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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing SUNDAY, NOVEMBER 25th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE

SPECIAL CONTENTS:

BROADCASTING AND THE PRESS.
By the Viscount Burnham.

WHAT IS A MILLIBAR?
By P. P. Eckersley, Chief Engineer of the B.B.C.

SHOULD PARLIAMENT BE BROADCAST?

THE STORY OF "JOHN PEEL."

THE CHILDREN'S CORNER.
Conducted by Uncle Caractacus.

LETTERS FROM LISTENERS.

WHAT'S IN THE AIR?

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

CONSIDERABLE thought has been given to the regular standard time signals which are simultaneously broadcast from London at 7.0 and 9.30 p.m. The clock in the studio is of special construction, and is checked twice daily. Its accuracy is guaranteed to within a second. The signals as broadcast are not, however, automatic; the "personal equation" of the announcer is involved.

We desire to secure absolute automatic accuracy, and there are three alternatives. The first method is to install a still more accurate clock, which will operate on to the microphone without the intervention of human agency. The second is to broadcast direct the hour as told by Big Ben. This might be termed the romantic way. A third alternative is to connect the London microphone direct with the Royal Observatory at Greenwich. This might be called the scientific method.

At the present day it is felt in some quarters that the functions of the Royal Observatory in this respect have been usurped by the Eiffel Tower in Paris. The Eiffel Tower broadcasts standard time—Greenwich standard time at that—and these signals are picked up all over the British Isles. People have asked why Greenwich standard time cannot come to them through a British agency direct.

The broadcasting of an absolutely accurate time signal is of great importance to scientists, watchmakers, institutions, and so on, all over the country. If this is to be done automatically, and direct from Greenwich, it involves a private line from our London office to the Observatory, and certain new apparatus at the Observatory end. Arrangements have been completed, and this system should be in operation very shortly. Acknowledgments are due to Sir Frank Dyson, the Astronomer Royal,

for his courtesy and co-operation. The service will, we expect, be inaugurated by him.

Two recent experiences indicate the universal character of the nightly audience. A distinguished man of affairs had been speaking from one of the provincial stations. Returning to London next morning, he handed his bag to a railway porter. The porter recognized him, and said he had listened to his address the night before. At a lunch of business associates, almost all the number had heard it also. At a dinner party he was greeted by excerpts from his effort of the previous evening. In the course of the normal day's routine he had met almost fifty people who had been among his audience.

The other experience fell to myself. I had an hour off in Glasgow, and seized the opportunity to visit the scenes of early labour, one of the largest industrial establishments in the city, where I served a strenuous apprenticeship many years before. (My father believed that everybody should learn a trade, and it was a 6.0 a.m. start in those days.) From the managing director, through every grade of official and employee to the labourers in the shop, I found evidence of a critical and systematic interest in broadcasting.

This week Lord Montagu of Beaulieu is broadcasting from 21.0 on "Roads." He was one of the earliest motor-car enthusiasts, and it is told how on his first arrival in a car at the Houses of Parliament, a policeman, suspicious of all innovation, stopped the car and made him get out and walk. Such are the barriers against scientific progress!

In the last issue I referred to the refusal to allow the Cenotaph ceremony to be broadcast. Listeners will remember that at the opening of

(Continued overleaf in column 3.)

Sending Pictures by Wireless.

Perfect Reproductions Over Hundreds of Miles.

FROM transmitting the human voice by wireless to sending actual pictures by the same medium was, perhaps, only a step; but, although it has actually been accomplished, it has taken many years to bring it to perfection, and even now it has not been put to much advantage commercially. Nevertheless, enough has been done to show that it is possible to transmit perfect reproductions of pictures and photographs over hundreds of miles, by means of wireless telegraphy.

From Denmark to London.

One of the pioneers in this field of invention was Professor Korn, of Munich University, who, as far back as 1905, succeeded in telegraphing portraits, although his process was a very difficult and costly one. Later, a young Danish inventor named Thorwald Andersen claimed to have discovered a method whereby pictures could be sent by wireless over any distance.

In 1920 he demonstrated what he could do by wirelessing some excellent photographs from Denmark across the North Sea to London. It is interesting to note, by the way, that Mr. Andersen was born in the Island of Funen, the birthplace of the great Hans Andersen, whose love of the marvellous would have made him keenly interested in his young namesake's modern magic.

An English inventor who has had wonderful success is Mr. Thorne Baker. In 1908 he transmitted hundreds of pictures over telephone lines; but, not content with this, he turned his attention to doing the same thing by wireless, and his results equalled those of any of his rival inventors.

Recently, great advances have been made by M. Edouard Belin, a French engineer who has devoted many years to a study of the subject.

He first conceived the idea of transmitting pictures when he attended a cinema performance in the very early days of cinematography, and he did not rest content until he was able, in 1904, to take out the first patent in France for the transmission of pictures by telegraph.

Naturally, perhaps, inventors are not very keen to give away the secrets that have cost them so much time and labour to discover, and a technical description of how pictures are wireless would take too long here. It is sufficient to say that probably in all cases the method employed is very much the same—that is to say, that the picture is transmitted, not as a whole, but bit by bit.

Marconi's Prophecy.

Examination of a picture in a newspaper will show you that it is made up of countless little dots, and by following these, a transmitting machine can send an exact replica by wireless. Of course, the picture at the transmitting end has to be specially prepared before it can be wirelessed, but this is not a difficult matter.

It is particularly interesting to note that the coming of the wireless photograph was prophesied long ago by Senatore Marconi and another leading authority on wireless has predicted that the time may not be far distant when it will be possible to sit in a cinema theatre and watch distant events being wirelessed in motion on the screen while they are actually happening hundreds of miles away!

What's in the Air?

(Continued from the previous page.)

Parliament, earlier in the year, our proposal to broadcast the King's Speech was likewise declined after considerable discussion. There are many functions of national significance and importance which might be broadcast, carrying interest of the highest order into countless homes. Nothing will sooner break down the present hesitancy on the part of those responsible for these functions than an emphatic and overwhelming expression of public sentiment in the matter. It is almost a platitude to say that in this country, when a public demand is expressed, that demand is almost invariably met.

In this connection it may be well to remind listeners that, according to our agreement with the Press, news cannot be broadcast before 7.0 p.m., and such news as is broadcast thereafter comes to us through the medium of the Press agencies. Messrs. Reuter collect the news on behalf of the four agencies, and transmit it to us in the shape of the familiar news bulletins.

We hope to have a conference with representatives of the Press at an early date, and to reach a settlement on the question of broadcasting of special events before 7.0 p.m. It is difficult to define what is "news" and what is not news. The report has recommended that additional facilities should be given for the broadcasting of special events without regard to the hour, and we have every hope of being able to arrive at an amicable settlement with the newspaper representatives. In this connection one keeps in mind Lord Burnham's most definite statements at the opening of the Bournemouth Station.

The Epic of the Chase.

The Story of "John Peel."

"D'YE ken John Peel" is the Marzillaise of the hunting-field, the psalm of the fox-hunter; it seems to stir the blood like a trumpet blast, as well as the "sound" of John Peel's "horn," for there is a rush and a verve about both words and music that carry singers and hearers away. Yet many people possess a mistaken notion of the manner of the fox-hunting so blithely praised. They think of the hunting of the shires, with "horse and hound" and all the panoply of the meet.

Walking to the Meet.

They are wrong. John Peel could ride, but he did not ride to hounds. He walked—and sometimes ran. The hunt which John Peel led was in the Cumbrian style, where horses would be a hindrance rather than a help, and where everybody follows the hounds—or attempts it—over hill and dale, scree and scar. There was not a "top" betwixt Bow Fell and Caw Fell he had not been over, not a dale betwixt Caldbeck and Finsthwaite he had not traversed.

It was hunting which required stamina, as it does to-day, for the men of the Yorkshire Dales, of Westmorland, Cumberland, and Furness are as keen now on this fine sport as ever they were, and wherever one goes in this region, one comes upon a fox-hound or two put out to "board" with the farmers.

The famous song was written by John Woodcock Graves about the year 1820, and we have the advantage of possessing his own account of its genesis.

"Nearly forty years have now passed away," says Mr. Graves, "since John Peel and I sat

in a snug parlour at Caldbeck among the Cumbrian mountains. We were both in the hey-day of manhood, and hunters of the olden fashion; meeting the night before to arrange earth stopping, and up in the morning to take the best part of the hunt—the drag over the mountains in the mist—while fashionable hunters still lay in their blankets. Large flakes of snow fell in the evening. We sat by the fireside, hunting over again many a good run, recalling the feats of each particular hound, or narrow breakneck escapes, when a flaxen-haired daughter of mine came running in, saying: 'Father, what do they say to what Granny sings?'

Produced Impromptu.

"Granny was singing to sleep my eldest son—now a leading barrister in Hobart Town—with a very old rant called 'Bonnie (or Annie) Annie.' The pen and ink for hunting appointments being on the table, the idea of writing a song to the old air forced itself upon me. Thus was produced, impromptu: 'D'ye ken John Peel with his coat so gray?'

"Immediately after, I sang it to poor Peel, who smiled through a stream of tears which fell down his manly cheeks; and I well remember saying to him in a joking style: 'By Jove, Peel, you'll be sung when we're both run to earth!'

"As to John Peel's character, I can say little. He was of a very limited education beyond hunting. But no wife of a fox or hare could evade his scrutiny. An excellent rider, I saw him once on a moor put up a fresh hare, and ride till he caught her with the whip.

"You may know that he was six feet and more, and of a form and gait quite surprising."

*D'YE ken John Peel with his coat
so gray,*

*D'ye ken John Peel at the break of day,
D'ye ken John Peel when he's far, far
away*

*With his hounds and his horn in the
morning?*

*For the sound of his horn brought me
from my bed,*

*And the cry of the hounds which
he oft times led,*

*Peel's "View halloo" would
awaken the dead,*

*Or the fox from his lair in the
morning.*

*Yes I ken John Peel, and Ruby too,
Ranter and Ringwood, Bellman and
True;*

*From a find to a check, from a check to
a view,*

From a view to a death in the morning.

*Then here's to John Peel from my heart
and soul,*

*Let's drink to his health, let's finish
the bowl;*

*We'll follow John Peel through fair and
through foul,*

If we want a good hunt in the morning.

*D'ye ken John Peel with his coat so gray?
He lived at Troutbeck once on a day;*

*Now he has gone far, far away,
We shall ne'er hear his voice in the
morning.*

For the sound of his horn, etc.

Readers' Humour.

Stories Told by Listeners.

IN recent issues of *The Radio Times* readers were asked to send accounts of funny things they had seen and heard in connection with wireless. This week we print a further selection, for which payment will be made:—

A neighbour came in to see our valve set, and when she set eyes on it, exclaimed: "My word! you have got a fine set, and lit by electric lights, too!"—Mrs. E. NICHOLSON, Ealing.

A young man I know has recently had a crystal set installed, which has not given the satisfaction desired. Recently, he came to me beaming with smiles.

"Our set will be all right now!" he exclaimed. "My father has bought a set of 'phones, and you can hear for 4,000 miles with them."

I expressed my doubt as to their ability to do that.

"It's quite true," he said. "On them is marked '4,000 M.,' and that means 4,000 miles, doesn't it?"—A. A. GODMAN, London.

Travelling by train one day, I was explaining to a friend who was very interested in wireless all about tuning in, and after I had told him all I knew about it, he exclaimed: "Oh! I thought you all used tuning-forks and played about with the wires until you got the right notes!"—G. B. KIDD, Saltburn-by-Sea.

Wireless was a great mystery in this village till I had a set, and no one was more puzzled by it than the farm-hand who helped me to fit it up. My "earth" consists of a few lengths of piping driven into the ground, and as my helper rested for a few moments during his work, he remarked:—

"Well, I suppose it's all right, but 'ow in the name of goodness a chap up in London can 'oller up that there pipe, I'm 'anged if I know!"—C. S. WILLETT, Birchington.

A friend of mine, with very little musical knowledge, installed a receiving set some time ago. One evening, after listening for a short time, he remarked: "The chap says they are going to play 'Morning, Noon and Night.' Who on earth wants to listen morning, noon, and night?"—J. TATE, Stretford, nr. Manchester.

EVENTS OF THE WEEK.

SUNDAY, NOVEMBER 25th.
LONDON, 9.9.—Band of H.M. Irish Guards.
CARDIFF, 8.40.—Modern French Programme.

MONDAY, NOVEMBER 26th.
LONDON, 7.30.—Symphony Concert. S.B. to all Stations.

TUESDAY, NOVEMBER 27th.
ABERDEEN, 7.30.—Norwegian Programme.

WEDNESDAY, NOVEMBER 28th.
BIRMINGHAM, 7.30.—"The Magic Flute" (Mozart).

MANCHESTER, 7.45.—"A Midsummer Night's Dream" (Shakespeare). S.B. to Bournemouth.

THURSDAY, NOVEMBER 29th.
LONDON, 7.50.—"Five Birds in a Cage" (Gertrude Jennings), produced by Milton Rosmer & Company. S.B. to other Stations.

8.25.—"Carmen," Act 2 (Bizet), from the Old Vic Theatre. S.B. to other Stations.

9.10.—"Carmen," Act 3. S.B. to other Stations.

ABERDEEN, 7.30.—Scotch Night.
FRIDAY, NOVEMBER 30th.
7.30.—Special St. Andrew's Day Programmes from London, Cardiff, Manchester, Newcastle, and Aberdeen.

SATURDAY, DECEMBER 1st.
BOURNEMOUTH, 8.0.—Illustrations of various styles of Dance Music by the Station Orchestra.

Flying Round the World.

A Talk Broadcast from Cardiff by Captain Norman Macmillan, M.C., A.F.C.

THE history of heavier-than-air aircraft is crammed into a very few years, and in fifteen years this new form of locomotion has risen from a hazardous sport to an established means of swift travel. In it lies the hope of the more rapid opening up of new countries, for the aeroplane does in a month what older survey methods took a year to accomplish.

In Canada, aerial survey is rapidly making known the potentialities of parts of the country hitherto almost inaccessible. In that country maps used only to show the border strips running alongside the patrol lines of the N.-W. M. Police and of the territory of the Hudson Bay Trading Co. What lay out beyond was unmapped. But now, even inaccessible passes in the highest mountain country are being rapidly charted by the easier method of aerial photography. And this is but one of the ways of opening up a new country by the use of aircraft.

Five short years ago, even civilians became familiar with the power of aircraft in war—their swift transition from one seat of action to another, and their power of dealing destruction at great range amongst the non-combatants of warring countries. Year by year, their power has increased until they threaten to become a decisive factor in modern warfare. And during these five short years a chain of air lines has grown up about Europe and across the American continent. Aeroplanes, sea-planes, and air-ships have flown across the Atlantic; aeroplanes have flown from London to India, and on beyond as far as Australia and Japan, from London to southernmost Africa; sea-planes have crossed the south Atlantic from Portugal to Brazil, and aircraft have crossed the American continent from the seaboard of Pacific to Atlantic without stopping.

Now light aeroplanes have come, little single-seater machines with motor-cycle engines as their motive power—cheap to run, easy to control, and to look after. These light aeroplanes—really misnamed when called "motor-gliders"—demonstrated their air certainty at the competitions at Lympne, in Kent, a few weeks ago. That they could have been flown at all in the very adverse weather of that week would have been discredited even so recently as last September—a bare month ago!

One of these light 'planes flew a thousand miles during the week, another climbed to 13,400ft., two more flew 87½ miles on one gallon of petrol, and yet another flew round the course at 81½ miles an hour. These little buses should do much to spread the gospel of aviation still further. They mark a step towards the day

when private owners of aircraft will be as numerous as to-day they are rare.

And now remains to be accomplished what is, perhaps, the last great flight in the opening up of aviation—the flight round the world. The way lies out from this country across Europe, over Persia and the plains of India, and above the seas of China and Japan; from there, up to the north by the volcanic chain of the Kurile Islands, the lonely peninsula of Kamchatka, and the almost uninhabited northerly Aleutian Islands. These latter lie right in the path of the worst volcanic and earthquake lines of disturbance in the world. Sometimes one of these little islands disappears completely, and its place remains vacant until later—perhaps a few weeks, possibly a few years—another is thrown up from the sea near its site.

On over the Alaskan peninsula, over the Valley of Ten Thousand Smokes—where, some years ago, the top of a mountain blew off and a fertile valley was covered deep with ashes, while



Captain Norman Macmillan with his Sealyham, "Jock," which, like its master, is very fond of flying.

the groaning earth cracked and fissured and clouds of smoke and steam poured upward from ten thousand curling spirals that issued from the ground—down along the clifty, wooded coast-line of north-western Canada, and then the crossing of the Pacific by air will be accomplished for the first time. New air will have to be explored, new conditions discovered and made known, so that others may follow in greater safety. Climbing a way through the passes of the Rocky Mountains to the prairies to the east, roaring on across the

great woods and lakes, Toronto, Niagara Falls, and then New York.

In crossing the Atlantic, I favour the Northern route *via* Greenland and Iceland and the Faro Islands, not only because the way is uncharted and the air conditions worth examining, but also because the stepping—or, rather, flying—stages are reduced to half the distance of the other route *via* the Azores. But in spite of the reduction of distance, the crossing of the wooded and deserted hinterland of Labrador and the East and West Greenland Berg streams raises a thrill of conquest in answer to the prospect of success that beats a faster response than that of the already accomplished direct crossing and the Azores route.

The Shetland Islands—Scotland—England, and then the flight around the world becomes past tense.

Our country is not without rivals in the desire to be the first to accomplish this flight. America, France, and Portugal are all organizing for it, each country well supported by its Government.

It seems certain that the year 1924 will see someone succeed in flying round the world.



Can you get every programme?

WHEN reading through the weekly programmes of the various broadcasting stations, do you not envy the owner of a set which will enable one to pick up the choicest items of the different programmes at will, irrespective of the transmission of the local station? Do you realise, too, that every week sees advances in the continental programmes?

Oct. 16th, 1923. East's Court Road, Kensington, W. 8.

I am enclosing a list of stations received, and I am sure you will agree that the results are truly surprising.

4-Valve. ALL ON LOUD SPEAKER.
Glasgow (340 miles), Manchester (180 miles), Newcastle (240 miles), Cardiff (125 miles), Aberdeen (410 miles), Birmingham (110 miles), London (3 miles), Croydon (10 miles), Cork (370 miles).
FRANCE AND BELGIUM. Eiffel Tower (225 miles), Radio La (220 miles), Ostend (150 miles), Lyons YN (450 miles), Radion Riviera, Nice (65 miles), Ecole des Postes & Telegraphes. Several French amateur stations.
HOLLAND. The Hague (260 miles), Amsterdam (225 miles), Haarlem IJmuiden (210 miles), Laboratory (200 miles).
AMERICA. W.I.V. (3,900 miles), S.S.Y. (3,000 miles).
DENMARK. Copenhagen (530 miles).
(Signed) P. BOSWELL.

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Monday's Symphony Concert.

The Music Described by Percy A. Scholes.

Overture to the "Bartered Bride" Smetana.

THIS is one of the most exhilarating pieces of orchestral music ever written. The impact of its very first chords, and the rush of string scales that follows, is typical of the general spirit of the piece. It is full of the open-air-holiday feeling—with some more tender passages as relief.

"The Bartered Bride," which is always considered to be Smetana's best opera, is a comedy—in parts, indeed, more a "musical comedy" than an opera. It is full of humorous incidents of Bohemian peasant life. It reproduces, on the stage, a village festival, gipsy jugglers, a comic village band, and the like, with, of course, some village love-making of a light-hearted sort.

(By the way—Smetana, not Smetana!)

Pianoforte Concerto No. 3 (in C Minor) Beethoven.

Frankly, for the next few weeks I am going to write these notes as simply as I can and absolutely without any of the taken-for-granted-and-unexplained musical jargon which, as a highbrow musical critic, may be expected of me.

A "concerto," then (in the modern sense of the word), is a piece for some solo instrument with orchestra—a piece in which we have not so much a solo instrument *plus* orchestra accompaniment, as the two forces on equal terms.

This Concerto of Beethoven's, like most concertos, is not one piece, but three—three contrasted pieces so composed that, played one after the other, they make a consistent whole.

Since the three pieces naturally (for the sake of variety) go at different rates of speed, we call them "movements." In the Concerto to be heard on Monday the movements are:—

- (a) A quick, lively one;
- (b) A slow, broad, melodious one;
- (c) A jolly, gay one.

The *First Movement*. Like most first movements of Sonatas, Symphonies, Concertos, String Quartets, etc., this one grows out of two chief tunes—technically "First Subject" and "Second Subject." Grasp those when they first appear, and you have the clue to what otherwise might bewilder you. The First Subject is heard in the very opening passage (it begins in strings alone, and is then at once taken up by wind alone, so it is easy to identify).

The *Second Subject* is more flowing: it is a gentle, pleasant little tune, first played by the violins and clarinets, with accompanying parts by the other instruments.

By and by the orchestra works up excitedly and comes to a full stop, upon which, with some rushing scales, Mr. Maurice Cole wakes to life, and, on his part, enters on the First Subject and then the Second—with occasional orchestral trimmings.

You have now heard the main material out of which the movement is made, and can henceforth follow it pretty well.

The *Second Movement* is a more deeply felt kind of thing. It is not very long, and does not need much explanation, so we will pass on.

The *Third Movement* is what is called a "Rondo"—i.e., it is largely made up of a main tune (or "Subject") that comes round and round again, with intervening and contrasting matter to set it off. This tune begins on piano alone, and, if you take a little trouble to note its characteristics, you cannot fail to recognize it as an old friend every time it returns.

That is not a full description of the movement, but it is quite enough for the moment.

Now a word about "cadenzas." You know how these public pianists like to run about the keyboard and display their light-fingered agility. And you know how the public likes to watch them doing it.

Now, composers have to fall in with the wishes of performers and the public, or there would be no bread and butter for them. And so, in the classical period of the concerto (the late eighteenth and early nineteenth centuries) there grew up the habit of the composer inserting a mark in his score near the end as a sign to conductor and the orchestra to pull up at the wayside and wait for a few minutes whilst the soloist got out and went for a little run on his own.

In the First Movement of this Concerto (near the end of that Movement) is such a mark, and here Mr. Cole will have that little personal opportunity of the cadenza to which traditional practice has given him the right.

In the Second and Third Movements Beethoven has just written in a short one-hand flourish of a few seconds long, and left it at that.

This Piano Concerto No. 3 was written in 1800, when Beethoven was thirty years old.

The Rhenish Symphony Schumann.

This Symphony is called the "Rhenish" because Schumann used to say that the first impulse towards its composition came from his first sight of the cathedral of Cologne, and that this impulse was strengthened by his presence there at the grand ceremonial of the installation of the Archbishop as Cardinal.

Like a concerto, a symphony consists of several "Movements," usually four, but in this case five:—

I. "Lively"—and even fiery in places. The two main tunes, or "Subjects," are the vigorous one with which the piece begins, and a charming quiet one, a little later (introduced by the wood wind and some of the lower strings).

II. "In moderate time." A sort of minuet with, at the opening, the tune in some of the bass instruments: this is varied in different ways, and then, for a change, we have another minuet, followed by the first one again. (A minuet is a graceful old dance, in three-time.)

III. "Not quick"—a dreamy sort of "song without words" (the noisier instruments take a rest whilst this is going on).

IV. "Feierlich"—i.e., in the spirit of solemn ceremonial. This movement represents the impressions made upon the mind of the composer by the cathedral ceremony mentioned. The full orchestra is used (all the more effectively after the reduction of the last movement), and the solemn trombones enter for the first time in the Symphony.

V. "Lively."—The spirit here embodied is that of a Rhenish popular festival—probably what the composer found around him as he came out of the cathedral into the square on the occasion that prompted the composition of the Symphony.

The Rhenish Symphony was composed about seventy-three years ago—and thousands will on Monday hear it for the first time.

Summer Night on the River Delius.

On Hearing the First Cuckoo in Spring.

These are two charmingly delicate "impressions" for small orchestra, and their titles sufficiently describe them.

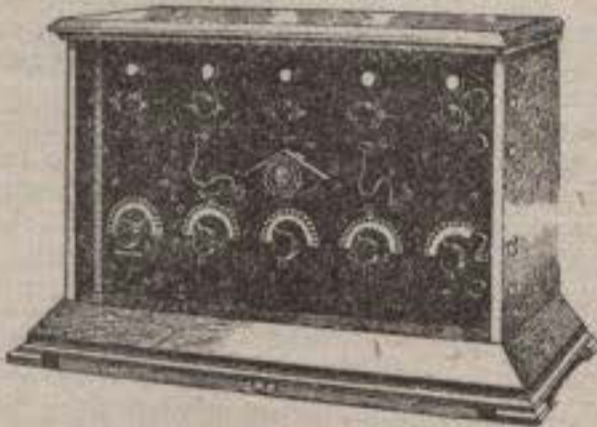
Delius was born at Bradford. He will be sixty next January. "Summer Night" was written in 1911, and "Cuckoo in Spring" in 1912.



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F. MACDONALD SMITH,
 19, Bloomsbury Sq., LONDON, W.C.1.

WHAT IS A MILLI-BAR?

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

I AM told that Milli is one of the great jokes. "Cardiff 1,001 milli-bars 29.82 inches, Valencia 1,022 milli-bars 29.82 inches," is said to create a sort of covert smile the length and breadth of the land.

Let me rescue, if I can, the good lady Milli from an invidious and false position, for surely she is no frolicsome miss to pass it all off with a gurgle of adorable laughter; much more is she a blue-stocking, a standardized female; one who blushes painfully at ridicule and minces behind horn-rimmed spectacles.

Milli-bar is obviously one of a thousand other earnest units exactly like her; one thousand females in the aggregate are one bar. (Question: must not each Milli be a bar-maid, because a thousand milli-bars made one bar?) The question is, what are they after in suddenly starting these new units like Milli-bars and therms and metre volts? They are being scientific, and it behoves none of us to ridicule efforts to be scientific. It is one of the delightful attributes of British people that they are not scientific, but they bring endless trouble by their irresponsibility.

Did you ever have an arithmetic book? One of a hundred other similar ones that were handed out at the beginning of the term with their pages untouched, and the first page a pure white? And did you not make wonderful resolutions, and start at page 1 (after having sullied the printing of the blank page with the smudged imprint of your full name)? Then you saw some tables headed "Weights and Measures."

Resolution slowly melted before an array of tables in which it was stated that potatoes were measured by the sieve, but that 6 sieves = 1 tun, which was not to be confused with a ton which is 2,240 lbs. (why 2,240?) but that a load of wood was measured by the cord, which was apparently bound up with the queer diameters in feet, and the weight, probably a bell-wether, could carry on the date of the Domesday Book.

It was, and is, so confusing. Of course, I expect to get a sarcastic letter on my table after someone has read these words. He will say: "For goodness' sake, then, let us have even numbers of wave length. Why is Cardiff 353, London 363 and Birmingham 423, and so on?" We were allotted a wave-length band from 350 to 425 metres. We are not allowed outside it, so, considering telephony means superimposing other wave-lengths on that of the carrier, to be strictly scientific, this same carrier, must be inside by a metre or so, the allowable limit of the wave-band. London is 363 to avoid a harmonic, and I think the rest are fairly even. Don't worry about wave-lengths too much. They're all going to be changed again soon, I hope, giving us room for expansion in the newly allotted band 300 to 500.

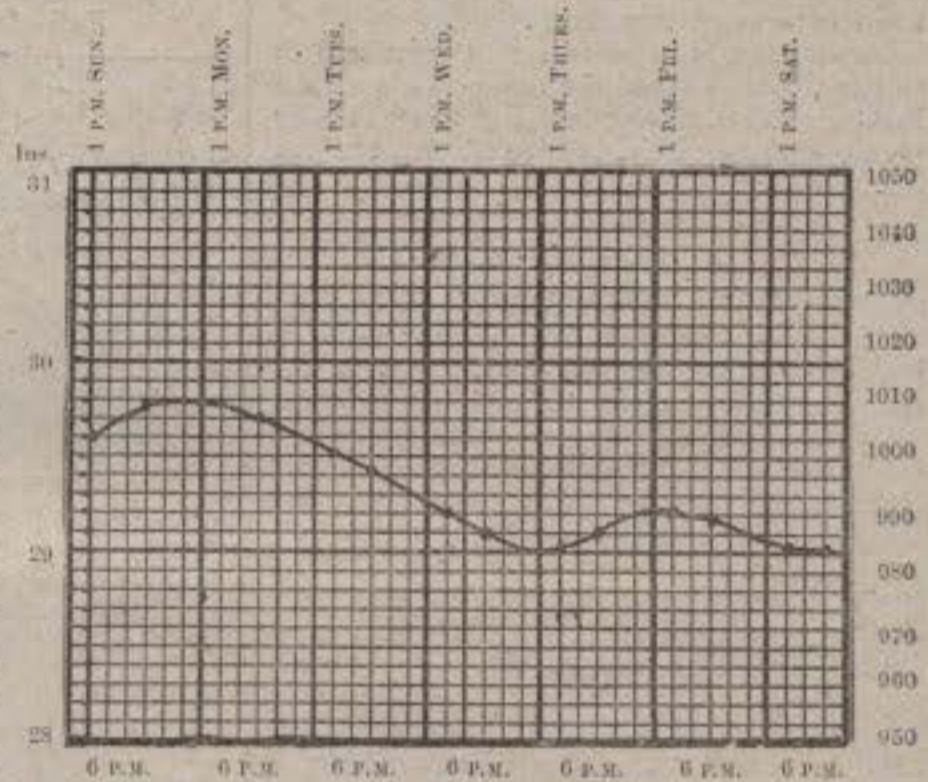
This takes me a long way from the Milli-bar. Millibar, then, is just introduced to give atmospheric pressure a more scientific mode of expression, just the same way that her fairer sister, the mannequin, gives a real value to

the "creation" that the arbitrary wax figure can never do.

The pressure of our air at sea level is able to hold up a column of mercury about 30 inches long. But from day to day the pressure varies as the state of the atmosphere changes under varying weather conditions, and the height of the column varies, and sometimes, as you hear on the broadcast, the column is 30.18 inches and sometimes 29.25 inches; the less this figure, the worse the weather is likely to be.

The Milli-bar is only another measure of barometer height, and it is a more scientific unit. In the middle of this article will be found a table showing the relation between milli-bars and inches. No longer can confusion reign, because, as they say on the broadcast, it was "just 'phoned from the Air Ministry."

One last word. Do you know those maps



THE RADIO BAROGRAPH.

How to use it. Plot the barometer readings which are broadcast at 1 P.M. and 6 P.M. daily, and join the points: thus making a curve as shown above.

that make England look as if it had got ring-worm? It purports to tell one what the weather is going to be like. Those lines are drawn through places at which, for the moment, there is equal barometer reading; they are lines of equal pressure. You will see them labelled in some maps. Now, if a host of them surround, say, London and they are all very close together, London is at the heart of a depression, and an umbrella is indicated for Mr. Suburbia hurrying to catch the 9.3.

Next morning the lines may all be surrounding a place in Holland—the depression has moved eastward. A depression is a sort of hole of low pressure into which the winds tend to blow. Owing, however, to certain causes, the winds always blow round and round the depression, just like the water runs round and round the bath outlet when we make a depression by pulling up the waste-plug. Thus a south-west wind means a depression somewhere to the north of us in London; remember the weather brings the wind, not the wind the weather. It is: "a deep depression moving eastward from the Atlantic towards our north-west coasts will cause strong south-westerly gales and much rain." Not the strong south-westerly gale will bring a deep depression which will cause much rain. It is a misconception to think that the wind brings the rain.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS.

Mdme. Tetrizzini and the B.B.C.



MDME. TETRIZZINI.

ONE of the most ardent of listeners is Mdme. Luiza Tetrizzini, the world-famous singer. From her home in Rome she enjoys the programmes from London Station, and she has sent the B.B.C. a charming autograph photograph of herself with the following message: "Every evening I listen to your beautiful concerts, which I applaud with pleasure and enthusiasm. It is a pity that I cannot reply to you. Best wishes and salutations." This, from such a celebrated musician, should answer once and for all those carpers—diminishing daily in number, it is true—who complain that high-class music loses its beauty when committed to wireless.

A rare treat is in store for listeners in this country, for, to show her appreciation of the B.B.C., Mdme. Tetrizzini has very kindly promised to sing from London Station early in the New Year.

A Little Mixed.

THE EMPIRE MALE VOICE QUARTET, who are to broadcast at Glasgow Station, have had many amusing experiences in the course of their wanderings.

On one occasion, they were taking part in a concert when a very persistent demand was given for an encore. The singers were rather weary, and as a gentle hint that they wished to retire, the chairman was informed that they would sing "The Long Day Closes," by Sullivan.

Imagine their surprise—and that of the audience also—when the chairman announced that the next item on the programme would be a song entitled "The Long Drain Closes!"

The Congregation Listened.



MR. MADOC DAVIES.

MR. MADOC DAVIES, the well-known singer, relates the following embarrassing experience that he had in church on one occasion. "I was a guest of a great political leader," he says, "at a village on the north-west coast of Scotland, when the pastor of the Presbyterian Church asked if I would lead the congregational singing on the following Sunday morning. After some hesitation, I agreed to do so. On arriving at the church, I found that there was no musical instrument of any kind and that I would have to pitch the note without any help.

"No sooner had I started singing than I became aware that the rest of the congregation were merely listening and that I was singing a solo. This happened all through the service.

"On my left was a local celebrity, who, sympathizing with my predicament, started to join in a lusty, croaky voice. You can imagine my plight when the dear worthy was anything from a tone to three tones out of tune, and the louder I sang, the more lustily he bellowed. To add to my discomfort I could see my host with other guests thoroughly enjoying the desperate position I was in. How I survived that service I now fail to realize."

It Wasn't His!

A VERY interesting personality is Mr. Tom Welch, who has been broadcasting at Glasgow Station. "I was brought up as a collier," he says, "and worked down the coal-pit daily until five years ago, when I had the misfortune to lose a limb." Finding pit work out of the question, Mr. Welch turned his attention to literature, and he has contributed humorous articles to many well-known journals.

Mr. Welch has a rich store of good mining stories. One of his best is the following: A novice down the pit accidentally let a hutch he was in charge of run away down a steep incline, and it capsized at the bottom.

Coming down the bore, the novice, on being shown what had happened, exclaimed, emphatically: "That's no' my hutch! My hutch had wheels on the bottom; that one has wheels on the top!"

Earl of Athlone to Broadcast.



EARL OF ATHLONE.

THE Earl of Athlone, brother of Her Majesty the Queen, and the newly-appointed Governor-General of South Africa, will be broadcasting from the London Station on November 27th, in connection with the British Empire Cancer Campaign. Lord Athlone is keenly interested in many charitable endeavours, and he has done splendid work as chairman of the Middlesex Hospital.

Like many other members of the Royal Family, Lord Athlone is very democratic, and many good stories are told concerning this side of his nature. On one occasion the manager of a certain theatre, who was very anxious to receive royal patronage for his show, was informed, to his great delight, that the Earl and Countess of Athlone proposed visiting the performance that evening.

"How Funny!"

HE decided that the entrance-hall should be cleared so that his distinguished patrons should not be inconvenienced on getting out of their carriage.

All the people were cleared away except one man, who refused to budge. He said that he was waiting for his wife.

"But," cried the excited manager, "this place must be kept clear, because I am expecting Royalty!"

"How funny! So am I!" replied the stranger, which completely floored the manager.

The stranger was, of course, the Earl of Athlone himself, and he was waiting for the Countess, who was coming later.

The Joker Subsided.

IT is not generally known that Sir Hall Caine (who has been broadcasting from London Station on the subject of "Peace") has a great gift of repartee.

Some time ago he found himself seated near a well-known newspaper paragraphist at a dinner table, to whom he remarked: "How on earth do you manage to write twenty jokes a day?"

"With a typewriter," answered the other, with a smile.

"Is that so?" said Sir Hall. Then he added, suavely: "I thought perhaps you used some sort of copying process!"

"Five Birds in a Cage."



MR. MILTON ROSMER.

AN important event is to take place at London Station on Thursday, November 29th, when the farce *Five Birds in a Cage* will be broadcast. Among the distinguished artistes engaged are Mr. Milton Rosmer and Miss Athene Seyler. Mr. Rosmer tells a very good story of his first experience as a listener.

"After listening for some time to a performance of *Samson and Delilah* at Covent Garden with no great enthusiasm," he says, "(this was in the early days when 'cosmic disturbances' played their full part in all performances, and one expected to hear a frantic call for help to the North Pole cutting across the ecstasy of the tenor's solo), I was suddenly caught by the tremendous realism of the final scene in which Samson pulls down the Temple.

A Wonderful Effect.

"YOU could hear, almost see, the thing toppling down stone by stone. 'By Jove,' I said, 'I should like to know how they get that! What a wonderful effect! Finest I've ever heard on the stage!' and so on, until my experienced friend, moved by my ardour, came over and took the instrument from my ears. He smiled. I had been listening to the applause after the fall of the curtain."

Very Becoming.



MISS ATHENE SEYLER.

MISS ATHENE SEYLER also tells a very amusing wireless story.

"I gave my mother a wireless set," she says, "and the first time we listened, after I had enjoyed a very pleasant hour, I said to her: 'Isn't it delightful, mother?' To which she replied: 'I can't hear anything, dear; but the instrument is

very becoming to you!"

Miss Seyler's acting has earned for her a wonderful reputation and her versatility is amazing. She will be especially welcome as a broadcasting artiste, on account of the fact that she is one of the finest elocutionists at present on the stage.

A Versatile Musician.

THE Lectures on opera, listening and the great composers given on the special nights from the Newcastle Station by Mr. John Wyatt, A.R.C.M., L.R.A.M., A.R.C.O., are always much appreciated.

Originally destined for an organist, and a protégé of Dr. E. C. Bairstow, of York Minster, Mr. Wyatt's chief work is now educational, being that of Lecturer in Music under the Northumberland Educational Authority. His versatility is remarkable. He has also acted on occasions as vocalist and accompanist at 5NO.

Mr. Wyatt tells the story of a very lazy organist who, being awakened at 10.45 on Sunday morning by his pupil, sent that individual into the organ loft with instructions to draw the stops and to hold down G till he came!

WIRELESS PROGRAMME—SUNDAY (Nov. 25th.)

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

LONDON.

- 3.0—2LO LIGHT ORCHESTRA: Overture "Martha" (*Flotow*); Entr'acte, "Two Parisian Sketches" (*Fletcher*); 1. "Demoiselle Chic." 2. "Bal Masque"; "Canzonetta" (*D'Ambrosio*).
- MADOC DAVIES (Baritone): "Four Indian Love Lyrics" (Accompanied by Light Orchestra) (*Amy Woodford-Finden*).
- RITA SHARPE (Solo Cello): "Golden Slumbers" (*Old English, arr. Sharpe*); "The Broken Melody" (*Van Biene*).
- Orchestra: Selection from Light Opera, "Tom Jones" (*German*); "La Berceuse" (*Gounod*); Suite, "Intermezzi" (*Rosse*); 1. Valse Lente. 2. Pas Seul. 3. Danse Tambourin.
- Madoc Davies: "Son o' Mine" (*Wallace*); "The Rebel" (*Wallace*); "The Call" (*Oliver*).
- Rita Sharpe: Romance (*Debussy*); Sereenade (*Pierne*).
- Orchestra: Slavonic Dance, No. 3 (*Dvorak*); Marching Song (*Holst*).
- 5.0.—Close down.
Announcer: G. C. Beadle.

SUNDAY EVENING.

- 8.30.—SOPHIE ROWLANDS (Soprano, of the British National Opera Company): "How Lovely Are Thy Dwellings." Hymn, "Now Thank We All Our God" (A. and M., 379).
- REV. RONALD KNOX, M.A., of St. Edmund's College, Old Hall, Ware. Religious Address. Hymn, "Jesu, Lover of My Soul" (A. and M., 193).
- 9.0.—BAND OF H.M. IRISH GUARDS (by permission of Colonel R. C. A. McCalmont, D.S.O.).
Director of Music, Lieut. Charles Hassell.
Overture, "Zampa" (*Herold*);
Entr'acte, "In the Night" (*Gilbert*) (with Whistling).
Flute Solo, "Gipsy Airs" (*Sarasate*) (Soloist, Sergeant Underhill). (First performance by Military Band.)
"The Bee's Wedding" (*Mendelssohn*);
Cornet Solo, "The Better Land" (*Coxen*) (Soloist, Corp. Peter Wilson).
Selection, "Lilac Time" (*Schubert*).
- 9.45.—SOPHIE ROWLANDS: "O Western Wind" (*May Brahe*); "Homings" (*Teresa del Riego*); "At the Mid-Hour of Night" (*Coxen*).
- 10.0.—TIME SIGNAL AND GENERAL NEWS BULLETIN. S.B. to all Stations.
Local News and Weather Forecast.
- 10.15.—Band:
Selection, "A Little Dutch Girl" (*Kalman*);
Barcarolle ("Tales of Hoffmann") (*Offenbach*);
Selection, "To-night's the Night" (*Rubens*).
- 10.30.—Close down.
Announcer: A. R. Burrows.

BIRMINGHAM.

- 3.0-5.0.—Concert. S.B. from London.
- 8.30.—ORCHESTRA: Symphony No. 2 (*Haydn*).
- 8.45.—THE VERY REV. CANON LITTLEWOOD, of Holy Trinity Church, Coventry. Religious Address. Hymn, "Soldiers of Christ, Arise" (A. and M., 270).
- 9.0.—STATION REPERTORY CHORUS: Anthem, "Lord, for Thy Tender Mercy's Sake" (*Farrant*).
- 9.10.—Orchestra: Overture, "Hunyady Lazlo" (*Erkel*); March, "Florentiner" (*Fucik*).
- 9.30.—AMY CARTER (Contralto): Two Songs.
- 9.40.—Orchestra: Selection, "The Damnation of Faust" (*Berlioz*).

- 10.0.—NEWS. S.B. from London.
Local News and Weather Forecast.
10.30.—Close down.
Announcer: J. Lewis.

BOURNEMOUTH.

- 3.0-5.0.—Concert. S.B. from London.
- 8.30.—FATHER TRIGGS. Religious Address.
- 8.45.—ERNEST W. PEARSON (Baritone): Hymn, "Glorious Things of Thee Are Spoken."
- 8.50.—REGINALD S. MOUAT (Solo Violin): "Thais" (*Massenet*); "Moto Perpetuo" (*Bohn*).
- 9.0.—THOMAS E. ILLINGWORTH (Solo Cello): Larghetto (*Coleridge-Taylor*); Minuet (*Squire*).
- 9.10.—Ernest W. Pearson: "The Song of Hybris the Cretan" (*Elliott*).
- 9.15.—Reginald S. Mouat: (a) Barenolle (*Spohr*); (b) Elegie (*Bazzini*); (c) Turantella (*David*).
- 9.30.—Thomas E. Illingworth: Czardas (*Fischer*); "Berceuse de Jocelyn" (*Godard*).
- 9.45.—E. W. Pearson: (a) "For You Alone" (*Gechl*); (b) "Roadways" (*Lohr*).
- 10.0.—NEWS. S.B. from London.
Local News and Weather Forecast.
10.10.—Close down.
Announcer: Bertram Fryer.

CARDIFF.

- 3.0-5.0.—Concert. S.B. from London.
- 8.10.—WOOD STREET CONGREGATIONAL CHURCH CHOIR. Hymn, "Lord of all Being" (Tune: "Maryton"); Anthem, "O Lord, Thou art My God" (*Arthur J. Janouneau*).
- REV. R. J. COOK, of the Wood Street Congregational Church. Religious Address. Choir: Hymn, "Father in High Heaven Dwelling" (Tune: "Evening Hymn").
- Modern French Programme.**
Vocalist: KATE WINTER (Soprano).
Conductor: A. CORBETT-SMITH.
- 8.40.—Introductory Chat.
- 8.45.—Danse Sacrée et Danse Profane (*Debussy*) (for Harp and Strings).
Songs, "Les Cloches" (*Debussy*); "Romance" (*Debussy*);
"Pavane pour une Infante Déjunte" (*Ravel*);
"Valse Nobles et Sentimentales" (*Ravel*);
Songs, "Le Papillon" (*Chausson*); Selections from "Les Ariettes Oubliées" (*Debussy*);
Prelude, "L'Après-Midi d'un Faune" (*Debussy*);
Songs, "Au Bord de l'Eau" (*Fauré*); "Les Roses d'Ispahan" (*Fauré*);
Suite, "Le Carnaval des Animaux" (*Saint-Saens*). (Second Performance in Great Britain.)
The National Anthem.
- 10.10.—NEWS BULLETIN.
10.20.—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. Hymn.

- 8.25.—THE REV. VISCOUNT MOUNTMORRES of Swinfen. Religious Address. Hymn.
- 8.45.—ORCHESTRA (conducted by Dan Godfrey, Jr., A.R.A.M.): March, "With the British Colonists" (*Blon*).
- JOHN HUNTINGTON (Baritone): "My Song is of the Sturdy North" (*Edward German*); "In August" (*M. Stuart-Baxter*); "When Love Awakes" (*Muriel Humphreys*).
- EVELYN BELLEISIE (Soprano): "Charmant Oiseau" ("The Pearl of Brazil") (*David*).
- 9.25.—Orchestra: Overture, "Ruy Blas" (*Mendelssohn*); Selection, "Pagliacci" (*Leoncavallo*).
- John Huntington: "The Tramp" (*Yvonne Sauger*); "I Know a Bank" (*Martin Shaw*); "Roadways" (*Hermann Lohr*).
- Evelyn Belleisae: "Lo! Hear the Gentle Lark" (*Bishop*).
- 10.0.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 10.15.—Orchestra: Waltz, "Moonlight on the Rhine" (*Vollstedt*); Selection, "Merrie England" (*Edward German*).
- 10.30.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.0-5.0.—Concert. S.B. from London.
- 8.30.—GEORGE STOBERT: Recit., "Thanks to My Brethren" (*Handel*); Air, "How Vain is Man" (*Handel*).
- 8.40.—MRS. E. J. POTTS: Recitation, "The Two Angels" (*Whittier*).
- 8.45.—THE REV. CANON OAKLEY. Religious Address.
- 9.0.—ERNEST J. POTTS' PARTY: Hymn, "Glory to Thee, My God, This Night."
- 9.5.—ERNEST J. POTTS: (a) "Go Down, Moses"; (b) "Let Us Cheer the Weary Traveller" (Negro Spiritual Songs) (*arr. by Burleigh*).
- 9.10.—MARJORIE AMATI: Air, "My Heart Ever Faithful" (*Bach*).
- 9.15.—George Stobert and Ernest Potts: Duet, "For So Hath the Lord Commanded" (*Mendelssohn*).
- 9.20.—Mrs. E. J. Potts: Recitation, Balcony Scene from "Romeo and Juliet" (*Shakespeare*).
- 9.30.—George Stobert: Recit., "Lo, Here My Love"; Air, "Love in Her Eyes Sits Playing" ("Acis and Galatea") (*Handel*).
- 9.35.—Marjorie Amati: "The Cloths of Heaven" (*Dunhill*); "A Sea Dirge" (*Dunhill*).
- 9.40.—Ernest J. Potts: Songs of the Four Nations (*arr. by Shaw and Somervell*). (a) "The Opening of the Key"; (b) "Oh, She's Bonnie"; (c) "The Old Farmer's Song"; (d) "Pretty Polly Oliver."
- 10.0.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 10.15.—Close down.
Announcer: R. C. Pratt.

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.

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 "

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WIRELESS PROGRAMME—MONDAY (Nov. 26th.)

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

LONDON.

- 11.30-12.30.—Concert: The Wireless Trio and Dorothy Spooner (Soprano).
 5.0.—WOMEN'S HOUR: Ariel's Society Gossip. Story.
 5.30.—CHILDREN'S STORIES: "Baby John," by Mrs. Vernon Bell; "Sabo in a Balloon," by E. W. Lewis; "Jack Hardy," Chap. XI., Part I., 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): "Our Weekly Book Talk." *S.B. to all Stations.*
 Local News and Weather Forecast.
 7.30. **Symphony Concert.**
S.B. to all Stations.
 Augmented Orchestra, conducted by Percy Pitt.
 Solo Pianoforte, Maurice Cole.
 Overture, "The Bartered Bride" (*Smetana*)
 Concerto in C Minor..... (*Beethoven*)
 Two Pieces..... (*Delius*)
 Symphony in E Flat..... (*Schumann*)
 9.10.—LIEUT. F. W. KEALEY, R.N.V.R. (Secretary of the Expedition of the "St. George" to the Pacific, and great grand-nephew of Captain Cook, the Explorer): "The Scientific Voyage of the 'St. George' to the Pacific." *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:
 Dream Pantomime, "Hansel and Gretel" (*Humperdinck*)
 MAURICE COLE (Solo Pianoforte):
 Polonaise in D Minor..... (*Chopin*)
 Prelude in A Minor..... (*Debussy*)
 Polichinelle..... (*Bachmaninoff*)
 Orchestra:
 "Hungarian Rhapsody"..... (*Liszt*)
 10.30.—Close down.
 Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Song Recitals: Ingram Benning (Tenor), Winifred Morris (Contralto).
 5.0.—WOMEN'S CORNER.

- 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 6.30.—Boys' Brigade News.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—SYMPHONY CONCERT. *S.B. from London.*
 9.10.—Lieut. F. W. Kealey. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—Continuation of the Symphony Concert. *S.B. from London.*
 10.30.—Close down.
 Announcer: H. Casey.

BOURNEMOUTH.

- 3.45.—Concert: A. S. Tetlow, L.R.A.M. (Solo Piano), Marjorie Secon (Contralto), Edward Hill (Baritone).
 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.—SYMPHONY CONCERT. *S.B. from London.*
 9.10.—Lieut. F. W. Kealey. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—Continuation of Symphony Concert. *S.B. from London.*
 10.30.—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 Artists, and the Station Orchestra. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 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.—SYMPHONY CONCERT. *S.B. from London.*
 9.10.—Lieut. F. W. Kealey. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*

- 9.45.—Continuation of Symphony Concert. *S.B. from London.*
 10.30.—Close down.
 Announcer: L. B. Page.

MANCHESTER.

- 3.30-4.45.—Concert: "2ZY" Orchestra, Eileen Jennings (Mezzo Soprano), Dorothy Ellison (Elocutionist), Sydney Francis (Baritone).
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.35.—Boys' Brigade News.
 6.45.—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 Weather Forecast.
 7.30.—SYMPHONY CONCERT. *S.B. from London.*
 9.10.—Lieut. F. W. Kealey. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—Continuation of Symphony Concert. *S.B. from London.*
 10.30.—Special Weather Forecasts. Announcements. Close down.
 Announcer: S. G. Honey.

NEWCASTLE.

- 3.45.—Concert: Ernest Forster (Cornet Solo), Gretna Young (Mezzo 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 by Mr. A. W. Dakers, B.A., on "Stories of the Nations"—"Romulus and Remus."
 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.—SYMPHONY CONCERT. *S.B. from London.*
 9.10.—Lieut. F. W. Kealey. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—Continuation of Symphony Concert. *S.B. from London.*
 10.30.—Close down.
 Announcer: C. K. Parsons.

BROADCASTING AND THE PRESS. A Recent Talk by the Viscount Burnham (The Distinguished Newspaper Proprietor).

BROADCASTING the human voice has increased its power as a means of expression to an extent that seemed a few years ago beyond the wildest dreams of imagination. The question now arises how the multiplication of voice power will affect its relation to eye power and brain power. Will the average man, and, to use a Dickens expression, the human boy, prefer to know things by listening rather than by taking the trouble to read and inwardly digest? This is an age when people are all looking out for short cuts to knowledge and easy steps to livelihood. In the hurry and scurry of these days it is everything to save time and avoid labour.

So it may be with the collection and publication of news, and views, and it has been said that broadcasting will make the newspaper a back number in the order of our civilization. If the great voice is always to be heard for the asking, then all

the news will be heard as fast as the telegraph clicks it out, and the newspaper may, so the croakers say, become like the mail-coach and the oil-lamp—a survival and a superfluity.

This, I believe, to be a profound mistake. "Curiosity," said the great sage of Fleet Street, "is the thirst of the soul," and that thirst, like other thirsts, increases with drinking. The deeper one drinks, the deeper one wants to drink; to have the taste for news, to cultivate the news sense and the news habit is to increase the need and appreciation of newspaper service. To hear of events of "urgent public importance," to adopt the Parliamentary phrase, makes one all the keener to hear more than a bare announcement of a frigid fact.

Besides, in these days of rapid illustration the British public wants to see the pictures as well as to read the headlines. It should be remembered, too, as the great Dr. Johnson also said,

that "men more frequently require to be reminded than to be informed," and "repetition," as Lord Fisher wrote, "is the soul of journalism."

The newspapers have nothing to fear from the broadcasting of news. On the contrary, in so far as it increases public curiosity and stimulates public intelligence, it renders splendid service to the community. We have to clear the public mind of cobwebs, to increase the happiness of life, and to advance the art of living.

On the trains which run daily between New York and Ithaca wireless has been installed so that passengers can hear the news by wireless telephone in addition to reading it in their newspapers. To each chair is fixed a receiver for the cars, but anyone who prefers it can sit in the buffet car and let a loud speaker tell him all that is happening while he travels on his way.

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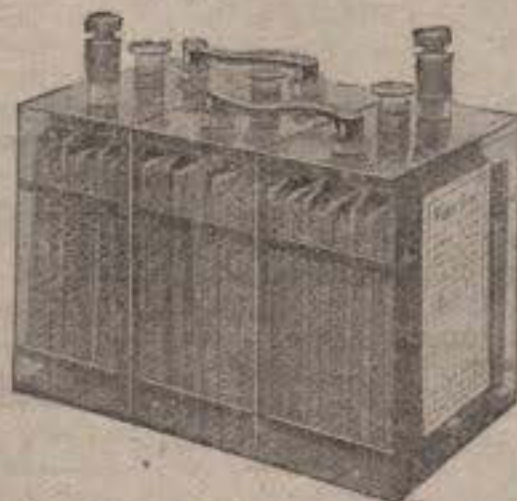
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WIRELESS PROGRAMME—TUESDAY (Nov. 27th.)

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

LONDON.

- 11.30-12.30.—Concert: The Wireless Trio Kwazynski Francis (Solo Cello).
- 5.0.—WOMEN'S HOUR. "On Bedroom Furnishings," by Mrs. Gordon Stables. A Nursery Chat, by the House Physician of a London Hospital.
- 5.30.—CHILDREN'S STORIES. Aunt Priscilla: "How the Unicorn got its Horn," by Winifred White (aged 14). Railway Talk, by John Hope Fellows.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 7.15.—A. S. E. ACKERMAN, B.Sc., A.C.G.I., A.M.L.C.E. "Popular Fallacies."
- 7.30.—THE "CROTCHETS" CONCERT PARTY (under the direction of Mr. Percy Lawton).
1. Opening Chorus, "The Crotchets" (Lawton)
 2. Duet, "A Night in Venice" (Lucantoni) Mary Robbie and Percy Lawton.
 3. Light Comedy, "I Want a Nice Young Man" (Lawton-Bennell) Margaret Stuart.
 4. Song (Tenor), "Draw the Sword, Scotland" Percy Lawton. (Blanche)
 5. Humorous, "Silly Ass." Will Drysdale.
 6. Humorous Duet, "A Waltz Conversation" (Lawton-Madden) Margaret Stuart and Will Drysdale.
 7. Grand Opera, "Railway Operatics" (Lawton) Porter, Will Drysdale; Lady with Parrot, Mary Robbie; Lady with Fevers, Margaret Stuart; A Clerical Gentleman, Jack Thompson; Booking Office Clerk, Percy Lawton; Orchestra and Odd Noises, Barclay Jones.
- 8.15.—WALTER FORD: A Talk on "Folk Music," with illustrations by WINIFRED FISHER (Mezzo-Soprano), BEATRICE EVELINE (Solo Cello), and J. McCAFERTY (Baritone).
- 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 9.45.—THE RT. HON. THE EARL OF ATHLONE, C.M.G., G.C.B., G.C.V.O., D.S.O., on "The British Empire Cancer Campaign." *S.B. to all Stations.*
- 10.0.—Dance Music by 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 Forecast. KIDDIES' CORNER.
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.15.—JOHN HUNTINGTON (Baritone): "West Country Lad" ("Tom Jones") (German); "I Know a Bank" (Shaw); "Ever So Far Away" (Braun); "To Daisies" (Quilter).
- 7.30.—RAYMOND GREEN (Humorist) in items from his Repertoire.
- 7.45.—Albert E. Showell. "The Royal Infant Orphanage."
- 8.0.—JOHN HENDRY (Solo Cellist): "Chanson Triste" (Tchaikovsky); "Lieder Ohne Worte" op. 100 (Mendelssohn); Aria, "Siciliana" (Pergolesi); "Bourée" (Handel).
- 8.15-8.45.—Interval.

- 8.45.—John Huntington: "The Tramp" (Sawyer); "The Dew Upon the Lily" (German); "The Devout Lover" (White); "Day Dreams" (Sawyer).
- 9.0.—ERNEST ETHERIDGE. Further Remarks on Baxter Prints.
- 9.15.—MONA WASHBOURNE, in Songs and Humour at the Piano.
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—The Earl of Athlone. *S.B. from London.*
- 10.0.—Savoy Orpheans. *S.B. from London.*
- 11.0.—Close down.
- Announcer: P. Edgar.

BOURNEMOUTH.

- 3.45-4.35.—Concert: Hilda Rooke (Soprano), Reproducing Piano, and Gramophone.
- 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. B. CARTER. Talk, "John Galsworthy."
- 7.25.—Local News and Weather Forecast.
- 7.30-8.0.—Interval.
- 8.0.—THE BOSCOMBE SILVER PRIZE BAND (Conductor, Mr. G. Barnes). March, "Cottonopolis" (Anderson); Selection, "La Traviata" (Verdi).
- 8.20.—DOROTHY RANDALL (Contralto): "The House of Happiness" (Melville Hope); "The Setting Sun" (Graham Peel).
- 8.30.—Band: Selection, "Triumphland" (Stoddon); March, "The Rover's Return" (Mayne).
- 8.50.—DOROTHY BARNES (Soprano): "Soft Little Velvet Eyes" (Meale); "Little Holes in Heaven" (Melville Hope).
- 9.0.—Band: Selection, "Dawn of Spring" (Le Duo); Intermezzo, "Wedding of the Rose" (Jessel); Cornet Solo, "Romany Rose" (Nichols).
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Earl of Athlone. *S.B. from London.*
- 10.0.—Savoy Orpheans. *S.B. from London.*
- 11.0.—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.
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0.—NEWS. *S.B. from London.*
- 7.15.—RICHARD TRESEDER, F.R.H.S., on "Gardening."
- 7.25.—Local News and Weather Forecast.
- 7.30.—Literary Night. Conducted, with a critical commentary, by MR. S. P. B. MAIS. "The Romantic Revival of English Poetry" (continued): Wordsworth, Coleridge, Byron. Recitals in illustration by KATE SAWLE and CYRIL ESTCOURT. SEYMOUR DOSSER (Tenor) will sing Lyrics by these poets set to music by Cowen, Sir Landon Ronald, Roger Quilter, and N. V. White.
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—The Earl of Athlone. *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 "ZY" Trio.
- 5.0.—MAINLY FEMININE.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 6.40.—J. E. Phythian, M.A., on "Religious Pictures."
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.15-7.45.—Interval.
- 7.45.—YVONNE TIANO (Solo Pianoforte): "Papillons" (Schumann).
- FLORENCE HOLDING (Soprano): "Mary of Allendale" (Hook); "Phyllis has Such Charming Graces" (Antony Young).
- T. H. MORRISON (Solo Violin): Introduction, "Rondo Capriccioso" (Saint-Saens).
- 8.15.—PHILLIP WILSON (Tenor): Chat on Music, 1225-1558. "Summer is icumin' in" (circa 1225); "Agincourt Hymn" (Temp. Henry V.); "Ah! The Syghes" (Temp. Henry VII.); "Pastime with Good Company" (Henry VIII.); "My Lytell Pretty One" (Edward VI.); "Caleno Custerame" (Queen Mary); "All in a Garden Fair" (Queen Mary).
- 8.45.—Florence Holding: "Nymphs and Fauns" (Benbery).
- T. H. Morrison (Solo Violin): "Praeludium"; "Allegro" (Pugnani).
- Yvonne Tiano: Sonata in G Minor (Schumann).
- 9.15.—PERCY PHLAGE and Persiflage.
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Earl of Athlone. *S.B. from London.*
- 10.0.—Savoy Orpheans. *S.B. from London.*
- 11.0.—Close down.
- Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Florence Farrar (Solo Pianoforte), T. Brennan (Solo Euphonium), Doris Brantingham (Contralto).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR. Stories, etc., by the Uncles Jim, Nick, Charlie and Richard.
- 6.0.—Scholars' Half-Hour. A Short Talk by Chas. Wain on "Land and Fresh-Water Snails."
- 6.30-6.45.—Interval.
- 6.45.—Farmer's Corner.
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.20.—Mr. E. Akhurst (of the Royal Grammar School), on "French Riviera."
- 7.35.—THE EARL OF DURHAM'S BAND: Overture, "Festival" (Suppe).
- 7.45.—ROBERT D. STRANGWAYS (Baritone): (a) "A Song of Yorkshire"; (b) "Love is a Babbie" (Parry).
- 7.55.—MADAME MABANE (Elocutionist): "To Daffodils" (Herrick); "Ruth" (Hood).
- 8.0.—Band: Selection, "Il Trovatore" (Verdi).
- 8.15.—LEONORA HOWE (Soprano): "A Birthday" (Cowen); "Sing, Joyous Bird" (Phillips).
- 8.25.—Robert D. Strangeways: (a) "O Falmouth is a Fine Town" (Ronald); (b) "Tomorrow" (Keel).
- 8.35.—Madame Mabane: "Lay of the Last Minstrel" (Scott).
- 8.45.—Band: Selection, "The Duchess of Dantzic" (Caryll).
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Earl of Athlone. *S.B. from London.*
- 10.0.—Leonora Howe: "Carissima" (Penn).
- 10.5.—Band: Descriptive Piece, "Down South" (Myddleton).
- 10.15.—Savoy Orpheans. *S.B. from London.*
- 11.0.—Close down.
- Announcer: R. C. Pratt.

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WIRELESS PROGRAMME—WEDNESDAY (Nov. 28th.)

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

LONDON.

- 11.30—12.30.—Concert: The Wireless Trio, Godfrey Cons (Baritone).
 5.0.—WOMEN'S HOUR. "Housecraft," by Miss F. Marie Imandt. Orchestra.
 5.30.—CHILDREN'S STORIES. Orchestra. Uncle Jeff's Talk on the Orchestra. "Gulliver in Lilliput" (2), adapted from "Gulliver's Travels" by E. W. Lewis.
 6.15—7.0.—Interval.
 7.0.—TIME SIGNAL, AND 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.—THE WIRELESS ORCHESTRA (Conducted by L. Stanton Jefferies): March, "God of Thunder" (*Howgill*); Overture, "Poet and Peasant" (*Suppe*); "In a Monastery Garden" (*Ketelbey*).
 DOROTHY BENNETT (Soprano): "Nymphs and Shepherds" (*Purcell*); "The Primrose" (*Sir Landon Ronald*); "A Spring Morning" (*arr. W. Wilson*).
 KEIGHLEY DUNN (Tenor): "Vale" (*Russell*); "Rose-Marie of Normandy" (*T. del Rio*).
 Orchestra: Selection, "Chu Chin Chow" (*Norton*).
 JAY KAYE (Entertainer): "The Funny Man."
 Orchestra: "Love's Dream After the Ball" (*Czibulka*); "Chanson de Nuit" (*Elgar*); "Bee's Wedding" (*Mendelssohn*).
 Dorothy Bennett: "The Swing" (*Liza Lehmann*); "Mary and the Kitten" (*Bryan*); "Musette" (*O'Neill*).
 Keighley Dunn: "Ah! Though the Silver Moon Were Mine" (*Lohr*); "The English Rose" (*Edward German*).
 9.10.—PROFESSOR A. J. IRELAND: "Episodes in the History of England."
 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 9.45.—Orchestra: Suite, "Peer Gynt" (*Grig*). 1. Morning; 2. Death of Ase; 3. Anitra's Dance; 4. In the Hall of the Mountain King.
 Jay Kaye: "Horseshoe on the Door."
 Orchestra: "Three Dream Dances" (*Cole-ridge-Taylor*).
 10.30.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30—4.30.—Paul Rimmer's Orchestra playing at Lozells Picture House.
 5.0.—WOMEN'S HOUR.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
 7.30.—"The Magic Flute" (*Mozart*).
 Queen of the Night Irene Wynne
 Pamina Emily Broughton
 Tamino Charles Hedges
 Sarastro James Howell
 Papagena Gladys Whitehill
 Papageno Harold Casey
 Three Geni Gladys Whitehill, Mabel Senior, and Amy Carter
 Augmented Orchestra.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: Suite, "From the Countryside" (*Coates*).

- 10.0.—SIDNEY ROGERS, F.R.H.S.: Talk, "Topical Horticultural Hints."
 10.15.—Orchestra: Selection, "Merry Wives of Windsor" (*Nicolai*).
 10.30.—Close down.
 Announcer: J. Lewis.

BOURNEMOUTH.

- 3.45.—Concert: Sybil Campbell (Solo Piano), Gladys Symes (Elocutionist).
 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.
 7.45.—"A MIDSUMMER NIGHT'S DREAM." *S.B. from Manchester.*
 9.30.—NEWS. *S.B. from London.*
 9.40.—Continuation of "A Midsummer Night's Dream." *S.B. from Manchester.*
 10.45.—Close down.
 Announcer: Ian Olyphant.

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 and Weather Forecast.
 7.30.—ORCHESTRA: March, "The Vanished Army" (*Alford*); Entr'acte, "Enchanted Cottage" (*Cowen*).
 7.40.—THE PENTYMISTER QUARTETTE: (a) "The Sea Hath Its Pearls" (*Pinsuti*); (b) "Softly Fall the Shades of Evening" (*Hatton*).
 7.50.—JOHN HUNTINGTON (Baritone): (a) "My Song is of the Sturdy North" (*German*); (b) "In Love" (*Hermann Lohr*); (c) "The Tramp" (*Yvonne Saucy*).
 8.0.—Orchestra: Suite, "Young England" (*Bath*).
 8.15.—Quartette: (a) "When Hands Meet" (*Pinsuti*); (b) "You Stole My Love" (*Macfarren*).
 8.25.—John Huntington: "West Country Lad" ("Tom Jones") (*Ed. German*); (b) "Absent" (*Metcalf*); (c) "I Pitch My Lonely Caravan at Night" (*Coates*).
 8.35.—Orchestra: Selection, "Chu Chin Chow" (*Norton*).
 8.45.—Quartette: (a) "Sleighting Glee" (*Dr. Joseph Parry*); (b) "A Slumber Song" (*F. N. Lohr*).
 8.55.—DR. JAS. J. SIMPSON, M.A., D.Sc., on "British Mammals."
 9.5.—John Huntington: (a) "King Charles" (*M. V. White*); (b) "The Temple Bells" (*Woodforde-Finden*); (c) "The Song of the Road" (*Geoffrey Stanton*).
 9.15.—Quartette: (a) "Love's Tranquillity" (*Walford Davies*); (b) "Sweet Day So Cool" (*C. H. Parry*).
 9.25.—Orchestra: Concert Valse, "Gold and Silver" (*Lehar*).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: Dance Music: (a) Fox-trot, "Joyce"; (b) Waltz, "Let All the World Go By"; (c) Fox-trot, "You Tell Her"; (d) One-step, "Annie."
 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 Forecast.

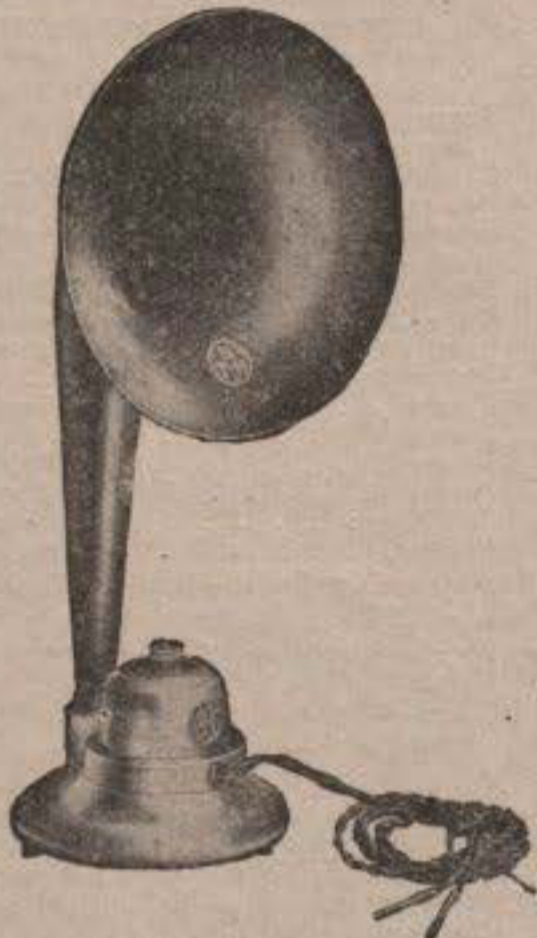
- 5.30.—CHILDREN'S HOUR.
 6.30.—Organ Recital from the Piccadilly Picture House (Organist, Mr. J. Armitage, F.R.C.O.).
 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
 7.45.—

"A Midsummer Night's Dream."

- Arranged by Cathleen Nesbitt, with music by Mendelssohn. *S.B. to Bournemouth.* Augmented Orchestra conducted by Dan Godfrey, Jnr., A.R.A.M.
 Lysander Mr. Ormerod.
 Demetrius Mr. Lee.
 Quince Mr. Ormerod.
 Snug Mr. Arthur Skinner.
 Bottom Mr. Edward James.
 Flute Mr. Carl Sweeting.
 Snout Mr. Victor Smythe.
 Starveling Mr. Lee.
 Hermia Miss Kathleen Walker.
 Helena Miss Florence Lee.
 Oberon Mr. S. G. Honey.
 Puck Miss Winifred Fisher.
 Titania Miss Marie Gould.
 Fairies Miss L. Bennie.
 Singer of the Lyrics—Miss Winifred Fisher.
 9.30.—NEWS. *S.B. from London.*
 9.40.—Continuation of "A Midsummer Night's Dream." *S.B. to Bournemouth.*
 10.45.—Close down.
 Announcer: Dan Godfrey, Jnr., A.R.A.M.

NEWCASTLE.

- 3.45.—Concert: W. A. Crosse (Solo Clarinet), R. Jacobson (Solo Cello), George Gibson (Baritone).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR. Stories, etc., by Mrs. Latham and the Uncles Jim, Charlie and Richard. Song, Miss Baillie.
 6.0.—Scholars' Half-Hour. A Short Talk on "History of Mathematics" (Lord Kelvin) by Mr. A. Rae, M.Sc.
 6.35.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
 7.35.—ORCHESTRA: Selection, "Herbert Oliver's Songs."
 7.45.—JOHN OLIVERE (Baritone): "Star of Eve" (*Wagner*); "Gazing Around" (*Wagner*).
 7.55.—KATHLYN BIRCH (Soprano): "The Moorish Maid" (*Parker*); "Bonnie Mary of Argyll" (*Nelson*).
 8.5.—PHILIP WILSON (Tenor): A Chat on "Music in the Reigns of Queen Elizabeth and James I." with the following examples: "Love is Not Blind" (Cavendish, 1598); "I Saw My Lady Weep" (Dowland, 1600); "When Laura Smiles" (Rosseter, 1601); "Love's God is a Boy" (Jones, 1601); "Flora" (Greaves, 1604); "Sweet If You Like" (Jones, 1608); "Shall a Frown or Angry Eye" (Corkine, 1612).
 English Ayres transcribed and edited from the original Editions by Peter Warlock and Philip Wilson.
 8.35.—John Oliver: "Toreador Song" (*Bizet*); "You Assassin" (*Verdi*).
 8.45.—Orchestra: "Rose" (*Myddleton*).
 9.0—9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—John Oliver: "For You Alone" (*Geckl*); "Revenge" (*Hatton*).
 9.55.—Kathlyn Birch: "The Pipes of Pan" (*Monckton*); "Comin' Thro' the Rye" (*Lees*).
 10.5.—Orchestra: "Slavonic Rhapsodie" (*Frcidmann*).
 10.15.—Close down.
 Announcer: E. L. Odhams.



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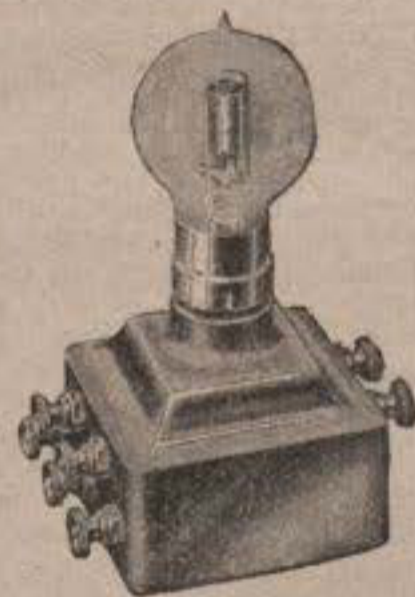
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The 1 Valve Unit Amplifier, as illustrated, consists of a pedestal of B.T.H. insulating compound which forms part of the valve holder. Inside the base is an efficient L.F. iron-cased transformer. The necessary terminals are fitted with special plugs and sockets to facilitate the use of two or more of these units for further amplification.



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WIRELESS PROGRAMME—THURSDAY (Nov. 29th.)

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

LONDON.

- 11.30-12.30.—Concert: The Wireless Trio, Maud Garnett (Soprano).
- 5.0.—WOMEN'S HOUR. "Fashion Talk," by Miss Nora Shandon; "Advertisement Writing as a Vocation for Women," by Miss Constance E. Miller.
- 5.30.—CHILDREN'S STORIES. "Musical Talk," by Auntie Hilda and Uncle Humpty Dumpty. "Jack Hardy," Chap. XI., part 2, by Herbert Strang.
- 6.15.—Boy Scouts' and Girl Guides' News.
- 6.25-7.0.—Interval.
- 7.0.—TIME SIGNAL, 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
PERCY A. SCHOLES (the B.B.C. Music Critic) on "The Week's Music." *S.B. to all Stations.*
Radio Society of Great Britain: Talk. *S.B. to all Stations.*
Local News and Weather Forecast.
- 7.35.—DETTMAR DRESSSEL: Short Violin Recital. *S.B. to other Stations.*
- 7.50.—Studio performance of
"FIVE BIRDS IN A CAGE."
The One Act Play by Gertrude Jennings.
Cast:
Susan (Duchess of Wiltshire)
ATHENE SEYLER.
Leonard (Lord Perth) J. H. ROBERTS.
Bert (A Workman) TRISTAN RANSON.
Horace (The Luftman)
CLIFFORD MOLLISON.
Nelly (A Milliner's Assistant)
PATRICIA BAND.
Scene: A tube lift.
Specially produced for the B.B.C. by MILTON ROSMER. *S.B. to other Stations.*
- 8.25.—"CARMEN," Act 2 (Bizet), at the "Old Vic" Theatre. *S.B. to other Stations.*
- 9.0.—ANTHONY BERTRAM (Official Lecturer to the National Portrait Gallery), on "The History and Meaning of Modern Painting." *S.B. to other Stations.*
- 9.10.—"CARMEN," Act 3. *S.B. to other Stations.*
- 9.45.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Local News and Weather Forecast.
- 10.0.—THE SAVOY ORPHEANS, playing at the Savoy Hotel. *S.B. to other Stations.*
- 11.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Concert: Lillian Clutterbuck (Contralto), Isabel Tabbs (Soprano).
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Report.
KIDDIES' CORNER.
- 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.—Dettmar Dressel. *S.B. from London.*
- 7.50.—Milton Rosmer and Company. *S.B. from London.*
- 8.25.—"Carmen," Act 2. *S.B. from London.*
- 9.0.—Anthony Bertram. *S.B. from London.*
- 9.10.—"Carmen," Act 3. *S.B. from London.*
- 9.45.—NEWS. *S.B. from London.*
- 9.55.—ALICE PARDOE, Humorous Impressions at the Piano.
- 10.10.—Savoy Orpheans. *S.B. from London.*
- 11.0.—Close down.

Announcer: P. Edgar.

BOURNEMOUTH.

- 3.45.—Concert: H. Raymond Barnett (Piano-forte Solo), Gerald Lee (Tenor), Gramophone Selections.
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR. "Songs and Stories" by Uncles Jack, Jumbo, and Rob.
- 6.0.—Girl Guides' and Boy Scouts' 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.
- 7.35-8.0.—Interval.
- 8.0.—ORCHESTRA (Conductor, Captain W. A. Featherstone): Selection, "Whirled Into Happiness" (Stolz).
- 8.10.—ALFRED HANCOCK (Clarinet Solo).
- 8.20.—A COMEDY SKETCH (preceded by Curtain Music). "ME AND MY DIARY" (Gertrude Jennings), presented by Miss Florence Jacomb's Ladies' Elocution Class, assisted by Mr. Edward Craven.
Cast:
Lady Adela Boxgrove . . . Gertrude Fletcher
The Hon. Mrs. Cheynes . . . Irene Hame
Patience Marlow . . . Isabel Rigden
Miss Tibbitts . . . Florence Jacombs
Humphrey Woods . . . Edward Craven
Scene: Lady Adela's flat in London
Time: Present Day
- 8.50.—Orchestra: Suite, "Yankiana" (Thurbar).
- 9.0.—AMY COCKBURN (Mezzo-Soprano), VIOLET COCKBURN (Soprano): Duets, (a) "Night of Stars and Love" (Offenbach); (b) "One Little Hour" (Sharpe).
- 9.10.—Orchestra: Dance Music.
- 9.30.—Violet Cockburn: "In Summer Time" (German).
- 9.45.—NEWS. *S.B. from London.*
- 10.0.—Savoy Orpheans. *S.B. from London.*
- 11.0.—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."

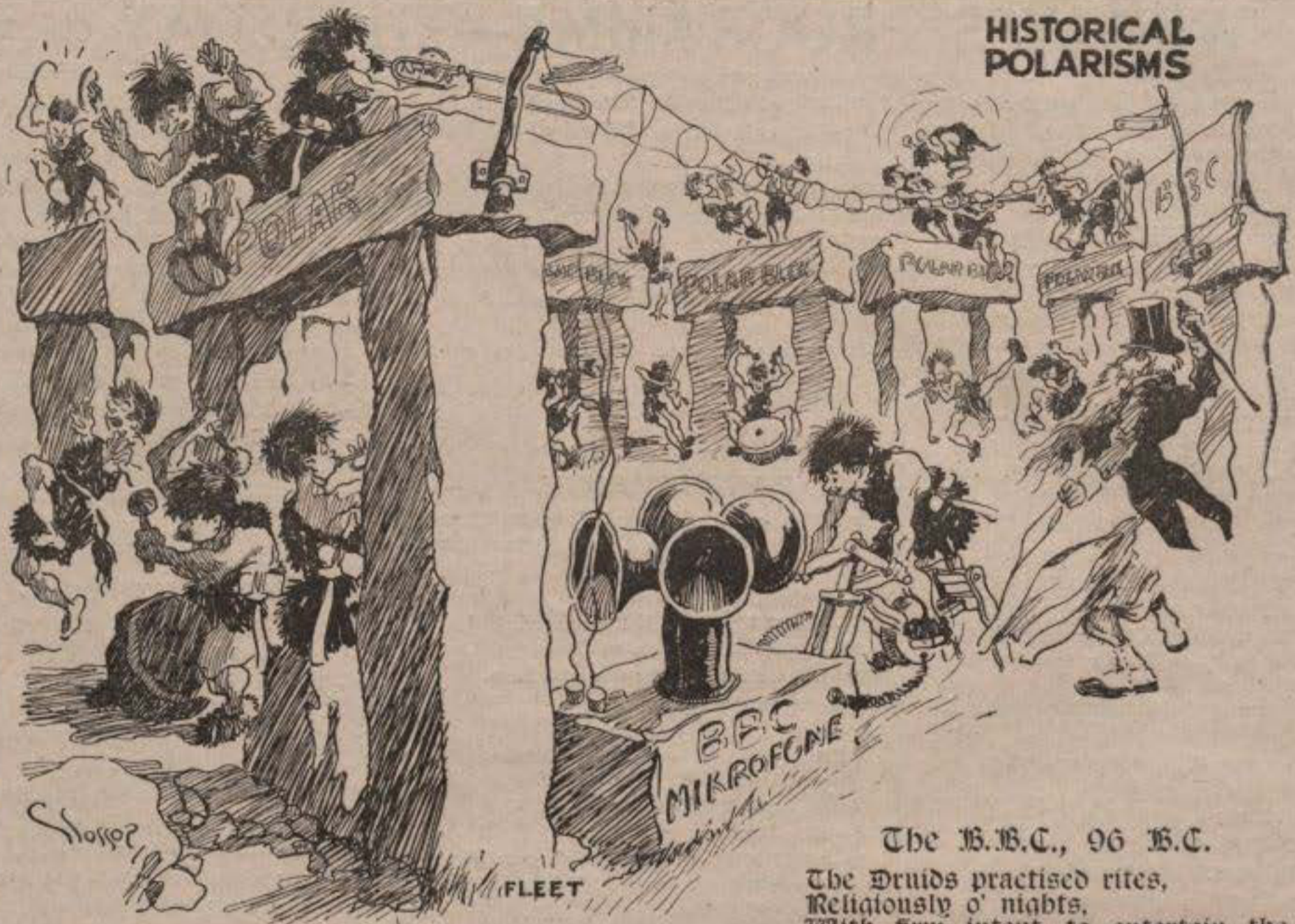
- 6.45.—Boy Scouts' and Girl Guides' News.
- 7.0.—NEWS. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.
- 7.35.—Dettmar Dressel. *S.B. from London.*
- 7.50.—Milton Rosmer and Company. *S.B. from London.*
- 8.25.—"Carmen," Act 2. *S.B. from London.*
- 9.0.—Anthony Bertram. *S.B. from London.*
- 9.10.—"Carmen," Act 3. *S.B. from London.*
- 9.45.—NEWS. *S.B. from London.*
- 10.0.—Savoy Orpheans. *S.B. from London.*
- 11.0.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

- 11.30-12.30.—Concert by the "2ZY" Trio.
- 5.0.—MAINLY FEMININE.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 6.40.—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.
- 7.45.—Concert by the APOLLO GLEE CLUB: Glee, Part Songs, and Madrigals.
- 9.45.—NEWS. *S.B. from London.*
- 9.55.—W. F. BLETCHER (Examiner in Spanish to the Union of Lancashire and Cheshire Institute): Spanish Talk.
- 10.10.—Savoy Orpheans. *S.B. from London.*
- 11.0.—Special Weather Forecasts. Men's Club.
Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Mabel Offer (Mezzo-Soprano), Rosina Wall (Solo Violin).
- 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 "Stories of Other Lands." "The Great Ice—The Great Dust," by Mrs. L. Biltcliffe.
- 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.—Dettmar Dressel. *S.B. from London.*
- 7.50.—Milton Rosmer and Company. *S.B. from London.*
- 8.25.—"Carmen," Act 2. *S.B. from London.*
- 9.0.—Anthony Bertram. *S.B. from London.*
- 9.10.—"Carmen," Act 3. *S.B. from London.*
- 9.45.—NEWS. *S.B. from London.*
- 10.0.—Savoy Orpheans. *S.B. from London.*
- 11.0.—Close down.
Announcer: R. C. Pratt.



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WIRELESS PROGRAMME—FRIDAY (Nov. 30th.)

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

LONDON.

- 11.30-12.30.—Concert: The Wireless Trio and Mark Brewer (Solo Piccolo).
- 5.0.—WOMEN'S HOUR. "Just Smoke," by Violet M. Methley. "Impressions of the Week."
- 5.30.—CHILDREN'S STORIES. "The Animal's Zoo," by Mrs. Vernon Bell. "Jack and the Beanstalk." Uncle Jack Frost's Wireless Yarn.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* G. A. ATKINSON. *S.B. to all Stations.* Local News and Weather Forecast.

St. Andrew's Day Programme.

- 7.30.—ORCHESTRA (Conducted by L. Stanton Jefferies): March, "London Scottish" (Haines); Overture, "Fingal's Cave" (Mendelssohn).
- ANLEW MACINTOSH (Pipe Major, 2nd Battalion Scots Guards): March, "All the Blue Bonnets"; Strathspey, "Arniston Castle"; Reel, "The Rejected Suitor"; March, "The Fields of Flanders."
- CARMEN HILL (Soprano): "I'm Wearing Awa, Jean" (Poole); "The Four Maries" (Old Scotch); "Lizzie Lindsay" (Old Scotch).
- Orchestra: Selection of Scotch Melodies, "The Thistle" (Myddleton).
- WILLIAM COCHRANE, in Scottish songs of his own composition. "It's a Fine Thing to Sing"; "When We Were Bairns."
- Orchestra: Valse, "Queen of the North" (Bucalossi); "La Fee Tarapatapoum" (Foulds); Three Scottish Dances (Wright). 1. The Cobbler. 2. Keltie Ballad. 3. Devil's Elbow.
- Carmen Hill: "Robin Adair" (Old Scotch); "Annie Laurie" (Old Scotch); "Comin' Thro' the Rye" (Old Scotch).
- Pipes: March, "The Barren Rocks of Aden"; Strathspey, "Lady Loudon"; Reel, "McLeod of Raasay"; March, "Highland Laddie."
- 9.10.—MR. H. W. NEWTON, F.R.A.S., of the Royal Observatory, Greenwich, on "The Sun."
- 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 9.45.—Orchestra: Selection, "Faust" (Gounod). William Cochrane: "Bella, the Belle of Dunoon"; "A Wee Bit of Heather."
- Orchestra: "Salut d'Amour" (Elgar); Patrol, "The Wee Macgregor" (Amers).
- 10.30.—Close down.

BIRMINGHAM.

- 3.30-4.30.—Paul Rimmer's Orchestra playing at Lozells Picture House.
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Forecast. 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.
- 8.15-8.45.—Interval.
- 8.45.—MAJOR VERNON BROOK, M.I.A.E.: General Hints from the Commercial Motor Show.
- 9.0.—Orchestra: Special Request Items.
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Orchestra: Special Request Items.
- 10.0.—JOE LONGMORE, with NEVILLE BOSWORTH at the Piano, in Fifteen Minutes' Mirth.
- 10.15.—Orchestra: Special Request Items.
- 10.30.—Close down.

Announcer: P. Edgar.

BOURNEMOUTH.

- 3.45.—R. S. Mouat's Trio. R. S. Mouat (Violin), E. Illingworth (Cello), A. Marston, A.R.C.O. (Piano).
- 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.—GRAND ORCHESTRA: Two Pieces for Strings (Fletcher), (a) Folk Tune, (b) Fiddle Dance, "Traumerel" (Schumann); "Schummerlied" (Schumann); "Evening Breeze" (Langley).
- 8.30.—JOHN HUNTINGTON (Baritone): "The Tramp" (Sawyer); "When Love Awakes" (Humphries); "I Pitch My Lonely Caravan at Night" (Coates).
- 8.40.—MARY JEFFERIES (Soprano): "Magdalen at Michael's Gate" (Lehmann); "Ave Maria" (Bach-Gounod).
- 8.50.—Orchestra: Suite, "The Seasons" (Ames); Andante Cantabile from String Quartet (Tchaikovsky); "Serenade des Mandolines" (Desormes).
- 9.20.—John Huntington: "To-Morrow" (Keel); "I Know a Bank" (Shaw).
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Mary Jefferies: "Come, Sweet Morning."
- 9.50.—Orchestra: Air on G String (Bach); Two Pieces (Gillet).
- 10.10.—John Huntington: "The Song of the Road" (Stanton); "The Yeomen of England" (German); "The Dew Upon the Lily."
- 10.20.—Orchestra: Two Norwegian Melodies (Bull); "Baby's Sweetheart" (Corri).
- 10.35.—Close down.

Announcer: Bertram Fryer.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra
- 5.0.—"5WA'S" "FIVE O'CLOCKS."
- 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, "Militaire" (Schubert); Entr'acte, "Romance" (Tchaikovsky).
- 7.40.—THE CARDIFF MUSICAL SOCIETY'S SMALL CHOIR: (a) "Ye Banks and Braes" (Sir G. Macfarren); (b) "On the Banks of Allan Water" (R. G. Thompson); (c) "Scots Wha Hae" (old Scotch Air).
- 7.55.—BETTY LINDSAY, in Recitals of Lyrics by Robert Burns.
- 8.5.—JOHN AIKENS (Tenor) (Soloist, Hereford Cathedral): (a) "Bonnie Mary of Argyle" (Nelson); (b) "Ilka Blade of Grass" (Ballantyne).
- 8.15.—Choir: (a) "My Love She's But a Lassie Yet" (F. Archer); (b) "Afton Water" (F. Archer); (c) "Banks of Loch Lomond" (Myles B. Foster).
- 8.30.—Orchestra: Suite, "Reminiscences of Grieg" (arr. Godfrey).
- 8.45.—John Aikens: (a) "Macgregor's Gathering" (Lee); (b) "Eriskay Love Lilt" (Kennedy-Fraser).
- 8.55.—"A Wee Crack Wi' Brither Scots," by "MAC," of the Cardiff Caledonian Society.
- 9.5.—Choir: (a) "The Land o' the Leal" (W. Griffiths); (b) "Annie Laurie" (H. E. Button); (c) "Auld Lang Syne."
- 9.20.—Orchestra: Selection, "Pearl Fishers" (Bizet).
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Orchestra: Dance Music, (a) Fox-trot,

- "Farewell Blues"; (b) Waltz, "Mellow Moon"; (c) Fox-trot, "Louisville Lou"; (d) One-step, "I'm Wild About Harry."
- 10.15.—Close down.

Announcer: L. B. Page.

MANCHESTER.

- 3.30-4.30.—Concert: Florence Caldwell (Soprano), William Watson (Elocutionist), Arnold Phillips (Pianist), Albert Porter (Tenor).
- 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.—ORCHESTRA: March, "The London Scottish" (Haines); Three Dances, "The Little Minister" (A. C. Mackenzie). JEAN GORDON (Entertainer). JENNIE COPELAND (Soprano): (a) "Villanelle" (del Acqua); (b) "From the Land of the Sky-Blue Water" (Wakefield Cadman).
- 9.0.—Jean Gordon. Jennie Copeland: (a) "Starry Woods" (Montagu Phillips); (b) "The Lass With the Delicate Air" (Arne).
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Patrol, "The Wee Macgregor" (Amers); Selection of Scottish Airs, "The Thistle" (Myddleton).
- 10.15.—Special Weather Forecasts. Weekly Morse Practice. Announcements.
- 10.30.—Close down.

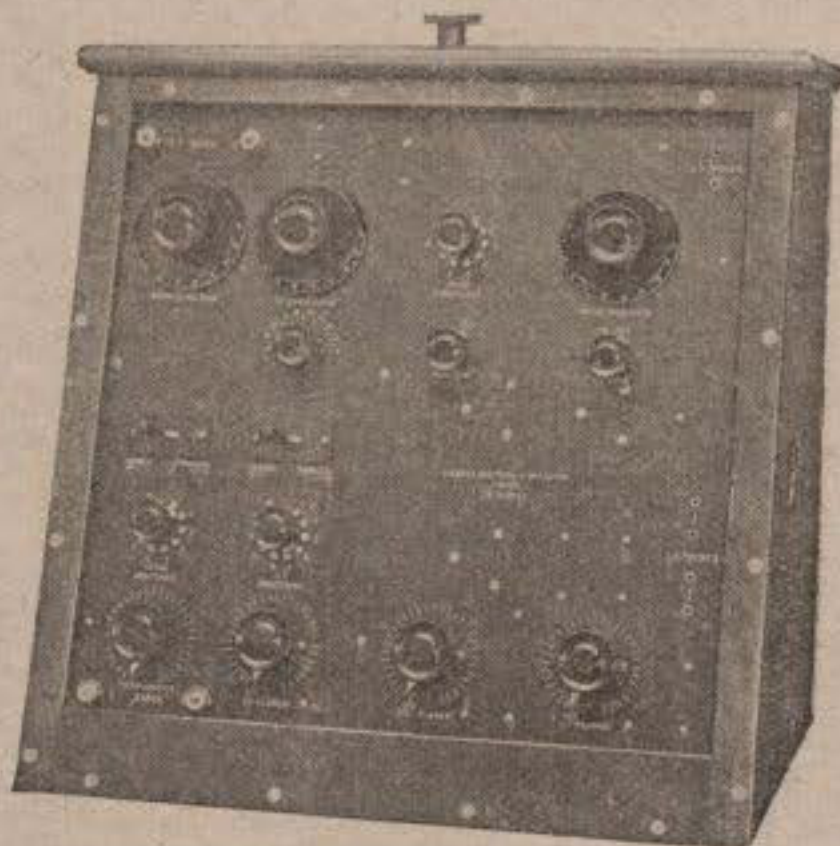
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Hermann McLeod's Quartette. Norah Studley (Mezzo Soprano).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR. Stories, etc., by Mrs. Latham and the Uncles Jim, Charlie and Richard.
- 6.0.—Scholars' Half-Hour.
- 6.30.—Mr. R. E. Richardson. Talk on "Gardening."
- 6.45.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.* G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
- 7.35.—Orchestra: "The Thistle" (Myddleton).
- 7.45.—MAY OSBORNE (Mezzo-Soprano): (a) "My Laddie O'er the Sea" (Lemon); (b) "Comin' Thro' the Rye" (arr. by Lees).
- 7.55.—DAVID MCFADZEAN (Baritone): (a) "Of a' the 'Airts" (Moffat); (b) "The Piper o' Dundee" (McPherson).
- 8.5.—ERNEST SHARP (Violin Solo): Caprice and Dance from "Pibroch Suite" (Mackenzie).
- 8.15.—Orchestra: "Wee Macgregor Patrol."
- 8.25.—David McFadzean: (a) "The Hundred Pipers" (McPherson); (b) "Scots Wha Hae" (McPherson); (c) "Hurrah for the Highlands" (Fulcher).
- 8.35.—May Osborne: (a) "Angus Macdonald" (Roedel); (b) "A Red, Red Rose" (Schumann).
- 8.45.—Orchestra: Selection of Scottish Songs.
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—W. A. CROSSE (Solo Clarinet): "Fantasia" (Lazarus).
- 9.55.—Ernest Sharp: (a) "Among the Heather" (Mackenzie-Murdoch); (b) "Scottish Rhapsody" (Venth).
- 10.5.—Orchestra: Selection of Scottish Songs and Dances.
- 10.15.—Close down.

Announcer: C. K. Parsons.

SIEMENS



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Size No.	Nominal E.M.F. volts	Dimensions overall approximate inches	Weight approx.		Price each
			lbs.	ozs.	
640	1.5	2 1/2 dia. x 6 1/2 high	2	3	2 8
948	1.5	3 1/2 x 3 1/2 x 7	5	8	6 9
884	1.5	4 1/2 x 4 1/2 x 8 1/2	12	0	12 0

The No. 640 size is suitable for supplying current to one valve; the Nos. 948 and 884 sizes to one or two valves. If more than two valves will be in use, we recommend that a suitable number of large cells be coupled up in parallel.

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907	3	4 1/2 & 6	13 x 3 1/2 x 7 1/2	22	0.2 to 0.3	1 7 0
908	3	—	13 x 3 1/2 x 7 1/2	22	0.4 to 0.6	1 7 0
909	3	—	6 1/2 x 3 1/2 x 7 1/2	11	0.2 to 0.3	14 0
960	3	4 1/2	9 1/2 x 3 1/2 x 7 1/2	16 1/2	0.2 to 0.3	1 0 0
961	3	4 1/2	8 x 2 1/2 x 6 1/2	7	0.1 to 0.2	9 0

The rates of discharge mentioned in the above are those at which the batteries will give a normal output. If these rates are exceeded, the output will be reduced very considerably.

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WIRELESS PROGRAMME—SATURDAY (Dec. 1st.)

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

LONDON.

- 11.30—12.30.—Concert: The Wireless Trio, and Vera M. Brockwell (Contralto).
 5.0.—WOMEN'S HOUR. In and Out of the Shops, by "The Copy Cat"; Gardening Chat by Mrs. Marion Cran.
 5.30.—CHILDREN'S STORIES. Auntie Sophie at the Piano. Games and Pastimes. Children's News.
 6.15—7.0.—Interval.
 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 7.15.—ALLAN BADDELEY: "The Day's League Football."
 "2LO" OCTETTE: Three Dances from "Neil Gwyn" (*German*); Divertissement, "A Day in Naples" (*Byng*).
 LINDA BROOKE (Comedienne).
 "2LO" DANCE BAND: "Coo-oo" (Fox-trot); "Everyday" (Foxtrot); "Wistful Eyes" (Valse); "Romany Love" (Fox-trot); "She Walks in Her Husband's Sleep" (One-step); "You Tell Her—I Stutter" (Fox-trot).
 CHARLES GRANT (Baritone): "A Dinder Courtship" (*Eric Coates*); "A Sailor's Paradise" (*David Richards*).
 "2LO" Octette: "The Wedding of the Rose" (*Jessel*); "Simple Aveu" (*Thome*); Four Trifles—1, Nymph; 2, Puck; 3, Heather Bloom; 4, Elf.
 Linda Brooke (Comedienne).
 9.10.—CAPTAIN RICHARD TWELVE-TREES: "Motoring."
 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 9.45.—Charles Grant: "Young Tom o' Devon" (*Kennedy Russell*); "The Yeoman's Wedding Song" (*Poniatowski*).
 "2LO" Dance Band: "Moon Love" (Fox-trot); "Thro' the Night" (Valse); "What Happens After the Ball" (One-step); "Aladdin's Lamp" (Fox-trot); "I Love You" (Valse); "Ghosts" (Fox-trot); "Say It While Dancing" (Fox-trot).
 10.30.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30—4.30.—Concert for the Kiddies.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15.—ORCHESTRA: March, "Avec Aplomb" (*Vollstedt*); Overture, "Zampa" (*Herold*).
 7.30.—R. MERRIMAN (Cornet Solo): "Because" (*D'Hardelot*).
 7.45.—G. F. J. BUYINGTON ("Chanticleer"); "Among the Poultry at Bingley Hall, Birmingham."
 8.0.—Orchestra: Selection, "Maritana" (*Wallace*).
 8.15—8.45.—Interval.
 8.45.—THORNLEY DODGE (Entertainer) in Items from his Repertoire.
 9.0.—REV. A. E. FORREST: Talk, "More Interesting Books to Read."
 9.15.—Orchestra: Entr'acte, "Down Vauxhall Way" (*Olicer*); Suite, "The Conqueror" (*German*).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: Descriptive, "A Day in Naples" (*Byng*); Characterisque, "Handel Wakes" (*Morressey*).

- 10.0.—FRED PARDOE, in Impressions of famous Actors in famous Parts.
 10.15.—Orchestra: Selection, "Melodious Memories" (*Finck*).
 10.30.—Close down.
 Announcer: J. Lewis.

BOURNEMOUTH.

- 3.45.—Concert: Arthur S. Tellow, L.R.A.M. (Solo Piano), Jessy Hall (Soprano).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR. Stories and Songs by Uncles Jack, Jumbo and Rob.
 6.15.—Scholars' Half-Hour.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15.—L. O. SPARKS, on "Wireless."
 7.30—8.0.—Interval.
 DANCE NIGHT.
 Four Styles of Dance Music demonstrated by the Bournemouth Wireless Orchestra (Conductor, Captain W. A. Featherstone). 1, Jazz. 2, Scotch Pipes. 3, Ragtime Piano. 4, The Orchestra.
 8.0.—One-step, "I Ain't Nobody's Darling"; Fox-trot, "Oh Joy"; Waltz, "Whispering"; Scotch Reel, "The De'il Among the Tailors"; Fox-trot, "Wana"; Piano Solo, "Kitten on the Keys"; Fox-trot, "Chansonette"; Strathspey, "Marquis of Huntley"; Piano Solo, "Stumbling."
 9.0.—Fox-trot, "The Sheik"; Fox-trot, "Humming"; One-step, "Daisy Jazz Toes"; Fox-trot, "Oogie, Oogie, Wa Wa"; Fox-trot, "Twilight"; Strathspey, "Miss Drummond of Perth."
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 Continuation of Dance Programme.
 9.45.—Blues, "Blue Danube Blues"; Fox-trot, "Annabelle"; Fox-trot, "Wana"; Waltz, "Wonderful One"; Fox-trot, "Limehouse Blues"; One-step, "I'm Getting Better"; Fox-trot, "The Sheik"; Reel, "The Devil in the Kitchen."
 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.* Local News.
 7.15.—WILLIE C. CLISSITT, on "The Sport of the Week."
 7.30.—ORCHESTRA: "Military March" (*Elgar*); Entr'acte, "Seduction" (*Ganne*).
 7.40.—GWENNO JONES (Soprano): (a) "Life and Death" (*Coleridge-Taylor*); (b) "The Spirits' Song" (*Haydn*).
 7.50.—Orchestra: Suite, "La Gioconda" (*Ponchielli*).
 8.5.—NORMAN DREW (Bass Baritone): (a) "Young Tom o' Devon" (*K. Russell*); (b) "Follow Me 'Ome" (*Ward Higgs*).
 8.15.—THE CARDIFF STATION REPERTORY COMPANY: "The Grey Parrot" (*W. W. Jacobs*).
 8.45.—Norman Drew: (a) "The Gay Highway" (*Drummond*); (b) "Captain Mac" (*Sanderson*).
 8.55.—Gwenno Jones: (a) "Out of the Silence" (*Geehl*); (b) "Sink, Red Sun" (*Teresa del Riego*).
 9.5.—Orchestra: Selection, "Decameron Nights" (*Finck*).
 9.20.—Norman Drew: (a) "The Bandolero" (*Stuart*); (b) "Drinking" (In Cellar Cool).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.40.—MAJOR E. H. GUNN (the well-known Dog Judge): Chat on "Dogs."

- 9.50.—Orchestra: Dance Music, (a) Fox-trot, "Moon Love"; (b) Waltz, "A Kiss in the Dark"; (c) Fox-trot, "Maggie Blues"; (d) One-step, "Sheba."
 10.15.—Close down.
 Announcer: A. Corbett-Smith.

MANCHESTER.

- 3.30—4.30.—Concert: Oxford Picture House Orchestra.
 5.0.—MAINLY FEMININE.
 5.30.—CHILDREN'S HOUR.
 6.25.—Farmers' Weather Forecast.
 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.
 7.15—7.45.—Interval.
 7.45.—KEYBOARD KITTY will open the evening.
 AGNES CLARKE (Soprano): Two Songs, "The Jew-I Song" ("Faust") (*Gounod*); "One Fine Day" ("Madame Butterfly") (*Puccini*).
 FODEN WILLIAMS (Entertainer): Selections from his Repertoire.
 STEVEN WILLIAMS (Baritone): (a) Osmin's Song, "If a Sweetheart" ("Seraglio") (*Mozart*); (b) Osmin's Air, "Ha, You Pair of Pretty Fellows" ("Seraglio") (*Mozart*).
 Victor Smythe and Algy.
 Foden Williams: More Selections from his Repertoire.
 Steven Williams: "Kontchaks" Air from "Prince Igor" (*Borodin*).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Agnes Clarke: Two Songs, "A Birthday" (*Woodman*); "A Request" (*Amy Woodford Finken*).
 10.15.—Special Weather Forecasts. Announcements.
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Maude Jaques (Solo Violin), Jennie Gardener (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 "Musical Appreciation—Old Miracle Plays and Masques," by Mr. L. L. Strong, A.L.C.M.
 6.35.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.20.—E. J. WILLIAMS (of the Royal Grammar School) on "Flemish Painters—Part 3."
 7.35.—ST. HILDA COLLIERY BAND: Selection, "English Ballads" (*Baines*).
 7.45.—C. A. VINCENT JONES (Baritone): "Elegie" (*Massenet*); "Vision Fugitive" (*Massenet*).
 7.55.—W. A. BATES (Entertainer): "Casey's Charabanc."
 8.5.—Band (Soloist, Master Alwyn Teesdale): Cornet Solo, "The Nightingale" (*Moss*).
 8.15.—NORAH WIGGINS (Soprano): "Through the Forest" (*Newton*); "Sylvan" (*Ronald*).
 8.25.—Band: "Reminiscences of Balfe" (*Rimmer*).
 8.40.—W. A. Bates: "Potted Geography."
 8.50.—Band: Harold Laycock (Trombone Solo): "Lend Me Your Aid" (*Gounod*).
 9.0—9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—C. A. Vincent Jones: (a) "Easter Flowers" (*Sanderson*); (b) "Sincerity" (*Clarke*); (c) "Revenge" (*Hutton*).
 9.55.—Norah Wiggins: "Golden Dancing Days" (*Clarke*); "Love's a Merchant" (*Caru*).
 10.5.—Band: Selection, "Maid of the Mountains" (*Simson*).
 10.20.—Close down.
 Announcer: E. L. Odhams.

ALL ABOUT 2ZY.

By Dan Godfrey (Director at Manchester Station).



Mr. DAN GODFREY.

MANCHESTER, situated as it is in the heart of a great manufacturing centre, has probably more listeners than any other station, who are, for the most part, more critical than those of any other station. This is particularly the case with regard to music. In Lancashire every little district has its band and its choirs, and these choirs are composed of the very keenest type of amateur vocalist. And so it has been our principal object to give, primarily, such musical performances as can be appreciated by so critical an audience.

The new station, being situated in Dickinson Street, over the Manchester Corporation Electricity works, is in a very central spot, and of easy access from all railway stations. The permanent Station Orchestra consists of twelve players, and the leader is Mr. T. H. Morrison, undoubtedly one of the best known leaders in the country. He was at the early age of twenty leader of the Queen's Hall Orchestra, and afterwards was made leader of the Covent Garden Opera by Dr. Hans Richter, and remained so until the outbreak of war.

Great Artistes.

The members of the Orchestra are almost entirely drawn from the Hallé Orchestra, and for our big Symphony Concerts we augment to thirty-two, or the number necessary for the works being played. As their conductor, I can speak of them each and every one as great artistes. Amongst the principal works so far performed, have been: Rimsky Korsakov's "Scheherazade," Beethoven's No. 1 Piano Concerto, played by Mr. Edward Isaacs, and the following Symphonies: Beethoven Nos. 5 and 7, Tchaikowsky No. 5, Kallinikov in G Minor.

Amongst those we are arranging to play in the future, are Beethoven's Choral Symphony, with the 2ZY Opera Company; Brahms, Tchaikowsky, and Scriabine works.

Mr. Arthur Catterall, whose rendering of the Brahms Violin Concerto is probably the finest in the country, performed that work with the 2ZY Orchestra on November 7th.

As regards the choral side, we have formed the 2ZY Opera Company, all the soloists and chorus of which belong to the Manchester district.

Future Operas.

The operas performed so far have been: "The Barber of Seville" (Rossini), "Carmen" (Bizet), and "Il Trovatore" and "Rigoletto" (Verdi). And amongst those we hope to perform in the future are: "I Pagliacci" (Leoncavallo), "Faust" (Gounod), "Lohengrin" (Wagner), "The Marriage of Figaro" (Mozart), and possibly "The Valkyrie" (Wagner).

The chorus will also take the choral part in Beethoven's Choral Symphony.

We are rich in artistes in these parts; it is impossible to give a complete list of those who have already appeared, as the number is overwhelming. But we can mention just a few specialists, such as the great violinist, Arthur Catterall, and also Miss Jo Lamb; the pianist Edward Isaacs, the cellist Carl Fuchs, and Foden Williams the entertainer, and in addition to the Opera Company principals, such singers

as Florence Holding and Hugh Spencer. Our own pianist, Miss Jessie Cormack, has a large repertoire of solos, and we get delightful flute and clarinet solos from Messrs. Joseph Lingard and Patrick Ryan.

It is my privilege to conduct all these concerts, and I can appreciate more than the outside listener the splendid way orchestra, soloists, and chorus work in the big concerts, as the temperature in the Studio on these evenings rises until it is almost unbearable.

Better than Jazz.

We have had several dance orchestras, but I unhesitatingly give the palm to the Garner Schofield Dance Band. This band was the first to broadcast at the old station, and their formation is such that they can dispense with the somewhat unnecessary, or perhaps I should say excessive, jazz noises. They also make a special feature of the old style waltzes and round dances, which are so greatly appreciated up here, more so perhaps, than Jazz. We endeavour to give light programmes on ordinary evenings, and these are often supported by such as Mr. James Worsley, a delightful dialect entertainer.

Loved by the Children.

Our Children's Hour is entirely controlled by Mr. Sidney G. Honey. Mr. Honey is undoubtedly a very great asset to this department, as he has been actively interested in young people and their work for many years, and especially in connection with young men. He was the original organizer of a £20,000 scheme for the Apprentices' Institute at Thornycrofts, Southampton. He is known and loved by all the kiddies, being to each and every one of them my "Uncle George." He is ably supported by "Uncle Victor," with occasional interruption from "Uncle Dan" (myself). Then he has "Auntie Rosalind" with him, and has also surrounded himself with some very clever "cousins," who come and talk to the kiddies on various subjects.

"Cousin Edward" is an expert on animals, and "Nephew Eric" plays the piano. "Cousin Molly" sings lively songs, and "Cousin Leonard" talks about poetry. We had "Auntie Peggy O'Neil" talking to the kiddies one day. She told them a story of her own, and we then sent a copy of it to all those kiddies out of the hundreds who wrote to her, who asked for it. "Auntie Peggy," of course, is Miss Peggy O'Neil, the famous actress.

Many Departments.

The voice best known is that of Mr. Victor Smythe, who does most of the announcing. He is also the "Algy" of Saturday nights.

The Engineering Department is in the hands of Mr. Peter Florence, who came to us from Newcastle. At our big concerts he is a wonderful help, being able to read an orchestral score, and thereby able to prepare for anything which may be so heavy as to cause blasting.

The "Talks" department is also in the capable hands of Mr. Honey. Manchester was the first town to give instructional language talks, and these are given weekly by Mr. W. F. Bletcher on Spanish and Mr. Francis J. Stafford on French and German.

I cannot write an article on the Manchester Station without reference to Mr. Kenneth Wright, who ran the old station. He had the highest ideals, and what he accomplished in the difficult circumstances at Trafford Park is beyond praise.

The Station Director.

AN IMAGINARY INTERVIEW.

By E. Lynch Odhams (Director of Newcastle Station).

"WILL you see the representative of *The Howl*?"

Closing my Programme Book with a snap and a sigh, I nodded. Immediately there entered my room a young man, spectacled, and of a benevolent countenance.

"Take a seat!" I indicated a chair which would place my visitor in the full glare of the windows. "Now, what may I do for you?"

"Oh! I—er—just wondered whether you would care to answer a few questions on the duties of a Station Director."

The lift of a song was then running through my head, and I sang, *sotto voce*—

"We've Breakdown Inspectors, Assistant Directors,

Of Artistes a splendid array.

We've also a fine way of playing our Steinway—

Yes, we've no information to-day.

"I beg your pardon. Just a little tune our orchestra once played here. I like it so much that I make room for it in our programme every day. Let me see, you were asking for some information. Fire away!"

Longish Hours.

"I suppose the hours are pretty long?"

"Well, some might call them long. Certainly, compared with the lotus-eating days, before I joined the B.B.C., when one worked only twenty or, at the most, twenty-one hours a day, and—which is more—had every other Christmas Day off, they *are* longish."

"Your correspondence must be somewhat voluminous, I imagine?"

"Pretty fair. Sufficient to keep one out of mischief during the morning."

"If I may ask, what is its nature, principally?"

"Perhaps the best way to answer that question is to refer to my *precis* during the last few weeks," I replied, at the same time "buzzing" for my secretary. In a few moments, the latter returned, bringing with her some typewritten sheets.

"I will take the first of these. Letters are carefully tabulated and classified under a number of headings. I observe that this one reads:—

Congratulations	Nil
Requests for photo of Assist. Directors ..	16
Requests for photo of Director	Nil
Complaints re Oscillations	Nil
Complaints re Programmes (See Requests for Removal of Station Director)	
Requests for Auditions	418
Requests for Removal of Station Director	1260

"R.R.S.D."

"Is your station ever troubled with breakdowns?"

"Breakdowns! This station! My dear sir!"

A knock at the door, and the Chief Maintenance Engineer looked in. "Can't get the 'juice' on; but I think we shall be all right in five minutes," he said.

"Would you care to see our studio?" I hurriedly asked my visitor.

We went outside together, and found the postman handing a bundle of letters to my secretary.

"All R.R.S.D., I suppose?"

"Yes," she replied. "That makes 1,727."

The interviewer turned to me as we descended the stairs. "What does R.R.S.D. stand for?"

"Requests for Removal of Station Director," I replied.

He walked away, evidently deep in thought.

Should Parliament be Broadcast?

The Question Discussed from Several Points of View.

THE question as to whether or not the proceedings of Parliament should be broadcast is creating a considerable amount of newspaper controversy. This is somewhat surprising and indicates a high degree of public spiritedness on the part of the Press, because hitherto they have had the monopoly of letting the nation know who are the bright oratorical stars in Parliament.

So far as the B.B.C. is concerned it may be stated at once that the matter has not at the moment of writing even been discussed by the directors, so that it is impossible to state what is the policy of the company on the subject. But one would not be far out by saying "Barkis is willin'," if there is a widespread demand for it. One thing is certain, that if there is to be broadcasting of Parliament the B.B.C. are capable of doing it, and would like to do it. Of course, all sorts of would-be funny men have attempted to ridicule the idea and say that no surer way could be devised of bringing broadcasting to an untimely end.

Double Transmissions.

These fears are groundless. Captain P. P. Eckersley, in addition to being a first-class humorist, a brilliant entertainer at the piano, a most gifted and attractive writer of articles and a hundred other things besides, happens also to know a little about wireless engineering, and he is quite convinced that the thing can be done, without in any way interfering with the ordinary programme. Captain Eckersley and his staff have been giving a good deal of attention to the problem of submitting two programmes from the same station. As a matter of fact, he has effected double transmissions from one aerial on well separated wave-lengths, and he is fully cognizant of the American experiments which have been made in this connection, and when the time comes it will be found that no technical difficulties need stand in the way. It is interesting to know how this scheme would be worked.

A Microphone Difficulty.

With the microphones at present in use at 2LO the maximum distance at which the speaker can be is about 15 feet, but considering the quality of the average Parliamentary oratory, so far as diction is concerned, it would not be easy to guarantee good transmission more than 5 feet away. This raises the question, how are the ordinary debates to be broadcast? The Hon. Members, as is well known, speak from every corner of the House, and it might not add to the dignity of the Mother of Parliaments if, before a Member spoke, someone had to rush round and bang a microphone right down before him.

That objection has already been made in public, but it is not so serious as one might suppose. There is at 2LO at the present time a microphone on wheels which is pushed to any part of the studio that is required. It would be quite easy to have a gracefully designed carriage on rubber tyres, by which the microphone might be moved quite unostentatiously to whatever corner of the House it was required. It would create a little merriment at first, but soon it would take its place as one of the normal features of Parliamentary life.

Then it would be an easy matter to put cleverly concealed microphones on the historic table which divides the two front benches which would pick up the words of wisdom which fall from our leading statesmen.

There is one use to which Parliamentary broadcasting could be put which has not hitherto been mentioned. In the B.B.C. offices all the higher officials have head phones in their rooms and the various uncles in particular can often be seen whilst in the middle of other work snatching up the phones to see what stage the transmission is at, so that they may drop their work and rush into the studio if their presence is required. There could be head-phones all over the House of Commons, for the use of Cabinet Ministers, high officials, and dignitaries of all kinds.

An Aid to Ministers.

For instance, a Cabinet Minister might be working in his office in Whitehall or Downing Street and he could say to his secretary, "See who is on just now." The secretary would say, "Mr. Blank." The Minister would say, "That's all right, there's no need to worry about him!"

At regular intervals the secretary would pick up the phones to see what was doing, then he would turn to his chief and say, "Mr. Dash has made a most serious accusation against your department." The Minister could hurry over to the House and deal with his accuser there and then if he could, because everyone knows that once a story gets into the papers it can never be caught up, since, no matter how often it is refuted at a subsequent date, the original impression remains with many people.

How different it would be if the Minister in question, although working in his office, had heard the accusation and was able to repair immediately to the House of Commons and settle the matter at once!

This may appear fantastic, but there are possibilities in the suggestion. By means of wireless it would be possible for members of the Government to know what was happening in the House at any time. Many a snap division

might be averted simply because reinforcements were rushed up in time.

And so one could go on elaborating in this way, but enough has been said to show that the possibilities of wireless Parliamentary broadcasting are endless. It is to be hoped "if and when" (as a famous statesman is fond of saying) the subject is raised in Parliament that it will not be dismissed lightly. If any Members of Parliament read this article perhaps they will be good enough to give the subject more serious consideration than they at first intended to do and realize that sooner or later Parliamentary broadcasting must be reckoned with.

It cannot be too clearly emphasized there is no question whatever of it interfering with the ordinary programmes. It would simply be a case of turning a handle of your receiving set—one way for Parliament and another for the broadcast programmes.

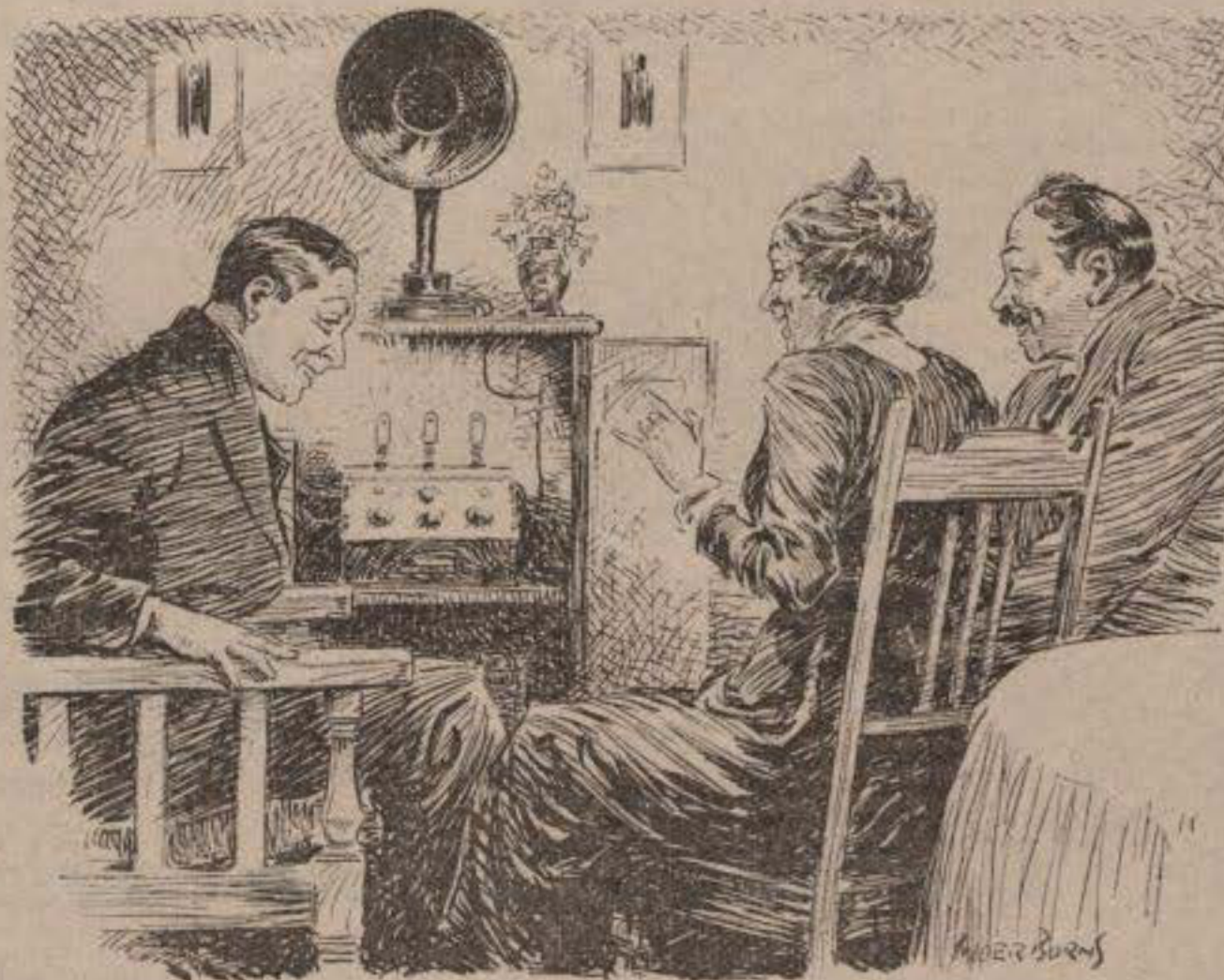
The Popular House.

As a matter of fact, since the advent of some vivacious spirits from the Clyde, Parliament is now much more popular than many a place of entertainment, and the present writer has had the unpleasant experience of going to Westminster and being informed that the House was full and that there wasn't even standing room.

The possibility is that listening to Parliamentary debates would be immensely popular—everyone knows the enthusiasm that was created by the broadcasting of General Smuts's speech, and everyone knows also how intensely interested the public were in the transmission of the speeches from the Lord Mayor's banquet.

The public does want to hear the great ones of the earth and to form its own judgment about them. The whole future of wireless telephony will be largely determined by the amount of first-class speaking transmitted.

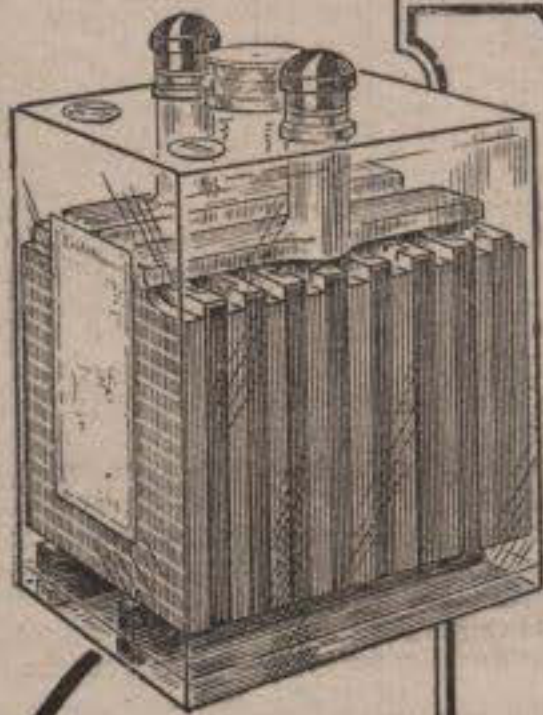
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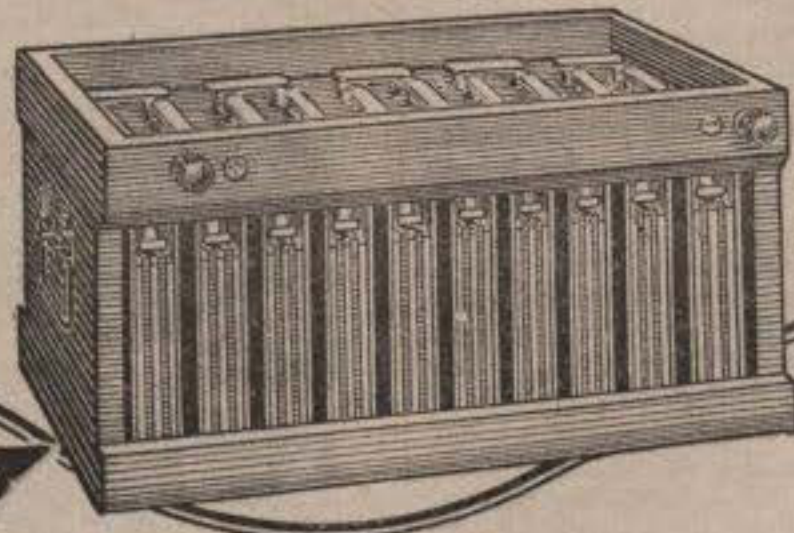
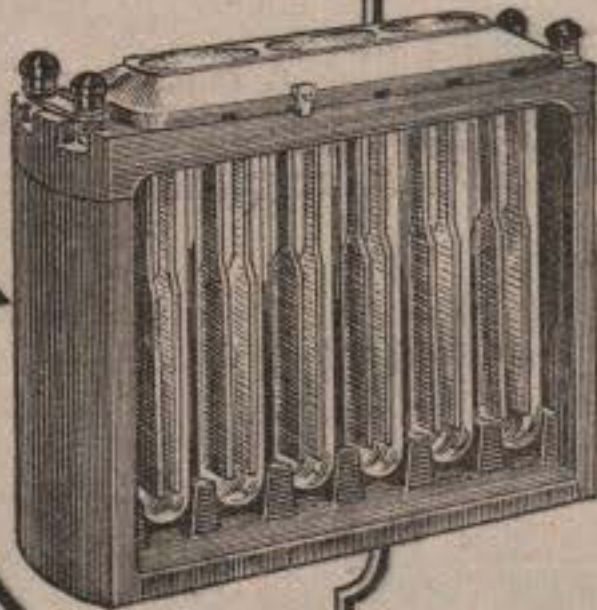
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WIRELESS PROGRAMME—ABERDEEN (Nov. 25th to Dec. 1st.)

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.—BEECHGROVE U.F. CHURCH CHOIR: "How Lovely are the Messengers" (*Mendelssohn*).
 8.35.—J. MACKENZIE FORBES (Bass): "Arm, Arm, Ye Bravo" (*Judas Maccabaeus*).
 8.40.—ISABEL SIMPSON and W. G. SMITH: Duet, "My Song Shall Always be Thy Mercy" (*Mendelssohn*).
 8.50.—Choir: "God So Loved the World" (*Stainer*).
 9.0.—THE RIGHT REV. FREDERICK LLEWELLYN DEANE, M.A., D.D., Bishop of Aberdeen and Orkney. Religious Address.
 9.15.—Choir: (a) Hymn; (b) Music (*Lee Williams*).
 9.30.—W. G. SMITH (Tenor): "Sing Ye Praise" (Hymn of Praise) (*Mendelssohn*).
 9.35.—KATHLEEN MORGAN (Mezzo-Soprano): "O Had I Jubal's Lyre" ("Joshua") (*Handel*).
 9.45.—Choir: (a) "An Evening Pastorale" (*Shaw*); (b) "Jerusalem" (*Parry*).
 10.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 10.15.—Close down.
 Announcer: R. E. Jeffrey.

MONDAY.

- 3.30-4.30.—Concert: Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HOUR.
 5.30.—CHILDREN'S HOUR: Stories by the Uncles and Auntie.
 6.0.—Farmers' Weather Forecast.
 6.15-6.40.—Interval.
 6.40.—Boys' Brigade News.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.* Local News and Weather Forecast.

Popular Night.

- 7.30.—ORCHESTRA: (a) March, "Gypsy Blood" (*Reiner*); (b) "If Winter Comes" (*Tennant*).
 7.40.—MARJORY LORIMER (Mezzo-Soprano): (a) "The Fairies' Lullaby" (*Needham*); (b) "Hushen" (*Needham*).
 7.50.—Orchestra: (a) "Venetian Romance" (*Zamcenik*); (b) "The Lone Pine" (*Zamcenik*).
 8.0.—ALLAN REID (Siffleur): "Il Bacio" (*Arditi*).
 8.10.—Orchestra: (a) "Valley of Poppies" (*Audiffe*); (b) "Memoryland" (*Spencer*).
 8.20.—ALEX. LEITCH (Tenor): (a) "My Snowy Breasted Pearl" (*Robinson*); (b) "Fair House of Joy" (*Quilter*).
 8.30.—Orchestra: (a) "Bells Across the Meadows" (*Ketelby*); (b) "Crushed Petals" (*Marsden*).
 8.40.—Marjory Lorimer: (a) "Hark, Hark, the Lark" (*Schubert*); (b) "Gretchen at the Spinning Wheel" (*Schubert*).
 8.50.—Allan Reid: (a) "Morris Dance"; (b) "Shepherds' Dance" (*German*).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 9.40.—Orchestra: Selection, "Triumphland" (*Stoddon*).
 10.0.—Alex. Leitch: (a) "The Lark Now Leaves" (*Halton*); (b) "I Know of Two Bright Eyes" (*Clusam*).
 10.10.—Marjory Lorimer: (a) "Wise Folly" (*Sir Landon Ronald*); (b) "Thou'rt Like a Lovely Flower" (*Schumann*).
 10.20.—Orchestra: (a) "Forgot-me-Not" (*Macbeth*); (b) "Parade of the Gnomes" (*Wetzel*).
 10.30.—Close down.
 Announcer: W. D. Simpson.

TUESDAY.

- 3.30-4.30.—Concert: Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HOUR.
 5.30.—CHILDREN'S CORNER: Stories by the Uncles and Aunties.
 6.0.—Weather Forecast for Farmers.
 6.15-7.0.—Interval.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.

Norwegian Night.

- AUGMENTED ORCHESTRA (Conductor: H. Carruthers).
 7.30.—Orchestra: Fantasia ("Reminiscences of Grieg"); Norwegian Dances, Nos. 1 & 2 (*Grieg*).
 7.55.—CATHERINE PATERSON (Soprano): Two Songs.
 8.5.—Orchestra: "Valse Triste" (*Sibelius*); Norwegian Dances, Nos. 3 & 4 (*Grieg*); "Peer Gynt Suite No. 1" (*Grieg*).
 8.35.—Catherine Paterson: Two Songs.
 8.45.—Orchestra: "Norwegian Rhapsody" (*Sveunden*).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—The Earl of Athlone. *S.B. from London.*
 10.0.—Orchestra: "Peer Gynt Suite No. 2" (*Grieg*).
 10.15.—Catherine Paterson: Two Songs.
 10.25.—Orchestra: Symphonic Dances, Nos. 1 & 2 (*Grieg*).
 10.45.—Close down.
 Announcer: R. E. Jeffrey.

WEDNESDAY.

- 3.30-4.30.—Concert: Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HOUR.
 5.30.—CHILDREN'S HOUR: Stories by the Uncles and Auntie.
 6.0.—Weather Forecast for Farmers.
 6.15-7.0.—Interval.
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.

DANCE PROGRAMME.

- 7.30.—ORCHESTRA: (a) One-step, "Well, I Am Surprised" (*Flynn*); (b) "Ma Mie," Waltz (*Kennedy*).
 7.40.—MARY TOPP (Soprano): (a) "Snowflakes" (*Mallinson*); (b) "Dove Song" (*Rimsky-Korsakov*).
 7.50.—Orchestra: (a) Fox-trot, "Romany Love" (*Kamlenik*); (b) Waltz, "Molly Molloy" (*Rhynd*).
 8.0.—Lecture on Comets, as told in London by Dr. A. C. C. Crommelin, F.R.A.S.
 8.15.—GUS STRATTON (Entertainer): Humorous Song, "To-morrow" (*Jacobs*).
 8.25.—Orchestra: (a) Fox-trot, "Little Bobbed-hair Girl" (*Brink*); (b) Waltz, "Le Desir" (*Brewer*); (c) Fox-trot, "Night Night" (*Breck*).
 8.40.—Mary Topp: (a) "Mimi's Song" (*Puccini*); (b) "Love and Music" (*Puccini*).
 8.50.—Orchestra: (a) One-step, "No, We've Got Some Lovely Monkey Nuts" (*Forbes*); (b) Lancers, "Silver Wedding" (*Jenkins*).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: (a) Waltz, "Let All the World Go By" (*Joyce*); (b) Fox-trot, "Oh, Baby" (*Davis*); (c) Waltz, "Lovely Rose" (*Polak*).
 10.0.—Gus Stratton: Humorous song, "It's Hard to Settle Down" (*Lee*).
 10.10.—Orchestra: (a) Fox-trot, "Susannah's Squeaking Shoes" (*Lillie*); (b) Waltz, "Alabama Moon" (*Green*); (c) "Eightsome Reel" (*Kerr*).
 10.30.—Close down.
 Announcer: H. J. McKee.

THURSDAY.

- 3.30-4.30.—Concert: Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER: Stories by the Uncles and Auntie.
 6.0.—Weather Forecast for Farmers.
 6.15-6.40.—Interval.
 6.40.—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.

Scotch Night.

- 7.30-9.15 and 10.0-10.30.—An auld Scotch Nicht, in an auld Scot's House, wi' auld Scotch Songs, Stories and Folk. Written and arranged by Mr. R. E. Jeffrey.
 During the evening ROBERT WATSON (Baritone) will sing: (a) "Scots Wha Hae"; (b) "Willie's Gaen to Melville Castle"; (c) "Johnnie Cope"; (d) "Green Grow the Rushes O"; (e) "The Barrin' o' the Door"; (f) "Maggie Lauder."
 LENA DUNN (Contralto) will sing Scotch Songs.
 CHRISTINE CROWE (Elocutionist) will recite: (a) "Edon o' Gordon" (*Old Scottish Ballad*); (b) "Skeely Kirsty" (*Murray*); (c) "Address tae the Unco Guid" (*Burns*); (d) "Kirsty's Opinion" (*Jacon*).
 R. E. JEFFREY will recite: "Tam o' Shanter," and will sing "A Famous Man was Robin Hood."
 ORCHESTRA will play: (a) Selection, "The Thistle" (*Myddleton*); (b) Selection, "Old Scotch Songs (Various)"; (c) "Eightsome Reel" (*Kerr*).
 PIPERS.
 9.15-9.45.—Interval.
 9.45.—NEWS. *S.B. from London.*
 10.30.—Close down.
 Announcer: W. D. Simpson.

FRIDAY.

- 3.30-4.30.—Concert: Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HOUR.
 5.30.—CHILDREN'S CORNER: Stories by the Uncles and Auntie.
 6.0.—Weather Forecast for Farmers.
 6.15-7.0.—Interval.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.

Grand Opera Night.

- 7.30.—ORCHESTRA: Selection, "Cavalleria Rusticana" (*Mascagni*).
 7.50.—MARIE GOUGH (Soprano): (a) "Waltz Song" ("La Bohème") (*Puccini*); (b) "Scenes That Are Brightest" ("Maritana") (*Wallace*).
 8.0.—Orchestra: Selection, "The Jewess" (*Halcy-Schreiner*).
 8.15.—HECTOR MONRO (Baritone): "Non Più Andrai" (*Mozart*).
 8.25.—Marie Gough: (a) "Jewel Song" ("Faust") (*Gounod*); (b) "He Sails O'er the Lake" ("Lily of Killarney") (*Benedict*).
 8.35.—Orchestra: Selection, "La Bohème" (*Puccini-Tavan*).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: "Marriage of Figaro" (*Mozart*).
 9.55.—Hector Munro: (a) "O Pure and Tender Star of Eve" (*Wagner*); (b) "Hear Me! Ye Winds and Waves" ("Scipio") (*Handel*).
 10.5.—Orchestra: Selection, "La Tosca" (*Puccini-Tavan*).
 10.30.—Close down.
 Announcer: R. E. Jeffrey.
 (Continued at top of column 1, page 315.)



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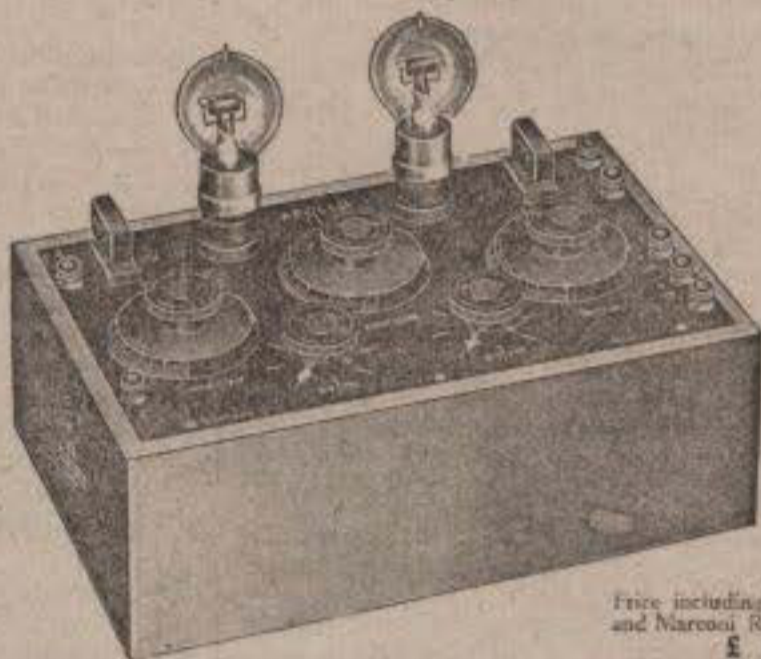


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WIRELESS PROGRAMME—GLASGOW (Nov. 25th to Dec. 1st.)

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.—JAMES COTTINGHAM (Bass): "The Temple Bells" (A. W. Finden); "The Song of the Clock" (Burchell).
 8.40.—JOHN B. DICKSON (Solo Cello): "Hungarian Rhapsody" (Popper).
 8.50.—NAN CAMPBELL (Contralto): Hymn, "Jesu, Lover of My Soul."
 9.0.—THE REV. WM. SIMPSON, M.A., of Finnieston U.F. Church. Religious Address.
 9.10.—Nan Campbell: Hymn, "The King of Love My Shepherd Is."
 9.15.—John B. Dickson (Solo Cello).
 9.25.—James Cottingham: "At Santa Barbara" (Kennedy Russell); "The Devonshire Fair" (Adair).
 9.35.—Nan Campbell: "Shepherd's Cradle Song" (Somerville); "Mifanwy" (Dorothy Foster).
 9.45.—John B. Dickson: "O Cara Memoria" (Sereais).
 9.55.—James Cottingham: "Glory to Thee, My God, This Night" (Gounod).
 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.—The Wireless Quartet.
 5.0.—A TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Boys' Brigade News.
 Local News and Weather Forecast.
 7.30.—Symphony Concert. *S.B. from London.*
 9.10.—Lieut. F. W. Kealey. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—Continuation of Symphony Concert. *S.B. from London.*
 10.30.—Special Announcements. Close down.
 Announcer: A. H. Swinton Paterson.

TUESDAY.

- 3.30-4.30.—The Wireless Quartet.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 7.15.—ORCHESTRA: Overture, "Stradella" (Flotow).
 7.25.—W. JOHNSTONE (Baritone): "Jerry, Joe, or John" (W. H. Squire); "Harlequin."
 7.35.—A. FULTON WRIGHT, on "Poultry, the Intensive System."
 7.45.—Orchestra: Selection, "L'Arlesienne" (Bizet).
 8.0.—JAN WIEN (Zither-Banjoist): "Concert Waltz," "Valse Chantante" (Cammerger); "Marche Hongroise," Opus 13 (Kowalski).
 8.10.—Orchestra: Suite, "Three Dances Henry VIII." (German).
 8.20.—W. Johnstone: "More Love, or More Disdain" (Percell); "Lighterman Tom" (W. H. Squire).
 8.30.—Orchestra: Sonata No. 10 (for strings only) (Boyce).
 8.40.—Jan Wien: "Narcissus" (E. Nacin-J. Wien); "Rhapsodie Hongroise No. 2" (Liszt).
 8.50.—Orchestra: Selection, "The Little Michus" (Messenger).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.

- 9.45.—The Earl of Athlone. *S.B. from London.*
 10.0.—Orchestra: Waltz, "In Southern Seas" (Savasta).
 10.10.—Jan Wien: "L'Ingenue Gavotte" (Arditi-J. Wien); "Minuet No. 1," Opus 14 (Paderewski-J. Wien).
 10.20.—Orchestra: Entr'acte, "The Wedding of the Rose" (Jessel); March, "Triumphal March" from "Cleopatra" (Macinelli).
 10.30.—Special Announcements. Close down.
 Announcer: Mungo M. Dewar.

WEDNESDAY.

- 3.30-4.30.—The Wireless Quartet.
 5.0.—TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—GLASGOW UNITED CO-OPERATIVE BAKERY SILVER PRIZE BAND (Conductor, H. A. Mellor): Overture, "Light Cavalry" (Suppe); Cornet Solo, "Old Kentucky Home" (O. Mage) (Soloist, Mr. G. Hutton); March, "Punchinello" (Riemer).
 7.50.—A. M. WILLIAMS, M.A., on "The Art of Telling Stories."
 8.5.—A. W. YOUNG (Soprano): "Down Here" (May H. Brahe); "On the Road to Ballyshee" (Leslie Elliot).
 8.15.—Band: National Selection, "A Day w' Burns" (Hume); Trombone Solo, "The Glide" (Sutton) (Soloist, Mr. A. Clelland); Country Scenes, "A Rural Waddin'" (Cape).
 8.50.—A. W. Young (Soprano): "Island of Dreams" (Stephen Adams); "The Fairy Pipers" (H. Brewer).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—A. W. Young (Soprano): "O' Logie o' Buchan" (Traditional); "The Hills of Donegal" (Sanderson).
 9.55.—Band: Selection, "Faust" (Gounod); Potpourri, "Musical Snapshots" (Trenchard); Selection, "Echoes of Scotland."
 10.30.—Special Announcements. Close down.
 Announcer: H. A. Carruthers.

THURSDAY.

- 3.30-4.30.—The Wireless Quartet.
 5.0.—A TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast 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.—Dettmar Dressel. *S.B. from London.*
 7.50.—Milton Rosmer and Company. *S.B. from London.*
 8.25.—"Carmen," Act 2. *S.B. from London.*
 9.0.—Anthony Bertram. *S.B. from London.*
 9.10.—"Carmen," Act 3. *S.B. from London.*
 9.45.—NEWS. *S.B. from London.*
 10.0.—Savoy Orpheans. *S.B. from London.*
 11.0.—Close down.
 Announcer: Mungo M. Dewar.

FRIDAY.

- 3.30-4.30.—The Wireless Quartet.
 5.0.—A TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
Dance Night.
 7.30.—ORCHESTRA: Fox-trot, "That Lovely Melody" (Donaldson); Waltz, "Honeymoon Chimes" (M. Earl).
 PHILIP WILSON will chat on Music during the reigns of Queen Elizabeth and James I.

Musical Illustrations by the Lecturer: "Love is Not Blind" (Michael Cavendish, 1598); "I Saw My Lady Weep" (John Dealand, 1600); "When Laura Smiles" (Philip Rossiter, 1601); "Love's God is a Boy" (Robert Jones, 1601); "Flora" (Thomas Greaves, 1604); "O Eyes, O Mortal Stars" (Alfonso Ferrabuzza, 1609); "Shall a Frown" (William Corkins, 1612); English Airs (1598-1612) transcribed from the original edition by Peter Warlock and Philip Wilson.

- 8.10.—Orchestra: Quadrilles, "The Dollar Princess" (Fall).
 8.20.—ALEX. EDWARDS, the well-known First League Referee, on "Football."
 8.30.—PEG GORDON (Entertainer at the Piano): "Ridiculous Rhymes" (Mellor and Gifford); "I wonder if the Goblins Know?" (Gay Stevens); Some Stories.
 8.45.—Orchestra: One-step, "Beetles" (Roger Eckersley); Waltz, "Red Moon" (Martini and Kertland); Fox-trot, "Moon Love."
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Peg Gordon: "Somebody's Coming to Tea" (Smith, Weston and Lee); A Few More Stories: "Dear Were the Days" (Robert Murray).
 10.0.—Orchestra: Eightsome Reel, "As Usual" (Kerr); Waltz, "Faded Love Letters" (Pascoe, Moore and Dulmage); Military Two-step, "Blaze of Glory" (Holzmann); Fox-trot, "Joyce" (Jack Hytton).
 10.30.—Special Announcements. Close down.
 Announcer: A. H. Swinton Paterson.

SATURDAY.

- 3.30-4.30.—The Wireless Quartet.
 5.0.—A TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 7.15.—ORCHESTRA: Overture, "Dragons de Villars" (Maillar); Selection, "Bric-a-Brac" (Monckton).
 7.35.—DAVE THOMPSON (Baritone) in His Latest Song Successes, with Orchestral Accompaniment: "New Lamps for Old" (H. M. Tennent); "Just Like a Thief" (Horatio Nicholls).
 7.45.—J. R. PEDDIE, M.A.: "Modern Literature."
 7.55.—Orchestra: Suite, "Russian Scenes" (Granville Bantock).
 8.10.—THE EMPIRE MALE VOICE QUARTET of KILMARNOCK: "O Sweet and Soft" (Schubert); "Killarney."
 8.20.—Orchestra: Waltz, "Prima Ballerina" (Friedlaender).
 8.30.—Dave Thompson: "To-morrow" (I'll Be in My Dixie Home Again) (Ray Turk and Russel Robinson); "I'm Ticked to Death I'm Single" (M. Gidcon).
 8.40.—Orchestra: Entr'acte, "Air de Ballet" (Drigo).
 8.45.—Quartet: "When Evening's Twilight" (Hatton); "Jessie the Flower o' Dunblane" (arr. by Smith).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Quartet: "An Evening's Pastoral" (Wilfrid Shaw); "I've Gwine Back to Dixie" (Whyte).
 9.55.—Orchestra: Selection, "Stop Flirting" (Gershwin).
 10.5.—Dave Thompson: "Romany Rose" (Horatio Nicholls); "Three O'Clock in the Morning" (J. Robledo).
 10.15.—Orchestra: Entr'acte, "Demoselle Chic" (Fletcher); Fox-trot, "Doo-Dah Blues" (Rose and Fiorito); March, "The War in the Air" (Olson).
 10.30.—Special Announcements. Close down.
 Announcer: Mungo M. Dewar.



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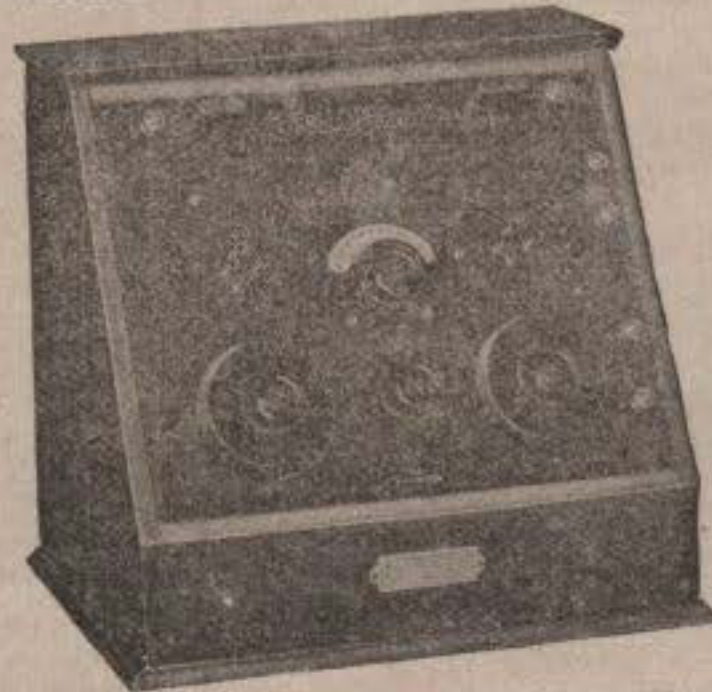
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FELLOWS

Adv. of the Fellows Magneto Co., Willenden, N.W.10. (S.P.S. 25.)

Aberdeen Programme

(Continued from page 311).

SATURDAY.

- 3.30-4.30.—Concert: Aberdeen Wireless Orchestra.
- 5.0.—WOMEN'S HOUR.
- 5.30.—CHILDREN'S CORNER. Stories, Rhymes, etc., by the Uncles and Auntie.
- 6.0.—Weather Forecast for Farmers.
- 6.15-7.0.—Interval.
- 7.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 7.20.—BAND OF THE BRITISH LEGION:
(a) March, "The Vanished Army" (*Alford*);
(b) Overture, "The Scottish Lion" (*Rimmer*).
- 7.35.—GLADYS COOPER (Mezzo-Soprano):
(a) "My Ships" (*Barratt*); (b) "A Summer Night" (*Thomas*).
- 7.45.—ORCHESTRA: Selection, "Chorus Time" (*Godfrey*).
- 8.0.—Band: (a) Barcarolle, "Les Contes d'Hoffmann" (*Offenbach*); (b) Fantasia, "Reminiscences of Ireland" (*Godfrey*).
- 8.15.—Orchestra: (a) "Three Dale Dances" (*Wood*); (b) "Marche Militaire" (*Schubert*).
- 8.35.—Gladys Cooper: (a) "Danny Boy" (*Weatherley*); (b) "Bohemian" (*Rubens*).
- 8.45.—Band: (a) March, "Belphegor" (*Brep-saut*); (b) Selection, "The Arcadians" (*Monckton*).
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Orchestra: (a) "In a Turkish Tea Garden" (*Siede*); (b) "Flower Girl" (*Siede*); (c) "My Darling" (*Siede*).
- 10.0.—Band: (a) March, "Punjab" (*Payne*); (b) Overture, "The Bohemian Girl" (*Balfé*).
- 10.15.—Orchestra: (a) "Baby's Sweetheart" (*Corri*); (b) March, "Fire and Sword" (*Raymond*); (c) "Anima" (*Lincke*).
- 10.30.—Close down.

Announcer: W. D. Simpson.

Wireless Wisdom.

"It is not movements and policies, but just good men and women who will make the world good."—REV. F. O. T. HAWKES.

"In the adventure of life the question has to be faced not only what to do in work hours, but how to spend leisure time also."—MISS PICTON TURBERVILL, O.B.E.

"To have a good time is one of the legitimate aims of life."—THE VERY REV. THE DEAN OF MANCHESTER.

"Do not get up by trampling other people down."—REV. T. PHILLIPS.

"It is naturally far easier to pass resolutions than to bring them to pass."—MAJOR F. V. BLACKWELL, C.B.E., M.C.

"Is there anything more entrancing than the spectacle of a great actress rising to an opportunity worthy of her powers?"—ARCHIBALD HADDON.

"AUDIENCES are very often queer collections of indiscriminating specimens of our very imperfect humanity."—PERCY SCHOLES.

"If you can sing a good song, you are welcome anywhere."—ARTHUR POYSER.

"The point of the most vicious satire which Dickens ever wrote has little or no message in these more charitable days."—G. A. ATKINSON.

Dancing to Wireless.

A Possibility of the Future.

THE idea of dance music being distributed by wireless from a central station to dance-restaurants, clubs, and halls within a radius of from twenty to fifty miles has emerged from the realms of fantasy in which hitherto it has dwelt. It is a possibility of the near future (says a writer in the *Evening Standard*).

The experiment has, of course, already been carried out with successful results on Senatore Marconi's yacht, both off the Atlantic coast of America and at Cowes this and last year. In the latter trial the music was wirelessed from 100 miles away.

Perfect Tone and Time.

And just recently I stood in a small room where a black trumpet poured out dance music played by a band sixty miles away. The volume, tone, and time were perfect. Every subtlety of expression was present.

With perfect magnification—which is bound to come—a service of dance-music to club and hall will assuredly become a practical proposition. The two main factors which will, above all others, tend to bring wirelessed dance music in are those of economy and better music.

The difference between first-rate and second-rate dance music is the difference between a hot-house peach and a wild damson. The band playing for broadcasting will no doubt be composed of twelve or fifteen instruments. It should be one of the best combinations in the world, and will be in receipt of a huge salary. But with a number of clubs, halls, and restaurants, in addition to private houses, receiving the service nightly, the cost to individual users should be low.

Reducing the Cost.

The small dance place which, because its space is limited, is able to provide only a moderate three-man band, is swiftly passing out. People prefer to go to big places where they can dance to music made by large, highly-paid bands.

When a wirelessed service comes in, however, the same music which is diffused into the ball-rooms of fashionable restaurant and expensive clubs will be brought to the smallest dance studio and even to private dance rooms. And the cost of dancing should come down with a run.

Certain psychological disadvantages about the innovation may become apparent later. For instance, a wireless expert engaged in research work in connection with the magnification of wirelessed sounds told me (concludes the *Evening Standard* contributor), that there is a sense of something missing when one dances to wirelessed music. He missed the presence, the personality of the band.



Little Doris (as doctor adjusts stethoscope): "Mummy, look! Dr. Jones is going to listen!"

"Regent 6730."

The B.B.C. 'Phone Operators.

THE first instinct of the disgruntled listener when he disapproves of anything is to wire the B.B.C. His second is to write them. The third, on which he generally acts, is to ring them up and tell him what he thinks. The moment he hears the voice at the other end say, "Br-r-ritish Broadcasting Companeeee," his flow of words begins, and with ever-increasing indignation he pours out his grievances. Why has the wave-length been altered? His recorder shows it to be no less than two metres out. And the time-signal of the Company doesn't correspond with the old grandfather clock in the hall (here details of the ancestry of both clock and complainant). And he objects to the 2-minute intervals, and would the Company please put on the entertainer again at once? And his wife says (more details, this time about her admirable critical abilities) . . . so what did he get a licence for?

Smoothing Him Down.

As soon as he pauses for a well-earned breath, a soft voice begins the process of smoothing him down. Very politely, but quite firmly, it is explained that the wave-length is unaltered, and suspicion (just the merest *soupeon*, for fact is the essence of goodfellowship) is thrown upon the accuracy of his home-constructed recorder. The B.B.C. operator then patiently points out that the grandfather clock (so interesting all the details about it!) is not quite in agreement with Big Ben, which she heard striking just as the time-signal was given. She is so sorry the intervals annoy him, and will see what can be done.

The disgruntled one has by now recovered his breath, but seeing his family highly amused at something, decides not to waste more time and hastily thanks the operator as he seizes the second pair of headphones from his indignant heir.

A Queue on the Wires.

At the B.B.C. end the operator sticically repeats the process on the next caller, who may be an enthusiast demanding to congratulate personally an already overworked announcer; this call, too, is effectively dealt with.

The exchange at the Company's London offices isn't often given a rest. Ten lines ringing at once, and a queue on the wires! This from 8 a.m. to 10.30 or later in the evening.

Busy B.B.C. officials greatly appreciate the dexterity and general ability of the two operators. They give the number they want, and the girl does the rest. She can be relied on to take messages, send off wires or satisfy inquirers equally well, but her chief value lies in her readiness to take all the onus of "finding" the right person over the wires off the shoulders of the official.

Visitors often comment on this. To them it seems the height of optimism for an official to hang up the receiver after asking for a number; and they are duly impressed when, on the 'phone ringing, the right person is found to be on the other end of the line.

At 6 p.m. when the trunk lines through to the seven provincial stations are switched on, a very busy and decidedly harassing time begins for the operator on duty. She has to work in close conjunction with the wireless control room while putting through various office extensions to the distant stations they wish to speak to. When the simultaneous scheme is in operation she must exercise every care to see that no hitch occurs at her end; a single slip, and an earnest conversation may be interrupted by a querulous voice asking if the B.B.C. will broadcast an announcement of the disappearance of a pet cat.

5.0 p.m.
Women's Hour



DORIS
FALGOUTHER

Western Electric
LOUD SPEAKERS

MAKERS OF OVER HALF THE WORLD'S TELEPHONES

THE CHILDREN'S CORNER. A STORY ABOUT CHINA.

Conducted by **UNCLE CARACTACUS.**

HULLO! children!

The uncles have all been very busy this week getting your programmes ready for Christmas, and have not sent me as much news as usual, so I am afraid I shall either have to make up a lot of stories about them (which would not be quite right), or else tell you about something quite different; but wait a minute, there is one letter all the way from Glasgow. Uncle Mungo dancing along in his usual style. He always seems to start off his letter by asking a question—you take my advice and be very careful of people who ask questions; they always find you out! Still, it doesn't matter how many questions the uncles ask, they cannot hear you answering them, and that is one thing which makes the hour so difficult for your uncles. But here I go on talking when I know you are all wanting to hear Uncle Mungo's letter:—

Room for You All.

"Have you sent along your shilling yet to the Radio Circle? How good all you nephews and nieces have been! Your aunty and uncles wish to thank everyone who has sent in for badges, and especially those of you who have given extra shillings to procure badges for the other kiddies who have, as yet, not entered 'Luckland.' Now, aren't these just lovely thoughts?"

"Remember, too, there is room for every one of you, and any balance from the sale of the badges is being devoted to procuring a receiving-set for the girls and boys who are in the various Sick Children's Homes around our great city.

"You have no idea how your gifts of flowers, bon-bons, pan-drops, tomatoes, bananas, chewing-gum, chicken-soup, etc., etc., are appreciated. Why, when parcels arrive, your aunty and uncles are hardly able to get through the studio door, their smiles are so broad.

More About 'Soosie.'

"Soosie, your very own radio pussy-cat, is quite at home now. She is terribly proud these days, strutting around the station with her head and tail in the air, all because she received a postcard from a friend of hers who signed himself 'Tiger.' I think he must be one of her pussy-cat friends who recognized 'Soosie's' miaow through the microphone.

"What fun we shall all have one evening when she holds a reception! Can't you just see all those pussies, wearing their radio badges, coming up the stairs to call on their friend. If you should hear a lot of cat-calls, you will know what it means, kiddies. Listen hard, and write telling Uncle Mungo if you can hear all 'Soosie's' friends and relations arriving.

"Your affectionate **UNCLE MUNGO.**"

A Jolly Idea.

I don't quite know what Uncle Mungo means about all the presents that have been arriving. I am sure they cannot be presents for the uncles—it rather looks as if he had been asking for presents to give to one of the hospitals. What a jolly idea that is! I think all the uncles might start that at Christmas time so that the sick ones in hospital know that they are being thought of and helped by those who are more fortunate.

I am not so certain about the sweets, though—from what I can remember of hospitals, there were very few sweets to be had; but flowers and cakes, and even better still to join the

"Radio Circle," and to know that by doing that you are giving your bit towards a hospital, that is perhaps the very jolliest way to help.

A Human Horse.

Such a funny thing happened as I came on a bus down Whitehall to-day. There was a little two-wheel trap with a man sitting in it; there was no horse in the shafts, but just as the bus passed, a man jumped between the shafts, picked them up and went running off down the street, holding the trap with the passenger sitting in the driving seat. It looked so funny, and yet, you know, all over the East people are pulled about in tiny traps by the natives. These tiny traps are called "rickshaws," and they are usually only big enough for one—like a comfortable armchair with a hood on nice big wheels.

Rickshaw Ranks.

Outside the hotels and in the public streets there are rickshaw ranks, just the same as there are taxi ranks in London, and as soon

know you they will do anything for you. Out in North China there are no buses and only a few trams; nearly everybody has a little private carriage, which is pulled about the streets. On a hot summer day the roads are full of hundreds and hundreds of rickshaws going in all directions, each one with its bell ringing as it goes along.

"Whalers."

It was on a day like this that a very funny thing happened in Peking. You must know that the Chinese like to copy the Europeans in some things, and so, before motor-cars came, they had little carriages, or broughams, made just the same as we had in England; but in China the horses are very small, about as big as an English pony, so, in order that they should not have a very big carriage and a very small horse, their carriages are made quite small—the same size as the horse.

This worked very well, until somebody brought over from Australia some great big horses called "Whalers." These Whalers were just as big as any English horse. Some of the Chinese liked the look of these horses, and so they harnessed them up to their tiny little carriages. The result was that the horse's back was usually higher than the top of the brougham! It looked very silly!

A Runaway.

Now, the big horses are very strong, and, of course, the little carriages are as light as a feather, and they could carry them along at a great speed. Well, on this hot summer day in one of the principal streets in Peking, which was crowded with rickshaws, a shout was heard in the distance, and there down the middle of the road a huge white horse galloped as hard as he could go. Behind him was one of these little broughams with two fat old Chinese gentlemen inside hanging on for dear life. The horse had bolted, and the driver on the box, thinking that discretion was the better part of valour, had jumped off, and so the horse had no driver.

The rickshaws went flying in all directions to get out of the way of this tornado. My coolie was only just in time and the carriage came rushing by quite close to me. When I turned round, I could see the brougham swaying from one side to the other, and it looked as if it would go over on its side any minute. About two hundred yards farther down the road, luckily, one of the wheels broke and so the carriage went bang! down on to its springs. Of course, the horse,

strong as he was, could not pull the carriage with only three wheels, so very soon he stopped.

The Cool Chinese.

A great crowd collected round it, and in a minute the door opened, and the two beautifully dressed Chinese in their silken cloaks got out. A Chinese never shows what he is feeling, and they were just as calm as if nothing had happened at all. They took their fans and fanned themselves gently, walked around their carriage and, keeping at a respectable distance, round the horse as well. The poor horse was quite out of breath, and very much more frightened, I think, than the Chinese inside had been.

How the horse and carriage did not run over dozens of rickshaws, I have never been able to make out; but it happened luckily that the streets were very wide just there, and when the alarm was raised they all ran away quickly to the side and left the road clear for the runaway!



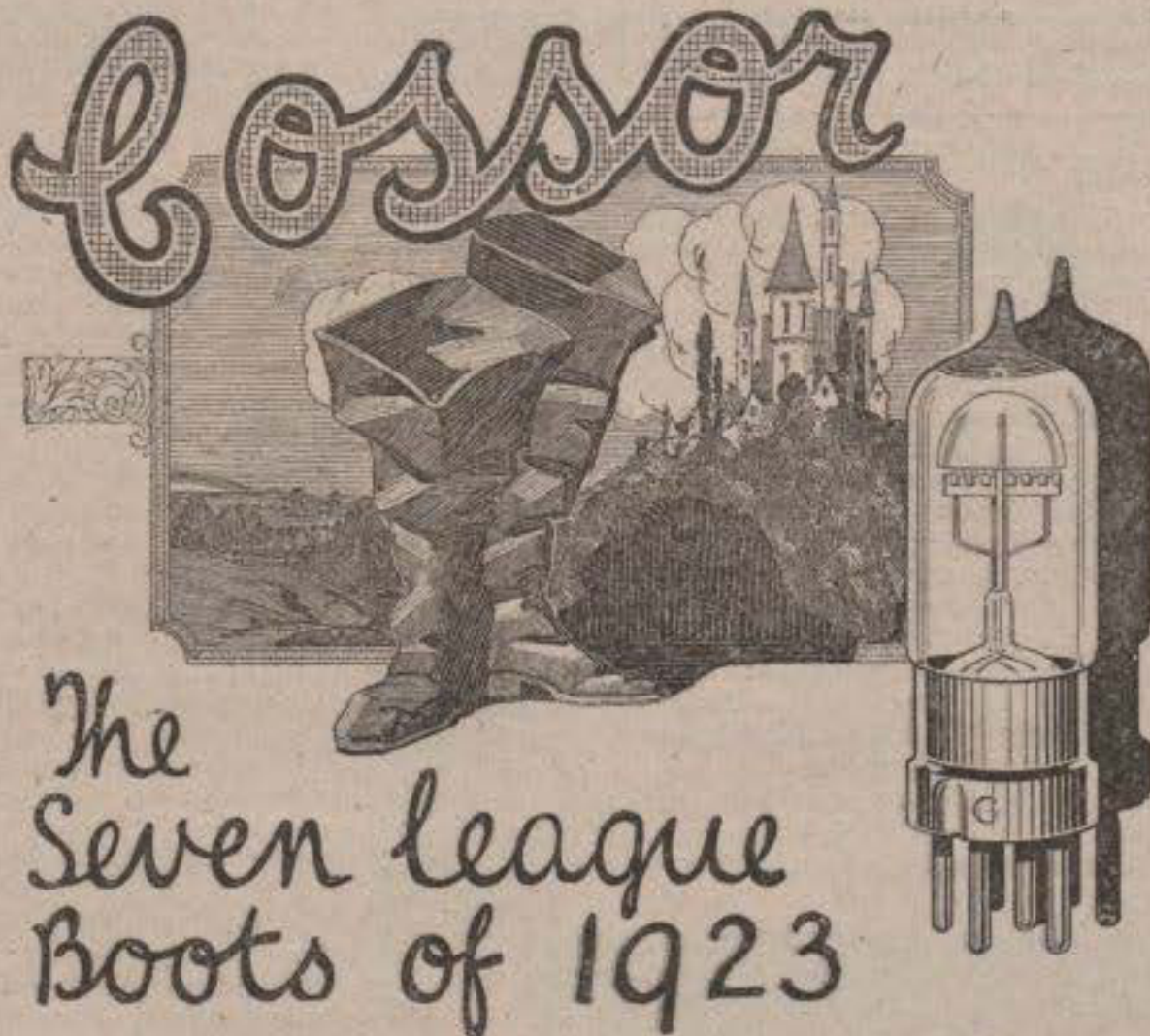
THE LISTENING LION.

This big fellow is evidently amused by what he is hearing. Perhaps one of the Uncles is telling him a story.

as you want a rickshaw you hold up your hand, and the first one comes bounding across, and the man puts down the shafts on to the ground so that you can get in easily, asks where you want to go, and then lifts up the shafts and you go spinning off.

The coolies seem to love running, and they run very fast for a long way without getting tired. Sometimes they run races with each other, and if in a crowded street two of them should happen to collide, they drop their rickshaws and start to argue—very often they have a fight as well. It makes no difference if you are in a great hurry and want to go on, your coolie will refuse to pick up the rickshaw again until he has finished having his fight with the man who ran into him.

But you must not think that these "human horses" are rascals, because they are not. They are always good tempered, and when they



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"How to Banish Worry."

A Talk from Cardiff. By the Rev. A. J. Edwards, M.A.

I WANT to speak of a precept which is to be found in the Gospels, and which has been described as "the precept which no one obeys." It occurs in one version as "Take no thought." A better translation of the original word is "Be not anxious," or, in the language of to-day, "Don't worry"—(for the thing which our Lord forbids is not, of course, reasonable foresight or provision for the future).

Now this is a very valuable precept, for worry is a singularly unprofitable temper of mind.

First, it is utterly futile. Nothing is ever accomplished by worry. On the contrary, it always weakens us and wears us out. Under the habit the body loses its vigour, the mind loses its tone, the will loses its force, and the heart loses its sweetness.

Use Common Sense.

Our Lord bids us fight worry, first of all, by the simple exercise of common sense. He invites us to reason the matter out. "Which of you by worrying can add a span to his age?" In other words, "What's the use of worrying?" What possible good can it do? Will it supply your needs? Will it help you to run your business? Will it stave off influenza? Will it lengthen your life?

If reports are to be trusted, this common sense philosophy strongly commended itself to the British soldier in the Great War. We have all heard of the so-called "fatalism" of the British Army; and no one, I suppose, could have better understood the utter futility of worry than the soldier in the trenches. He could not stop a shell bursting in his trench.

He could not prevent a light going up, just as he was scrambling over the parapet. "What's got to be, has got to be," he argued philosophically. "If your number's on it, you'll be for it." "If it's coming, it's coming; if it's not, it's not; and you can't help it anyway, so let's get on with the job."

You may call that "fatalism," or what you will—but it is uncommonly like that cheerful untroubled attitude which is commended by our Lord.

Secondly, worry, too, is often the open door to sin. The worried man is the easily tempted man. He is ready to accept any relief that takes the pressure off his mind.

The Cause of "Nerves."

Thirdly, worry means loss of power. An eminent medical man, speaking of the nervous disorders so prevalent to-day, says: "I deny that work—legitimate work—has anything to do with it. It is that foul fiend 'worry' who is responsible for a large majority of the cases."

But, after all, people will not be cured of the habit by saying to them "What's the use of worrying?" It is always easier to tell people what to do than to do it. It is easy enough to sing: "Cast care aside"—to do it is a very difficult thing.

It cannot be done by arguing its futility. It cannot be done by adopting an indifferent, "don't-care-what-happens" attitude.

That is the only way. As Christians, what we have to do is believe and act upon what we profess, and not merely profess it.

Let our motto be: "Take care of to-day, and to-morrow will take care of itself."

Romances of Architecture.

A Talk from London. By Major Harry Barnes, F.R.I.B.A.

I THINK we are drawing nearer the time when, like Athens, the public buildings of London will be magnificent and the private buildings modest.

The nineteenth century has brought into being great local authorities, and there are two in London. London is a city and a port; its greatness is based on the land and associated with the sea; there is one authority which rules the land and another the water, the London County Council and the Port of London Authority. Within the last few years each has got its home and each is housed in buildings which do present to the citizen some adequate idea of the power they lodge.

Chosen by Competition.

The London County Council building is better known, but both are considerable examples of architecture. Their architects were both chosen by competition, for it is the romance of the architectural profession that from time to time opportunities are offered to achieve great works of art.

In the case of the County Council building, its architect was a young man whose first important public work it is. It is fifteen years since Mr. Knott was proclaimed the author of the successful design in the competition, and the completion of the work has been delayed by the War.

I do not know what passed through the mind of the architect to the County Council building, but I can imagine him in those days before his ideas found expression on paper, standing on the site formulating in his mind the appearance it should present. Such opportunities come

seldom to men, and are not to be lightly received. Standing there one can imagine his eye resting on Barry's great pile of the Houses of Parliament and on Westminster Abbey beyond, and deciding that the style must not be Gothic.

Then down the river along the Palladian front of Somerset House, this has its influence on his choice; the building must compare with neither of these. Shall there be a dome? Down the river is St. Paul's, across the bridge is the new dome of the Wesleyan Central Hall. A dome is rejected. Shall there be a tower? Bentley's high campanile in Ashley Gardens pierces the sky, and the decision is taken that gives us the long low roof with its modest turrets which to many seems too modest.

A Real Public Building.

The great building of the Port of London Authority is less well known. More people cross Westminster Bridge than frequent Trinity Square, but an afternoon will be well spent by anyone who pays a visit to the great building designed by Sir Edward Cooper for the Port of London Authority.

It is indeed a public building in the sense that the space occupied and used by the public is the very core and heart of the design. It stands between the Tower of London and St. Paul's, and its architect has achieved a building which invites no comparison with either, but has a distinction all its own. Internally the great rotunda, externally the bold and original tower, will appeal to those who possess no knowledge of the technic of architecture; they speak at once to the mind and the imagination.

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Don't swot!

NO need to think that it is a laborious process to obtain information on Wireless.

Gone are the days when it was necessary to undergo a strenuous course of study, for now there are a number of excellent Radio Press Books which will take you through all the short cuts and make learning a pleasant pastime.

Two Books especially are suitable for the beginner, *Wireless for All* and *Simplified Wireless*, both by John Scott-Taggart, F.Inst.P. (Editor of "Modern Wireless" and "Wireless Weekly"). These Books should be read together, as they form a complete course on Wireless, giving electrical explanations which can be understood by anyone. Remember the titles, "Wireless for All" (6d., post free 7½d.) and "Simplified Wireless" (1/-, post free 1/1½d.), and get them by any Bookseller.

RADIO PRESS Ltd., DEVEREUX COURT, STRAND, W.C.2.

Letters From Listeners.

Descriptions of Broadcast Music.

DEAR SIR.—May I suggest that a short description of the principal works down for performance in the weekly Symphony Concert should be included in the columns of your periodical preceding the date of performance?

The broadcasted description of the *Scheherazade* music was most instructive, but would have been even more valuable if it had been in print and available for reference during the performance, upon which all concerned are to be congratulated.

Yours faithfully,

East Croydon.

L. P. W.

[Synopsis of the principal musical items to be broadcast will be published regularly in *The Radio Times*, see page 292.]

Relayed Transmissions.

DEAR SIR.—One is somewhat disappointed to find how often the programme is relayed from London, which, from my point of view, is very unsatisfactory, and no doubt the complaint lodged by me would be upheld by many subscribers if they were approached.

Personally, I do not think that the results are so satisfactory as a direct transmission; but, of course, one cannot object to an occasional transmission, and particularly when there is a special programme, but for an ordinary programme it is very disappointing to be obliged to listen when particularly one possesses a seven-valve set.

Yours truly,

Stockport.

B. S. M.

[The difficulties of simultaneous transmission were dealt with by Captain Eckersley in last week's issue of *The Radio Times*.]

A Protest from the Country.

DEAR SIR.—Although we appreciate the wonderful work and progress of the B.B.C. and the benefits we derive from its invaluable services, there is one point upon which we wish to take them seriously to task.

Whenever a speech or mention is made of Broadcasting, it seems to be a golden rule of the speakers to emphasise what an inestimable boon and blessing it is to us poor country folk. They need to be told once and for all that pity is the last thing they need bestow upon us. Don't pity us! Envy us, if you like. We would not live in your towns, which can only be likened to overcrowded rabbit warrens, for a fortune.

They all seem to think we have nothing to do in the evenings in the country and that before the advent of Broadcasting our evenings were shrouded with unutterable boredom. They are badly mistaken. There are a thousand and one things to occupy our time without pining for jazz bands, ridiculous revues, and stuffy picture palaces. It is only the town folk who crave for yet more of the artificial excitement their town life offers.

We are always put down as unintelligent by these same speakers. They always harp upon the fact that Broadcasting will broaden our outlook upon life. That is absolute nonsense.

No! We poor, pitied, narrow-minded country folk would be far better pleased with more lectures like that delivered by Sir Ernest Rutherford, at Liverpool, and far less jazz.

Yours faithfully,

Horsham.

A. T. H.

[While welcoming this correspondent's letter, we do not think that it is quite fair to say that the townsman looks down upon the dwellers in the country.]

Does Listening Promote Health?

DEAR SIR.—It would be interesting to know why many of the children who are listening to-day on wireless are now free from many of the little complaints to which they were previously subject. Is it due to the fact that they have found a new interest, or is it that these ether waves are bringing some new and unknown force which has action on mind and matter with these little ones?

The generality of children who are listening are healthier, more contented, and more robust to-day than hitherto.

One particular instance that has come under my immediate notice is that of a child of a gentleman of my acquaintance. This child six months ago suffered from general debility and nervousness, and no improvement was made. Since she has taken up listening she has become robust and healthy.

Is there anything in this matter which affects the health of the community in general, or is there a new curative force at work in which atomic electricity acts on mind and body, picking up some unknown force in its transmission on the ether waves and delivering them to the recipients?

Yours truly,

London, S.W.

FORD LLOYD.

[The point raised by this correspondent is an extremely important one. It would be very interesting to hear from other readers who have had experience, personal or otherwise, of the beneficial effects of listening on health.]

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—the twin stars of the heavens—the inseparable twins of the hero tales of Greece—and then again, another inseparable pair of this earthly sphere—Solder and Fluxite. What part has this noble pair played in the furthering of perfect wireless reception? We venture to say that all the first-class installations, whether they be at "2LO"

or on the ship at sea, bear evidence of the wonderful state of proficiency that soldering can give. Soldering in itself is a small detail amongst the thousand and one delicate intricacies, yet for that fact it is not despised by men who seek that elusive quality—perfection. They know what soldered connections mean to perfect reception and transmission, so give the attention to your set that you wish it to give, and solder each connection carefully with the aid of Fluxite. Ask your Ironmonger or Hardware Dealer to show you the neat little

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B.H.

Pages from the Burndept Catalogue

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The Popular Model Ethophone
A Long-range Two-valve Broadcast Receiver



THE POPULAR MODEL ETHOPHONE is a particularly efficient two-valve instrument expressly designed for the reception of music and speech from any of the British Broadcast Stations: simplicity of control and extreme efficiency in long-distance reception are the keynotes of the design of the Popular Model. Its length range is limited to 300-500 metres, which very fully covers all the British stations.

As will be seen from the illustration, the instrument consists of an elaborate instrument panel mounted in a French-polished mahogany cabinet some 12 inches high: the two valves are contained within the cabinet in a hinged door, as also is the high-tension dry battery. To permit of easy access the back of cabinet is hinged.

Tuning to the various stations is performed with two variable condensers, thus giving ease of manipulation and the necessary selectivity to permit of interference by other stations being eliminated. The long chrome handle gives vertical control to the variable reaction principle employed in this instrument: this principle is applied in a manner

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Ethophone

approved by the Postmaster-General and greatly increases the range of reception while preserving clarity of tone.

The instrument designed for use with more pairs of high-resistance head telephones than any other receiver of its class is known as the Ethophone. It is described in detail on page 8.

It should be remarked that no filament resistance is used in the Popular Model, thus eliminating the usual ever-present danger of "burning out" the valves: instead a low switch is provided to disconnect BOTH BATTERIES when in the "OFF" position.

THE POPULAR MODEL ETHOPHONE can be purchased with self-contained H.T. battery only, and in such cases it is recommended that no valves except Marconi-Decca "R" Type be used. It is also supplied complete with all the accessories necessary to receive broadcast, viz.:-

- No. 541. 2 Marconi Decca "R" Type Valves
- No. 542. 1 pair of 600-ohm Head Telephones, standard superior quality
- No. 543. Accumulator, 4 volts 30 amp. hrs.
- No. 544. Secondary Aerial Equipment, comprising 150 feet of aerial and earth wire, rubber covered lead-in wire, slotted lead-in resistors, 3 porcelain insulators, aerial mounting socket, adjustable earth clip for water pipes.

Finally, THE POPULAR MODEL ETHOPHONE has been tested in various parts of England, and even in places remote from all Broadcast Stations, extraordinary results have been obtained. In Devonshire on a 100-foot aerial 45 feet high all the British Broadcast Stations have been received clearly and well. Needless to say the instrument is fully licensed under Marconi Patents.

No. 510. Ethophone Popular Model, with self-contained H.T. Battery. Price £13 10 0.
To which must be added Broadcast Tariff 15 0

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(Radio Times—23/11/23.)

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No Outdoor Aerial is required.

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N.B.—Owing to the large number of people who have requested a copy of our Catalogue, we find it impossible to despatch them as quickly as we should like. We shall, however, treat all enquiries in strict rotation and you will receive your copy in due course.

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Other People's Opinions.

WIRELESS FOR INSOMNIA.

SOME years ago I had a bad attack of neurasthenia owing to over-study, and since then I have always suffered from insomnia.

I have received much relief and pleasure from listening. I have found for years that all music except organ playing is greatly soothing to the nerves, but nothing can compare with wireless through headphones.—Mrs. H. F. Fry, in the *Daily Express*.

"SOB STUFF."

THERE is still a marked proclivity for the song of mournful cadences and "sob-stuff" words. Without asking for a perpetual menu of comic songs, we still have too many of the "weary heart" persuasion and the kind that break off in the middle apparently and leave one to twiddle about with the set to see "what's wrong."—*Amateur Wireless*.

WIRED WIRELESS.

THE system of "wired wireless" (or "guided radio," as it is called in America) consists in sending messages in association with an extended conductor, such as an electric power line. The conductor has the effect of guiding the waves, and preventing the signals from being broadcast in the ordinary sense.

This system of wired wireless is very useful for certain special purposes, as the transmission does not interfere with normal reception, except in the case of stations which are located in the immediate vicinity of the line which is being employed as the guide.—*Wireless Review*.

DAY AND NIGHT BROADCASTING.

RECENT research has brought to light some very interesting facts concerning the transmission of wireless waves.

It has been estimated that a broadcasting station can cover a range twenty times as great by night as by day. It might be thought that to bring such a station's day range up to that of its night range it would be necessary to increase its power twenty times, but it has been proved that apparatus 10,000 times as powerful would be required.—*The Daily Mail*.

SHORT WAVE COMMUNICATION.

THE growing interest in short wave communication is to be welcomed by all interested in the scientific aspects of wireless communication, because the study of transmission on such waves is likely to lead to the collection of valuable data bearing on the solution of problems of the propagation of waves, the explanation of which are at present matters of conjecture.—*Experimental Wireless*.

"A JOY FOR EVER."

QUITE seriously, why are so many people content with sets that are anything but a pleasure to listen to? A good set is a joy for ever, bringing in speech and music without a sign of roughness or distortion; but a bad set that is being forced, made to produce the largest possible volume of sound without any regard to purity or smoothness, is the kind of thing that I would like to see yoked like the Ancient Mariner's albatross to the neck of my worst foe, with its 'phones locked about his ears, its filaments glowing their brightest and crackliest, and its high-tension voltage gingered up almost to bursting point. No viler thing exists.—*Modern Wireless*.

IMPORTANT TO READERS.

"The Radio Times," the official organ of the British Broadcasting Company, Ltd., is concerned solely with broadcasting programmes and the technical problems relating to their transmission.

Technical inquiries dealing with the reception of broadcast telephony, such as the types of sets to be employed, etc., etc., should NOT be addressed to "The Radio Times." Letters from Readers concerning the Programmes and their transmission are welcomed.

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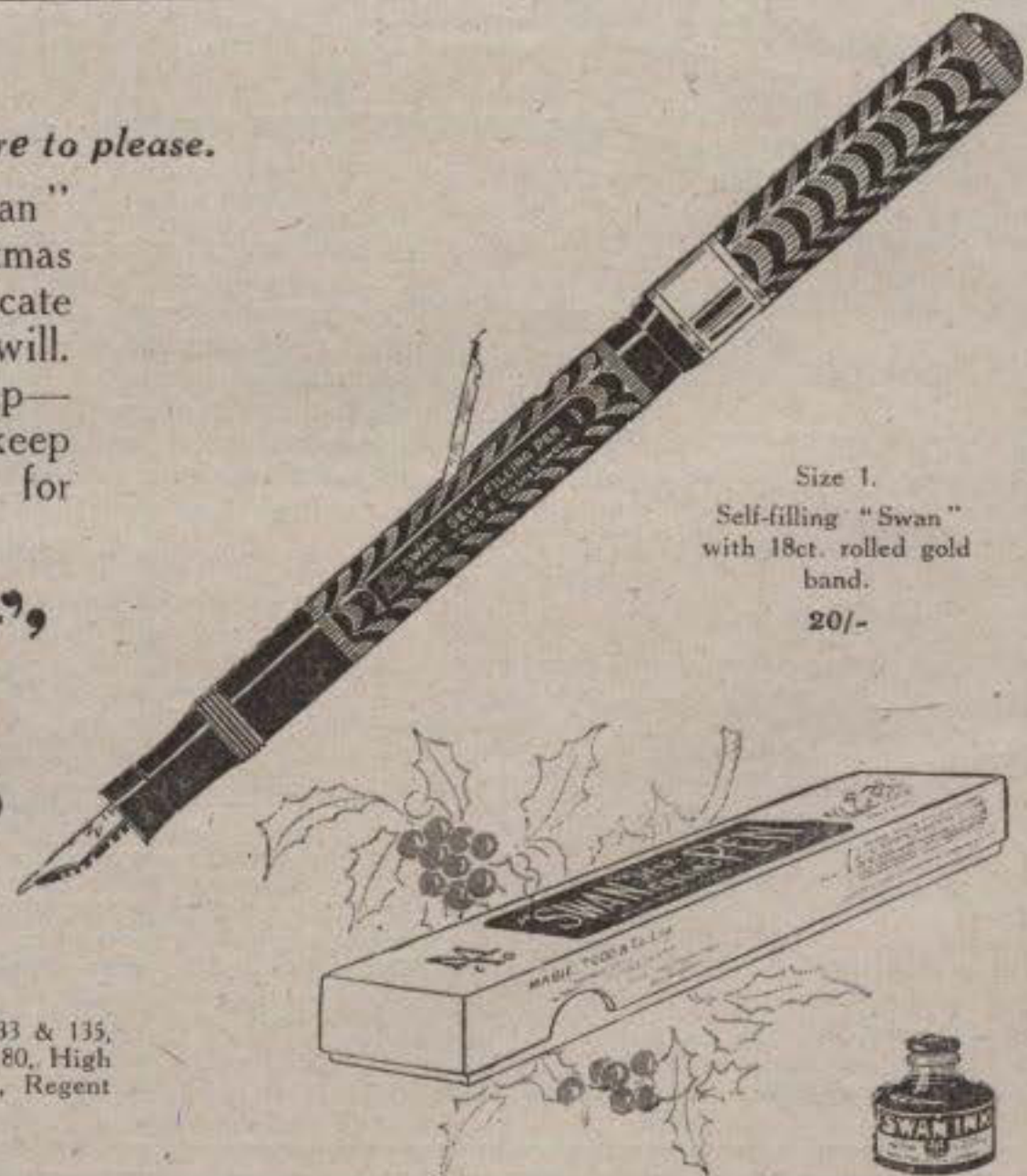
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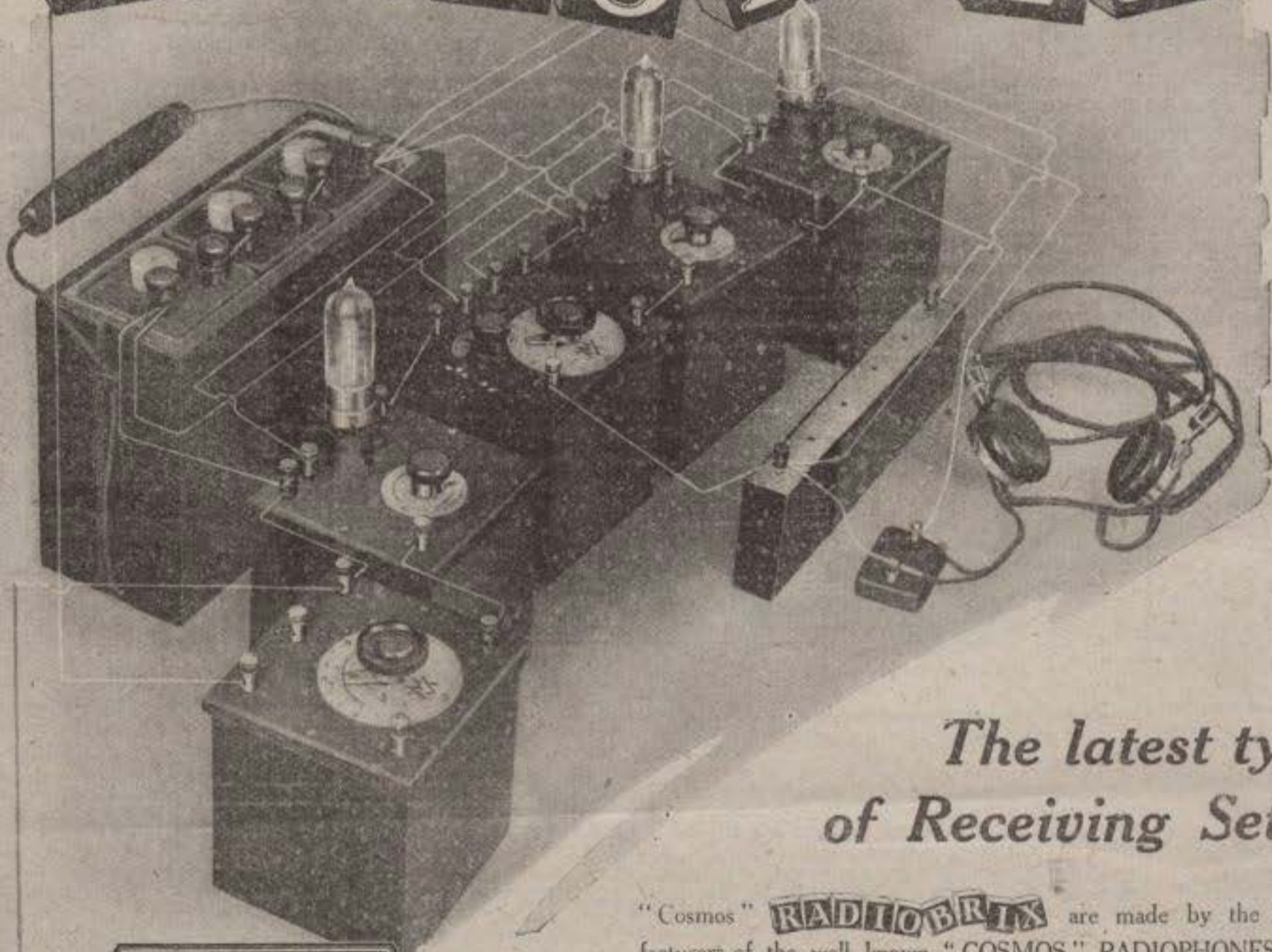
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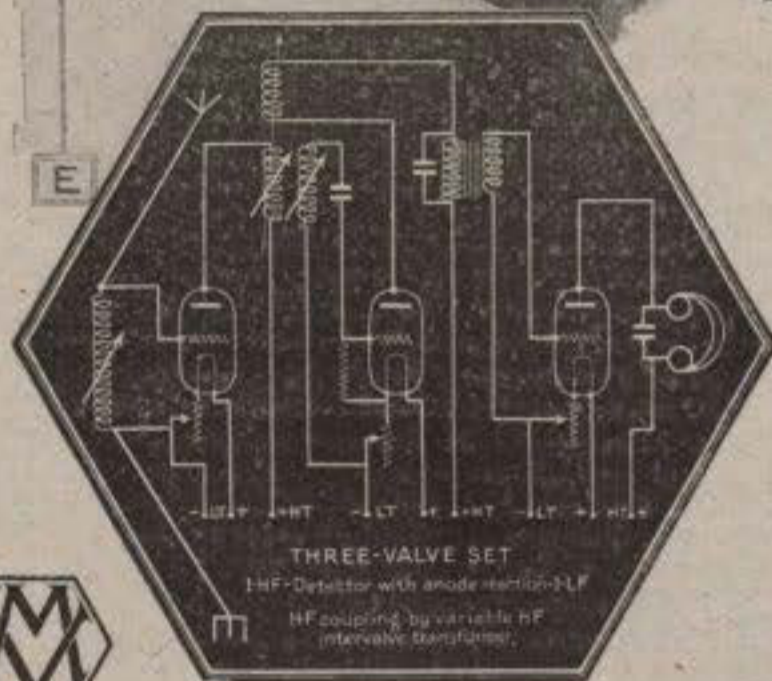
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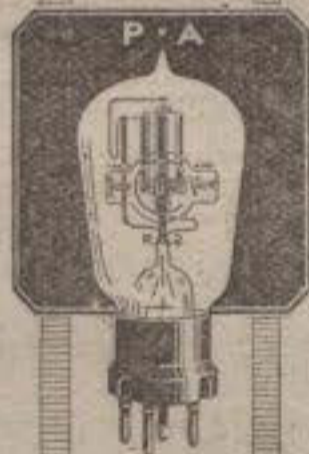
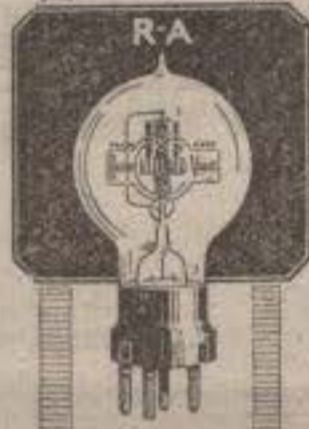
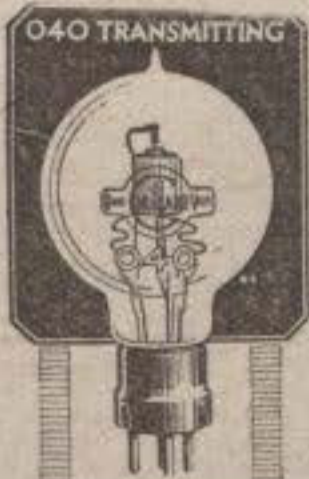
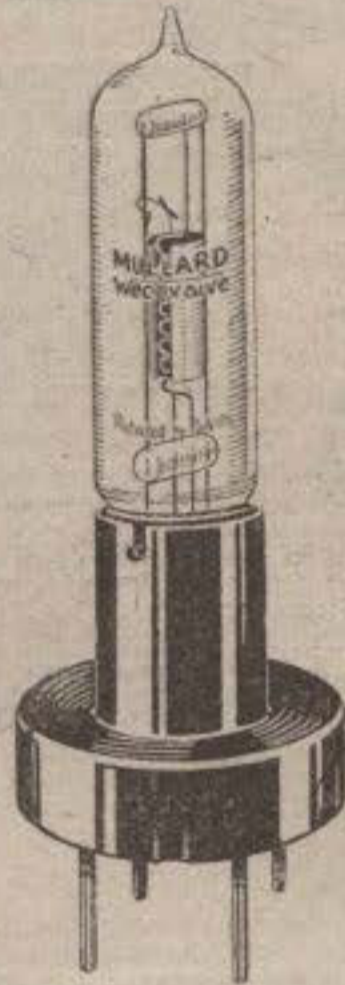
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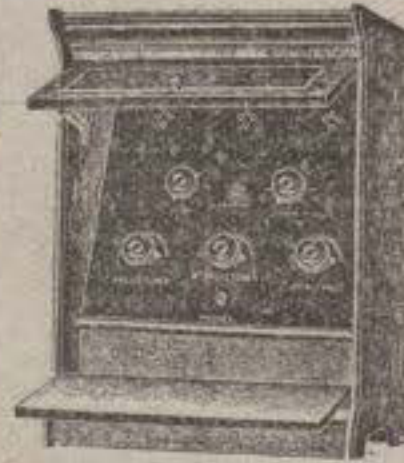
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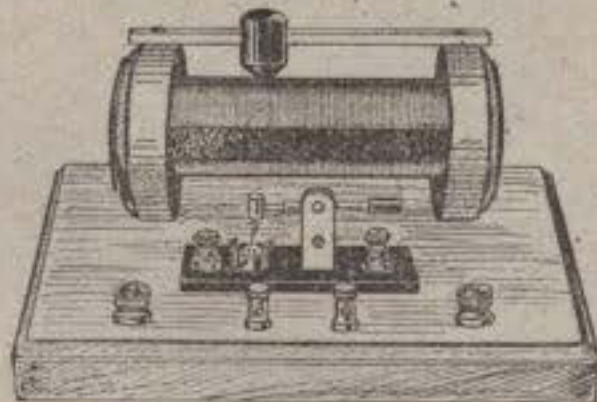
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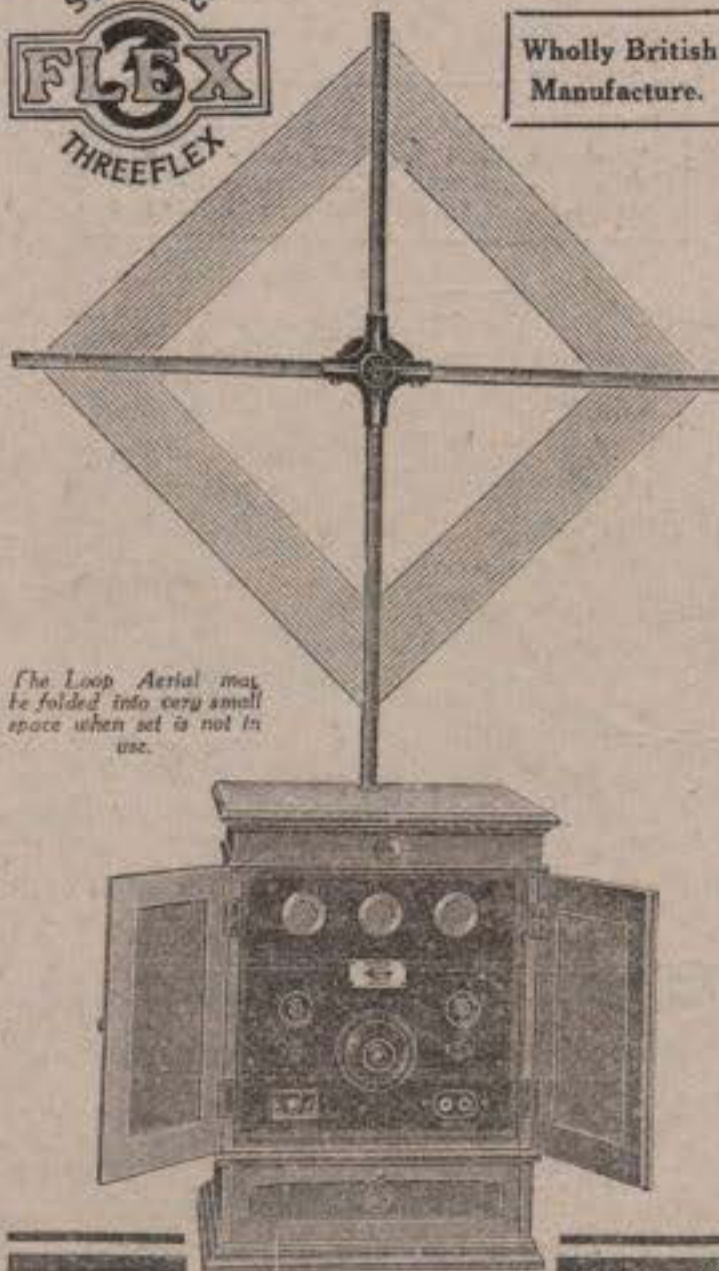
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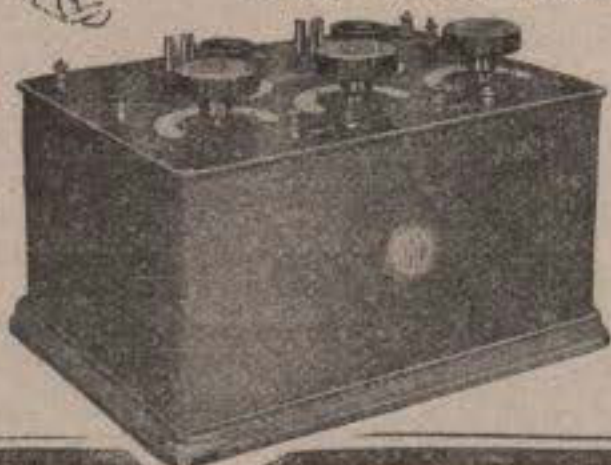
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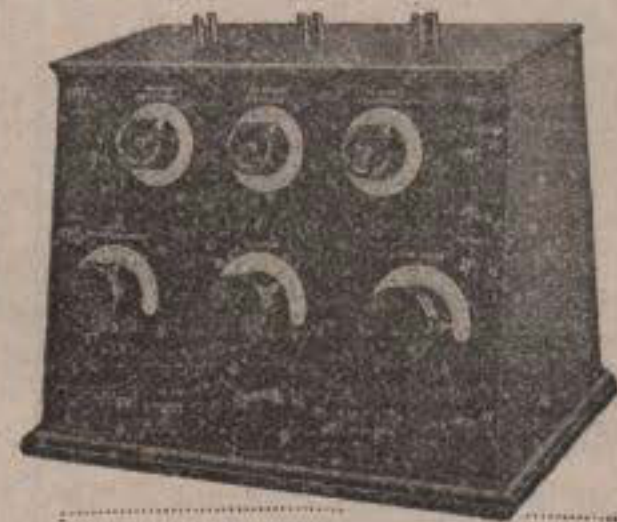
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