBOAT NEWS

Vocal and Instrumental Evening.

MARGARET SOUTHWARD (Soprano).

WINIFRED STOKES (Contralto)

ETHEL HAMILTON AKASTER (Solo Violin).

FRED PITT (Euterpe)

WOODWARD'S LADIES' CHOIR

Under the Direction of

HARRY WOODWARD.

7.30. Choir
"A Lake and a Fairy Boat" Harrison (18)
"A Legend of Malmesbury"

off. Le Choe 12

Ye Barks and Boats", Mr Bantock (15)

8.10. Ethel Hamilton Akaster
"Ballet Dances" Randegge
"A Lady" Verne Brett (35)

7.50. Margaret Southard and Winifred Stokes
Duet "Venetian Boat Song"

8.0. Fred Pitt
"Ballets of Nones Broadcast from the

8.15. Speeches on the occasion of the Annual Dinner of the Port of Plymouth Chamber of Commerce

9.15. CHURCHILL
"The Under-Sea Chief Admiral Sir RICHARD WILLAMORE, K.C.B., R.N., M.V.O.
Relayed from the Royal Assembly Rooms

9.15. "My Children's Corner" Original
9.30. WEATHER FORECAST and NEWS
S.B. from L.

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

10.15. Winifred Stokes
"A Retrospect" Loughborough
Margaret Southard and Winifred Stokes

10.30. "Snowdrops" Liza Lehmann
Ethel Hamilton Akaster
"Midnight Boats" Kestner

11.0. "Polonaise Caprice" Neerlandia
Song of the "Newspaper" R. T. Davies
S.B. from L.

11.15. "The
11.30. "The



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Voltage
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THE NELSON VALVE Co., Meriton Pk., London, S.W. 49

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, January 18th

SUNDAY, January 18th

9.30-10.00 Programme S.B. from London
10.15-10.30 News from London
10.45-11.00 Programme S.B. from London

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

11.30-12.30 Gramophone Records (M)
12.30-1.30 Programme S.B. from London
1.45-2.00 WOMEN'S CORNER
2.15-2.30 CHILDREN'S CORNER
7.0 onwards Programme S.B. from London
Station Director's Talk (Saturday)

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

11.30-12.30 Gramophone Records (M)
12.30-1.30 Programme S.B. from London
1.45-2.00 WOMEN'S CORNER
2.15-2.30 CHILDREN'S CORNER
Programme S.B. from London

FRIDAY, January 23rd

11.30-12.30 Gramophone Records (M)
12.30-1.30 Local Concert
1.45-2.00 WOMEN'S CORNER
2.15-2.30 CHILDREN'S CORNER
2.40-3.00 Clifford K. Wright's What's On
7.0 WEATHER FORECAST and NEWS
8.15-8.30 STACY SCHOLES S.B. from London
8.45-9.00 News

"6FL" Cabaret.

A NIGHT OF SONG, HUMOUR AND DANCE

COLIN BROWN and his ORCHESTRA
all the latest Musical
Selections from America

During the evening STAINLESS
STEEL will introduce an American
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and LEONARD ROBERTS will provide
the Songs

Win Anson Duets

The Tales of Hoffmann

Conductors: Kinzie (Chorus)
T. Prompter
Henry Gerald
Wendy W. Hall (7)
Kochler and Naret (7)
W. H. Hall (7)
Just Keep on Dancing

Vagabond and Paul (10)

Win Anson (Monologues)

"Baby Bill" Harry Camling (7)

"Chap" Harrison (7)

"I Will Not Obey" (7)

"Travelling Along the Highway" (7)

"The Fishermen of England" (The
Bel Maud) (7)

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THE remarkable clarity and delight
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EST 366 M.

Week Beginning Sunday, January 13th.

SUNDAY, January 13th.

- 6.0 5.30 Programme S.B. from London
 7.30 " Jean, Love of My Soul
 8.00 M. No. 183.
 Religious Address by The Rev. JOHN
 WILLIAMS, Superintendent Minister of
 the Burslem Wesleyan Church
 Hymns, "Son of My Soul, Thou Saviour
 Dear" (A. and M. No. 74).
 10.10.30 Programme S.B. from London

MONDAY, January 13th, to THURSDAY January 22nd, and SATURDAY, January 24th

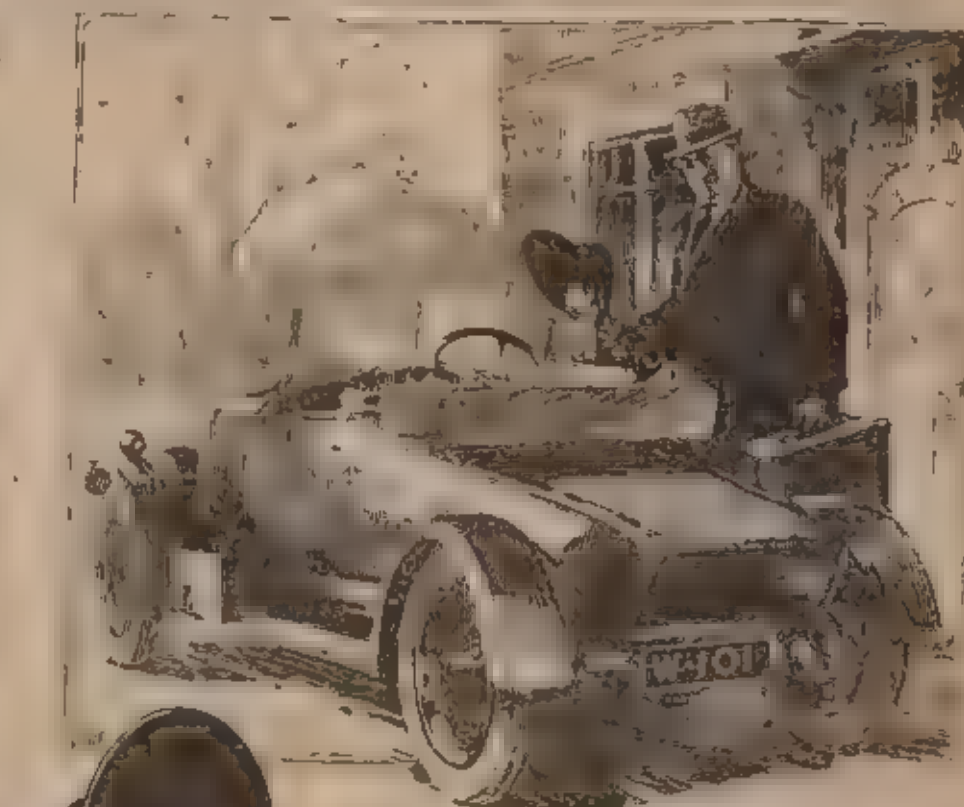
- 7.15 7.15 The Music of the Air
 Musical Director Thomas Beckett
 7.30 CHILDREN'S CORNER
 9.00 onwards Programme S.B. from London

FRIDAY, January 23rd.

- 6.15 7.15 The Music of the Air
 6.00 CH. LOREN'S CORNER
 6.55 Ministry of Agriculture Dir.
 J. G. Buchanan S.B. from London
 7.00 WEATHER FORECAST and NEWS
 S.B. from London
 7.15 FRODO SCHOLERS S.B. from London

Light Concert.

- MABEL WILSHAW (Soprano)
 GEORGE JEFFCOCK (Baritone)
 HARRY STANIER (Solo Voice)
 ALFRED STEELE (Solo Pianoforte)
 WILL HORABIN (Humours)
 HAROLD MORRIS (Accompanist)
- 7.30 Alfred Steele
 "Bertie's" Chopin
 "Balletto" Verdi List
- 7.40 George Jeffcock
 King Charles M. V. White (1)
 Four Jolly Sailors Edward German
 Who? P. Paolo Tosti
- 7.50 Harry Stanier
 Elegy Gabriel Fauré
- 8.00 Mabel Wilshaw
 "The Little Damsel" Ivor Novello (1)
 "Pleading" Elgar (11)
- 8.10 Will Horabin
 8.25 Alfred Steele
 Rhymes
 Study Paganini List
- 8.35 George Jeffcock
 Come to the Fair
 An Interlude
 And end of
- 8.45 Harry Stanier
 Son Without Words Jan Goossens
 Arlequin Paganini
- 8.55 Mabel Wilshaw
 Lullaby Song ("The Prodigal Son")
 Pleading Light Lullaby
- 9.05 Will Horabin
 9.15 Alfred Steele
 Study Chopin
- 9.25 George Jeffcock
 "Song of the Waggoner" Brenda Smith
- 9.30 WEATHER FORECAST and NEWS
 S.B. from London.
 Prof. J. J. ROUSSEAU, S.B. from
 London
 Local News.
- 10.0 Harry Stanier
 Allegro Appassionato
 10.10 Mabel Wilshaw
 Break a Day Sanderson (1)
- 10.15 Will Horabin
 10.25 Alfred Steele
 Study Chopin
- 10.30 Close down



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A motoring expert of my acquaintance once told me that he always mentally classified motor cars in three categories: Cars, Light Cars, and the smaller fry which he used to say looked more like motorized perambulators than anything else.

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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.

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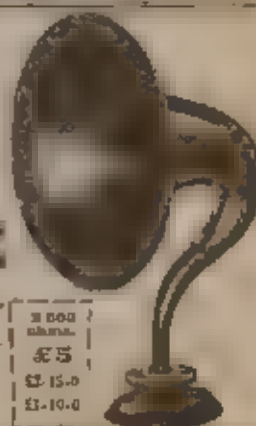
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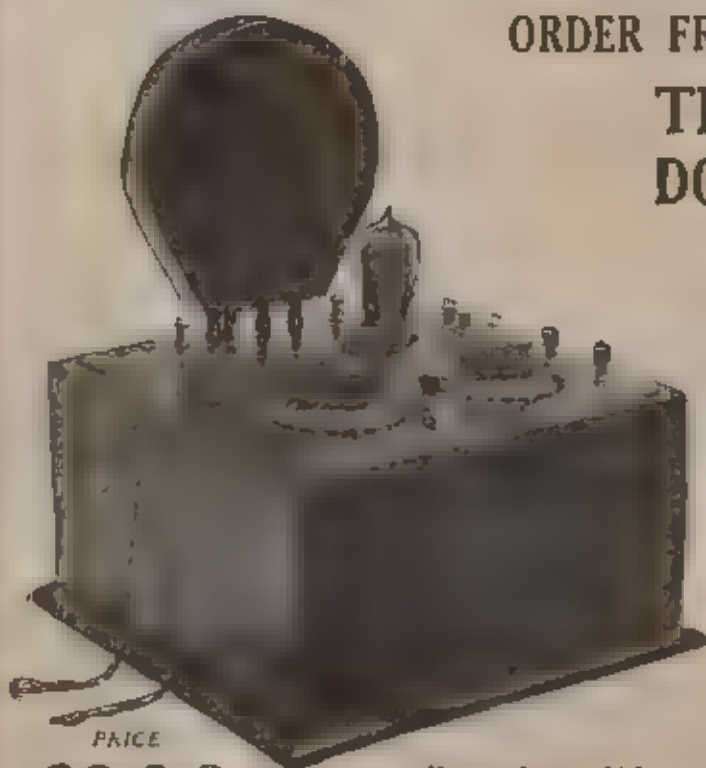
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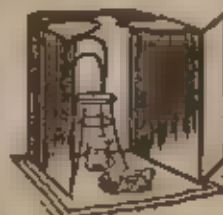
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