



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 1. No. 8.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES
OF
THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, NOVEMBER 18th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE

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WHAT'S IN THE AIR?

By J. C. W. REITH, General Manager of the B.B.C.

WALKING home along Whitehall at 8.30 the other evening, I noticed a little old woman hesitating on the kerb opposite the Cenotaph. She was shabbily clad in the style of perhaps thirty years ago. In her hand was what appeared to be a fragment of newspaper. When eventually the traffic permitted, she crossed to the monument in which is centred so much of national pride and remembrance.

Her steps at first had been rapid, though there seemed something of an air of furtiveness in her mission. Near the flower-decked pavement she stopped altogether. With a hesitating hand she removed the newspaper covering and in the distance I saw that it had concealed a little bunch of chrysanthemums.

Opposite where she had stopped were some large and magnificent floral tributes, crosses and wreaths and so on. I do not know what came into her mind, but, anyhow, in the act of stooping to place her humble tribute on the steps she paused. Then, after a moment or two, she disappeared from sight round the corner of the memorial. Perhaps it was to seek a spot where her offering would not appear dwarfed and insignificant.

I mention this here because I saw it a few hours after we had been refused permission to broadcast the service at the Cenotaph on November 11th. I had been endeavouring to fathom the causes attendant on this decision, and, if possible, to appreciate in all sincerity the attitude of mind which led to it.

The decision came from those in whose care the Cenotaph is. One respects the motives which doubtless produced it. One wonders, however, whether the reasons annexed, whatever they may be, would be considered valid by the generality of listeners.

The Cenotaph, and the Ceremony which takes place in its vicinity on Armistice Day, are paramount in the minds of people throughout Great Britain, in every kind of home. The thoughts of thousands upon thousands are turned to Whitehall. The ear cannot hear, no matter how strained it be.

If broadcasting is a national service, our function is revealed on such occasions as these. And this with nothing to mar the solemnity or order of the ceremony. The process is inconspicuous. It is in no manner of sense to be regarded as a broadcasting "stunt." Such would be an outrage on decency where feelings are peculiarly sensitive. Innumerable families in innumerable distant towns, whose homes were touched by war, could have shared almost personally in what is one of the most impressive and significant national occasions of the year. The striking of the hour on Big Ben, the service itself, all would have been heard from Caithness to Cornwall.

I am not criticizing the Department responsible for the decision. I am indicating that the position which broadcasting as a national service is able, destined, and probably bound to fill is not yet in all quarters appreciated. On the particular point at issue there may be far divergent and equally strong opinions held. It is suggested that this will not always be so, and that as the possibilities are considered and the scope revealed, so there will be a change in conception.

It is well to be politic and, like Agag, to tread delicately. This, on the whole, we have done. But the Government Committee has recommended "increased facilities" and one must ascertain what these are to be, and when to be had. We are ready to develop new lines. On

(Continued overleaf in column 3.)

My Magic Box: A Phantasy.

[This article, by Mr. Ronald A. Sheen, of 15, Morteyne Road, Bruce Grove, Tottenham, N., was awarded the first prize in the Essay section of the B.B.C. Brighter Britain Competition.]

I REMEMBER, years ago, when a child, I used to read about magic carpets or genii that carried the owner anywhere he wished in the twinkling of an eye. These stories fascinated me tremendously, and many is the time I have sighed for a similar steed to enable me to visit places all over the globe.

Little did I think then that by the time I attained my majority I should be able to do this.

True, I cannot see the places I visit; but I can hear every word and whisper that goes on, though the place is a hundred miles away. Delightful music and heavenly voices enchant my ear or stir my soul. England, Scotland, Wales, Holland, France, and even America can all be visited nightly by me now.

A Spirit Journey.

I visit these places in my *ka* (as the old Egyptians called it), or spirit self, leaving my body corporeal sitting in a chair by the fireside at my home in London. My being for the nonce becomes as air, and, unfettered and free from the trammels of the earth, traverses the realms of space with the speed of light.

My magic steed takes the form of a casket of polished wood studded over with bright metal projections and weird hieroglyphs. On the top are four gleaming eyes that steadily and unwinking gaze at me whenever I am journeying, until I would fain cover them up.

This box is the home of a powerful genie, and to summon him I do not, as Aladdin did, rub the side, but I turn a little black knob round. At once his eyes open and glow with a

brilliant light. Then he is ready to transport me, and we set off. I turn another knob to steer my strange steed round the heavens, searching for somewhere of interest to alight. So quickly do we go that it takes but a minute to traverse the whole of Europe.

At last I hear a whistle: it is my genie telling me something is happening below. We descend, and someone tells us we are in Birmingham. We enter a room where a splendid orchestra is playing a selection from a well-known opera. After a time, the music finishes, and a man begins to speak: to me it seems dull and uninteresting, and so we leave.

Suddenly I remember reading in the paper that morning of a concert to be held that very night in Paris. It takes but a second to turn that way and another to get there. Then we are in the midst of a feast of lovely music again.

From Paris to Glasgow.

This is how I spend my evenings now: seated in a cosy chair, with a pipe on, I travel in spirit round the countries of the world. Now dashing across to Paris, pausing for a while in Glasgow, or again floating aimlessly about, trusting to chance to bring me to an interesting place.

I often wonder what my genie sees with those great round eyes of his. One day I hope I shall be able to see through similar ones. Who knows? All this is not a fairy story, nor yet a figment of a heated brain, but just a little fantastic retrospection of myself listening. My casket and genie are a wireless receiving set in a polished box, and the eyes are the valves on the top.

The Face Behind the Curtain.

The Romance of "My Pretty Jane."

HAVE you ever heard of Edward FitzBall? He was one of the most industrious and voluminous writers of the last century, producing, among other things, something like a hundred stage plays, and if he had not had the good fortune, among all this mass of matter of no permanent value, to hide two diamonds of priceless worth, "Let Me Like a Soldier Fall" and "My Pretty Jane," he would to-day be an extinct volcano.

In his youth he was called simply Edward Ball—the "Fitz" was a later acquisition—and he lived at Burwell, a village three miles from the racing town of Newmarket, on the road to Cambridge. His father was a gentleman farmer, and Edward, as he grew to manhood, acted as his manager, in this capacity walking—and whistling—along every lane in the vicinity.

A Shy Beauty.

But he often made it his "business," whether it was or not, to traverse a certain lane. It was probably "the longest way round for the nearest"; but what mattered such a trivial consideration as that, when the prettiest little maiden for miles around dwelt in that lane? For a long time he was not on speaking terms with her, but she would often be at the window, just peeping above the curtain, and she would give Edward a shy nod as he passed whistling by. Probably, in her secret heart, she wondered why he should be so fearful.

However, he could be bold in thought if not in act, and one lovely day, when "the bloom was on the rye," and he had caught sight of the exquisite little face over the curtain, he sat down on a convenient stile farther on, and, in some-

thing under ten minutes wrote the words which have proved golden in more senses than one.

In his early manhood young Ball came up to London, to find a wider field for his undoubted talents.

Even a song-writer gets nonplussed for matter sometimes, and on one occasion, when FitzBall, as he now called himself, was vainly seeking in his mind for a topic, he began to turn over a pile of old manuscript, and happily came upon the original copy of "My Pretty Jane."

It struck him afresh as suitable for setting, and without alteration, he sent it to Sir Henry Bishop, who had set other things of his, with the request that he would use this one. Bishop had a "shot" at it, but was so dissatisfied with the result that he threw music and words into the waste-paper basket.

A Lucky Find.

The next day Sir Henry wrote to FitzBall asking him for words for a new song. The manager of Vauxhall was with him at the time, and FitzBall said that if "Pretty Jane" was not good enough, he would write nothing else. There was a big concert that night, at which the greatest tenor of his time, George Robinson, was advertised to sing, and the manager badly wanted something new, and he had nothing.

However, the two set out to see Sir Henry Bishop. He was out, but they were shown into his study to await his return. FitzBall was not in the best of tempers. He was asking himself what the composer had done with "My Pretty Jane," and he began poking about the corners of the room to see if he could find any clue to

(Continued in the next column.)

What's in the Air?

(Continued from the previous page.)

the one hand there is a demand, and a demand has usually to be met. On the other hand, the harmonizing of varied views on a new and startling process is not always a simple task, and there is nothing to be gained by alienating interests at present friendly or even neutral.

Station Directors have been informed that the number of simultaneously broadcast musical events which they are to incorporate in their programmes is to be decided by the consensus of opinion in their area, but that at least one concert per week is to be taken from London or elsewhere. They will naturally include more items if these are acceptable locally. From approximately 3,000 communications received here we find a twenty-to-one majority in favour of relays. Opinion will probably vary by districts, and certainly by the efficiency of the trunk lines. For the present, considerable latitude is left to the local Directors respecting musical items.

We are to make an experiment at an early date with a new feature altogether, a Trial by Jury. Some well known people are to participate in this, and a good deal of amusement should result. The whole thing will, of course, be specially compiled for the occasion.

On Monday, November 26th, the B.B.C. will make an experimental transmission solely for amateur wireless experts of the United States. At 3 a.m., the 8 stations of the company will be linked by an automatic relaying system, the programme from 2LO being sent out simultaneously from all stations. Each station will then, after a short interval, send out a programme on its own wave-length.

EVENTS OF THE WEEK.

- SUNDAY, NOVEMBER 18th.
CARDIFF, 8.15.—Schumann Evening.
- MONDAY, NOVEMBER 19th.
LONDON, 7.30.—Wagner Evening. S.B. to all stations.
- TUESDAY, NOVEMBER 20th.
LONDON, 7.30.—All Russian Night.
CARDIFF, 7.30.—"A Midsummer Night's Dream" (Shakespeare).
- WEDNESDAY, NOVEMBER 21st.
BIRMINGHAM, 7.30.—"Cavalleria Rusticana" (Mascagni).
MANCHESTER, 7.45.—"Pagliacci" (Leoncavallo).
NEWCASTLE, 7.30.—Grieg Night.
- THURSDAY, NOVEMBER 22nd.
LONDON, 7.35.—Band of H.M. Royal Air Force. S.B. to all stations.
- FRIDAY, NOVEMBER 23rd.
ABERDEEN, 7.30.—Programme devoted entirely to the works of Modern British Composers.
- SATURDAY, NOVEMBER 24th.
LONDON, 7.30.—"La Traviata" Act 1 (Verdi). S.B. to Manchester and Glasgow.

(Continued from the previous column.)

the answer. Among other places, he searched the waste-paper basket, and actually found both words and music therein!

Without awaiting Sir Henry's return, or asking his permission, the two carried off their find, handed it to the great tenor with the request that he would sing it that night—and he did, with unparalleled success.

A MAN wanted to speak on the telephone to the parcels office at a railway station.

"Is that the parcels office?" he inquired, when he heard a girl's voice over the wire.

"No," she replied, sweetly; "I'm the goods." —MR. JACK MILLARD, from 2LO.

Readers' Humour.

Funny Stories Told by Listeners.

IN recent issues of *The Radio Times* readers were asked to send accounts of funny things they had heard in connection with wireless. The following is a further selection:—

When my son, aged nine, was listening one night, an announcer said: "One minute, please!" A moment later, this statement was corrected by: "Two minutes, please!"

Upon hearing this, my son excitedly exclaimed: "Fancy! I have been listening for three minutes in half a second!"—W. F. DENNIS, Watford.

An elderly Irishman, on being shown a wireless crystal set, which had been installed on a bureau in the corner of the room, said: "That's very nice! How convenient having it inside! Some people have theirs outside on poles, don't they?"—E. H. HOPPER, Herne Hill, S.E.

I invited a little boy to listen the other evening during the Children's Hour. After listening for some time, he said, "Where do the voices come from?"

"That's the Uncle talking to the little boys and girls from London," I replied.

"Oh!" he exclaimed. "But where are the little boys and girls? There's only me here!"—MRS. F. G. WAYLAND, London, E.

Before we invested in a loud speaker, two lady friends came to listen. One of them, after putting on the head 'phones, said: "This orchestra keeps splendid time. Do people really dance to it?"

"Oh, yes, certainly they do," she was informed.

"But it must be rather difficult to dance with everyone wearing these head 'phones. Don't the wires ever get entangled?"—N. CHEESERIGHT, Bishop's Stortford.

A little niece of mine was listening for the first time. She happened to move the 'phones a little, thus hearing with only one ear.

"Oh, auntie," she cried, "that Uncle has just jumped across my face into my other ear!"—M. JENKINS, Birmingham.

A relative of mine, when first she went in for listening, would always sit with all the doors open, and when asked why she did this, replied: "I can always hear so much better, my dear, as the waves can come in easier."—Miss P. M. TUCKER, Thornton Heath.

Being desirous the other evening of getting the time signal from London, as transmitted from 5NO, I asked my daughter, aged five and a half years, to listen for me.

Suddenly she exclaimed: "Daddy, a man is counting."

With a desire to create an impression, I said: "That gentleman you hear is speaking from London."

"Oh, daddy," she cried, "what a long voice he must have!"—J. E. PURVIS, Newcastle-on-Tyne.

In passing down a street in which there were many aerials on the roofs, an old lady I was with said: "Every time you want to hear those wireless concerts, do you have to climb up and listen to those wires which are hung up there?"—JOHN F. LEON, London, S.W.

Two of the ten public libraries in Liverpool have installed wireless receiving sets for the use of children, and stories of an educative kind are being broadcast.

The Problems of "S.B."

By P. P. ECKERSLEY, Chief Engineer of the B.B.C.

MY first article was on Simultaneous. Do not think that I have exhausted all my subjects and that I must begin again, flog a worn-out horse, and never turn to "fresh woods and pastures new."

But much has been said and written and thought about Simultaneous. Some in the provinces hail the addition to their local programmes with delight; some refer to a chaos of horrible noise rattling the loud speaker in a travesty of music; others speak darkly of the thin end of the wedge economy.

Let us make the situation clear.

Very Few Faults.

Simultaneous is all right in the main. There are two causes that militate against immediate perfection.

(1) The lines are variable—a fact which has only proved itself now that winter has come, and we have prolonged experience.

(2) The apparatus is not yet perfectly adapted to meet conditions that have only been learned under practical conditions of working.

My critic, who has such a delightful way of telling me I'm a fool, says: "Yes, but you ought to have made the thing perfect before you foisted it on an unsuspecting public with all these faults."

I reply that there are very few faults, and while I should be a fool indeed to say anything was perfect, I still maintain that, on the whole, it is good.

There is, however, a note of warning. Remember, we are using the G.P.O. lines for music, and we are attempting to use them for purposes for which they were not intended. It may be that as storms and bad weather approach, the Post Office will find great difficulty in maintaining "clean" and noiseless lines. In that case, we shall have to curtail our activities, and, remember, we are frequently in the winter cut off completely on the main trunk routes.

Now when this happens, as it surely will sometimes, don't write furious letters blaming us. If you would take the point of view that it is silly to condemn a system because it is not 100 per cent. reliable, you would go far towards realizing that Simultaneous is a great success. Surely when one remembers the Rutherford broadcast and the Smuts' speech (pace Glasgow, I know you had a bad line for a while), if *all* the rest had failed, it would have been worth it even for that.

But a very little of the rest has been bad, so really what are you grouching about, some of you? To those who want perfection, I say we shall improve, but always we shall be up against storm and variable lines.

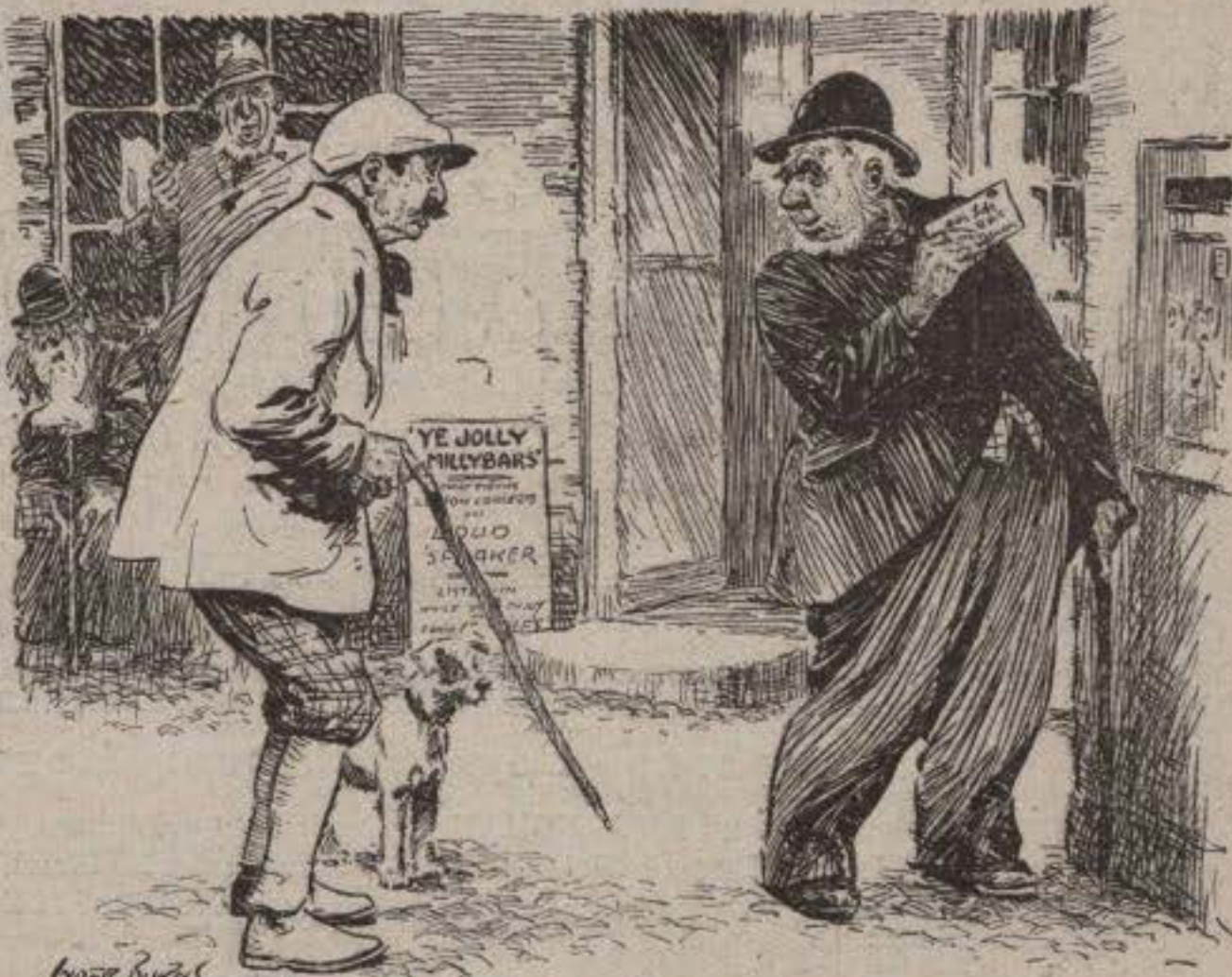
Not for Economy.

Now I am not of the Programmes, but I think I know their mind, and I can assure you it is not with an idea of economizing that we hire the lines. I wonder if you know how much it costs to hire some 1,500 miles of G.P.O. line (the best that can be obtained) between the hours of 6 p.m. and 6 a.m.; Sundays, 2 p.m. to 6 a.m. next morning? If you don't know, you're not to be told; but if you did know, you'd talk less about economizing.

To the literally thousands of people who have written expressing their appreciation of Simultaneous, I say:—

"Thank you." And I really mean it; it is no ordinary thank you. I really do *thank* you.

I think this is a fit place to mention the names of those who so willingly gave their services towards helping in the very initial stages. May I, therefore, take this opportunity of thanking Mr. Erikson, Mr. Mack and Mr. Thompson, all of the Western Electric Company who so generously gave their services at the beginning of things, and so materially contributed towards the success of the scheme?



Roger Bush

REJUVENATING INFLUENCE OF LISTENING.

"Goodness, gran'dad! Who be you writing to?"
 "Well, to-morrow be my birthday, so I be just letting they B.B.C. folks know, so as my uncles an' aunties can wish me 'appy returns."

All-British WIRELESS EXHIBITION, White City, Shepherd's Bush, November 8th to 21st. The wonderful MARCONIPHONE Exhibit will be found on STAND 101.

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The Marconiphone has eliminated from Wireless all the uncertainty, all the bother that formerly perplexed inexperienced listeners-in. It is the receiving set on which you can always rely implicitly.

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Hullo, Ciu! * THE CURE FOR A TONGUE-TIED WORLD.

A Talk Broadcast from London by John Merchant.

I PROPOSE to entertain you upon the subject of "Esperanto: The Cure for a Tongue-tied World." This may not sound too promising, but believe me, it is more enthralling than the latest play, more thrilling than the latest film, more moving than the latest romance.

But don't move, just hold on, because the dish will be served up with a plenitude of pleasing phrases, garnished with a number of amusing anecdotes.

Nobody quite realizes how thoroughly tongue-tied the world is until he or she travels beyond the boundaries of this bright little island of ours, and then the fun begins.

A "Pronounced" Difficulty.

The fact of the matter is that the moment we cross a frontier, we are up against the problem of foreign language. Even the gutter snipes of Paris speak French more fluently than the greatest high-brows of our own Universities; and the same thing applies to every other country under the sun.

A London stockbroker went to Paris for a holiday. On his return he was asked if he had any difficulty with his French. "No," he replied, "but the Parisians had."

They generally do, and the difficulty is always a pronounced one!

The One Solution.

It is the fear of making mistakes which keeps the world tongue-tied when taking an excursion into strange lands. There is one solution to the problem—everybody must learn Esperanto in addition to the mother tongue.

We call it the mother tongue, you know, because father rarely gets a chance to use it. In the battle of tongues, a woman can always hold her own—but she never does.

The time is ripe for the universal adoption of an auxiliary language for the peoples. There is nothing new under the sun. In fact, there is nothing new under the sun. Even broadcasting has been going on for years. I met a man in the train, aged about seventy, who has been broadcasting from his birth. He certainly had the most pronounced squint I have ever seen.

Lord Bacon, the man who wrote Shakespeare's plays 300 years after he died, was one of the first to suggest an international language. To-day everyone realizes the need and even statesmen have tried to do something in the

matter. They have appointed commissions, and the latter have written reports in favour of Esperanto, and these reports have been duly presented, filed, and speedily forgotten.

Better than Greek or Latin.

Greek and Latin have been proposed for international service by people who have been educated beyond their intelligence, and the other day someone—probably a master-criminal—suggested that the police ought to use Latin as an aid to their investigations with other nations. One might as well expect a man to stop Carpentier's right as expect the average policeman to decline a Latin noun. Or rather, the matter would end with his declining it.

For political and sentimental reasons, neither English, French, nor any other national idiom will ever commend itself to the world at large. Therefore let us turn to the one practical alternative—Esperanto.

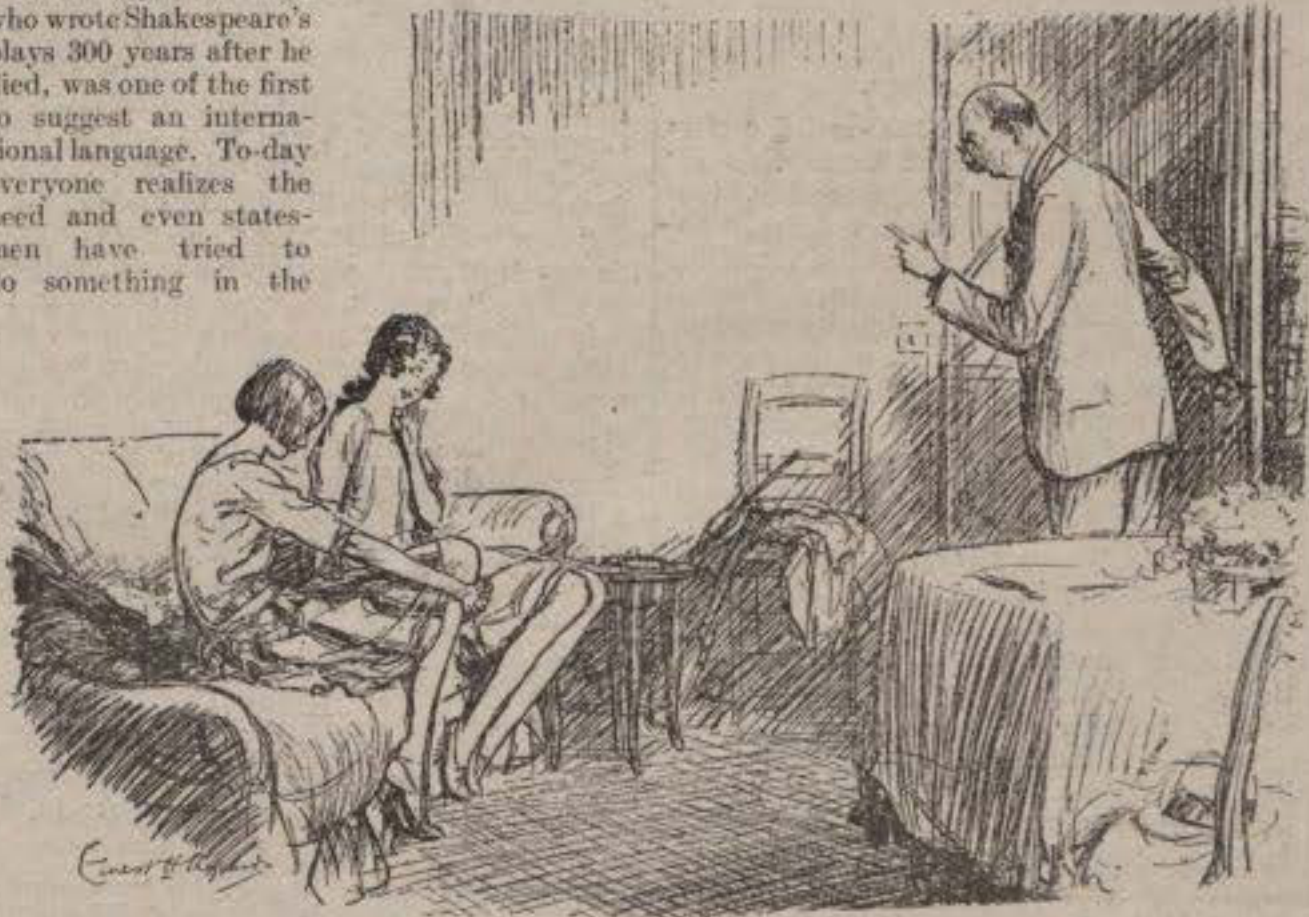
Esperanto is called an artificial language, but actually it is no more artificial than a garden city is artificial when compared with an old-time city, which has grown up higgledy-piggledy, with a maze of winding streets and cul-de-sacs, in which it is as difficult to find one's way as to suck a peach without injury to its bloom.

Abolishing Frontiers.

Esperanto is a simplified natural language, which is easy to write, easy to speak, and easier still to read. A knowledge of it will carry you over the whole globe, do away with frontiers, and make friendships for you everywhere you go. Julius Caesar was a strong man; he threw a bridge across the Rhine. But with Esperanto at your command you can throw your voice to the ends of the earth, and be understood by your fellow-Esperantists both near and far.

The pleasures you now receive through broadcasting would be increased a hundredfold if everybody knew Esperanto, because then singers of every nationality would sing for you in that tongue, and everybody would understand what was being sung.

(* "Hullo, Everybody!" in Esperanto.)



Father (making exit at conclusion of lecture): "... so now you understand that I will not permit children of mine to behave in so unladylike a manner."

One of the girls (aside): "ZLO now closing down!"

[Reproduced by permission of the Proprietors of "Punch".]

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS.

Melba's Encouragement.



MISS ELSIE COCHRANE.

MISS ELSIE COCHRANE, who sings at London Station, has appeared at many of the leading musical centres of Europe with marked success, including Paris, Munich, Berlin, Vienna, and Elberfeldt, and in this country she has sung at the Queen's and Albert Halls and at the Hallé concerts in Manchester.

Originally, her parents were against her going in for singing professionally, but Madame Melba heard her sing in London and gave her so much encouragement that she embarked on a career that has brought her, as she herself says, "nothing but the greatest happiness."

Held Up in Germany.

MISS COCHRANE was one of the many Britishers to be caught in Germany at the beginning of the war, being held up in Munich for five weeks. It was a trying time; but, luckily, through the aid of influential friends, she escaped into Holland the day before all aliens had to report at the Police Office.

Miss Cochrane had a three years' contract with the Royal Opera in Berlin, but, of course, this was broken on account of the war; but Miss Cochrane avers that no sum of money would tempt her to go to Germany again.

A Nerve-Wracking Experience.

MR. ROBERT D. STRANGWAYS is one of Newcastle's most promising singers, where he has taken leading parts in *The Lily of Killarney* and *Maritana*. Mr. Strangways declares that at first it was a nerve-wracking ordeal to sing before the microphone. "I missed the encouraging appreciative smile of the audience," he says. "As I was among the very first to sing at the Newcastle Station, I am by now, of course, acclimatized, and find as much pleasure in singing at a Broadcast Station as I do on a concert platform."

From Mine to Stage.



MR. GEORGE PARKER.

A VERY varied career has been that of Mr. George Parker, the well-known baritone. As a boy, he was in the choir at the Leeds Parish Church, when he sang the treble solos in many famous scores by Bach, Brahms, Mendelssohn, etc. Later, he went in for mining engineering, and held a position as a colliery manager.

After that he was in the choir at Manchester Cathedral, which he left to go to Westminster Abbey. While at the Abbey he was appointed a Gentleman of His Majesty's Chapels Royal, the duties of which position are to sing at the services at St. James's Palace, Buckingham Palace, and Marlborough House.

During the war Mr. Parker went to France three times in one of Miss Lena Ashwell's concert parties for the soldiers, and he has also appeared with great success on the stage in London as the "Desert Lover" in Mr. Oscar Asche's production of *Chu Chin Chow* at His Majesty's Theatre.

A Popular Male Choir.

THE Farnworth Wesley Male Voice Choir, which has achieved a great success at Manchester Station, is of comparatively recent origin, being only three years old. Starting in a small way by carol singing one Christmas to provide funds for the school, they suggested that if they could sing without music in the dark, they might be able to sing with music in the light, and thus the choir was formed.

A Brilliant Idea!

ON one occasion the Choir was engaged to give a concert in a neighbouring town, and an official of the Choir met a lady officer of the school, and having had sad experience of the Choir singing to a high-pitch piano, he insisted that they must get a lower piano than the one belonging to the school.

The lady promised to do all she could to oblige, but on the following Monday she came to apologize that they had not been able to secure one.

"The pianos are all alike!" she said. "We have measured two in the school and three in our row, and we suggest that you use a stool we have with the seat on a screw, and instead of a low piano you have a high seat!"

Vocalist and Critic.



MR. STEPHEN WILLIAMS.

MR. STEPHEN WILLIAMS, the bass-baritone singer, so popular at Manchester, was the very first performer who accompanied himself at that station. Apart from his work as a vocalist, Mr. Williams is well known as a musical critic, his articles appearing regularly in a leading daily paper.

He is an ardent student of the best music in all its branches, and he says: "I am a great believer in broadcasting as a medium for instilling a love of good music into the hearts of the people."

"Syncopated."

MR. ROBERT MURRAY, who broadcasts from Glasgow, tells an amusing story concerning a married man who was not feeling very well, and his wife suggested that he should consult the doctor. When he returned, she asked how he had got on.

"Not very well," was his reply. "The doctor tells me I've got a syncopated heart."

"Oh, that's terrible," she cried, "that sounds dreadful! Let's see what it means in the dictionary."

So she looked it up and said: "Oh, aye, John, the doctor's diagnosed you right enough. 'Syncopated'—moving quickly from one bar to another."

"Alarming."

MISS EVELYN BURY, who has been delighting Manchester listeners with her singing, relates an embarrassing experience she once had while singing in a Lancashire town. The concert was held in the room belonging to a girls' club, and a large alarm clock was fixed over the platform to keep the girls up to the mark.

Miss Bury was singing the "Waltz Song" from *Tom Jones*, and when she came to the line, "If this the dream be, let the dream go on," the alarm fulfilled its duty with terrific energy. Both singer and audience were spellbound for a moment, but suddenly they all burst out laughing, and Miss Bury had to leave the platform to recover her equanimity.

A Newcastle Violinist.



MR. ERNEST SHARP.

A POPULAR favourite at Newcastle Station is Mr. Ernest Sharp, whose violin playing is highly appreciated by listeners. Mr. Sharp began to play the violin when quite a little boy, when he appeared at the annual concerts of his school. After studying in his native town and in London, he took the degree of Fellow of the College of

Violinists, and to-day he has one of the most extensive repertoires of any living artiste—including some of the most difficult pieces to be found in violin music.

Mr. Sharp is the possessor of a fine Nicholas Lupot violin, of which he is very proud.

What He Could Do.

AS showing what a musical reputation he had even in his schooldays, Mr. Sharp tells an amusing story. A new and rather exacting master was taking the class in chemistry and he did not get from young Sharp ready answers to his questions.

At last, getting annoyed, the master asked him: "Is there anything you can do?"

Before Sharp could reply, the whole of the rest of the class answered in chorus: "Yes, sir, he can play the fiddle!"

He Paid Up.

MR. AYLMER BUESST, the famous conductor, is an excellent story-teller, and he vouches for the truth of the following, which is evidence of a certain prejudice against the "business" capacity of musicians:—

"An orchestral player once asked me for a loan on account of next week's salary. I declined, since I had obliged before and did not want to become a sort of permanent loan office. 'All right,' said the player, 'but you are going to be in a bit of a fix.' I suggested that he meant he would be in a fix. 'No,' he rejoined, 'I am due to play for you every night this week, and I've pawned my fiddle.' I was crushed, and paid up!"

A Musical Education.



MISS RITA SHARPE.

MISS RITA SHARPE, the clever young player of the 'cello, is a cousin and pupil of Mr. Cedric Sharpe, who, as all music lovers know, is one of our most celebrated performers on the same instrument. Miss Sharpe is noted for the beautiful tone of her playing and it can truthfully be said of her that she makes the 'cello sing.

Miss Sharpe tells an amusing anecdote about a musician who one day met a *nouveau riche* friend of his.

"Is your daughter well educated as regards music?" he asked.

"Rather!" replied the other, drawing himself up proudly. "You've only got to name any record, and she can tell you exactly what's on the other side!"

WIRELESS PROGRAMME—SUNDAY (Nov. 18th.)

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

LONDON.

- 5.0.—THE PALACE TRIO: March, "Los Banderilleros" (Volpatti); Romance, "Bohémienne" (Baldi); "Humoresque" (Dvorak).
 GWEN GODFREY (Soprano): "Where'er a Snowflake Leaves the Sky" (Lisa Lehmann); "I Wish I Were a Tiny Bird" (Hermann Lohr).
 HILDA DEDERICH (Solo Pianoforte): "Sonata in C Major (Scarlatti); Two Concert Studies (Poldini); "La Fileuse" (Raff).
 SETH LANCASTER (Solo Cello): An Old English Sonata (Pietro Gaetano Boni—1700).
 ERIC GODLEY (Baritone): "Pale Moon" (F. Knight); "The Sweetest Flower That Blows" (Hawley).
 The Palace Trio: Arabesque, No. 1 (E. Major) (Debussy); Nocturne and Sward March (Grief); "Automne" (Chaminade).
 Gwen Godfrey: "In Lavender Time" (Chapman); "Love's Own Kiss" (Freeman).
 Hilda Dederich: "Vignettes" (McEwen), 1. "Petite Chérie," 2. "Les Hirondelles," 3. "Pantalon Rouge"; "May Night" (Palmgren); "En Route" (Palmgren).
 Seth Lancaster: "Notturmo" (Igray Lathner); "Tarantelle" (Noel Johnson).
 Eric Godley: "My Dreams" (Posti); "Tumble-down Nook" (Mackenzie).
 The Palace Trio: "Berceuse" Bala-laika (N.V.); March, "Stars and Stripes" (Souza).

5.0.—Close down.

Announcer: J. S. Dodgson.

SUNDAY EVENING.

- 8.30.—GEORGE PARKER (Baritone): "Lord God of Abraham" ("Elijah") (Mendelssohn); Hymn, "Abide With Me" (A. & M. No. 27).
 REV. THOMAS YATES, Kensington Congregational Chapel. Religious Address. Hymn: "For All the Saints" (A. & M. No. 437).
 MALE VOICE CHOIR from the London Choir School (Directed by Carlton Borrow, A.R.C.O.): "Why Fiercely Rage the Heathen?" (Mendelssohn).
 9.0.—THE BAND OF THE 20TH BATTALION LONDON REGIMENT (The Queen's Own), by permission of Lieut. Col. Ball, Commanding. Conductor, Albert E. Jackson. March: "Invicta" (Parr); Three Dances from "Tom Jones" (Edward German); Suite de Valse, "Arc-en-Ciel" (Waldteufel); Two movements from "Petite Suite de Concert" (Coleridge-Taylor): 1. "Caprice de Nautette," 2. "La Tarantelle Fretillante"; Overture, "Hunyady Lazlo" (Erkel).
 George Parker: "Brittany" (Ernest Bullock); "Old Clothes and Fine Clothes" (Martin Shaw); "The East Riding" (John Ireland); "Come My Own One" (arr. Butterworth).
 10.0.—TIME SIGNAL, GENERAL NEWS BULLETIN. S.B. to all Stations. Local News and Weather Forecast. Choir: "I Love My Love in the Morning" (Allen); "Departure" (Mendelssohn);

"Good-night, Good-night, Beloved" (Pinotti).
 Band: Oriental Phantasy, "In a Chinese Temple Garden" (Ketelby); March, "United Service" (Parr).

10.45.—Close down.

Announcer: A. R. Burrows.

BIRMINGHAM.

- 3.0.-5.0.—Concert, S.B. from London.
 8.30.—ORCHESTRA: Overture, "Coriolanus" (Beethoven).
 8.40.—REV. A. BATEMAN: Religious Address.
 8.55.—WOLSELEY MALE VOICE CHOIR (Conductor, Robert Tricklebank): Hymn, "Jesu, Lover of My Soul" (tune, Aberystwyth); Anthem, "The Radiant Morn" (Coleman); Part Song, "War Songs of the Saracens" (Bantock).
 9.10.—ELSIE COCHRANE (Soprano): "With Verdure Clad" ("Creation") (Haydn).
 9.20.—SILVIO SIDELI (Baritone): "For Ever and For Ever" (Tosti); "For a Kiss" (Tosti).
 9.30.—Elsie Cochrane: "Serenade" (Gounod); "Songs My Mother Taught Me" (Dvorak); "Nymphes et Sylvains" (Benberg).
 9.40.—Silvio Sidel: "Se" (Denza); "Idiale" (Tosti).
 9.50.—Choir: Part Song, "The Night March" (Schumann); Anthem, "Far From My Heavenly Home" (Page).
 10.0.—NEWS, S.B. from London. Local News and Weather Forecast.
 10.15.—Close down.

Announcer: H. Casey.

BOURNEMOUTH.

- 3.0.-5.0.—Concert, S.B. from London.
 8.0.—THE BOURNEMOUTH WIRELESS MILITARY BAND (Conductor, Captain W. A. Featherstone). Air: "Judex" ("Mors et Vitae") (Gounod).
 8.45.—REV. J. HOWELL REES (Baptist Church, Landsdown). Religious Address.
 9.0.—HILDA ROOKE (Soprano): "Oh, For the Wings of a Dove" (Mendelssohn).
 9.5.—Band: Selection, "Samson and Delilah" (Saint-Saëns).
 9.20.—Hilda Rooke: (a) "Solvieg's Song" (Grieg); (b) "By the Ganges" (Bantock).
 9.30.—Band: Finale, "Fifth Symphony" (Beethoven); "Slumber Song" (Schumann); "Arabesque" (Schumann); Tone Poem (Sibelius).

WAVE-LENGTHS AND CALL SIGNS.

LONDON (2LO)	-	-	363 Metres
ABERDEEN (2BD)	-	-	495 "
BIRMINGHAM (5IT)	-	-	423 "
BOURNEMOUTH (6BM)	-	-	385 "
CARDIFF (5WA)	-	-	353 "
GLASGOW (5SC)	-	-	415 "
MANCHESTER (2ZY)	-	-	370 "
NEWCASTLE (5NO)	-	-	400 "

10.0.—NEWS, S.B. from London. Local News and Weather Forecast.
 10.15.—Close down.

Announcer: Bertram Fryer.

CARDIFF.

- 3.0.-5.0.—Concert, S.B. from London.
 8.10.—THE NEWPORT ROAD U.M. CHOIR: New Unison Hymn, "Worship" (Shaw); Recit. and Quartette, "God So Loved the World" ("The Crucifixion") (Stainer).
 REV. IRA TOWNSEND. Religious Address. Hymn: "Praise, My Soul" (Goss). The Choir.
Schumann Programme.
 JOHN COLLINSON (Tenor), HERBERT WARE (Violin), MADAME HERBERT WARE (Violincello), VERA McCOMB THOMAS (Pianoforte).
 8.40.—"Mr. Everyman" on "Schumann, the Man and the Composer."
 8.45.—The Pianoforte Trio (Opus 63); and "Phantasiestücke (Opus 88); Schumann Lieder, with a selection from the "Dichterliebe" ("Poet's Love"). The National Anthem.
 10.0.—NEWS BULLETIN. Local News and Weather Forecast.
 10.15.—Close down.
 Announcer: A. Corbett-Smith.

MANCHESTER.

- 3.0.-5.0.—Concert, S.B. from London.
 8.0.—S. G. Honey—Talk to Young People.
 8.35.—REV. PRINCIPAL MOULTON, M.A., of Didsbury College. Religious Address.
 8.45.—THE OPENSHAW MALE VOICE CHOIR: "Come, Let Us March"; "My Love is Like a Red, Red Rose"; "On the Banks of Allan Water."
 IRENE MORRIS (Soprano): (a) "Spring Time" (Vidal); (b) "Where'er You Walk" (Handel).
 9.15.—Choir: "Gloria" (from 12th Mass) (Mozart); "Comrades in Arms"; "Lead, Kindly Light."
 Irene Morris: "Annie Laurie" (arranged by Lisa Lehmann); "On Wings My Fancy Ranges" (Mendelssohn).
 Choir: "Italian Salad."
 10.0.—NEWS, S.B. from London. Local News and Weather Forecast.
 10.15.—Choir: "Excelsior"; "The Long Day Closes."
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.0.-5.0.—Concert, S.B. from London.
 8.30.—THE ELMORA CHOIR: "The Crusaders" (Dr. Protheroe); "In Absence" (Dudley Buck).
 Hymn: "Hark, Hark My Soul" (Smart).
 REV. A. LEE. Religious Address.
 Choir: Hymn, "Now the Day is Over" (Dykes); "Send Out Thy Light" (Gounod); "The Three Fishers" (J. E. Ibbson); "O Sweet Delight" (Bantock).
 DAN GREGORY (Durham Cathedral) (Baritone): "Songs of the Fleet" (Stanford).
 Choir: "Martyrs of the Arena" (Bille); "In the Sweet Bye-and-Bye" (Dr. Protheroe).
 10.0.—NEWS, S.B. from London. Local News and Weather Forecast.
 10.10.—Close down.
 Announcer: C. K. Parsons.

Western Electric

This Loud Speaker, No. 44005, operates on the balanced armature principle as so successfully applied in the case of the Western Electric Loud Speaking Equipment. This receiver has a non-metallic diaphragm, and although not equalling in power the well-known large-pattern receiver (No. 44002) it will be found to have the same purity of tone and a volume sufficient for all ordinary purposes.

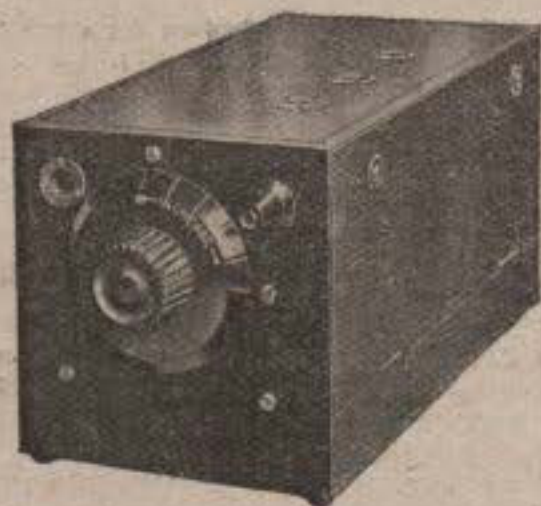


No. 44005.

Good results can be obtained by using this receiver in conjunction with any amplifier of reasonable power, such as the Weconomy Amplifier No. 44012, but for the best results the Weconomy 3-valve 2-stage Amplifier, or the No. 44014, should be used.

The trumpet and base have a black finish, the former being constructed of a special material which possesses the necessary acoustic properties.

Overall height 1ft. 9½ ins. Weight 6lbs.



No. 44013.

A Small-Power, 3-Valve, 2-Stage Amplifier.

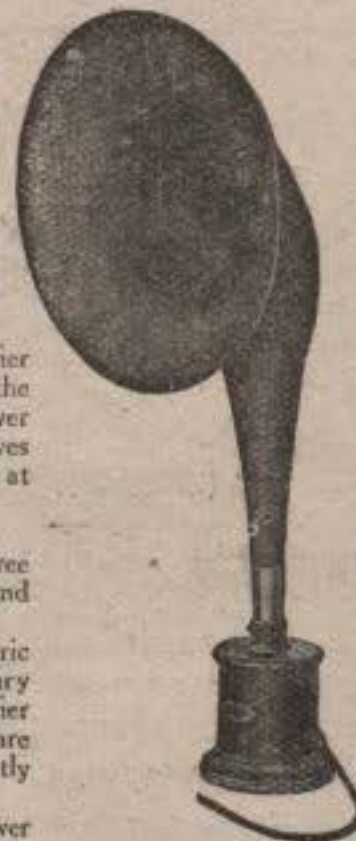
This apparatus effectively meets the present demand for an Amplifier giving more power than the usual two-stage amplifier, but without the comparatively heavy current consumption usually associated with power amplifiers. This set, owing to the use of three Weconomy Valves, gives ample energy to operate a Loud Speaker of the No. 44005 pattern at full efficiency.

This is accomplished without the use of accumulators.

The Amplifier is fitted with a rotary switch controlling the degree of amplification, and may thus be adjusted to secure the tone and volume best suited to the incoming signal strength.

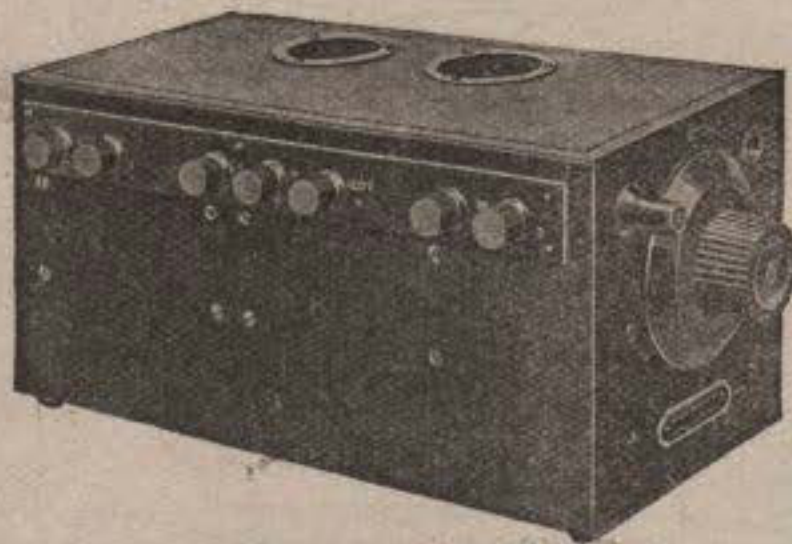
Loud Speaker No. 44002 used in conjunction with the Western Electric Amplifier No. 44013 is most suitable for use in the home. Under ordinary receiving conditions excellent results are obtainable with the amplifier adjustment on the first or second division, but when incoming signals are weak the reserve of power possessed by this Loud Speaker is greatly appreciated.

The No. 44002 Loud Speaker may be used in conjunction with any power amplifier, but for purity of tone and general excellence the Western Electric Amplifier No. 44014 is strongly recommended; in fact, this combination is now generally recognised as the premier Loud Speaking Equipment.



No. 44002.

The Amplifier is specially designed for use in conjunction with the No. 44002 Loud Speaking Receiver and is contained complete in a polished mahogany case. A separate Key controls the filament, and is situated at one end of the case together with a five-step switch for the adjustment of the volume of sound. Ventilation discs and a window are provided for inspecting the filaments without opening the case.



THE AMPLIFIER.

The Transformers in the Loud Speaking Amplifier are specially designed to reduce noise to the utmost and to eliminate distortion, and a condenser is provided across the terminals of the high-tension batteries, which prevents losses due to ageing of the batteries.

COLUMBIA
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CARDIFF, SOUTHAMPTON, DUBLIN.

WIRELESS PROGRAMME—MONDAY (Nov. 19th.)

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

LONDON.

- 11.30-12.30.—Concert: Elsie Graham (Soprano), Nancy Phillips (Solo Violin). For details see page 279.
- 3.30-4.30.—Concert: Orchestra and John Huntington (Baritone). For details see page 279.
- 5.0.—WOMEN'S HOUR; Ariel's Society Gossip. "The Romance of a Busy Broker," by O. Henry.
- 5.30.—CHILDREN'S STORIES: "Sabo and David in the Wood," by E. W. Lewis; "Jack Hardy," Chap. 10, Part 1, by Herbert Strang.
- 6.15.—Boys' Brigade News.
- 6.30-7.0.—Interval.
- 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* JOHN STRACHEY (the B.B.C. Literary Critic), Weekly Book Talk. *S.B. to all Stations.* Local News and Weather Forecast.

Wagner Evening.

S.B. to all Stations.

- 7.30.—THE AUGMENTED ORCHESTRA, conducted by PERCY PITT. Overture: "The Mastersingers of Nuremberg"; Good Friday Spell ("Parsifal"). GERTRUDE JOHNSON (Soprano), of the British National Opera Company (with Orchestra); "Elsa's Dream" ("Lohengrin"). Orchestra: Prelude and Death Scene ("Tristan and Isolde"). JOHN PERRY (Tenor), of the British National Opera Company (with Orchestra); "Spring Song" ("The Valkyrie"). Orchestra: "Siegfried's Ordeal by Fire" ("Siegfried"). Gertrude Johnson and John Perry: Love Duet ("Lohengrin"—Act III.). Orchestra: Dedicatory March.
- 9.10.—LT.-COL. A. C. BROMHEAD, C.B.E., President of the British National Film League: "British Films for British People." *S.B. to all Stations.*
- 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 9.45.—Orchestra: Ballet Music, "Le Cid" (Massenet). Gertrude Johnson. John Perry. Orchestra: "Valse Caprice" (Rubinstein).
- 10.30.—Close down.

Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Concert: Beatrice Dickson (Contralto), Alice Couchman (Solo Pianiste), in a Song Recital, "Sea Pictures" (Elgar).
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Report. KIDDIES' CORNER.
- 6.45.—Boys' Brigade News.
- 7.0.—NEWS. *S.B. from London.* JOHN STRACHEY. *S.B. from London.* Local News and Weather Forecast.
- 7.30.—"WAGNER" EVENING. *S.B. from London.*

- 9.10.—Lt.-Col. A. C. Bromhead. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—Concert. *S.B. from London.*
- 10.30.—Close down.

Announcer: H. Casey.

BOURNEMOUTH.

- 3.45.—Concert by Aimée Rowe (Mezzo-Soprano) and the Station Pianist.
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Boys' Brigade News.
- 6.15.—Scholars' Half-Hour.
- 7.0.—NEWS. *S.B. from London.* JOHN STRACHEY. *S.B. from London.* Local News and Weather Forecast.
- 7.30.—WAGNER EVENING. *S.B. from London.*
- 9.10.—Lt.-Col. A. C. Bromhead. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—Concert. *S.B. from London.*
- 10.30.—Close down.

Announcer: Bertram Fryer.

CARDIFF.

- 3.30-4.30.—Falkner and his Orchestra at the Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women. Vocal and Instrumental Artistes, and the Station Orchestra. Weather Forecast.
- 5.30.—Boys' Brigade News.
- 5.45.—THE HOUR OF THE "KIDDIE WINKS."
- 7.0.—NEWS. *S.B. from London.* JOHN STRACHEY. *S.B. from London.* Local News.
- 7.30.—WAGNER EVENING. *S.B. from London.*
- 9.10.—Lt.-Col. A. C. Bromhead. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—Concert. *S.B. from London.*
- 10.30.—Close down.

Announcer: A. Corbett-Stoile.

ALTERATIONS TO PROGRAMMES, Etc.

OWING to the enormous circulation of *The Radio Times*, it is necessary for the journal to go to press many days in advance of the date of publication. It sometimes happens, therefore, that the B.B.C. finds it necessary to make alterations or additions to programmes, etc., after *The Radio Times* has gone to press.

MANCHESTER.

- 3.30-4.30.—Concert by the "2ZY" Orchestra.
- 5.0.—MAINLY FEMININE.
- 5.25.—Farmers' Weather Report.
- 5.30.—CHILDREN'S HOUR.
- 6.35.—Boys' Brigade News.
- 6.40.—MR. W. F. BLETCHER (Examiner in Spanish to the Union of Lancashire and Cheshire Institute)—Spanish Talk.
- 7.0.—NEWS. *S.B. from London.* JOHN STRACHEY. *S.B. from London.* Local News and Local Weather Forecast.
- 7.30.—WAGNER EVENING. *S.B. from London.*
- 9.10.—Lt.-Col. A. C. Bromhead. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—Concert. *S.B. from London.*
- 10.30.—Special Weather Reports. Men's Club. Announcements. Close down.
- Announcer: S. G. Honey.

NEWCASTLE.

- 3.45-4.45.—Concert by Florence Farrar (Piano-forte Solo) and Mrs. E. Hall (Soprano).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR. Stories, etc., by the Uncles Jim, Richard and Charlie.
- 6.0.—Scholars' Half-Hour. A Short Talk on "The Honey Bee," by Mr. W. Carr, B.Sc.
- 6.30.—Boys' Brigade News.
- 6.45.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.* JOHN STRACHEY. *S.B. from London.* Local News and Weather Forecast.
- 7.30.—WAGNER EVENING. *S.B. from London.*
- 9.10.—Lt.-Col. A. C. Bromhead. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—Concert. *S.B. from London.*
- 10.30.—Close down.

Announcer: E. L. Odhamis.

Foreign Stations.

- L'ECOLE SUPERIEURE (PARIS), 450 metres. Tuesdays and Thursdays, 6.45 p.m. to 9 p.m.—Concert.
- Saturdays, 1.30 p.m. to 6.30 p.m.—Lectures and Concert.
- Daily at 10.0 a.m., 4.5 p.m. and 8.10 p.m.—News and Concert. G.M.T.
- THE HAGUE. PCGG. 1,085 metres. Sundays, 3 p.m. to 6 p.m.—Concert. Mondays, 9 p.m. to 10 p.m.—Concert. Thursdays, 8.30 p.m. to 10.30 p.m.—Concert. G.M.T.
- RADIOLA (Paris), 1,780 metres. Daily, 11.45 a.m. to 2.45 p.m.—Concert and News. 4.5 p.m. to 5.15 p.m.—Concert. 7.45 p.m. to 9.30 p.m.—Concert. Also Concert from 1 p.m. to 2 p.m. on Sundays. G.M.T.
- EIFFEL TOWER. FL. 2,600 metres. 6.40 a.m. and 11.15 p.m.—Weather Forecast. 2.30 p.m.—Stock Exchange News. 5.10 p.m. to 5.55 p.m.—Concert. 10.10 p.m.—Weather Forecast. G.M.T.


AMPLION

At the All-British Wireless Exhibition

White City - Shepherd's Bush - Nov. 8th to 21st, 1923

If not visiting the Exhibition, send for Folder W.T.8, describing in detail '1924 Amplions.'

The Amplion Loud Speaker is so well known that it is hardly necessary to draw special attention to the Amplion Exhibit on Stand 113 (Hall C).

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In design and construction the new Amplion represents a definite advance in Loud Speaker efficiency, for speech as well as music is brought out in full volume with remarkable clarity and freedom from distortion.

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THE ALGRAPHONE SALON, 25-26, SAVILE ROW, REGENT STREET, W.1.
Telegrams: "Sonalgra, Piccy, London." Telephone: Regent 1075.



WIRELESS PROGRAMME—TUESDAY (Nov. 20th.)

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

LONDON.

- 11.30-12.30.—Concert: Francesca Woolf (Solo Cello), Joseph Farrington (Baritone). For details see page 279.
 3.30-4.30.—Concert: Orchestra and Maurice Cole (Piano). For details see page 279.
 5.0.—WOMEN'S HOUR: "Autumn Furnishing," by Mrs. Gordon Stables. "The American Woman at Home," by Miss Kathleen Courlander.
 5.30.—CHILDREN'S STORIES: "Wee Willie Tingle Toes," by Mrs. Vernon Bell. "A Big Bad Baby Bird," by Lester Cross. A Talk about Collecting Postage Stamps, by Albert H. Harris.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL, 1ST GENERAL NEWS BULLETIN, *S.B. to all Stations.* Local News and Weather Forecast. Dr. S. Henning Belfrage: An Appeal on Behalf of the Royal Hospital for Incurables.

Russian Night.

- 7.30.—EDWARD MITCHELL (Solo Pianoforte): Scherzino (*Cesar Cui*); "Cradle Song" ("Summer Night") (*Liapounov*); Humoresque (*Balakirev*).
 NORA DELMARR (Soprano): "Hymn to the Sun" (*Rimsky-Korsakov*); Hindoo Song (*Rimsky-Korsakov*).
 MAY FUSSELL (Cello, with Roy Webb, Pianoforte): Moderato and Finale from Sonata in D Major (Op. 18) (*Rubinstein*).
 8.20.—RONALD GOURLEY, Blind Entertainer and Siffleur.
 Nora Delmarr: Song of the Shepherd "Lohi" (*Rimsky-Korsakov*); "The Tryst" (*Sibelius*); "The Red Sanafan" (Old Russian) (*Varlamov—arr. Fred Whishaw*).
 Edward Mitchell: Early Studies by Scriabin: C Sharp Major, E Major, B Major, and D Sharp Minor.
 May Fussell (Cello Solos): Air (*Moszkowski*); Romance (*Davidoff*); Serenade (*Rimsky-Korsakov*).
 MESDAMES ALEXEEVA AND RABINECK, MESSIEURS SALOFF, RABINECK AND VOLCHANSKI. Russian Gipsy Songs with Guitar Accompaniment. Ronald Gourley.
 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN, *S.B. to all Stations.* Local News and Weather Forecast.
 9.45.—THE RT. HON. LORD MONTAGU OF BEAULIEU, K.C.I.E., C.S.I. (the well-known Authority on Road matters). A Talk on "Roads." *S.B. to Cardiff.*
 10.0.—THE SAVOY ORPHEANS playing at the Savoy Hotel. *S.B. to all Stations.*
 11.0.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Paul Rimmer's Orchestra playing at Lozells Picture House.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Report.
 KIDDIES' CORNER: Walter R. Stokes, F.R.A.S., in a Talk on "Tides and the Moon."
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15.—WILLIAM BATES (Humorist): "Wireless Telescopy."
 7.30.—ELSIE WILSON (Soprano): "Little Brown Owl" (*Sanderson*); "My Dear Soul" (*Sanderson*); "A Plain Little Song" (*D. McGeoch*).
 7.45.—WALTER R. STOKES, F.R.A.S. Talk on "Oceans and Tides."
 8.0.—William Bates: "The Unofficial News Bulletin."
 8.15-8.45.—Interval.

- 8.45.—H. BROWNING/BUTTON: Talk on "The Old Castles and Legends of Wales."
 THE BIRMINGHAM CYMBRIO CHOIR (Conductor, Jenkyn Richards): Popular Welsh Airs, "The Ash Grove," "Men of Harlech," "Bells of Aberdovey," "Rising of the Lark," "All Thro' the Night," "Welsh National Anthem."
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—PERCY EDGAR: Recitals.
 10.0.—SAVOY ORPHEANS, *S.B. from London.*
 11.0.—Close down.
 Announcer: Joseph Lewis.

BOURNEMOUTH.

- 3.45-4.30.—Concert: William Byrne (Solo Xylophone).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.15.—Scholars' Half-Hour.
 7.0.—NEWS. *S.B. from London.*
 7.10.—J. C. D. CARTER, B.A., A.K.C. (London): Talk, "H. G. Wells."
 7.25.—Local News and Weather Forecast.
 7.30-8.0.—Interval.
 8.0.—MR. R. S. MOUST'S HARPSICHOARD QUINTETTE: Elizabethan Music.
 8.10.—PHILIP WILSON (Tenor): A Chat on Music, 1225-1558, illustrated by Songs rendered by himself: "Summer is icumin' in" (circa 1225); Agincourt Hymn (Temp. Henry VI.), "Ah, the Syghes" (Temp. Henry VII.); "Pastime with Good Company" (Henry VIII.); "My Lytel Prety One" (Temp. Ed. VI.); "Caleno Custurama" (Queen Mary); "All in a Garden Green" (Queen Mary).
 8.40.—Harpsichord Quintette.
 8.55.—ORCHESTRA (Conductor, Capt. W. A. Featherstone): Overture, "Mirella" (*Gounod*); Entr'acte, "La Cinquantaine" (*Gabriel-Marie*); Air, "Siciliana" (*Purcell*); Minuet (*Boccherini*).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Philip Wilson.
 10.0.—SAVOY ORPHEANS. *S.B. from London.*
 11.0.—Close down.
 Announcer: Bertram Fryer.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra at the Capitol Cinema.
 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman." Talks to Women. Vocal and instrumental artistes, and the Station Orchestra. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 7.0.—NEWS. *S.B. from London.* Local News.
 7.15.—Mr. Richard Treseder, F.R.H.S.: Chat on "Gardening."
SHAKESPEARE NIGHT: IV.
 7.30.—Critical commentary by PROFESSOR CYRIL BRETT, M.A. Oxon, Professor of English Literature in the University College of South Wales.
 "A MIDSUMMER NIGHT'S DREAM."
 By the Cardiff Station Dramatic Company (including Betty Morgan, Margaret Wensley, Haidée Gunn, Cyril Estcourt, Frank Nicholls, Ivor Thomas, Sidney Evans, and Cyril Brett).
 Mendelssohn's Overture. Incidental Music and Songs by the Station Orchestra and the Romilly Boys' Choir.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Lord Montagu of Beaulieu. *S.B. from London.*

- 10.0.—SAVOY ORPHEANS. *S.B. from London.*
 11.0.—Close down.
 Announcer: W. N. Settle.

MANCHESTER.

- 3.30-4.30.—Concert by the "2ZY" Trio.
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Report.
 5.30.—CHILDREN'S HOUR.
 6.30.—CAPT. H. G. BELL, M.C., A.M.I.E. Some more Northumbrian Legends.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15-7.45.—Interval.
 7.45.—JESSIE CORMACK (Solo Pianoforte).
 7.55.—SAM HEMPSALL (Tenor): "Eleanore" (*Coleridge-Taylor*); "Sea Fever" (*John Ireland*).
 8.5.—MOLLY GRAY (Soprano).
 8.15.—T. H. MORRISON (Solo Violin): "Ziguerweisen" (*Sarasate*).
 8.25.—KLINTON SHEPHERD (Baritone): "Mohacs Field" (*F. Kobay*) (Hungarian Folk Song); English Lyric, "Looking Backward" (*G. H. H. Parry*).
 8.35.—VICTOR SMYTHE and some Humour.
 8.45.—Sam Hempsall: "Arioso" ("Pagliacci") (*Leoncavallo*); "The Far-away Hill" (*Cecil Moon*).
 8.55.—Molly Gray.
 9.0.—T. H. Morrison: "Andantino" (*Kreisler*); "The Bee" (*Schubert*).
 9.15.—Klinton Shepherd: "Love's Coronation" (*Aylward*) (Violin Obligato, Mr. T. H. Morrison); "The Ballad Monger" (*Easthope Martin*).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—PERCY PHLAGE and "Persiflage."
 10.0.—SAVOY ORPHEANS. *S.B. from London.*
 11.0.—Special Weather Reports. Men's Club. Announcements. Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert by William Law's Trio.
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour. Talk on "Admirum and Monkchester," by Mr. J. Brown.
 6.45.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.20.—Dr. Kerr, C.M.O. Talk on "World Health."
 7.35.—ORCHESTRA: (a) March, "Il Segreto" (*St. Croix*); (b) Overture, "Mirella" (*Gounod*).
 7.40.—MR. J. WILSON BEVERIDGE (Tenor): "Come Into the Garden, Maud" (*Balfe*).
 7.45.—EDWARD T. STEWART (Newcastle Cathedral) (Bass): "A Son of the Desert" (*Phillips*); "The Border Ballad" (*Cowen*).
 7.55.—ANITA HARRISON (Solo Pianoforte): (a) Prelude from English Suite in G Minor (*Bach*); (b) "1st Movement Sonata Pathétique" (*Beethoven*).
 8.5.—MISS E. M. STANLEY (Mezzo-Soprano): "Serenade" (*Gounod*).
 8.15.—Orchestra: Selection, "The Cabaret Girl."
 8.30.—Mr. J. Wilson Beveridge: (a) "Eleanore" (*Coleridge-Taylor*); (b) "On With the Motley" (*Leoncavallo*).
 8.40.—Edward T. Stewart: (a) "Cloze Props" (*Charles*); (b) "The Floral Dance" (*Moss*).
 8.50.—Orchestra: "Czardas Zika" (*Michiels*).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Anita Harrison: "Sing a Song of Sixpence" (*Leo Livens*); "Gopak" (*Bar*).
 9.55.—Miss E. M. Stanley: "Powder and Patches" (*Phillips*); "In the Gay Olden Time" (*Phillips*).
 10.0.—SAVOY ORPHEANS. *S.B. from London.*
 11.0.—Close down.
 Announcer: R. C. Pratt.



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WIRELESS PROGRAMME—WEDNESDAY (Nov. 21st.)

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

LONDON.

- 11.30-12.30.—Concert: A. Gutteridge (Baritone), Constance Izard (Violin). For details see page 279.
- 3.30-4.30.—Concert: Orchestra and Kato Winter (Soprano). For details see page 280.
- 5.0.—WOMEN'S HOUR. Douglas Sharpington (Baritone). Helen Hope's Little Talks on Matrimony. Beauty Culture, by Madame Desti.
- 5.30.—CHILDREN'S STORIES: Douglas Sharpington (Baritone). "Our Game," from Blackie's "Children's Annual," by Mary E. Boyle; "Gulliver's Travels," "Gulliver in Lilliput," adapted by E. W. Lewis. Competition.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL. 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
ARCHIBALD HADDON (the B.B.C. Dramatic Critic): "News and Views of the Theatre." *S.B. to all Stations.*
Local News and Weather Forecast.
- 7.30.—LONDON WIRELESS ORCHESTRA (Conducted by L. Stanton Jefferies): Overture, "William Tell" (*Rossini*); Valse, "Venus on Earth" (*Lincke*).
- THE ANGLO-HAWAIIAN PLAYERS: "Honolulu Bay Waltz"; "Puna March"; "Mermaid of the Southern Seas"; "Hawaii Waltz."
- JACK MILLARD in Song and Story.
ORCHESTRA: Musical Comedy Selection: "The Geisha" (*Jones*); Gipsy Suite—1. Lonely Life. 2. The Dance. 3. Love Duet. 4. The Revel.
The Anglo-Hawaiian Players: "Pua Carnation"; "One, Two, Three, Four"; "Honolulu Tom-boy"; "Aloha Oe."
- 9.10.—COL. H. G. LYONS, D.Sc., F.R.S. (Director and Secretary of the Science Museum), on "The Science Museum."
- 9.30.—TIME SIGNAL. 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Local News and Weather Forecast.
- 9.45.—Jack Millard.
Orchestra: Selection, "La Bohème" (*Puccini*); "Summer Days" (*Coates*). 1. In a Country Lane. 2. On the Edge of the Lake. 3. At the Dance.
- 10.30.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30.—Paul Rimmer's Orchestra playing at Lozells Picture House.
John Hingeley: Talk, "Lore and Legend of Bygone Birmingham."
- 4.30-5.0.—Interval.
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Report.
KIDDIES' CORNER.
- 7.0.—NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.*
Local News and Weather Forecast.
- 7.30.—Operatic Night.
"CAVALLIERIA RUSTICANA" (*Mascagni*).
Caste:—
Santuzza EMILY BROUGHTON
Turiddu GEOFFREY DAMS.
Lucia AMY CARTER
Alfo JAMES HOWELL
Lola ALICE VAUGHAN
Conductor: JOSEPH LEWIS
Augmented Orchestra and full Chorus.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—SIDNEY ROGERS, F.R.H.S.: Talk on "Topical Horticultural Hints."

- 10.0.—SIDNEY GREW (The Eminent Critic) will give his Final Recital and Exposition on the works of Chopin.
- 10.30.—Close down.
Announcer: J. Lewis.

BOURNEMOUTH.

- 3.45-4.45.—Concert: David S. Liff's Trio. David S. Liff (Violin), Robert Lapin (Cello), Gilbert Stacey (Piano).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.15.—Scholars' Half-Hour.
- 7.0.—NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.*
Local News and Weather Forecast.
- 7.30-8.0.—Interval.
- 8.0.—GRAND ORCHESTRA (Conductor, Captain W. A. Featherstone): March, "Gipsy Blood" (*Renner*); Overture, Hungarian Concert Overture (*Kela-Bela*).
- 8.15.—ELSIE COCHRANE (Soprano): "L'Amoro" (*Mozart*) (with Violin obbligato, Mr. R. S. Moust).
- 8.25.—Orchestra: Selection, Fantasia on Works of Mendelssohn.
- 8.40.—SILVIO SIDELI (Bass): "L'Avessi tu Compro" (*Denza*) (with Cello obbligato, Mr. E. Illingworth).
- 8.50.—Orchestra: Suite, "Faust" Ballet (*Gounod*); Entr'acte, "Cavatina" (*Raff*).
- 9.15.—Elsie Cochrane: "The Prayer" ("La Tosca") (*Puccini*) (with Orchestral Accompaniment).
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Silvio Sideli: (a) "Kashmiri Song" (*Woodforde-Finden*); (b) "For Ever and For Ever" (*Tosti*) (with Orchestral Accompaniment).
- 9.55.—Orchestra: Suite, "Three Dale Dances" (*Wood*).
- 10.10.—Elsie Cochrane: "Caro Nome" ("Rigoletto") (*Verdi*) (with Orchestral Accompaniment).
- 10.20.—Silvio Sideli: (a) "Golden Paradise" (*Elliott*); (b) "Last Song" (*Tosti*).
- 10.25.—Orchestra: Suite, "A Lover in Damascus" (*Woodforde-Finden*).
- 10.40.—Close down.
Announcer: Bertram Fryer.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra at the Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women. Vocal and instrumental artistes and the Station Orchestra. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0.—NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.*
Local News.
- 7.30.—ORCHESTRA: March, "Semper Fidelis" (*Sousa*); Entr'acte, "Mazurka Russe" (*Geehl*).
- 7.40.—WILLIAM BATES, Entertainer. "Wireless Telescopy."
- 7.50.—Orchestra: Suite, "Cobweb Castle" (*Lehmann*).
- 8.5.—PHILLIP WILSON (Tenor): Talk on English Music, from 1225-1558, with illustrations: (a) "Summer is icumen in" (circa 1225); (b) "Agincourt Hymn" (temp. Henry V.); (c) "Ah! the Syghes" (temp. Henry VII.); (d) "Pastime with Good Company" (Henry VIII.); (e) "My Lytell Pretty Ohe" (temp. Edward VI.); (f) "Celeno Custurame" (temp. Queen Mary); (g) "All in a Garden Green" (temp. Queen Mary).
- 8.35.—William Bates: "The Unofficial News Bulletin."
- 8.45.—DR. JAS. J. SIMPSON, M.A., D.Sc.: Chat on "British Mammals."
- 8.55.—Orchestra: Selection, "The Gipsy Princess" (*Kalman*).

- 9.10.—William Bates: "Pot Pourri."
- 9.20.—Orchestra: Concert Valse, "Blue Danube" (*Strauss*).
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.40.—Orchestra: (a) Fox-trot, "Running Wild"; (b) Fox-trot, "Vamp Me"; (c) Waltz, "Marcheta"; (d) One-step, "Ho Used to Sing in His Sleep."
- 10.15.—Close down.
Announcer: A. Corbett-Smith.

MANCHESTER.

- 3.30-4.30.—Concert: Piccadilly Picture House Orchestra.
- 5.0.—MAINLY FEMININE.
- 5.25.—Farmers' Weather Report.
- 5.30.—CHILDREN'S HOUR.
- 6.30.—Organ Recital from the Piccadilly Picture House. Organist: Mr. J. Armitage, F.R.C.O.
- 7.0.—NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.*
Local News and Weather Forecast.
- 7.45.—"Pagliacci" (*Leoncavallo*).
Played by the "2ZY" Opera Company
Caste:—
Neoda MADGE TAYLOR
Cauio WILFRED HINDLE
Tonio LEE THISTLETHWAITE
Silvio HAROLD MARSDEN
Beppo HAROLD MARSDEN
Augmented Orchestra and Chorus.
Conductor, Dan Godfrey, Jr., A.R.A.M.
Chorus Master, Sam Whittaker.
Lecturer, John F. Russell.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Selection of Chorus items from "Samson and Delilah" (*Saint-Saens*).
- 10.15.—Close down.
Announcer: Dan Godfrey, Jr.

NEWCASTLE.

- 3.45.—Concert by Florence Farrar (Solo Piano-forte) and Mr. E. Fletcher (Solo Cello).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR. Stories, etc., by Mrs. Latham and the Uncles Jim, Charlie and Richard. Miss Baillie—Song.
- 6.0.—Scholars' Half-Hour. Talk by Mr. E. J. Williams, B.Sc., on "Life and Work of Pasteur."
- 6.35.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.*
Local News and Weather Forecast.
- Grieg Night.
- 7.30.—Mr. John Wyatt, L.R.A.M., L.R.C.M., A.R.C.O. Talk on Grieg.
- 7.40.—ORCHESTRA: "Peer Gynt Suite."
- 7.55.—TOM CASE (Baritone): (a) "Two Hazel Eyes"; (b) "The Only Thing"; (c) "Wandering in the Wood."
- 8.5.—ELSIE DOWNING (Soprano): (a) "Solweig's Song"; (b) "Margaret's Cradle Song."
- 8.15.—MISS V. ORMOND (Contralto): (a) "I Love Thee"; (b) "With a Water-Lily."
- 8.25.—Orchestra: "Reminiscences of Grieg."
- 8.35.—Tom Case: "Father's Cradle Song"; "Faith"; "Rosebud."
- 8.45.—Miss V. Ormond: "The Swan"; "The Poet's Heart."
- 8.50.—MR. W. A. CROSSE, B.M.: Pianoforte Solo, "Lyric Suite."
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
Continuation of Grieg Night:—
- 9.45.—Elsie Downing: (a) "Thanks"; (b) "The First Meeting."
- 9.55.—Tom Case: (a) "The Wanderer's Return"; (b) "A Folk Song from Langeland."
- 10.0.—Miss V. Ormond: (a) "Two Brown Eyes"; (b) "The First Primrose."
- 10.5.—Orchestra: "Norwegian Dances."
- 10.15.—Close down.
Announcer: R. C. Pratt.



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WIRELESS PROGRAMME—THURSDAY (Nov. 22nd.)

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

LONDON.

- 11.30-12.30.—Concert: Winifred Holme (Contralto).
- 5.0.—WOMEN'S HOUR. Fashion Talk, by Miss Nora Shandon. "The Women's Movements and What we Owe to Them," by Miss Leslie Keene.
- 5.30.—CHILDREN'S STORIES. "Feathers and Fur for Me," by Ruth Holmes (from "The Clock and the Cockatoo"); "The Bored Baby Giant," by "Smaylie"; "Jack Hardy," Chap. 10, Part 2, by Herbert Strang. L.G.M. of the *Daily Mail*.
- 6.15.—Boy Scouts' and Girl Guides' News.
- 6.25-7.0.—Interval.
- 7.0.—TIME SIGNAL AND FIRST GENERAL NEWS BULLETIN. *S.B. to all Stations.* PERCY A. SCHOLES (the B. B. C. Music Critic): "The Week's Music." Bulletin of the Radio Society of Great Britain. *S.B. to all Stations.* Local News and Weather Forecast.

7.35.—Band of His Majesty's Royal Air Force

(By permission of the Air Council.)
Conductor: Flight-Lieut. J. Amers.
S.B. to all Stations.

Overture "The Flying Dutchman" (Wagner)
"Solveig's Song" } ("Peer Gynt")
"Anitra's Dance" } (Grieg).

Suite in F..... (Holst)

JOHN COLLINSON (Tenor): "Angels Guard Thee" (Godard); "Addio" (Thomas); "Eleanor" (Coleridge-Taylor).

JOHN HENRY answers some more Letters.
R.A.F. Band:

"Scenes Neapolitaines" (Massenet): 1. "The Tarantella." 2. "Procession to Improvisation." 3. "The Fête."

Selection, "Pagliacci" (Leoncavallo).

JOHN COLLINSON: "Mary" (Richardson); "To Mary" (M. F. White); "For You Alone" (Geehl).

R.A.F. Band:
"Dance Suite" (Tschakoff): 1. "Sambo's Holiday." 2. "Cossack Revels." 3. "Pekoo Dance." 4. "Valse Russe."

9.10.—SIR EDWARD SMITH, J.P. (Vice-President of the Safety First Council), on "The Peril of the Streets." *S.B. to all Stations.*

9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.

9.45.—R.A.F. Band:
Two Norwegian Dances..... (Grieg)
"Serenade" }
"Pierette" }..... (Chaminade)

JOHN HENRY on "Helping the Engineers."

R.A.F. Band:
"In a Monastery Garden" ... (Ketelby)
(In response to many requests.)

"In a Santa Claus Workshop" ... (Anon.)
"French Marche Militaire" ... (Saint-Saens)

10.30.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—Concert: Hilda Raybould (Contralto); Lauri Short (Dramatic Recital); Paul Rimmer's Orchestra.

5.0.—WOMEN'S CORNER.

5.30.—Agricultural Weather Report.
KIDDIES' CORNER.

6.15-6.45.—Interval.

6.45.—Boy Scouts' and Girl Guides' News.

7.0.—NEWS. *S.B. from London.*
PERCY A. SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.

7.35.—Concert. *S.B. from London.*

9.10.—Sir Edward Smith, J.P. *S.B. from London.*

9.30.—NEWS. *S.B. from London.*

9.45.—Continuation of the Concert. *S.B. from London.*

10.30.—Close down.

Announcer: Joseph Lewis.

BOURNEMOUTH.

3.45.—Concert: Mabel Harding (Contralto); Station Pianist (Solo Pianoforte); Gramophone Selections.

4.45.—WOMEN'S HOUR.

5.15.—CHILDREN'S HOUR.

6.0.—Boy Scouts' and Girl Guides' News.

6.15.—Scholars' Half-Hour.

7.0.—NEWS. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.

7.35.—Concert. *S.B. from London.*

9.10.—Sir Edward Smith. *S.B. from London.*

9.30.—NEWS. *S.B. from London.*

9.45.—Continuation of Concert. *S.B. from London.*

10.30.—THE VERY REV. T. C. FRY, Dean of Lincoln Cathedral: Talk on "Lincoln Cathedral."

10.45.—Close down.

Announcer: W. R. Keene.

CARDIFF.

3.30-4.30.—Falkman and his Orchestra at the Capitol Cinema, Cardiff.

5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman" talks to Women. Vocal and instrumental artistes, and the Station Orchestra. Weather Forecast.

5.30.—Boy Scouts' and Girl Guides' News.

5.45.—THE HOUR OF THE "KIDDIE WINKS."

7.0.—NEWS. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.

7.35.—Concert. *S.B. from London.*

9.10.—Sir Edward Smith. *S.B. from London.*

9.30.—NEWS. *S.B. from London.*

9.45.—Continuation of Concert. *S.B. from London.*

10.30.—Close down.

Announcer: L. B. Page.

MANCHESTER.

11.30-12.30.—Concert by the "ZZY" Trio.

5.0.—MAINLY FEMININE.

5.25.—Farmers' Weather Report.

5.30.—CHILDREN'S HOUR.

6.30.—Girl Guides' and Boy Scouts' Bulletins.

6.40.—George W. Thompson: "The Triumph of Steel and Concrete."

7.0.—NEWS. *S.B. from London.*
PERCY A. SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.

7.35.—Concert. *S.B. from London.*

9.10.—Sir Edward Smith. *S.B. from London.*

9.30.—NEWS. *S.B. from London.*

9.45.—Continuation of Concert. *S.B. from London.*

10.30.—Special Weather Reports. Men's Club. Announcements.
Close down.

Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert by Miss M. Wilkinson and Miss A. J. Beaty (Pianoforte Duets), Miss Eveline Beaty (Soprano).

4.45.—WOMEN'S HOUR.

5.15.—CHILDREN'S HOUR. Stories, etc., by the Uncles Jim, Charlie, and Richard.

6.0.—Scholars' Half-Hour. A Short Talk on "Pets," by Miss Shaw.

6.30.—Boy Scouts' and Girl Guides' News.

6.45.—Farmers' Corner.

7.0.—NEWS. *S.B. from London.*
PERCY A. SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.

7.35.—Concert. *S.B. from London.*

9.10.—Sir Edward Smith. *S.B. from London.*

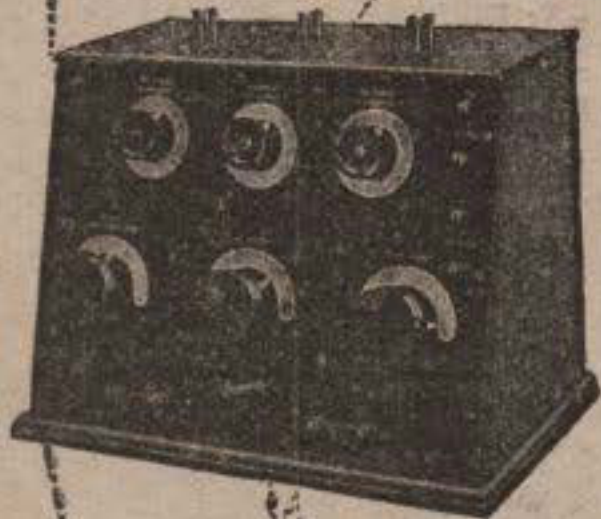
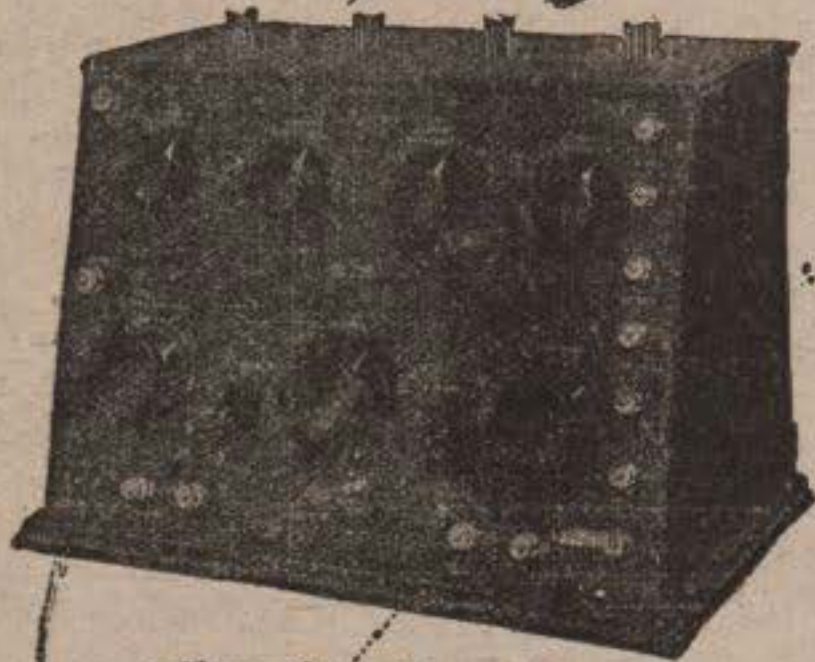
9.30.—NEWS. *S.B. from London.*

9.45.—Continuation of Concert. *S.B. from London.*

10.30.—Close down.

Announcer: C. K. Parsons.

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WIRELESS APPARATUS

WIRELESS PROGRAMME—FRIDAY (Nov. 23rd.)

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

LONDON.

- 11.30-12.30.—Concert: Phyllis Norman Parker (Solo Violin).
 5.0.—WOMEN'S HOUR. "Handkerchiefs," by Violet M. Methley. Impressions of the Week.
 5.30.—CHILDREN'S STORIES. "Tinga-ling Bome." "Sabo and David and Velvet to the Rescue," by E. W. Lewis. Uncle Willie, on "The Water Wizard."
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL. 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 G. A. ATKINSON (the B.B.C. Film Critic): "Seen on the Screen." *S.B. to all Stations.* Local News and Weather Forecast.
 7.30.—ORCHESTRA (Conducted by L. Stanton Jefferies): Overture, "Maritana" (Wallace); "Preludium" (Jarnfeldt).
 ELSIE COCHRANE (Soprano) with Orchestra: "Voi che Sapete" ("Figaro") (Mozart); "The Jewel Song" ("Faust") (Gounod).
 WILLIAM BATES (Humorist) in "Wireless Telescopy."
 Orchestra: Musical Comedy Selection, "Miss Hook of Holland" (Rubens).
 WILL HERBERT (Zither Banjoist): "The College Rag" (Hunter); "Sweet Jasmine" (Hesse and Oakley).
 Orchestra: Andantino from F Minor Symphony (Tchaikovsky).
 Elsie Cochrane: "Claribel" (Michael Head); "Happiness" (Hageman); "A Birthday" (Huntington Woodman).
 Orchestra: Suite, "Joyous Youth" (1) Introduction; (2) Serenade; (3) Valse.
 Will Herbert: "The Red Cockade" (By request) (Tate); Kowalski's "Marche Hongroise" (arr. Oakley).
 9.10.—DR. A. RUSSELL (President of the Institution of Electrical Engineers), on "How to Become an Electrical Engineer."
 9.30.—TIME SIGNAL. 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 Orchestra: Intermezzo, "Monsieur Tricotin" (Rawlinson); Selection, "Pagliacci" (Leoncavallo).
 William Bates, with his "Unofficial News Bulletin," concluded by "The Night that O'Rafferty's Pig Ran Away."
 Orchestra: Two movements from the "Ballet Russe" (Lisignei). (1) Valse Lente. (2) Marche Russe.
 10.30.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Paul Rimmer's Orchestra, playing at the Lozells Picture House.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Report.
 KIDDIES' CORNER.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
 7.30.—ORCHESTRA. Special Request Items.
 7.45.—MAJOR VERNON BROOK, M.I.A.E. Talk: The Week's Engineering Review.
 8.0.—ORCHESTRA: Special Request Items.
 8.15-8.45.—Interval.
 8.45.—PHILIP WILSON (Tenor): Chat on Music Between 1225-1558, with Vocal Illustrations.
 9.15.—ORCHESTRA: Special Request Items.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—ORCHESTRA: Special Request Items.
 10.0.—JACK HANCOCK (Humorist) in Items from his Repertoire.
 10.15.—ORCHESTRA: Special Request Items.
 10.30.—Close down.
 Announcer: H. Casey.

BOURNEMOUTH.

- 3.45.—Concert: R. H. Stokes (Baritone).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.15.—Scholars' Half-Hour.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
 7.30-8.0.—Interval.
 8.0.—ORCHESTRA (Conductor, Captain W. A. Featherstone): March, "God of Thunder" (Hayes); Selection, "Merrie England" (German).
 8.15.—THE CRYSTALS CONCERT PARTY—Dorothy Barnes (Soprano), Gerald Kaye (Tenor), Dorothy Forrest (at the Piano).
 8.35.—GEORGE STONE (Entertainer).
 8.45.—Orchestra: Valse, "Return of Spring" (Waldteufel); Entr'acte, "Hearts and Flowers" (Tobani).
 8.55.—Concert Party.
 9.15.—George Stone.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: Selection, "Our Miss Gibbs" (Mouckton).
 9.55.—The Concert Party.
 10.15.—Close down.
 Announcer: W. R. Keene.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra at the Capitol Cinema.
 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman." Talks to Women.
 Vocal and Instrumental Artistes and The Station Orchestra.
 Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
 7.30.—ORCHESTRA: March, "Swedish Coronation" (Scandson); Entr'acte, "Chanson de l'Adieu" (Tosti).
 7.40.—MARION DAWSON (Solo Viola): (a) Transcription of an old Welsh Air, "The Faithful Bird" (Arthur Shannon); (b) "Chanson de Nuit" (Elgar).
 7.50.—DR. F. HARRINGTON (Baritone): (a) "Song to Miram"; (b) "Shine Opal Moon" (from "Four Eastern Love Songs," by Douglas Grant).
 8.0.—Orchestra: Overture, "Fingal's Cave" (Mendelssohn).
 8.10.—MARION DAWSON: (a) "Rosamond" (Schubert); (b) "Reverie" (David Popper).
 8.20.—Orchestra: "Lyric Suite" (Tchaikovsky).
 8.30.—Dr. F. Harrington: (a) "The Smuggler's Song"; (b) "Lovely Kind and Kindly Loving" (Gustav Holst).
 8.40.—Orchestra: Suite, "Three Dream Dances" (Coleridge-Taylor).
 8.55.—Dr. F. Harrington: Two Bandanna Ballads: (a) "A Banjo's Song"; (b) "Uncle Rome."
 9.5.—MR. C. J. HARDWICKE: Chat on "The Rent Act."
 9.15.—Orchestra: Selection, "Lilac Time" (Clusum).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.40.—DANCE MUSIC. Orchestra: (a) Fox-trot, "Aggravating Papa"; (b) Waltz, "Wonderful One"; (c) Fox-trot, "Swinging Down the Lane"; (d) Fox-trot, "Carolina Mammy."
 10.15.—Close down.
 Announcer: L. B. Page.

MANCHESTER.

- 3.30.—Concert by Miss L. Gunton (Soprano), Miss Gladys Richards (Contralto), Mr. W. Barry Griffiths (Baritone), Mr. F. Ingham Bradshaw (Entertainer).
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Report.
 5.30.—CHILDREN'S HOUR.
 6.40.—MR. FRANCIS J. STAFFORD, M.A., M.Ed.: French Talk.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
 7.45.—THE GARNER-SCHOFIELD DANCE BAND: Waltz, "Romany Rose"; Fox-trot, "Just Like a Thief"; One-step, "Over There"; Fox-trot, "Suez"; Waltz, "Angelus"; Fox-trot, "Humming."
 8.15.—THE PICCADILLY PICTURE HOUSE AUGMENTED ORCHESTRA (Conductor, Mr. J. Muscant).
 8.45.—Dance Band: Lancers, "Hearts of Oak"; Fox-trot, "Leave Me With a Smile"; Waltz, "Immortelle"; Fox-trot, "Minnetonka"; One-step, "He Used to Sing in His Sleep."
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Dance Band: Waltz, "Lady of the Rose"; Fox-trot, "I Ain't Nobody's Darling"; One-step, "Annie"; Waltz, "Three O'Clock in the Morning"; Fox-trot, "Kiss Mama, Kiss Papa"; Waltz, "Choristers."
 10.30.—Special Weather Reports. Men's Club Announcements. Close down.
 Announcer: Victor Smythe.

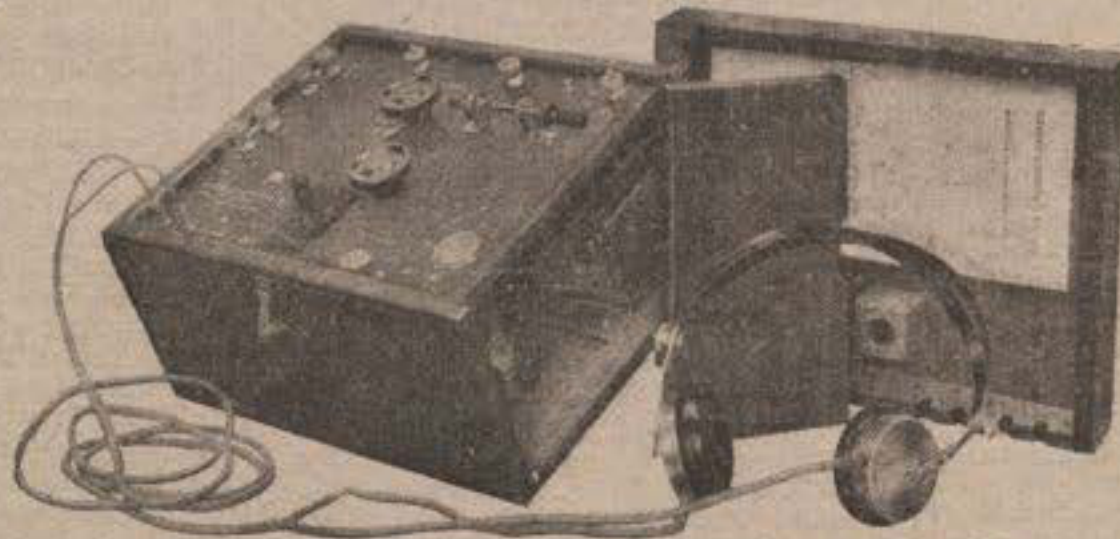
NEWCASTLE.

- 3.45.—Concert: Florence Farrar (Solo Piano-forte), Hattie Molineaux (Soprano), Doris Lear (Solo Cello).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR. Stories, etc., by Mrs. Latham and Uncles Jim, Charlie and Richard.
 6.0.—Scholars' Half-Hour. A Short Talk on "A Visit to Canada," Part II., by Mrs. W. M. Rixham.
 6.30.—MR. R. E. RICHARDSON. Talk on "Gardening."
 6.50.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
 7.35.—ORCHESTRA: Overture, "Le Caid" (Thomas).
 7.45.—LILIAN ROWELL (Contralto): (a) "A Prayer in Absence"; (b) "Sleep and the Roses" (Tate).
 7.55.—HARRY DUXBURY (Entertainer).
 8.5.—Orchestra: Valse, "Soldaten Lieder" (Gungl).
 8.15.—JOHN HUNTINGTON (Baritone): (a) "My Song is of the Sturdy North" (German); (b) "I Pitch My Lonely Caravan at Night" (Coates); (c) "The Tramp" (Sawyer).
 8.25.—Lilian Rowell: (a) "As You Pass By" (Russell); (b) "In 1822" (D'Hardelot).
 8.35.—Harry Duxbury.
 8.45.—Orchestra: Selection, "Tales of Hoffmann" (Offenbach).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 9.45.—Orchestra: "Dreamland" (Osselt); "Lady of the Lake" (Coombs).
 9.55.—Harry Duxbury.
 10.0.—John Huntington: (a) "King Charles" (White); (b) "Kashmiri Song" (Finden); (c) "Song of the Road" (Stanton).
 10.10.—Orchestra: "Maid of the Mountains" (Simpson).
 10.15.—Close down.
 Announcer: R. C. Pratt.

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WIRELESS PROGRAMME—SATURDAY (Nov. 24th.)

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

LONDON.

- 11.30-12.30.—Concert: Frederick Lake (Tenor).
 5.0.—WOMEN'S HOUR: "In and Out of the Shops," by "The Copy Cat." "Poultry Talk," by "Chanticleer."
 5.30.—CHILDREN'S STORIES: Mr. John Kirkham Hamilton, "The Small Celendine." Auntie Sophie at the Piano. Children's News.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL, 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 7.15.—CAPTAIN RICHARD TWELVETREES on "Motoring."
 7.30.—1st Act of "LA TRAVIATA," from "THE OLD VIC." THEATRE. *S.B. to Manchester and Glasgow.*
 8.0.—Dance Music: "Fate," Fox-trot; "You've Got to See Mamma Every Night," Fox-trot; "Red Moon," Valse; "Joyce," Fox-trot; "Why, Dear?" One-step; "Swanee Smiles," Fox-trot.
 HILTON EDWARDS (Baritone) (by permission of the Old Vic. Theatre): "If the Heart of a Man" (Macheath); "Man May Escape from Rope and Gun" (Macheath) ("The Beggar's Opera") (Austin); "The Gallant Cavalier" (Frederick Coxall).
 FRED SPENCER (Entertainer): "Mrs. 'Arris at the Ball."
 Dance Music: "Moon Love," Fox-trot; "Three O'Clock in the Morning," Valse; "Swinging Down the Lane," Fox-trot; "Romany Love," Fox-trot.
 Hilton Edwards: "How Greatly is a Rascal" ("Polly") (Austin); "Vanderbluff's Song" ("Polly") (Austin); "Kashmiri Song" ("Indian Love Lyrics") (Woodforde-Finden).
 9.10.—CAPTAIN P. P. ECKERSLEY: "How the Wheels Go Round."
 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 9.45.—Orchestral Music: Selection, "Who's Hooper?" (Talbot and Novello); "Humoreske" (Dvorak).
 Fred Spencer: "Mrs. 'Arris in the Toob."
 Dance Music: "Nifty Lou," Fox-trot; "Another Waltz," Valse; "That Lovely Melody," Fox-trot; "To-morrow," Fox-trot.
 10.30.—Close down.
 Announcer: G. C. Beadle.

BIRMINGHAM.

- 3.30-4.30.—Concert for the Kiddies.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Report. KIDDIES' CORNER.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15.—ORCHESTRA: March, "Lorraine" (Ganne); Overture, "Maid of Artois" (Balfe).
 7.45.—G. F. J. BUVINGTON ("Chanticleer"): Talk: "November in the Poultry Yard."
 8.0.—Orchestra: Selection, "Lilac Time" (arr. Chitsam).
 8.15.—Interval.
 8.45.—A. R. PAGE, M.I.Met.: Talk—"Stainless Steel."
 9.0.—Orchestra: Descriptive, "Hunting Scene" (Bucalossi); George Dillon (Piccolo Solo): "Falling Stars" (Le Thiere); Selection, "Lady Dragon Fly" (Finck).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: Selection, "Tom Jones" (German).
 10.0.—ARNOLD NICKSON: Songs at the Piano.
 10.15.—Orchestra: Overture, "Morning, Noon, and Night" (Suppe).
 10.30.—Close down.
 Announcer: Joseph Lewis.

BOURNEMOUTH.

- 3.45.—Concert: Mr. Hadley Watkins's Male Voice Quartette. Station Pianist (Solo Piano).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.15.—Scholars' Half-Hour.
 7.0.—NEWS. *S.B. from London.*
 7.10.—MR. L. O. SPARKS, on Wireless.
 7.25.—Local News and Weather Forecast.
 7.30-8.0.—Interval.
 8.0.—Orchestra (Conductor, Captain W. A. Featherstone): March, "Paris March" (Mezzacapo); Overture, "John and Sam" (Ansell).
 8.15.—WILLIAM BATES (Entertainer). "Goldfish" (Hargreaves).
 8.20.—MR. R. S. MOUAT (Solo Violin). Andante, Concerto in E Minor (Mendelssohn).
 8.30.—WINIFRED SMITH (Soprano): (a) "Smilin' Through" (Penn); (b) "Down Vauxhall Way" (Oliver).
 8.40.—Orchestra: Selection, "Gipsy Love" (Lehar); Entr'acte, "Moment Musical" (Schubert).
 8.55.—William Bates. "Wireless Telescopy" (Original). Parody on "Sally" (Original).
 9.5.—MR. R. S. MOUAT. "Romance" (Sevensden).
 9.15.—Winifred Smith: (a) "Break o' Day" (Sanderson); (b) "She Wandered Down the Mountain Side" (Clay).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: Suite, "Stars of the Desert" (Woodforde-Finden).
 9.55.—William Bates. "Unofficial News Bulletin."
 10.5.—MR. R. S. MOUAT. "Legende" (Wienawski).
 10.15.—Close down.
 Announcer: Ian Oliphant.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra at the Capitol Cinema.
 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women, Vocal and Instrumental Artistes, and the Station Orchestra. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDNIE-WINKS."
 7.0.—NEWS. *S.B. from London.* Local News.
 7.15.—MR. WILLIE C. CLISSITT: Chat on "Sport of the Week."
 7.30.—ORCHESTRA: March, "The Wee Macgregor" (Amers); Entr'acte, "Novellette" (Sanderson).
 7.40.—THE WELSH GLEEMEN: (a) "Solitude" (Llewellyn); (b) "Another Morn" (Llewellyn); (c) "Dear Home" (Llewellyn).
 7.50.—Orchestra: Overture, "Siege of Corinth" (Rossini).
 8.0.—WALLY LEON, Entertainer.
 8.10.—The Welsh Gleemen: (a) "Hen wr mwyn" (arr. Llewellyn); (b) "Cyfrir Geifr" (arr. Llewellyn); (c) "Doli" (arr. Llewellyn).
 8.35.—Wally Leon.
 8.45.—The Welsh Gleemen: (a) "Poor Old Joo" (arr. Fletcher); (b) "Piccaniny Lullaby" (Macey); (c) "Evening Bells" (Llewellyn).
 8.55.—MR. T. FISHER (Governor of H.M. Prison, Cardiff) on "Prison Life and Prison Reform."
 9.5.—Orchestra: Selection, "Tina" (Rubens and Wood).
 9.20.—The Welsh Gleemen: (a) "Cycle of Welsh Hymns" (arr. Llewellyn); (b) "Moriah"; (c) "Ton y Botel"; (d) "Nazareth."
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Dance Music: (a) Fox-trot, "You've Got to See Mama Every Night"; (b) Fox-trot, "My Buddy"; (c) Waltz, "Nights of Joy"; (d) One-step, "Scenes That are Brightest."
 10.15.—Close down.
 Announcer: A. Corbett-Smith.

MANCHESTER.

- 3.30-4.30.—Concert: Oxford Picture House Orchestra.
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Report.
 5.30.—CHILDREN'S HOUR.
 6.30.—Organ Recital from the Piccadilly Picture House (Organist, Mr. J. Armitage, F.R.C.O.).
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.30.—"La Traviata" (Act I). *S.B. from London.*
 8.15.—KEYBOARD KITTY will open the proceedings with some merry music.
 8.30.—OLGA TELBA (Soprano): (a) "Il Bacio" (Arditi); (b) "I Hear You Calling Me."
 8.40.—JAMES WORSLEY (Lancashire Dialect Stories).
 8.50.—Balcony Scene from Shakespeare's "ROMEO AND JULIET." (Romeo—Edward James; Juliet—Marie Gould).
 9.5.—Victor Smythe and Algy.
 9.15.—Olga Telba: "I am Titania" ("Mignon") (Thomas).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—James Worsley (Lancashire Dialect Recitations).
 10.0.—Victor Smythe has more to say.
 10.20.—Olga Telba: (a) "Nymphs and Fauns" (Purcell); (b) "A Little Coon Song."
 10.35.—Sketch, "A Happy Pair" (Thyres Smith). (Mr. Honeyton—Edward James, Mrs. Honeyton—Marie Gould).
 10.50.—Special Weather Reports. Men's Club. Announcements. Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert by Florence Farrar (Solo Piano-forte), Mr. W. A. Crosse (Solo Clarinet), Lily Adams (Contralto).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR. Stories, etc., by the Uncles Jim, Richard and Charlie.
 6.0.—Scholars' Half-Hour. A short Talk on "Border Life in the Middle Ages—Origin of Strife," by Mr. J. C. Wilson, B.Sc.
 6.35.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.20.—MR. E. J. WILLIAMS, on "Flemish Painters," No. II.
 7.35.—NEWCASTLE CORPORATION TRAMWAYS BAND: Processional March, "Silver Wedding" (Hume).
 7.45.—LAMBERT HARVEY (Tenor): "The Garden of Your Heart" (Dorel).
 7.55.—JOSEPH ADAMS (Dialect Monologue): "The Old Woman Who Lived in a Shoe" (Original).
 8.5.—Band: Overture, "Poet and Peasant" (Suppe).
 8.15.—BETTY HUMBLE (Soprano): "O, Sleep, Why Dost Thou Leave Me?" (Handel); "By Thy Banks, Gentle Stour" (Boyce).
 8.25.—Band: Selection, "I Puritani" (Bellini).
 8.35.—Joseph Adams (Tyneside Monologue): "Two Men and a Gun."
 8.45.—Lambert Harvey: "Linden Lea" (Williams).
 8.50.—Band: "The Moon Hath Raised" (Benedict) (Cornet and Euphonium Duet by Birkett and Garrett).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Band: Descriptive Sketch, "A Day With the Huntsman" (Rimmer).
 9.55.—Lambert Harvey: "An Evening Song" (Blumenthal).
 10.0.—Betty Humble: (a) "Down in the Forest" (Ronald); (b) "One Morning Very Early" (Sanderson).
 10.10.—Band: Selection, "A Life for the Czar" (Glinka).
 10.25.—Close down.
 Announcer: E. L. Odhams.

The Prize I Didn't Win.

A Broadcast Talk from London by John Henry.



MR. JOHN HENRY.

I RISE to remark that that "Brighter Britain" idea of the B.B.C. was a delusion and a snare, and it cast further gloom over a life already overshadowed with more than its share of trouble. I was sitting at home in peace and the wife was listening (what a godsend this wireless business is to the unfortunate ones!), when she heard Uncle Rex announce the details of this competition, and, after giving her views on the subject at great length, she said: "Let's go in for it."

I said: "Don't be so daft! We aren't having any holidays."

She said: "Why not?"

I said: "No money."

"Well," she said, "back a horse and win some!"

Of course, it was silly talking like that, because if I back a horse, it always drops dead or scratches itself or does a Tishy on me, so I told her again not to be so daft, and the subject dropped for a while.

A Bit Suspicious.

But the next night she said: "Where shall we go for our holidays?" So I said: "Hyde Park." But she said she'd got some money and she'd pay.

I said: "Where did you get money from?" I was a bit suspicious, because, although she often asks me for money, I never give her any, but she said she'd backed a horse and it had won at twenty to one.

I said: "Who gave you the tip?"

She said: "Nobody. I picked it myself. I looked in the paper and I fancied the name and it had Sst. 7lbs. against it, and eight and seven's thirteen, and thirteen's my lucky number, so I backed it and it won."

A Curious Dog.

Eight and seven thirteen! Oh, it's all wrong. Well, by the time I'd got my breath back, she'd decided we were going to the seaside, so I said: "What about 'Erbert?" ('Erbert's our dog. We're both very fond of dogs. 'Erbert's a very curious dog. He thinks he's a collie, but he isn't. I think he's a cross between a skunk, a bloodhound, and a rabbit. He's at his best when he's at full cry down our street. When you tread on his tail, he's said to be in full cry. If ever I get all dolled up in my tennis clothes, 'Erbert always leaves a permanent stain on my trousers by sniffing at me with his cold, damp, objectionable nose.)

She said: "We'll take him."

I said: "No, leave him."

She said: "Take him."

I said: "Leave him," and we argued it out, but she gave way at last and we decided to take him.

Our Unique Camera.

Then we got the camera out. Our camera's different from all other cameras. Ordinary cameras just take photos of what's there, but ours takes photos of what isn't there as well. Men with two heads and without feet, and things like that.

Anyhow, we packed the camera, and the next morning we set off for the seaside. We went to an hotel for rooms, but the manager said they were full up. "Everything's full up," he said, "but seeing it's you, I can fix one of you in the bathroom and the other on the billiard table."

Well, we had another argument—she wanted the bathroom and so did I—but she gave way again and I slept on the billiard table. I didn't sleep very well, and the next morning the landlord wanted to charge me amusement tax.

Well, after breakfast we took the camera and the wireless set and 'Erbert and went on the beach, and I said: "Now we must think out some clever, original idea for a photo."

So my better half thought a bit, and then she said: "In a boat." Well, of course—oh, it's all wrong, so I thought then, and I said: "Up a tree," so we got the stuff together and found a tree.

The first thing to do then was to fix the aerial, so I climbed up the tree, and I made a very good job of that, and then I came down and fixed the earth wire, and I said: "Now we must get into a group."

"Where?" said the missus.

"Up a tree," I said. Well, she said a few things, but at last she agreed that up the tree was the only place.

All in Vain.

She's not pretty when she climbs, but she got on the bottom branch at last, and I was very glad nobody was about, and then I lifted 'Erbert up and then I got up, and we formed a very picturesque group, her smiling and me looking noble, and we put the earpieces on, and then she stopped smiling and said: "John Henry, you're crazy!"

I said: "What's the matter now?" and she said: "Who's going to take the photo?" and she gave me a push and I slipped off, and the bosom of my trousers caught on something and there I was, dangling, with her vituperating at me. But at last something gave way, and I fell on the camera and busted it, so we didn't get a photo after all.

Nothing Doing!

So we went back to the hotel and I got a few compliments on the way. When we got in I said: "Well, we can't send a photo, but we'll send a written description and win a prize with that," so I wrote a very beautiful poem and sent it in, and waited for my prize; but I got my poem back next day, with a letter to say that, as I was a member of the staff, I wasn't eligible to compete! So we didn't win the "Brighter Britain" competition after all.

Wireless Wisdom.

"INDIVIDUALS are so intent upon their own welfare that they ignore the welfare of their fellows."—REV. F. O. T. HAWKES.

"If you send for a plumber and he does his job badly, you don't say that plumbing is no good."—THE RT. REV. THE BISHOP SUFFRAGAN OF KINGSTON-ON-THAMES.

"ENVY, hatred and fear among nations inevitably bring poverty and misery in their train."—DR. NANSEN.

"RELATIVITY is one of those eighteen-penny words which ought to be prohibited by law."—G. A. ATKINSON.

"A HAPPY, contented, prosperous and vigorous rural population is the ideal state of affairs in any country."—COLONEL D. R. EDWARDS-KER, O.B.E., M.A., B.Sc.

S.B.C. PERSONALITIES:

Uncle Edgar.

Mr. Percy Edgar, Director of the Birmingham Station.



MR. PERCY EDGAR.

THE word which summarizes Percy Edgar is "Enthusiast." When he is doing the work for which he is best fitted, his work is his life, and he falls naturally into the habit of thinking his work by day and dreaming it by night. If there is such a thing as an established fact, it is a fact that he has found in the directorship of the Birmingham Station the one niche in the world which he was born to fill.

The writer had occasion to co-operate with him in the management of the most important series of concerts in the Midlands over a period of two years. He proved his ability to remember and administer all the infinite detail of concert promotion in a manner which deserved the title of statesmanship. In his present activities he displays the same gifts. His mastery of detail and his serenity of disposition have created such an impression locally that one has never heard the wisdom of his appointment called into question.

Dickens' Characters.

Percy Edgar is a native of Stafford. His father was a journalist and several near relations occupy important positions in various parts of the country in journalism to-day. His parents had a cherished desire—which is not uncommon to parents—that he should enter the Church. A stage appearance at the age of four years made such an impression upon his opening mind, however, that he always had a desire to devote his life to the stage.

In due course he became a very successful society entertainer and specialized in Dickens' characters. Many of these sketches have been given to much larger audiences *via* the radio; but one must see Edgar as Dick Swiveller, for instance, to appreciate his mastery of the art of impersonation.

Good Luck or Instinct?

Later on, certain circumstances caused him to vary his more serious work with interludes of humour. Again he proved completely successful; but his special preference for character sketches caused him to devote the major portion of his energies in this direction.

And then came the precipitate preparations for the opening of the experimental station of the R.B.C. in Birmingham almost a year ago. For some days "Uncle" Thompson must have foregone sleep altogether. Everybody was talking "wireless" and everybody was discussing programmes and possibilities whilst "Uncle" Thompson—who, by the way, will long be remembered in Birmingham and district—cast around him for a lieutenant. Was it by good luck or uncanny instinct that he discovered Percy Edgar?

It is of no great consequence anyway. One thing is quite certain: the thousands who knew Percy Edgar and his work were quite certain that the millions who were going to know him were going to congratulate Mr. Thompson upon his intuition or his good fortune.

It all seems a very long time ago. One cannot imagine Percy Edgar elsewhere than at the Birmingham Station now. For the matter of that, one cannot imagine the Birmingham Station without him either.

DO YOU ENJOY GRAND OPERA?

An Interview with Mr. Paget Bowman.



MR. PAGET BOWMAN.

ONE of the most interesting personalities in the modern musical world is Mr. Paget Bowman, the advisory director of the British National Opera Company.

Mr. Bowman is a solicitor, but he combines with great assiduity in his profession the somewhat unusual attribute for a solicitor—a great passion for music. He has been closely identified with the British National Opera Company since its inception, but during the war he, in conjunction with Miss Lena Ashwell, did excellent work in providing good music for the soldiers in France. He was also largely responsible for the concerts for the troops which were held in Cairo.

The Wrong Turning.

The other day a representative of *The Radio Times* interviewed Mr. Bowman to ascertain his views on the influence of broadcasting on grand opera.

"Well, Mr. Bowman, before we get on to more serious business, can you recall any particularly amusing or interesting incident in your experience of grand opera?"

"I am afraid," he replied, "that humour is not exactly our strong point in grand opera. I remember, however, we were appearing in a Northern town where Mr. Robey was also appearing at a local pantomime. Two men came in and sat through a great part of the first act of *Tannhäuser*, when one said to the other: 'I say, Bill, is that 'ere fat bloke Robey?' It was some time before they found they had taken the wrong turning.

"Then, when we were in Bradford, we held a competition for school children and offered prizes for the best essays on the performance. One little chap of seven was good enough to say that he thought that *Hansel and Gretel* was nicer than a pantomime, but what struck him most was the holes in Hansel and Gretel's stockings!

"An older boy said '*Hansel and Gretel* are all piffle. Bogeys and ghosts don't exist.' Several of the children expressed their pleasure that Gretel was able to push the witch into the oven. But perhaps the most mordant remark was that of the boy who said what impressed him most at the opera was 'them women with short skirts and little socks pretending to be kids.'

Opera Before Necessities.

"But, as I have said," continued Mr. Bowman, "humour is not what one expects at opera, and the recollections I treasure most are those of elderly ladies, perhaps not in very good circumstances, who have denied themselves some of the necessities of life to be present at our operatic performances. The real follower of opera has all the zeal of the devotee."

"How does it come that opera has, comparatively speaking, such a poor following in this country?"

"It is very expensive to run opera on an adequate scale, and in every other country where opera is popular there is a subsidy either from Government or other sources. Also, perhaps, there has been a prevailing impression that opera can only be properly appreciated by highbrows, an impression that was to some extent created by the fact that operas were usually rendered in any language but English. Some years before the war, Richter gave the 'Ring' Cycle of Wagner in English. These performances created an extraordinary furore, and clearly demonstrated that there was a public for the best opera if it were intelligible to the audiences. I firmly believe that if you can only induce people to attend one or two operatic performances they will become enthu-

to the highest instinct, they will find an ever-increasing demand for the best."

"Are you convinced that broadcasting helps the actual performances so far as attendance is concerned?"

Personality Counts.

"We know of many who have come to the operas after hearing excerpts broadcast; but, on the other hand, we don't know how many may have been kept away, especially in Scotland" (this with a smile), "because they preferred to listen at home. I am convinced, however, that this will adjust itself in time. So long as wireless remains a novelty, people may sit at home for a time; but when they hear the applause and the enthusiasm as well as the music, they will go and see it the next time. The personal equation can never be displaced, and in opera, almost more than anything else, personality counts."

"Don't you think that in some cases it is better to hear but not to see the performers? The figures of some of the great singers do not approximate very closely to the parts they have to play."

"There is not so much in that as there used to be," said Mr. Bowman. "In the British National Opera Company we try to give our artistes parts that will suit them in all respects."

Come to Stay.

In answer to a question about theatres and broadcasting Mr. Bowman said:—

"I am only sorry that we have been unable to broadcast opera in some of the provincial towns. I can imagine no better advertisement for a play than judicious excerpts broadcast, say, on the opening night of a week's run. If it was a really good performance, it would bring all the people from the surrounding areas flocking to the theatre on the following nights.

"I believe that broadcasting has come to stay," he added, "and no combination of interests arrayed against it can stay its progress. Broadcasting seems to be enlisted in popular favour, and that being so, I think it wise to utilize it as much as possible—both in our own interests and in the interests of broadcasting. When we have our next Covent Garden season, we hope again to have excerpts from the operas broadcast.

"It is because we believe that broadcasting will help to popularize opera that the British National Opera Company is desirous of working with the B.B.C. I believe that broadcasting, if kept on high lines, can do much to remove the reproach which has often been made against Britain of being a country where music languishes."

WIRELESS FOR ESKIMOS.

We have already heard of wireless in the Arctic, but that was for the benefit of Europeans. Now, the Eskimos themselves are to go in for listening. A short time ago, two steamers carrying wireless sets journeyed north to the various stations which the Hudson Bay Company maintain for trading with these people.



TRAPPED BY WIRELESS, OR CRYSTAL DETECTION.

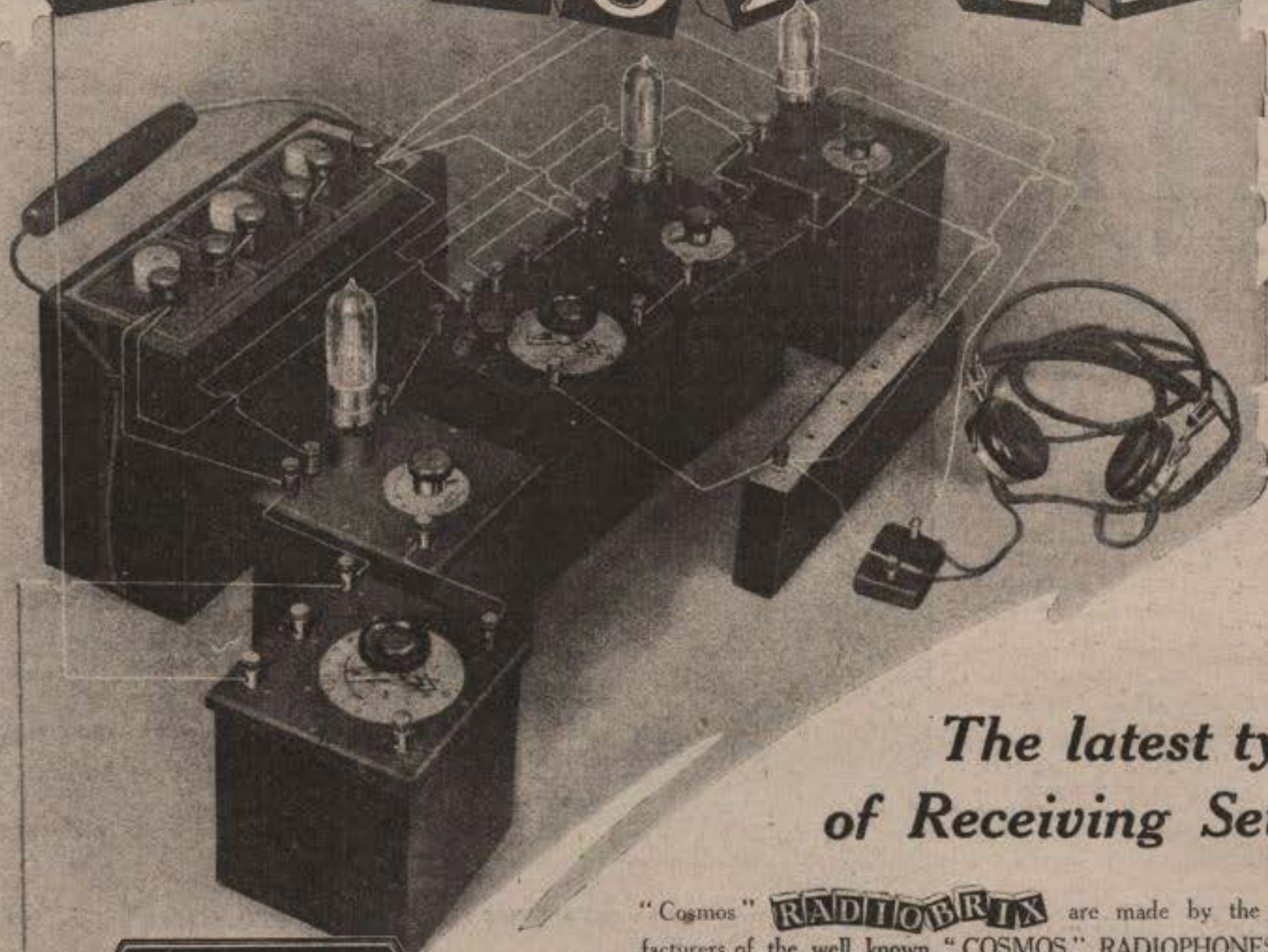
[This drawing, by Mr. P. Mendoza, of Hotel Annanda's, 12, Woburn Place, London, W.C., won the first prize in the Sketch Section of the B.B.C. Brighter Britain Competition.]

siastic for opera, and that is where broadcasting comes in.

"Broadcasting affords an unrivalled means of introducing opera to the public. It was impossible to listen to the extracts given last winter, with the salvos of applause and cheering at the end of the acts, and not have one's interest aroused. Broadcasting should play a great part in developing the musical taste of the country. Thousands of children are getting to know something about opera to-day through the instrumentality of wireless. That is a most hopeful sign for the future.

"A heavy responsibility rests upon the Broadcasting Company to provide only the best. I am aware that all tastes have to be catered for, but if the B.B.C. go on appealing

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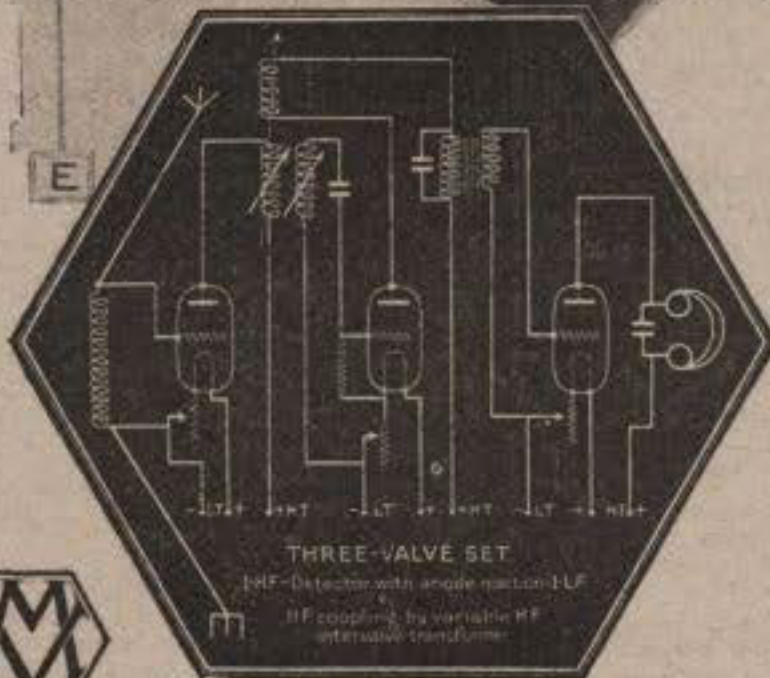
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WIRELESS PROGRAMME—ABERDEEN (Nov. 18th to Nov. 24th.)

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

SUNDAY.

- 3.0-5.0.—Concert. *S.B. from London.*
 8.30.—ORCHESTRA: (a) "Ave Maria" (Schubert); (b) "Benedictus" (Poele).
 8.55.—W. H. FLAWS (Tenor).
 8.45.—Orchestra: Selection from "Bethlehem to Galgotha" (Kling).
 8.55.—W. H. Flaws: Hymn.
 9.0.—REV. A. W. SCUDAMORE FORBES, B.D., of West Parish Church, Religious Address.
 9.15.—W. H. Flaws: Hymn.
 9.20.—Orchestra: Selection from "Twelfth Mass" (Mozart).
 9.30.—W. H. Flaws.
 9.40.—Orchestra: (a) "The Call of the Angelus" (Walton); (b) "Song of Sleep" (Somerset); (c) "Absent" (Metcalfe).
 10.0.—NEWS. *S.B. from London.*
 10.10.—Local News and Weather Forecast.
 10.15.—Close down.
 Announcer: R. E. Jeffrey.

MONDAY.

- 3.30-4.30.—Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HOUR.
 5.30.—CHILDREN'S HOUR.
 6.0.—Boys' Brigade News.
 6.15-7.0.—Interval.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY, *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—ORCHESTRA: Song Selection, "Surprise" (Wright).
 7.40.—POPPY COOPER (Soprano): (a) "Teach Me the Charm" (Johnson); (b) "Think Tenderly of Me" (Shark).
 7.50.—Orchestra: (a) "Silver Cloud" (Ketelby); (b) "La Danubienne" (Elsen); (c) "Thistle Down" (Bath).
 8.0.—MESSRS. HARVEY AND McCALLUM (Entertainers).
 8.10.—Orchestra: (a) "After Sunset" (Jones); (b) "Demoiselle Chic" (Fletcher); (c) "Danse des Sabots" (Cong.).
 8.25.—Poppy Cooper: (a) "The Smile of Spring" (Fletcher); (b) "The Crown of the Year" (Martin).
 8.35.—Orchestra: (a) "Shadow Dance" (Beresford); (b) "Stardust" (Baynton Power); (c) "Gavotte in D" (Bameau).
 8.50.—Messrs. Harvey and McCallum.
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 9.45.—Orchestra: (a) "Wizard Spell" (Openshaw); (b) "Pixie Town" (Flynn).
 9.55.—Messrs. Harvey and McCallum.
 10.10.—Poppy Cooper: (a) "The Swallows" (Cowen); (b) "Honey" (Aletyn).
 10.20.—Orchestra: (a) "Serenade d'Amour" (Blon); (b) "Forget-me-not" (Macbeth).
 10.30.—Close down.
 Announcer: R. E. Jeffrey.

TUESDAY.

- 3.30-4.30.—Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0-7.0.—Interval.
 7.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 7.15.—MR. J. ROSETTI'S TRIO: Selection, "Lohengrin" (Wagner).
 7.30.—MR. ARTHUR COLLINGWOOD, F.R.C.O., Organist West U.F. Church, Aberdeen. Talk.
 7.45.—Trio: "Four English Dances" (Cowen).
 8.0.—JOHN HUNTINGTON (Baritone).
 8.10.—Trio: Selection, "Il Trovatore" (Verdi).
 8.30.—CONNIE SOUTER (Soprano): (a) "Mary of Allendale" (Hook); (b) "Should He Upbraid" (Bishop).
 8.40.—Trio: "La Bohème" (Puccini).

- 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Trio: "Nell Gwyn Dances" (Cowen).
 10.0.—John Huntington.
 10.10.—Connie Souter: (a) "My Lovely Celia" (Monro); (b) "Shepherd, Thy Demeanour Vary" (Brown).
 10.20.—Trio: "Russian Ballet" (Luigini).
 10.30.—Close down.
 Announcer: R. E. Jeffrey.

WEDNESDAY.

- 3.30.—Aberdeen Wireless Quartette.
 4.15.—CHILDREN'S ORCHESTRA (Conducted by Mr. A. Collingwood).
 5.15-5.30.—Interval.
 5.30.—CHILDREN'S CORNER.
 6.0.—WOMEN'S HALF-HOUR.
 6.30-7.0.—Interval.
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON, *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—ORCHESTRA: (a) "One-step, 'Allaiah'; (b) Waltz, "Victory."
 7.45.—MARY CHALMERS (Soprano): (a) "One Fine Day" (Puccini); (b) "Our Little Home" (Coates).
 7.55.—Orchestra: (a) Fox-trot, "Alannah"; (b) Waltz, "Wooing."
 8.10.—JAMES SUTHERLAND (Baritone): (a) "Now Sleeps the Crimson Petal" (Quilter); (b) "To Daisies" (Quilter).
 8.20.—Orchestra: (a) Fox-trot, "China Rosebud"; (b) Waltz, "Rio Nights."
 8.35.—Mary Chalmers: (a) "Brightest Day" (Martin); (b) "Roses of Forgiveness" (D'Hardelot).
 8.45.—Orchestra: (a) Fox-trot, "Suez"; (b) Lancers, "Birthday Party."
 9.10-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Orchestra: (a) Fox-trot, "Eleanore"; (b) Waltz, "I'm Wondering if it's Love."
 10.0.—James Sutherland: (a) "Herding Song" (Traditional); (b) "Maiden of Morven" (Traditional).
 10.10.—Orchestra: (a) Fox-trot, "Peanuts, Popcorn and Candy"; (b) Waltz, "Dream Kiss."
 10.30.—Close down.
 Announcer: W. D. Simpson.

THURSDAY.

- 3.30-4.30.—Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HALF-HOUR.
 5.30-6.0.—CHILDREN'S CORNER.
 6.0.—Boy Scouts' and Girl Guides' News.
 6.15-7.0.—Interval.
 7.0.—NEWS. *S.B. from London.*
 PERCY A. SCHOLES, *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35.—ORCHESTRA: Selection, "Katinka" (Friml).
 7.45.—FRED. BURNETT (Baritone): (a) "Toreador Song" ("Carmen") (Bizet); (b) "The Two Grenadiers" (Schubert).
 7.55.—Orchestra: Selection, "Little Nellie Kelly" (Cohan).
 8.10.—RUTH BARRON (Soprano): (a) "Waltz Song" ("Tom Jones") (German); (b) "Carnival."
 8.20.—Orchestra: Selection, "Maid of the Mountains" (Fraser-Simpson).
 8.35.—Fred Burnett: (a) "Rolling Down to Rio" (Just so song) (German); (b) "The Yeoman's Wedding Song" (Prince Poniatowski).
 8.45.—Orchestra: Selection, "Waltz Dream" (Strauss).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 9.45.—Orchestra: Selection, "Peep-Show" (Tate).
 9.55.—Ruth Barron: (a) "Nightfall at Sea" (Elgar); (b) "Roschuda."

- 10.5.—Orchestra: Selection, "Dollar Princess" (Fall).
 10.30.—Close down.
 Announcer: R. E. Jeffrey.

FRIDAY.

- 3.30-4.30.—Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0-7.0.—Interval.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON, *S.B. from London.*
 Local News and Weather Forecast.
Modern British Composers' Night.
 7.30.—ORCHESTRA: "Petite Suite de Concert" (Coleridge-Taylor).
 7.45.—JAMES SHARP (Tenor): (a) "O Mistress Mine" (Quilter); (b) "Blow, Blow, Thou Winter Wind" (Quilter).
 7.55.—Orchestra: Suite from "The Countryside" (Coates).
 8.10.—MISS B. JENKINS (Mezzo-Soprano): (a) "Love's Philosophy" (Quilter) (b) "Prelude" (Cyril Scott).
 8.20.—Orchestra: Suite, "Three Light Pieces" (Somerville).
 8.35.—James Sharp: "El Dorado" (Malinson).
 8.40.—Miss B. Jenkins: (a) "I Will Walk on the Earth" (John Ireland); (b) "Go Not, Happy Day" (Bridge).
 8.50.—Orchestra: Suite, "Sylvan Scenes" (Fletcher).
 9.10-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Orchestra: Suite, "At the Play" (York Bowen).
 10.0.—James Sharp: "Eleanore" (Coleridge-Taylor).
 10.5.—Miss B. Jenkins: (a) "All Joy be Thine" (Sanderson); (b) "A Birthday" (Cowen).
 10.15.—Orchestra: Suite, "Woodland Pictures" (Fletcher).
 10.30.—Close down.
 Announcer: W. D. Simpson.

SATURDAY.

- 3.30-4.30.—Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0-7.0.—Interval.
 7.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 7.20.—ORCHESTRA: (a) "The Cigarette Girl" (Siede); (b) "Petals" (Raymond).
 7.30.—GEORGE W. L. RAE (Tenor): (a) "It was a Lover and his Lass" (Matthew); (b) "The Ballad Monger" (Easthope Martin).
 7.40.—Orchestra: Selection, "Lily of Killarney" (Benedict).
 7.55.—BETTY GALL (Contralto): (a) "The Night has a Thousand Eyes" (Lambert); (b) "A Fairy Love Song" (Willeby).
 8.5.—Orchestra: Selection, "Young England" (Clutsam).
 8.20.—George W. L. Rae: (a) "Glorious Devon" (German); (b) "Roses" (Adams).
 8.30.—Orchestra: (a) "Bal Masquo" (Fletcher); (b) "Birthday Serenade" (Lincke); (c) "Nodding Tulip" (Trinkhaus); (d) "Danse Nubienne" (Clement).
 8.50.—Betty Gall: (a) "L'Amour" (Riego); (b) "A Merry Andrew" (Borton).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Orchestra: (a) "Hearts and Flowers" (Czadulka); (b) "Les Cloches de St. Malo" (Rimmer).
 10.0.—George W. L. Rae: (a) "The Floral Dance" (Moss); (b) "O Sole Mio" (Cipua).
 10.10.—Orchestra: "Melodious Memories" (Finck).
 10.30.—Close down.
 Announcer: R. E. Jeffrey.

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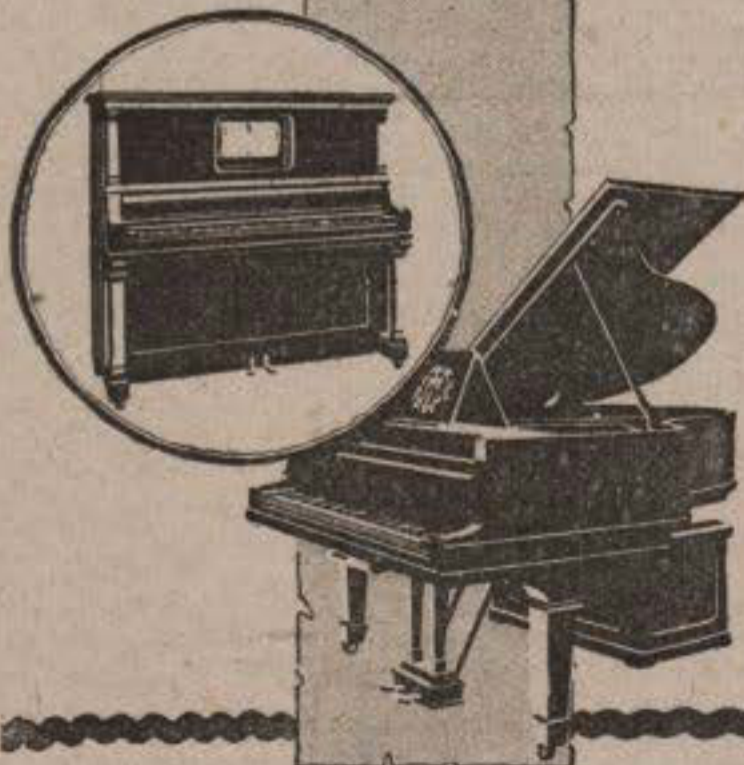


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SUNDAY.

- 3.0-5.0.—Concert. *S.B. from London.*
 8.30.—THOMAS W. TORRANCE (Tenor): "Remembrance and Regret" (*E. Newton*); "Thoughts Have Wings" (*L. Lehmann*).
 8.40.—ISAAC LOSOWSKY (Solo Violin): "Caprice Viennois" (*Kreisler*); "Schon Rosmarin" (*Kreisler*); "Hungarian Dance No. 5" (*Brahms*).
 8.50.—MARGARET THOMSON (Mezzo-Soprano): Hymn, "Rock of Ages" (*Jude*).
 9.0.—DR. NORMAN MACLEAN, of St. Cuthbert's Parish Church, Edinburgh. Religious Address.
 9.10.—Margaret Thomson: Hymn, "He Wipes the Tear" (*Lee*).
 9.15.—Isaac Losowsky: Introduction and Rondo Capriccioso (*Saint-Saens*).
 9.25.—Thomas W. Torrance: "Passing By" (*E. Purcell*); "Fleurette" (*D. McGeoch*).
 9.35.—Margaret Thomson: "The Call of the Woods" (*Hubert Bath*); "The Dream of Paradise" (*Hamilton Gray*).
 9.45.—Isaac Losowsky: "Poeme" (*Fibich*); "Canzonetta" (*D'Ambrosio*); "Valse Bluette" (*Drigo Auer*).
 10.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 10.15.—Special Announcements. Close down. Announcer: H. A. Carruthers.

MONDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartet.
 5.0.—TALK TO WOMEN.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Report for Farmers.
 6.15.—Boys' Brigade News.
 7.0.—NEWS. *S.B. from London.* JOHN STRACHEY *S.B. from London.* Local News and Weather Forecast.
 7.30.—WAGNER EVENING. *S.B. from London.*
 9.10.—Lt. Col. A. C. Bromhead. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—Concert. *S.B. from London.*
 10.30.—Special Announcements. Close down. Announcer: A. H. Swinton Paterson.

TUESDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartet.
 5.0.—A TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Report for Farmers.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15.—ORCHESTRA: Overture, "Tancredi" (*Rossini*).
 7.25.—DOROTHY PUGH (Soprano): "I Will Walk With My Love" (*Old Irish*); "In the Silver Moonbeams" (*Cyril Scott*).
 7.35.—Miss May Connell (Assistant Secretary to the University Commission): "A Tour of German Universities."
 7.45.—LEWIS COWIE (Baritone): "Comrades of Mine" (*Wm. G. James*); "The Stock-riding Song" (*Wm. G. James*).
 7.55.—GEORGE WODEN (Author and Playwright): Sketch, "Mary and Martha" (*G. Woden*).
 8.5.—Dorothy Pugh: "The Brightest Day" (*Easthope Martin*); "Good-Night" (*Parry*).
 8.15.—Orchestra: Selection, "Lischen-Fritchen" (*Offenbach*).
 8.25.—Lewis Cowie: "The Road Across the Sea"; "Never Say Die" (by request) (*Winifred Vaughan*).

- 8.35.—George Woden: Sketch, "A Little Happiness" (*G. Woden*).
 8.45.—Dorothy Pugh: "St. Nicholas Day" (*Easthope Martin*); "Down in Lover's Lane" (*Easthope Martin*).
 8.55.—Orchestra: Minuet, Opus 39 (*Boccherini*).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: Suite, "Poetique" (*Bloch*); 1. Souvenir. 2. Gavotte. 3. Berceuse. 4. March.
 10.0.—SAVOY ORPHEANS. *S.B. from London.*
 11.0.—Close down.
 Announcer: Mungo M. Dewar.

WEDNESDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartet.
 5.0.—A TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Report for Farmers.
 7.0.—NEWS. *S.B. from London.* MR. ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
 7.30.—ORCHESTRA: Overture, "Fingal's Cave" (*Mendelssohn*).
 7.40.—PROF. DUDLEY J. MEDLEY, M.A., of the Glasgow University: "What is Democracy?"
 7.52.—JOHN HUNTINGTON (Baritone): "My Song is of the Sturdy North" (*Ed. German*); "In August" (*M. Stewart Baxter*).
 8.2.—Orchestra: Symphony No. 3, "The Eroica in E Flat" (*Beethoven*).
 8.12.—NESSIE R. JEFFREY (Mezzo-Soprano): "The Old Flagged Path" (*Arundale*); "The Night Nursery" (*Ariandale*).
 8.22.—Orchestra: Continuation of Symphony No. 3, "The Eroica in E Flat" (*Beethoven*).
 8.32.—John Huntington: "When Love Awakes" (*Muriel Humphries*); "Roadways" (*H. Lohr*).
 8.42.—Orchestra: Suite, "Children's Corner" (*Debussy*); 1. Serenade à la Poupee. 2. Petit Berger. 3. Golliwogs' Cake Walk.
 8.52.—Nessie R. Jeffrey: "Daddy's Sweetheart" (*L. Lehmann*); "I Couldn't, Could I?" (*Roeckel*).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—John Huntington: "I Know a Bank" (*Martin Shaw*); "The Tramp" (*Yvonne Sawyer*).
 9.55.—Orchestra: Three Hungarian Dances (*Brahms*).
 10.5.—Nessie R. Jeffrey: "Scottish Bluebells" (*Barker*); "Bonnie Prince Charlie" (*Neil Gow, Junior*).
 10.15.—Orchestra: Rhapsody No. 2, in D Minor (*Liszt*).
 10.30.—Special Announcements. Close down. Announcer: H. A. Carruthers.

THURSDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartet.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Report for Farmers.
 6.15.—Boy Scouts' and Girl Guides' News.
 7.0.—NEWS. *S.B. from London.* PERCY A. SCHOLES. *S.B. from London.* Radio Society Talk. *S.B. from London.* Local News and Weather Forecast.
 7.35.—Concert. *S.B. from London.*
 9.10.—Sir Edward Smith, J.P. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*

- 9.45.—Continuation of Concert. *S.B. from London.*
 10.30.—Special Announcements. Close down. Announcer: A. H. Swinton Paterson.

FRIDAY.

- 3.30-4.30.—The Wireless Quartet.
 5.0.—TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Report for Farmers.
 7.0.—NEWS. *S.B. from London.* G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
 7.30.—THE FALKIRK TRADES PRIZE BAND: Overture, "The Bohemian Girl" (*Balfe*); Cornet Solo, "Prince of Poland" (*Hume*) (Soloist: Mr. G. McGregor); Selection, "Crispino" (*Ricci*).
 7.55.—Mr. William Carswell: Talk on "Physical Exercise for Health."
 8.5.—BERTRAM GRIFFITH (Bass): "Four Jolly Sailors" (*German*); "Rolling Down to Rio" (*German*).
 8.15.—Band: Operatic Selection, "Maritana" (*Wallace*); Quartet, "Scotia" (Messrs. McGregor and Taylor, Cornets; Connel, Horn; Laurie, Euphonium); March, "Victor's Return" (*White*).
 8.40.—Bertram Griffith: "The Angelus" (*Russell*); "Country Folk" (*May Brahe*).
 8.50.—Band: Descriptive, "Church Parade" (*Hume*).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Bertram Griffith: "Fine Old English Gentleman" (*arr. by Clusam*); "Mavourneen" (*Florence Aylward*).
 9.55.—Band: Topical Selection, "British Melodies" (*Greenwood*); Valse, "Casino Tanz" (*Gung'l*); Descriptive, "With the Huntsmen" (*Rimmer*); Topical Selection, "Gems of Scotland"; March, "Punchinello" (*Rimmer*).
 10.30.—Close down.
 Announcer: Mungo M. Dewar.

SATURDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartet.
 5.0.—A TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Report for Farmers.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15.—"Stories from the Law Courts," by "A Member of the Bar."
 7.30.—"La Traviata" (Act 1). *S.B. from London.*
 8.15.—ORCHESTRA: Novelty for Piano and Orchestra, "The Clock is Playing" (*Pierre Blauqua*).
 8.20.—JENNY WEIR (Contralto): "The Flowers of the Forest" (*Traditional*); "My Boy Tammy" (*Traditional*).
 8.30.—Orchestra: Selection, "Sybil" (*Jacobi*).
 8.40.—WILLIAM FLETT (Tenor): "The Garden of Your Heart" (*F. Dorel*); "I Seek for Thee in Every Flower" (*W. Ganz*).
 8.50.—Orchestra: Waltz, "Phyrno" (*Zulueta*); Divertissement (*Luigini*).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Jenny Weir: "The Auld Hoosie" (*Traditional*); "Here awa there awa Wondering Willie" (*Traditional*).
 9.55.—Orchestra: Suite, "Woodland Pictures" (*Fletcher*); 1. In the Hayfields. 2. An Old World Garden. 3. The Bean Feast.
 10.5.—William Flett: "I'll Sing Thee Songs of Araby" (*F. Clay*); "Beloved, it is Morn" (*Aylward*).
 10.15.—Orchestra: Mazurka (*Godard*); March, "Under Freedom's Flag" (*Nowowiecki*).
 10.30.—Close down.
 Announcer: Mungo M. Dewar.

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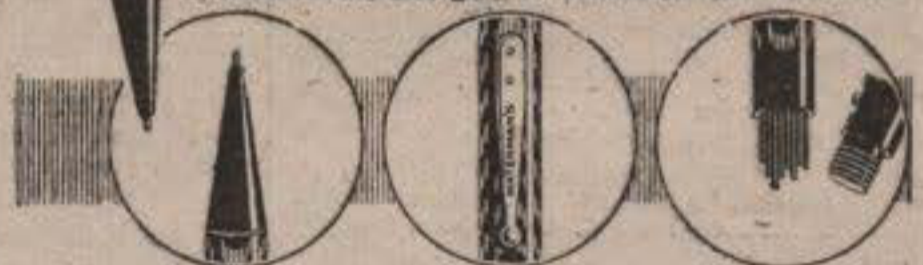
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Other People's Opinions.

SPEAKING BEFORE THE MICROPHONE.

SPEAKING on the broadcast is rather a nerve-racking experience for the beginner. After he has been introduced, he must begin immediately. If he falters or coughs, perhaps impatient listeners will tune to another station. The attention of the unseen audience is held by words and words alone. There can be no elocutionary gestures or tricks, and there are no friendly smiles or applause to give him encouragement.

As the radio speaker concludes, he is likely to feel embarrassed, for silence reigns in the studio, and as he turns away and catches sight of the announcer, he feels rather like a person caught in the act of talking to himself. The studio is a place of suspense, and the broadcast novice, after his first talk, feels inclined to flee. In the reception room he sees others scheduled on the programme awaiting their turn, and the scene is rather like that in a doctor's waiting-room, where the atmosphere is one of nervous tension. —*Wireless Review.*

HEIGHT OF YOUR AERIAL.

REMEMBER that when putting up an aerial, height is a very important factor. The average amateur aerial is not more than 30ft. or so in height, and quite good results are, of course, obtained. It is surprising what a difference an extra 10ft. will make, however, and this fact should always be taken advantage of when possible. The maximum length is 100ft., but 80ft. or so is usually best. A much longer aerial is not advised for the reception of broadcast matter. —*Popular Wireless Weekly.*

NOT SO INNOCENT.

MANY people seem to think that so long as they use no reaction coil, their sets are little white lambs that can do no wrong of any kind. This is quite an erroneous idea, and it is responsible for a good deal of the howling that goes to make the nights hideous at times. One valve with tuned-plate followed by a crystal detector is a combination that will fairly howl the place down if one is not careful.

Don't think that if there are squeals they are inaudible to all save yourself. On the contrary, every one is heard by all wireless listeners within a radius of five or six miles. The tuned-plate should never be used without a grid potentiometer, and, even then, it demands the most careful handling if it is not to cause interference. —*Amateur Wireless.*

THE SECOND PRIZE OF £1 AND THIRD OF 10s. have been added together and divided amongst W. A. George, 63, Prospect Road, Moseley, Birmingham; G. L. Harvey, 34, Conway Road, Sparkbrook; W. Packwood, 28, Hurst Street, Birmingham; C. Bailey, 278, New John Street West, Birmingham; E. R. Frost, 191, Grinstead Road, Selly Oak, Birmingham; F. H. Gould, 194, Monument Road, Edgbaston; Mrs. H. Jordan, 136, Park Lane, Aston, Birmingham; F. E. Mill, BK. 87, Mansfield Road, Aston, Birmingham; F. S. Dauby, "Sidholme," Barnt Green, nr. Birmingham.

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Continued in previous column.



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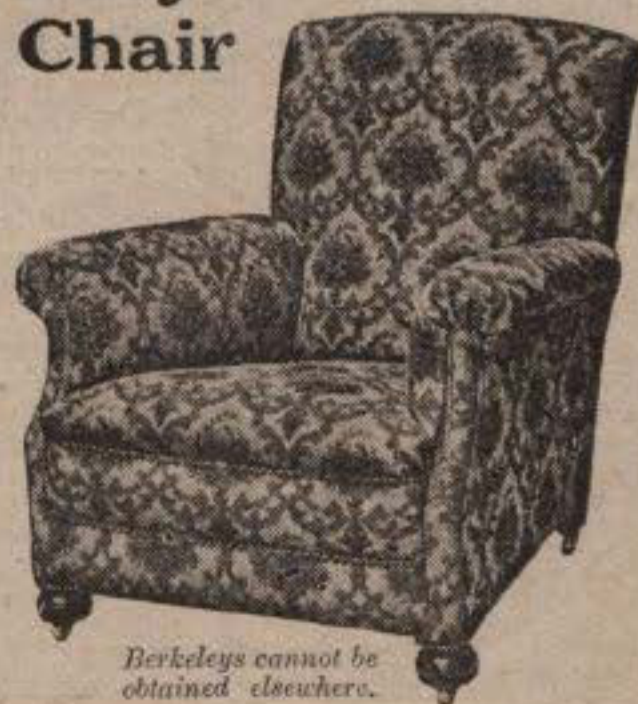
Soon after receipt of first payment with your order we send the Berkeley Easy Chair carriage paid in England and Wales (Scotland 5/- extra). If upon examination it is not completely satisfactory, you may return it within 7 days at our expense and we will refund your money in full.

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Those last few minutes before Baby is put into his crib for the night, what greater rapture can there be than to hold his tender body to the strains of Chopin, or Liszt, or perhaps an old sweet favourite song.

What better portent of approaching vigour and health than COW & GATE MILK FOOD can he have? In a very short time he too will be "listening-in" to the children's tales.

To feed your Babe on Cow & Gate Milk Food means peaceful sleep, leaving you free to enjoy your evening and your "Wireless."

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(DEPT. A.)



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T.M.C. Headphones give you reproduction as clear and pure as crystal.

500 yards of high conductivity copper wire, finer than a hair, are wound round the bobbins of each headset.

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Wireless Exhibition, White City, Stand No. 33.

THE CHILDREN'S CORNER. A LETTER FROM HUMPTY DUMPTY.

Conducted by **UNCLE CARACTACUS.**

HULLO, children!

I promised you something from Uncle Edgar and Uncle Humpty Dumpty, didn't I? Well, here it is—not quite something from Uncle Edgar, but about him, which is just as exciting because all of you up in Birmingham want to know about 5IT, and what goes on behind the microphone, don't you?

Someone has written this little picture of Uncle Edgar in the Kiddies' Hour.

Six o'clock at 5IT.

"Before he has been sitting at ease in front of the microphone for many seconds, he has caught the 'atmosphere.' It is the merest nonsense to suppose that he lacks personal contact with his vast family. One almost expects to be able to see the nephews and nieces through the microphone or to discover them suddenly tumbling out of it into the studio, drawn by the magic of this Pied Piper of Birmingham.

"Well, old chap, did you manage to make that ship with your Meccano after all? Why not bring it for me to see? You will! Thanks so much! Saturday at 2.30 then!"

"Then suddenly Uncle Edgar observes that there is a dearth of uncles and aunts. Aside from Uncle Joe, who is wandering round trying to plan his orchestra, soloists, and chorus for a later operatic performance into a totally inadequate space, uncles and aunts are there none.

Much Argument.

"Where are the aunts?" demands Uncle Edgar, and somebody goes off to find them. Meantime, the senior Uncle carries on his intimate conversation and forgets all about the studio. Next time his mind returns to it, a look of delight passes over his countenance. "Why, kiddies, we have got crowds of aunts since I spoke last. A charabanc must have come in. That reminds me of a story—"

"But the story is interrupted by much noise from Uncle Joe, who is rattling pennies in a tin box violently. Uncle Edgar has perpetrated a pun unwittingly, and a penny is demanded for the 'Penance Box.' There is much argument; it reminds one of a Dickens Christmas party; but the offender pays up.

"All right," says the penalized one, "but if Uncle Joe paid a penny for all his wretched puns, we should be able to run a hospital of our own."

A Big Crash.

"The letters are all dealt with. Before Auntie Gladys tells her fairy story, all the uncles and aunts must sing something about 'The Ducks Going By,' by somebody's request, however. This gives Uncle Edgar a chance to become a jazz drummer for a change! But a crash intervenes. Uncle Joe has fallen through the roof in an aeroplane. At least, so he says. Actually, he has knocked down a music-stand which has bowled over half-a-dozen others like skittles in a row. . . . The minutes fly past. The concerted numbers are perpetrated; Auntie Gladys tells her story; Auntie Elsie sings a real song—a folk song. The crowded, impromptu forty-five minutes have spent themselves and

all the uncles and aunts 'parade' to say a reluctant 'Good night.'

"Uncle Edgar is last and lingers longest over his last intimate farewell. It is almost like a benediction—for the onlooker is thinking of a little boy at home whose eyes had sparkled with excitement and joy for three-quarters of an hour. A little chap to whom these messages come from fairyland. A romping little scoundrel typical of thousands. And there is another little fellow lying on a bed from which he will never rise. To some of them 5IT at six o'clock is a peep into paradise."

And now let's come skipping down to London again, where Uncle Humpty Dumpty lodges sometimes at present. He's a little homesick for 2ZY, and this is what he says to all his old nieces and nephews he has left behind him:—

A Cheery Letter.

DEAR 2ZY KIDDIES,—

I am no end excited at having the chance to talk to you again! It seems such a long time ago when I used to perch on the patent

is the great chief of the tribe, and, of course, the tallest, too. He is taller even than you thought. Five, I believe—six—seven feet, but I am not quite sure about that. Those, with the other two large ones he has, make nine, you see! He towers over me like a swaying poplar tree, and when I am naughty he tries to make me quake! He can't, though, because I am hard-boiled—he doesn't know that.

Uncle Jeff has a habit of coming into the studio like a whirlwind, scattering chairs and bad jokes all over the place. He is the least tame of all the uncles, really, but when he gets to the piano, he loses all his recklessness and makes the most beautiful music you can imagine. That is when Humpty Dumpty begins to sit up and take notice! Uncle Jeff can make you merry or sad; transport you to fir woods, where little cone-elves are chasing each other on the fallen pines, or to rocks where the sun makes rainbows in the mist of water-falls, or to a toy-shop where the tin soldiers are marching with quick pit-pat and the golliwog gives perky winks to the blue-eyed doll—and when he has finished playing, Uncle Jeff turns it all off as a joke, instead of one of the most wonderful things that ever were!

Great Fun Guessing.

Lastly, there is Uncle Arthur—the first, the jolliest, the beamingest, the roundest of all!

It is awful fun guessing who's who of the uncles as I watch from under the table. I easily know Uncle Caractacus because he is all legs. And Uncle Arthur's easy, because he is always wearing a smile that is reflected in each boot as it comes forward. Uncle Rex is easy, too, because his voice is so deep and full that I can see it resonating (Uncle Eck will explain that word) in his waistcoat.

I was going to tell you how to know Uncle Jeff, but Uncle Caractacus says I mustn't write any more. But some day I should like to write and tell you the really true-fantastic story of the origin of Humpty Dumpty. It is all mixed up with Pierrot and Pierrette, and an aspidistra plant and the moon. Oh, it is exciting! Now

I am off on my carpet. Good-bye!
Your affectionate Uncle,

HUMPTY DUMPTY.

We shall have to get Humpty Dumpty to tell us that story sometime soon—shan't we?
So long!
CARACTACUS.

THOSE ASIDES!

ONE amusing, though often embarrassing, result of the broadcasting of the public speeches of celebrities is the fact that the "asides" of members of the audience are frequently committed to the ether. During the broadcasting of a notable speech the other night, two ladies were discussing their friends in a manner by no means friendly; but had they realized that every word they uttered was being wafted throughout the country, they would undoubtedly have been more circumspect.

Nervous speakers, too, are apt to forget that their "asides," not meant for the audience immediately before them, are all remorselessly recorded for the benefit (or otherwise) of listeners many miles away.



LISTENING TO THE UNCLES.

[This photograph, sent in by A. Corbett, 48, Baker Street, London, W., was awarded the first prize for the most artistic photograph in the B.B.C. Brighter Britain Competition.]

valve-socket that Uncles Awn and Ram so kindly made for me (to do away with the necessity for driving wedges under me to prevent my rolling off the stool) and say, "Hello, Little People!" into the microphone in our funny little old studio at 2ZY.

Well, now, how are you all? I feel sure you are safe and sound with uncles like Victor and George and Chutie—especially Chutie, who is so big that when he scowls on people who are naughty, they immediately shrivel up and look very sorry for themselves. And you still have the Cloud Lady to play you to sleep!

You will, I feel sure, be interested to know what the uncles are like here. They so often push me under the table to cramp my style (because they say I snore so loudly) I can claim to have a view of them which other people seldom have.

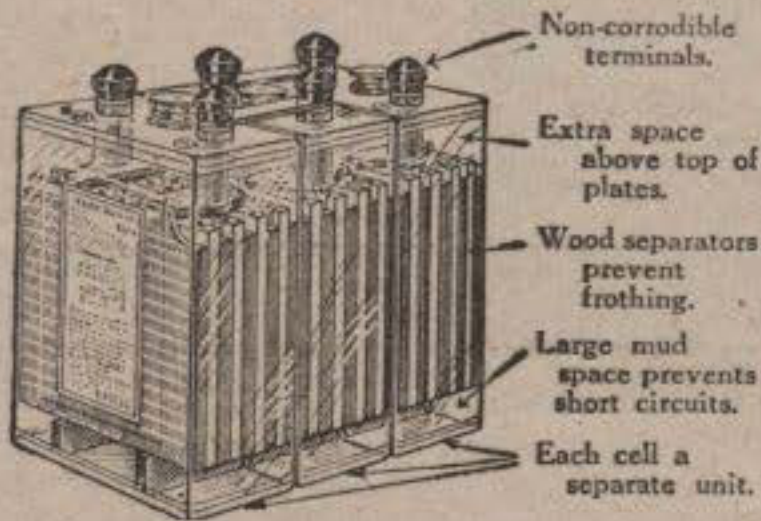
The Chief of the Tribe.

But they are ever so jolly, and most of them are quite tame.
I mention Uncle Caractacus first, because he

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SPECIAL AFTERNOON PROGRAMMES (London.)

In connection with the All-British Wireless Exhibition, Monday, 12th November, 1923.

MONDAY, Nov. 19.

11.30.—REPRODUCING PIANO: Polonaise in A Flat (Chopin); ELSIE GRAHAM (Soprano): "I Love the Moon" (Paul Rubens); "Be Still, Blackbird" (Phillips); NANCY PHILLIPS (Solo Violin): "Romance" (Scendesen); Moto Perpetuo (German).

12.0.—Time Signal.

REPRODUCING PIANO: "Molly on the Shore" (Percy Grainger) (As played by the Composer); ELSIE GRAHAM: "Wait" (D'Hardelot); "Pipes of Pan" (Monckton); NANCY PHILLIPS: Minuet (Nancy Phillips); "Siciliano and Rigaudon" (Kreisler); REPRODUCING PIANO: "Stars and Stripes" March (Souza); "Lovin' Sam" (Fox-trot).

12.30.—Close down.

3.30.—ORCHESTRA: Overture, "Romantic" (Keler-Bela); Waltz, "Die Hydro-paten" (Gungl); JOHN HUNTINGTON: (Baritone): "The Tramp" (Yvonne Sawyer); "Kashmiri Song" (Amy Woodford-Finden); "My Song is of the Sturdy North" (German); ORCHESTRA: Selection, "The Gipsy Princess" (Kalman); Gavotte, "Weymouth Chimes" (Hourgill); JOHN HUNTINGTON: "King Charles" (M. F. White); "Absent" (Metcalfe); "When Love Awakes" (Muriel Humphries); ORCHESTRA: Finale, "I Love Her" (Glogan).

4.30.—Close down.

TUESDAY, Nov. 20.

11.30.—REPRODUCING PIANO: Waltz in C Sharp Minor (Chopin); Norwegian Bridal Procession (Grieg); FRANCESCA WOOLF (Solo Cello): "Le Cygne" (Saint-Saens); Gavotte (J. B. Lully); Scherzo (Van Gozen); JOSEPH FARRINGTON (Baritone): "Largo al Factotum" ("Barber of Seville") (Rossini); "Sigh No More, Ladies" (Atken).

12.0.—Time Signal.

REPRODUCING PIANO: "Flower Waltz Paraphrase" (Tchaikovsky-Grainger) (As played by Grainger); FRANCESCA WOOLF: "Hungarian Rhapsody" (David Popper); JOSEPH FARRINGTON: "Lighterman Tom" (W. H. Squire); "Yeomen of England" ("Merrie England") (Edward German); REPRODUCING PIANO: "Three o'Clock in the Morning" (Waltz); "Dancing Fool" (Fox-trot).

12.30.—Close down.

3.30.—ORCHESTRA: Overture, "Ruy Blas" (Mendelssohn); Waltz, "Gold and Silver" (Lehar); MAURICE COLE (Solo Pianoforte, with Orchestra): "Concerto in A Minor, Movement I." (Grieg); ORCHESTRA: "Selection of English Melodies" (Middleton); "Valse Triste" (Sibelius); MAURICE COLE: "Trois Ecosseuses," Valse in A Flat, Op. 42 (Chopin); "Polichinello" (Rachmaninoff); ORCHESTRA: "Bavarian Dance" (Elgar).

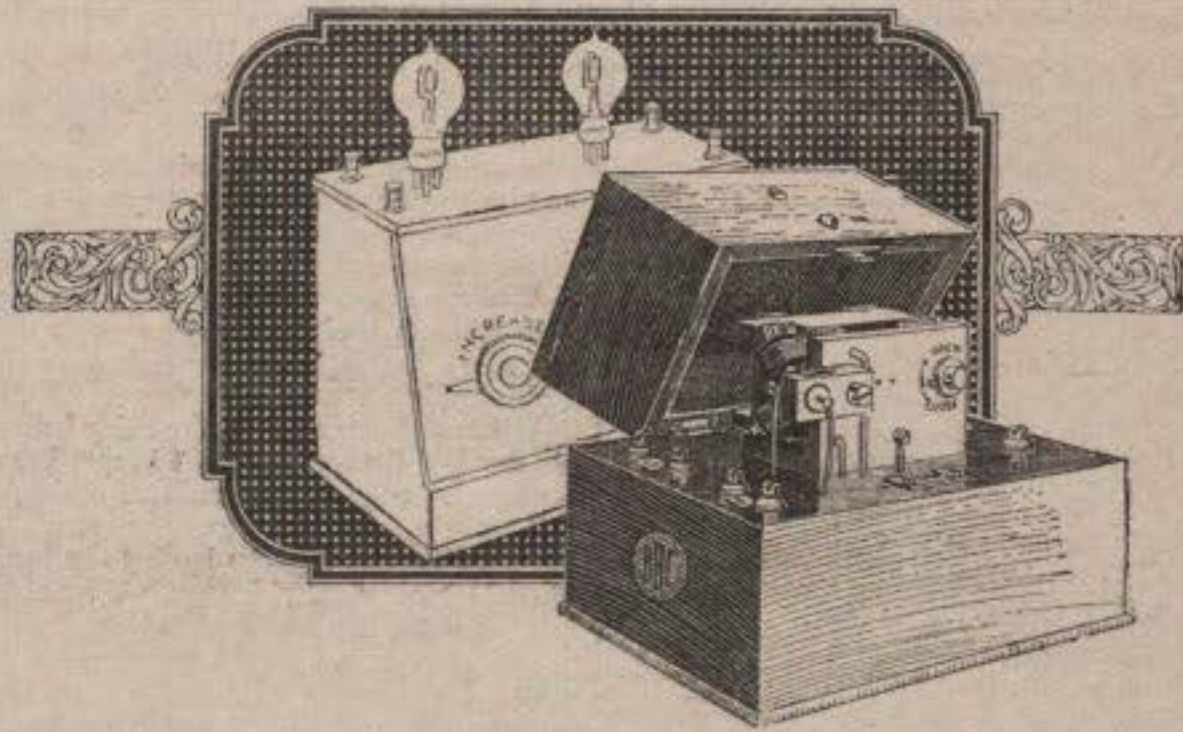
4.30.—Close down.

WEDNESDAY, Nov. 21.

11.30.—REPRODUCING PIANO: Prelude in C Sharp Minor (Rachmaninoff); "Rondo Capriccioso" (Mendelssohn); CONSTANCE IZARD (Solo Violin): Nocturne in D Major (Chopin-Wilhelmy); "Samoan Lullaby" (Tod Boyd); Ballet Music ("Rosamunde") (Schubert-Kreisler); ALFRED GUTTERIDGE (Baritone): "The Arrow and the Song" (Balfe); "Invictus" (Hahn); "The Jolly Bachelor" (Morgan).

12.0.—Time Signal.

REPRODUCING PIANO: "Polish Dance" (Scharwenka) (As played by the Composer); CONSTANCE IZARD: "Slavonic Dance in D Major" (Dvorak-Kreisler); "Czardas" (Continued overleaf in column three.)



Better and cheaper than any 2-Valve Amplifier

IF your Receiving Set gives good results in the Headphones, and you want to use a Loud Speaker, there are two alternatives open to you.

You can add a 2-Valve Low Frequency Amplifier, or you can use a **Brown Microphone Amplifier.**

The first method means the purchase and upkeep expenses of 2 Valves with a further drain upon your accumulator, together with the distortion and noises which are inseparable from the use of L.F. Transformers.

The **Brown Microphone Amplifier**, on the other hand, gives a pure and undistorted volume of sound greater even than 2 Valves, and the only running cost is a small 6-volt dry battery which lasts for months without replacement.

Small wonder then that an increasing number of wireless enthusiasts are being converted to the use of this wonderful Valveless Amplifier which gives such remarkable results.

Its operation is simplicity itself. Merely connect the input terminals to the telephone terminals of your set, add the small battery and attach leads to your Loud Speaker.

A vernier magnetic-tuning adjustment in the lid of the cabinet corrects the volume and ensures perfect purity of reception under all conditions.

If you would appreciate a really good volume of pure and undistorted sound then you must use a **Brown Microphone Amplifier.**

Prices:

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Letters from Listeners.

Coincidence.

DEAR SIR.—A glance at the names of the B.B.C.'s announcers gives one the impression that it is the Board of Boxing Control, for one finds a Corbett, a Palmer, a Smith, a Lewis, and a Honey man!

One is, therefore, thankful that one's friendship with the announcers is limited to words and is of a distant nature.

Yours faithfully,

"PATRICIA."

[The announcers always put plenty of "punch" into their work.]

Wireless in Hospitals.

DEAR SIR.—Referring to the suggestion made by "H. M." (Birmingham), may I say that to me it seems a great pity that bedridden sufferers in our hospitals, etc., are not able to hear the excellent broadcasting programmes?

One cannot always help many, but many can often help a few, and a fund to install such apparatus—especially in places where there are people bedridden for life—would, I think, appeal to all listeners, and would be the means of making many a weary life much happier.

Yours sincerely,

King's Heath.

E. J. M.

[We have had letters from many parts of the country in similar terms to the above. If a sufficient number of readers indicate their willingness to support such a scheme, a fund may be started for this purpose.]

A Licence Query.

DEAR SIR.—Will you be good enough to express your opinion on the following, which, I presume, affects thousands of others besides myself?

In June last I purchased a B.B.C. instrument and immediately got my licence, which is marked to expire on December 31st. A friend of mine also purchased and commenced using a similar one; but would not trouble about his licence, as it was not compulsory. When the law made it compulsory he took out a licence which expires next September.

What is the result? I, for being honest, get six months' licence for 10s. 6d., and he, and I venture to suggest thousands of others, get a full twelve months for the same price, apart from the time they have been having the benefit of wireless without any licence. Why should it not be a full twelve months for us, who were honest enough to take licences when we started using our instruments?

Yours truly,

London.

T. M.

[We receive many inquiries regarding licences. As these are issued by the General Post Office, all queries respecting them should be addressed to the Secretary, General Post Office, London, E.C.1.]

An Education and a Stimulus.

SIR.—The broadcasting of the musical programmes has been a real stimulus and of educational value to my son, who cared little for music. What with the efforts of Savoy Hill and the use of his own gramophone, he has become keen both as to the pieces performed and the artistes taking part.

Yours truly,

London.

C. E. BORTH.

[Many people have found that listening to broadcast music has inspired a love for this art.]

Special Afternoon Programme: Wednesday, November 21.

(Continued from page 279.)

(*Mouti*); ALFRED GUTTERIDGE: "Eleanora" (*Coleridge-Taylor*); "At Santa Barbara" (*Russell*); REPRODUCING PIANO: "Honolulu Eyes" (*Waltz*); "Kitten on the Keys" (*Fox-trot*).

12.30.—Close down.

3.30.—ORCHESTRA: March, "Pomp and Circumstance, No. 4" (*Elgar*); Waltz, "Madelaine" (*Waldteufel*); KATE WINTER (Soprano, with Orchestra): "The Dancing Lesson" (*Offenbach*); ORCHESTRA: Selection, "The Grand Duchess" (*Offenbach*); Entr'acte, "Love's Dream" (*Bion*); KATE WINTER, "The Market" (*Milly Carew*); "Fly Away, Pretty Moth" (*Lisa Lehmann*); ORCHESTRA: Finale, "Ballet Egyptien" (*Luigini*).

4.30.—Close down.

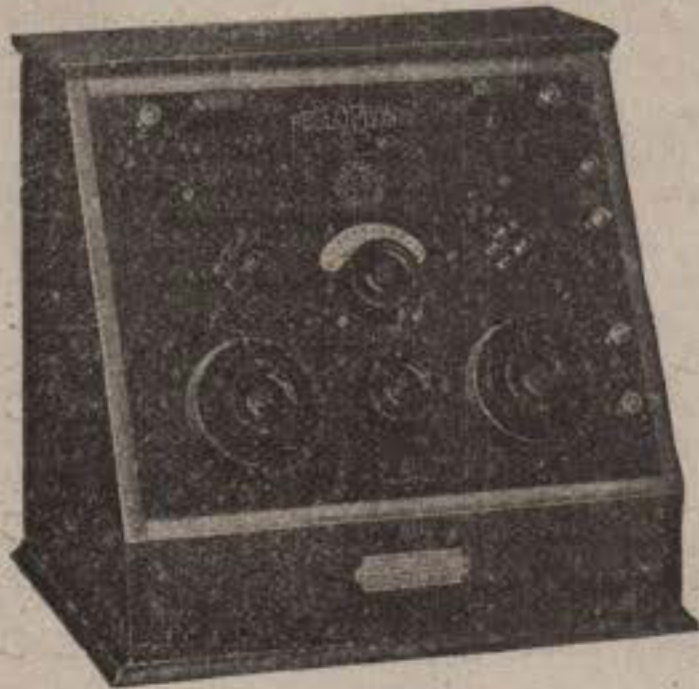
M.P.'s SPEECHES "ON TAP."

A CORRESPONDENT in the *Evening Standard* protests against the suggestion that the proceedings of Parliament should be broadcast to the country. "There is humour," he writes, "in the assumption that Parliamentary proceedings are so absorbingly interesting that they must be wireless. Are stodgy speeches, mercifully withheld from the public and frequently delivered in a more or less empty house, to be thrust on owners of receiving sets?"

"Much might be said in favour of some important speech being broadcast at times from Parliament, but even here the newspaper has an advantage, because, unlike the broadcasting apparatus, it is able to omit non-essential matter that makes a speech unduly long."

(The B.B.C. acknowledge, with thanks, the receipt of £6, "conscience money.")

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Mounted in a well-finished mahogany case, it comprises 1 H.F. Valve and 1 detector. This instrument permits the fullest reaction allowed by the P.M.G., and will give excellent results on all the British Broadcasting Stations.

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Plus F.B.C. Tax, 17 : 6. Marconi Tax, £1 : 5 : 0. 2 Valves 15 : 0 each. Complete with H. T. battery, Accumulator, 100 ft. 7/22 stranded copper aerial, 2 insulators, 1 pair 4,000 ohms headphones.

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THE BARONESS ORCZY.

Baroness Orczy, the popular authoress of "The Scarlet Pimpernel," strongly urges readers to take up Pelmanism. She is convinced that it is just what thousands of people need in order to achieve success.

"There is not a man or woman who would not derive some benefit," she says.

"There are millions to whom it would mean just the difference between a life of mediocrity and one of prosperity."

Practical Psychology.

The present Pelman Course is founded on the experience gained in training the minds of over 500,000 men and women.

It embodies the results of the latest discoveries in Practical Psychology.

Among the defects banished by Pelmanism are:—

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| —Forgetfulness | —Mind Wandering |
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| —Indefiniteness | —Procrastination |
| —Timidity | —Mental Confusion |

Whilst banishing these defects, Pelmanism makes your brain keen, fresh, vigilant, and reliant, and develops such qualities as:—

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| —Will-power | —Directive Ability |
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| —Driving Power | —Speaking Ability and |
| —Self-Control | —A Reliable Memory |

that are indispensable if you wish to achieve success in any sphere of life.

Every day letters reach the Institute from men and women who have added to their incomes, won their way to higher positions, and secured other valuable

practical benefits as the result of taking up Pelmanism.

A Architect writes that his income "has gone up 300 per cent."

A Clergyman says that his preaching has improved.

A Clerk states that he has quadrupled his salary.

A Manager says that he has secured three increases of salary.

A Shopkeeper reports that he has doubled his business.

A Doctor says that he has steadily increased his practice.

An Accountant reports a "substantial increase in salary."

A Dental Surgeon says that since taking the Course his "income has doubled itself."

A Managing Director attributes his success mainly to Pelmanism.

An Ex-Captain reports "a net increase of salary of 400 per cent."

A Student attributes his success in passing an examination "entirely to Pelmanism."

A Congregational Minister writes: "I have found the system really useful in such matters as extempore speaking and preaching."

An Author states that Pelmanism has made him decisive and given him the capacity for action. "Auto-suggestion," he says, "has helped me enormously."

A Cashier writes: "The Pelman Course has been of the greatest value to me. I can directly ascribe to its influence the fact that my salary is now 300 per cent. greater and my position one of responsibility and trust, as against one of subserviency."

An Analytical Chemist says: "When I commenced the Pelman Course I was preparing for an examination. At that time I only hoped merely to pass. However, another and myself tied for the top place with 98 per cent. marks. Pelmanism has taught me self-control, concentration and how to be energetic and enthusiastic among other things."

A Typist reports that she has been appointed Assistant Secretary. "The compliment I often get: 'You are a walking encyclopaedia,' is due to Pelmanism," she writes.

This is but a small selection from the thousands of similar letters in the possession of the Pelman Institute. They will give some indication of the remarkable work Pelmanism is doing to enable men and women in every Profession, Business, and Trade to develop Self-Confidence, to increase their Earning-Power, and to improve their positions in life.

In order to obtain full particulars of this wonderful system, either call at the Institute or post the adjoining coupon to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

A book containing a full description of the New Pelmanism will be posted to any address, gratis and post free.

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Amongst the distinguished men and women whose opinions on the subject of Mind-Training are quoted in this book are:—

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| Lord Riddell | Dr. Ethel Smyth |
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| Sir Arthur Quiller-Couch | Sir H. Rider Haggard |
| Lucas Malet | Sir Theodore Cook |
| T. P. O'Connor, M.P. | Jerome K. Jerome |
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| Maj.-Gen. Sir F. Maurice | Sir Harry Johnston |
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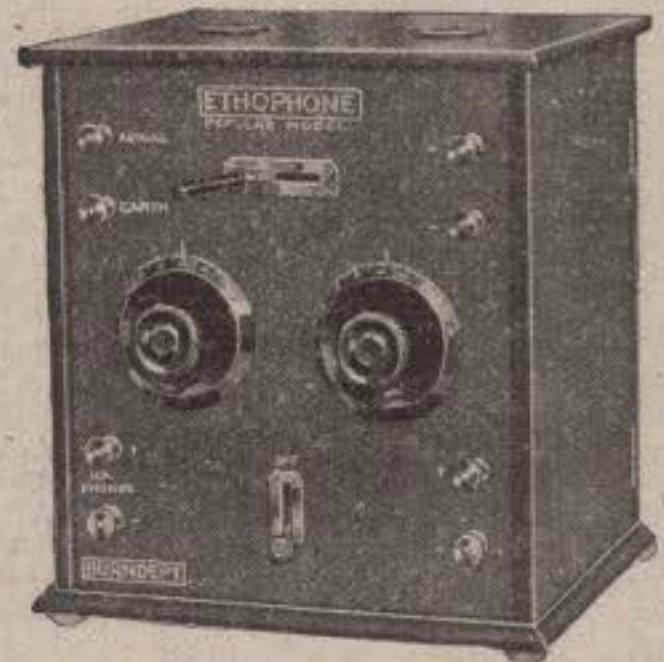
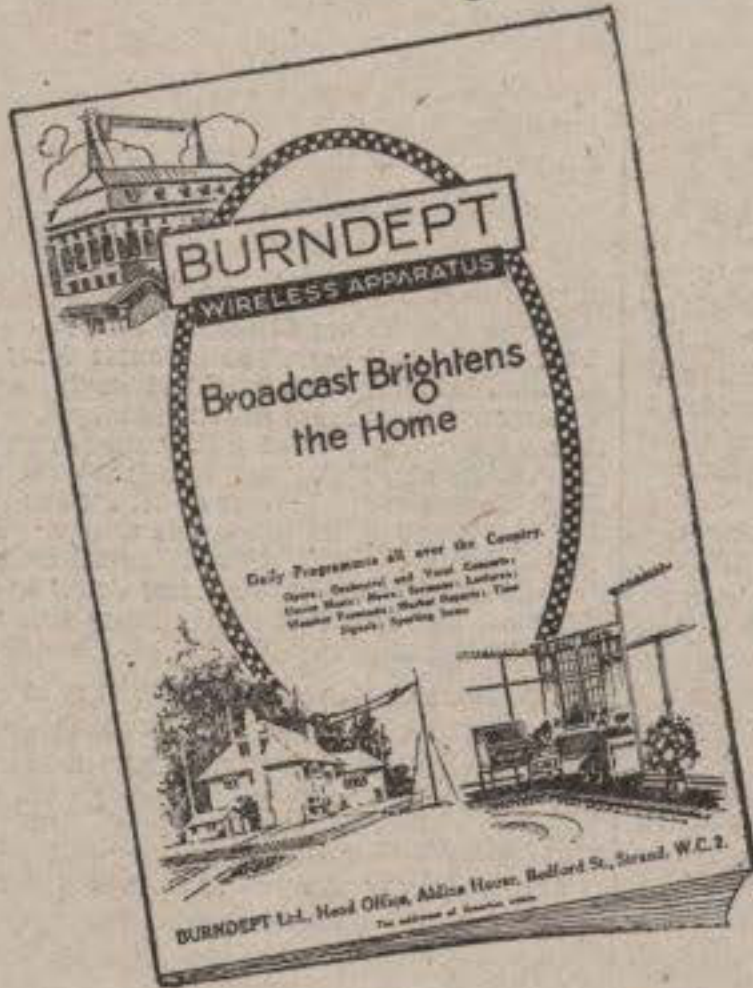
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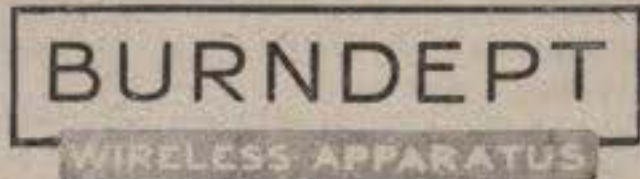
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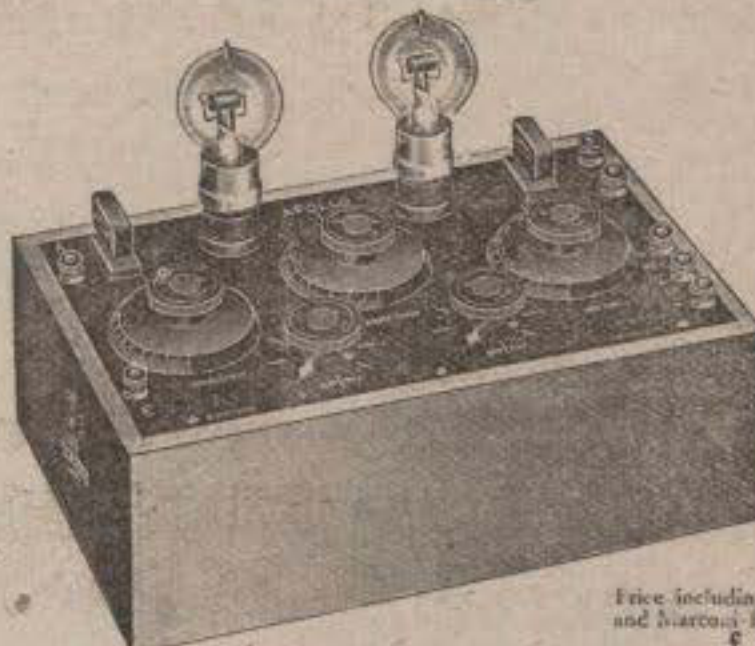
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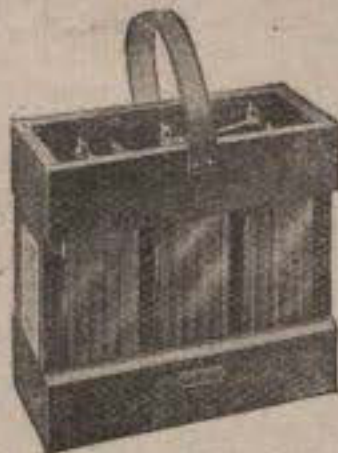
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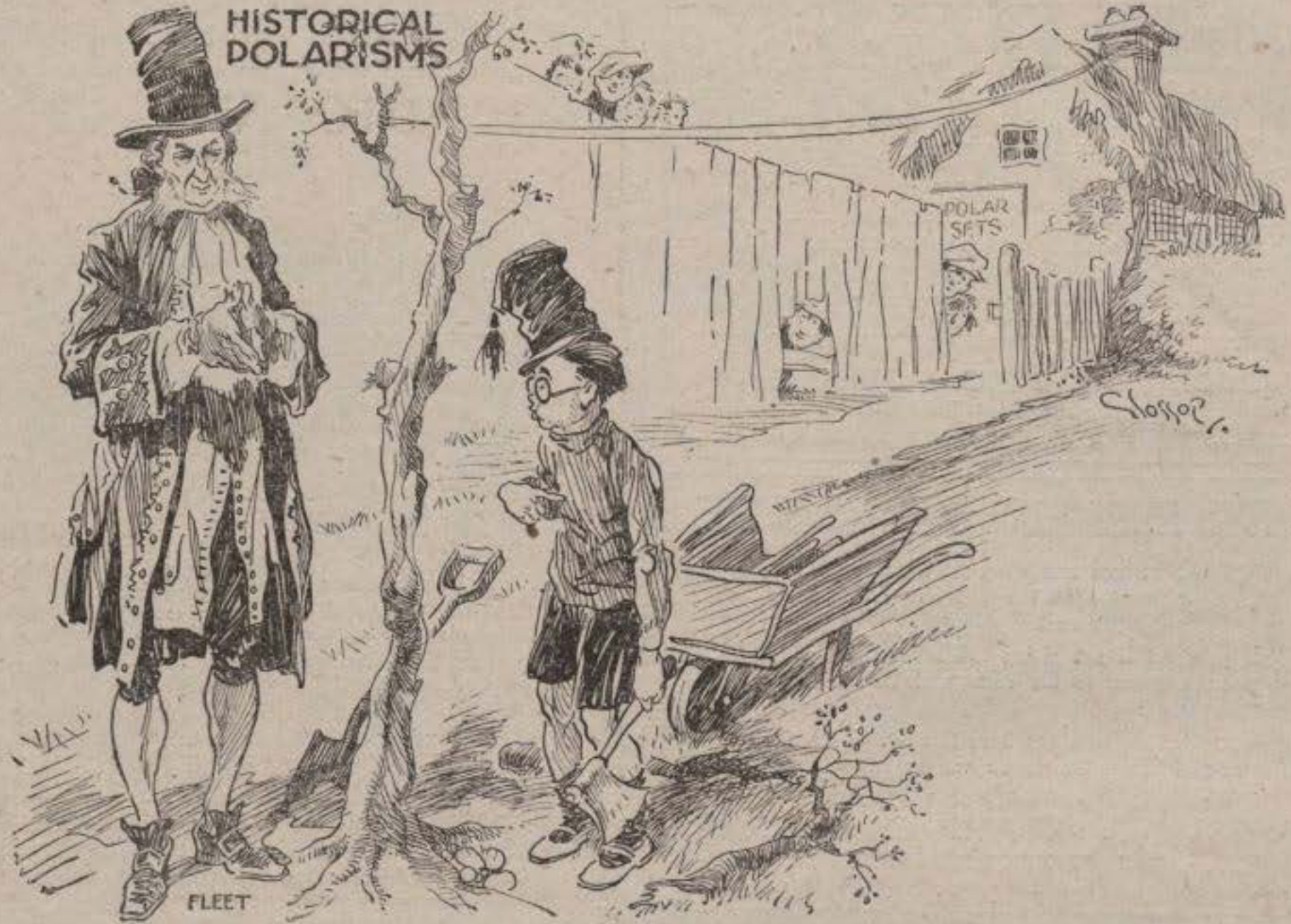
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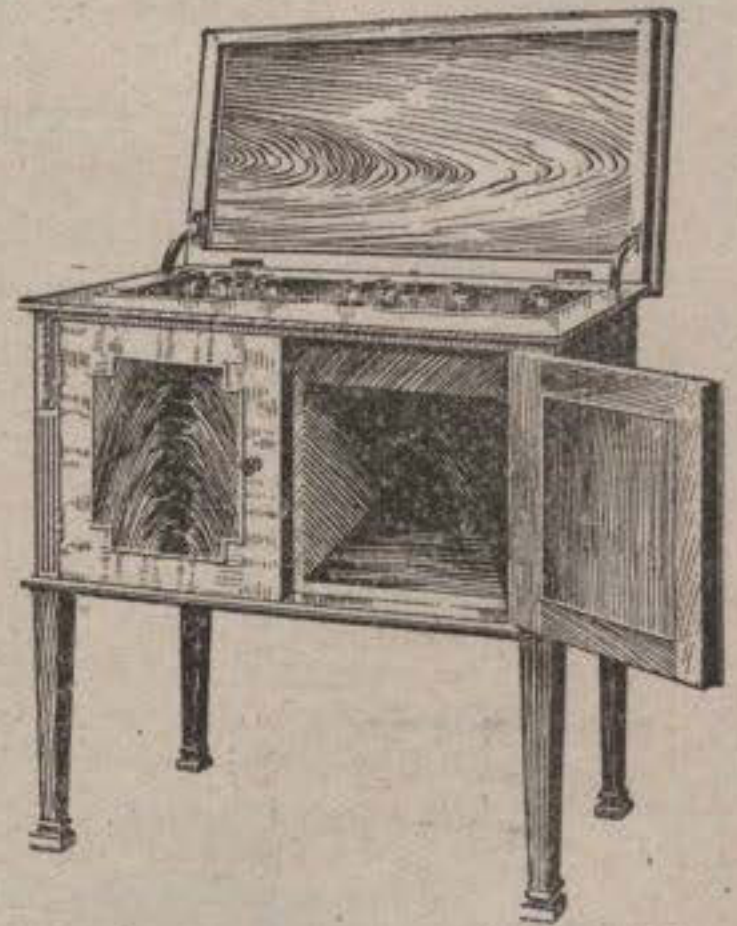
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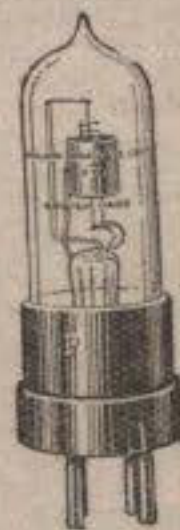
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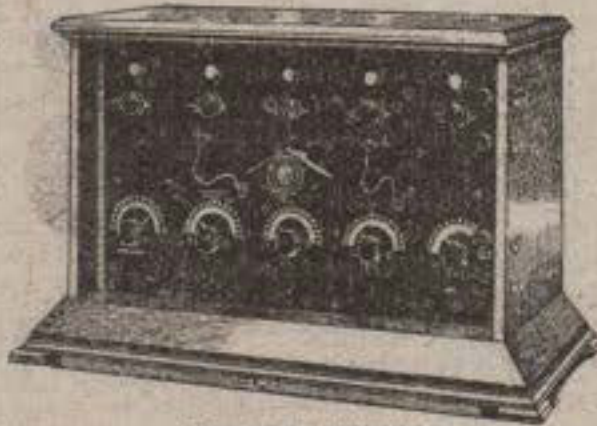
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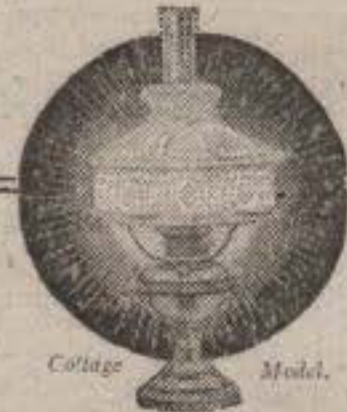
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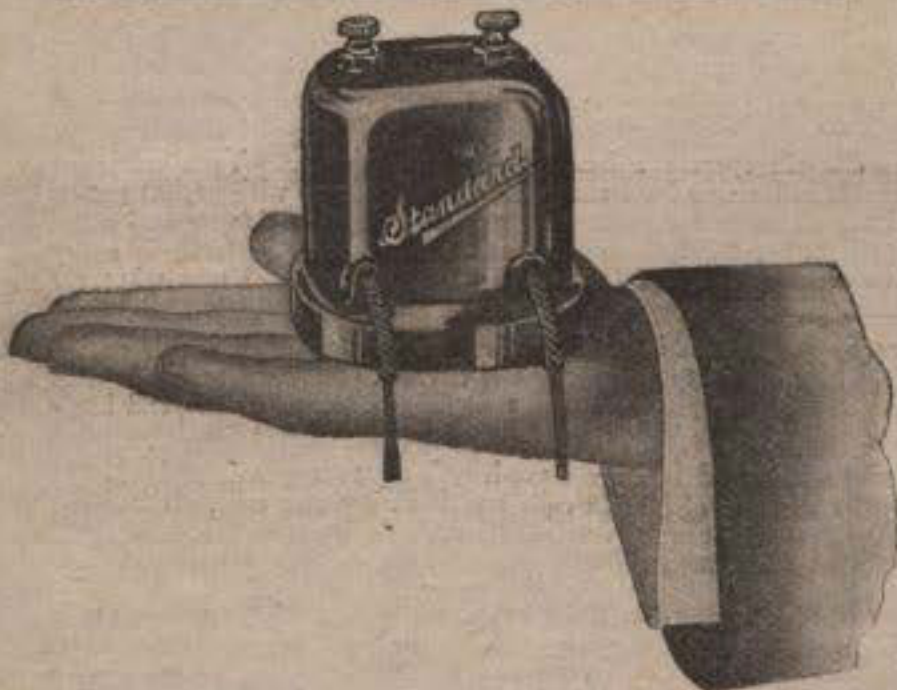
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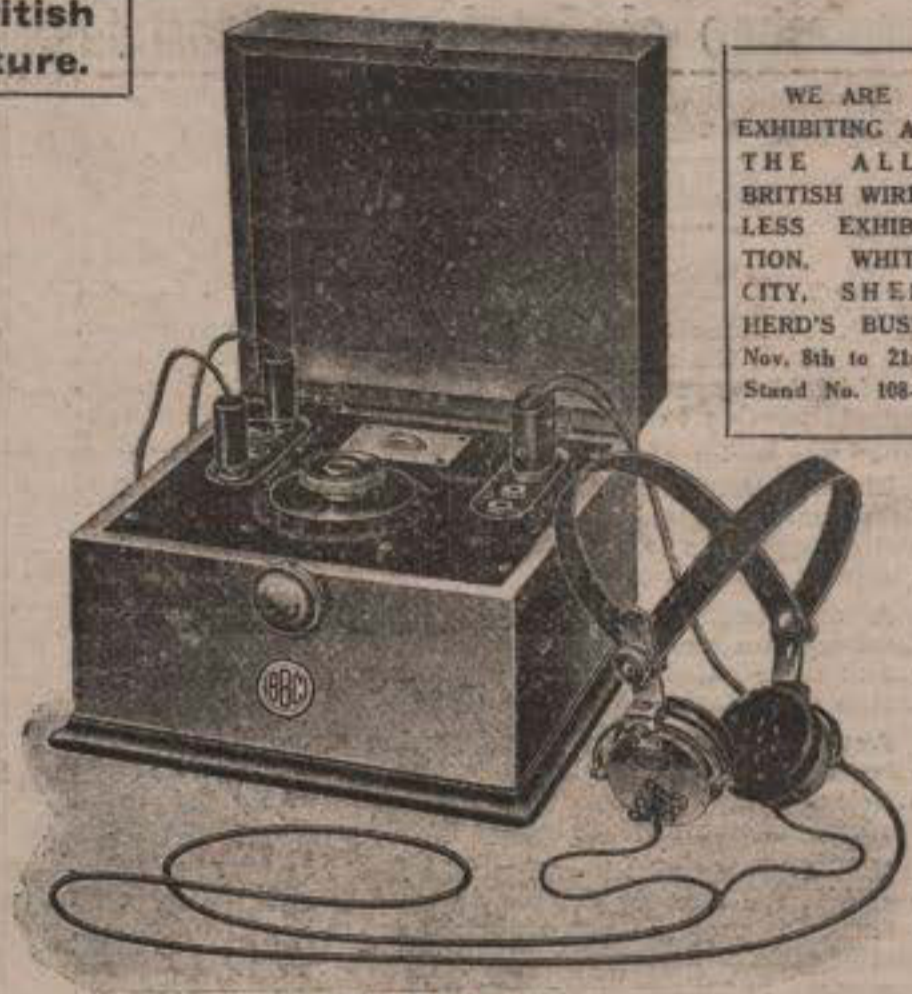
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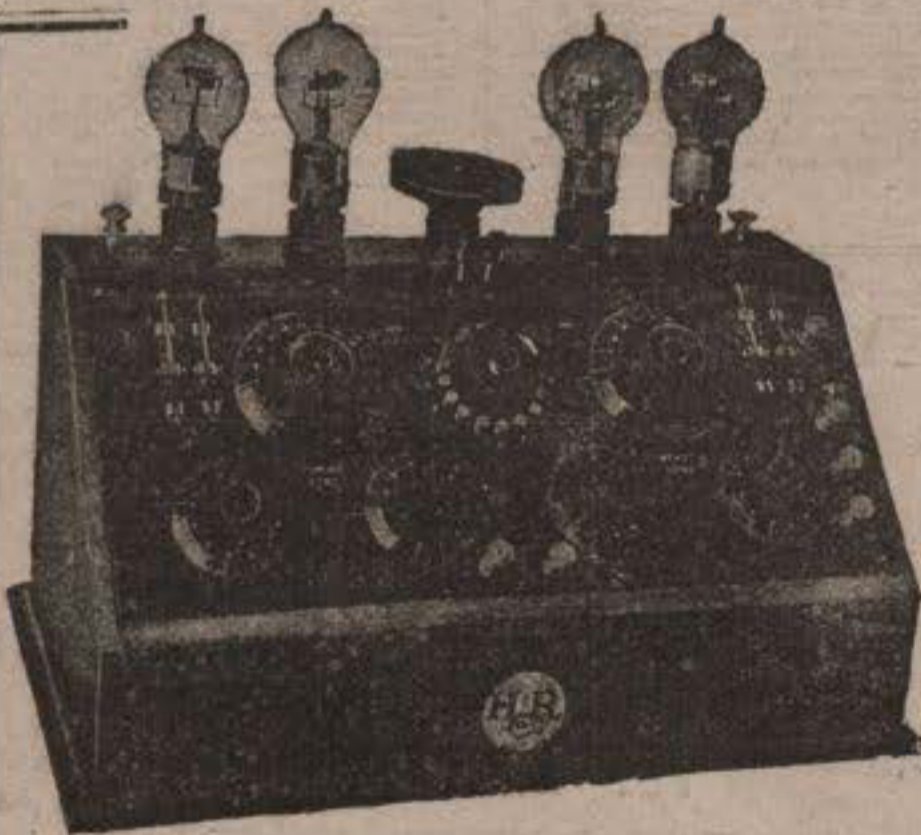
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