



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing SUNDAY, DECEMBER 2nd.

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THE CHILDREN'S CORNER.
Conducted by Uncle Caractacus.

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WHAT'S IN THE AIR?

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

THERE have been references to the necessity, or at any rate the desirability, of having a second and larger studio in London. This is being put in hand immediately. It will accommodate very much larger orchestras and bands than have been possible so far, and owing to its size will permit of much less blanketing. There will thus be a more natural and airy effect in the musical transmissions.

No small consternation was caused last week by Mr. Walter C. Smith, who has been our Press representative since the Company was formed. He has been invited by a constituency in the North to stand for Parliament. We wish him good luck, and there will be great (though selfish) satisfaction if he is returned—to the B.B.C., where politics are unknown.

I had heard a good deal about Mr. Smith, and early in January, when an appointment such as he could carry became necessary, I telegraphed to him in Edinburgh at seven o'clock one night to come and see me. At nine o'clock next morning he presented himself at the office, attaché case containing all his effects in hand. He has never returned to Edinburgh since.

In addition to the very efficient discharge of the manifold duties which have come his way, he has endeared himself to every member of the staff, and has also, I gather, been constituted a species of father confessor to everybody needing advice.

There have been many inquiries as to what part broadcasting would play in the General Election. The Broadcasting Company is neutral and has no politics itself, but it may be possible to secure permission for a representative leader from each of all of the great parties to deliver one simultaneous broadcast address.

A debate on such a subject as Tariff Reform might also be of considerable interest, and would perhaps be permissible if the exponents of each side of the question were of similar calibre and authority. It may be remembered that a debate on Communism between Sir Ernest Benn and Mr. J. T. W. Newbould was broadcast in London in the early part of the year.

Great discretion has to be exercised in such matters, and the question of expediency considered, but if on any controversial matter the opposing views are stated with equal emphasis and lucidity, there can at least be no charge of bias.

One frequently hears of the traffic troubles in London. We have had our particular share of them. Savoy Hill has been closed for about a fortnight, and the only access to our offices from the Strand has been from the Embankment by way of Norfolk Street or Northumberland Avenue! There was one benefit, however. Savoy Hill issuing at right-angles from Savoy Street develops a right-angled bend, and finishes parallel with it. Until recent months one had always to be on the alert when turning from the Embankment to ensure that one went in the right direction. During the blockade drivers had only the one way to go. But apart from this, 2, Savoy Hill, is now achieving its own fame, and the need for specific directions to drivers is rapidly disappearing.

It is rather late in the day to revert to the London transmission on our birthday night, but the excuse is that we continue to receive communications on the subject. We have been asked by many people to have a birthday every week! On the other hand, in the course of that evening, one gentleman telephoned to state

(Continued overleaf in column 3.)

Wireless and Women.

The New Angel in the House. By Mrs. E. Fitzgerald.

LITTLE more than a year has passed since wireless first invaded the home. In that short space of time it has become, if not man's "whole existence," then the more important part of it, so far as his evenings at home are concerned.

And what of us women—the "wireless widows" at whose expense cartoonists make merry? Have we come to regard our winged visitor as ally or antagonist?

Before we can decide it is necessary to make a comparison between *then* and *now*. It isn't easy to reconstruct a pre-wireless evening except by force of contrast, so I propose to begin with *now*, despite my husband's *sotto voce* imploration of the gods to enlighten him as to why no woman ever begins at the foundations of her argument!

The Husband's View.

Wireless, according to my husband, is the wonder of all ages. It has, he says, taught woman to listen. Subtle, of course, but, like most sweeping assertions of masculine origin, it misses the corners. Wireless isn't wonderful because it has made woman listen. Woman always could, and sometimes did, listen. Wireless has made her want to listen. A distinction with a difference.

But is she encouraged by her household to cultivate this supposedly rare virtue? Well, any woman who is the possessor of a receiving set plus a family will recognize the following as a description, more or less accurate, of an average evening at home.

4.55 p.m.—Having settled the children down to tea at 4.30, "mother" tunes in, and waits with what patience she can command for the cheery, "Hallo, everybody! Blank Station calling."

Listening under Difficulties.

It comes at last. "A talk on careers for women will now be given by —."

"Mother! John's put three pieces of sugar in his second cup."

"... now that practically all vocations are open to woman, educational opportunities equal to those of her brother are demanded by her, and—"

"Mother, quick! Sheila's choking! She's swallowed something."

Having retrieved an adventurous plum-stone and restored order and apparent serenity among the older children, "mother" is just in time to hear "Blank Station closing down till six o'clock. Good afternoon."

The Supreme Test.

At 5.57 the procedure is somewhat like this. Marshal children to their appointed places; settle heated dispute of the "those are my headphones" order (or turn the dog out and the loud-speaker on, as the case may be); proceed to enjoy the "Children's Hour."

Like all good things, this comes to an end. The children are put to bed, and at seven o'clock the magically powers of the stranger within our midst are put to the supreme test.

The head of the house, arrived home wearied and with temper slightly frayed at the edges after an "off" day at the office, attacks the evening meal with the light of battle in his eye.

"Will he notice that the mutton is hashed?" is the question which grips the mind of his wife what time she casts beseeching glances in the direction of the loud-speaker.

"... Ipecuanas, 5½ths; Montana-segrados, 2½ths."

So far all is well. The head of the house has forgotten that he is eating at all.

In the lull that follows the News Bulletin, the mistress of the house asks demurely, "What are Ipecu-segrados? And why are they 5½ths?" And man, ever ready to be guide and mentor to the sex which it was wisely ordained should look to him for information upon those matters which require the deeper understanding, first corrects her inexactitudes, and then proceeds to explain.

No Boundaries.

A "Criticism" provides a sympathetic outlet for the master's pent-up irritation; and then, "music hath charms"—undoubted charms! Thus soothed, each of a separate disquiet and attuned in harmony, the Head and the Heart of the House settle down to their nightly arm-chair adventures.

That is the great romance of wireless. It knows no boundaries. I may do my morning shopping in a New York emporium; lunch in Paris after a stroll along the boulevards, and in between that and tea in Japan amid mimosa and mousmés, my husband and I may sandwich in a big-game hunt in the heart of Africa and an expedition to the Arctic.

Consolations.

And if "X Station closing down" brings us back to a sense of possibilities unprobed, there are consolations.

On the whole, the case for broadcasting is easily made. The receiving set may safely be regarded by woman as a collaborator rather than a competitor for the subduing of man to domesticity.

A Roadside Adventure.

The Story of "Robin Adair." By A. B. Cooper.

THE literary, romantic and artistic associations of the Somersetshire town of Bath are innumerable. The White City of the West, the town of Beau Nash and Beau Brummell, of memories of Johnson, of Sheridan, of Gainsborough, of Lawrence was the Deauville, the Spa of the eighteenth century. Everybody who was anybody went to Bath and paid daily visits to its famous Pump Room, and among these came Lady Caroline Keppel, a very lovely girl, but sad and somewhat wan of face, who gave observers the impression that she was unhappy about something. The "cure" did not seem to cure her. The famous Bath physicians, with their pills and their potions, seemed to do her no good.

Not of Her Class.

The truth was that her sickness was love-sickness. She was pining for a young man who was not approved by her relatives because he was not quite of her class. In these democratic days, a *mésalliance* is not frowned upon as it was in 1750. But in Lady Caroline Keppel's time the idea of an Earl's daughter marrying a general practitioner, who had only "qualified" a few months ago, was anathema.

Lady Caroline had already been practically banished to the Continent, in a vain attempt to cure her of her singular infatuation, and now, as she had returned so gravely ill that fears were entertained that she might "fall into a decline," as they said in those days, she was packed off to Bath, for the dual reason of keeping the lovers apart—for the young man

What's in the Air?

(Continued from the previous page.)

with emphasis that this was not what he was paying 15s. a year to hear.

I was somewhat vexed by the insinuation made by one correspondent, who made humorous references to bottles consumed on the birthday evening. I hope the spontaneous good spirits of our announcers at 2LO on that occasion were not misinterpreted by any other listeners. This should have gone without saying.

Interference with broadcasting reception has been reported from certain localities, and the trouble has been traced to the activities of chemical and electrical plants. Representations made by local Wireless Societies have in some cases resulted in means being found to diminish the disturbance. We now hear that the use of X-ray and violet ray apparatus is also apt to occasion inconvenience to those listening in the immediate vicinity. From time to time explanations will be discovered for interference which had hitherto been attributed to faulty transmission or inferior reception. Any case of interference reported to us at headquarters or to the local station is investigated and mitigated as far as possible.

Wireless in Trains.

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 what is happening while he travels.

lived in London—and of restoring the roses to her cheeks.

But anyone might know that the case was incurable when a young lady deliberately sits down in a quiet corner and pens verses, afterwards sending them to her lover.

She wrote this pretty poem to a tune she had, in all probability, heard Robin whistle and sing, a very old Irish tune called "Eileen Aroon." Now it is quite certain that Robert Burns, the greatest of all song-writers—perhaps, because he wrote so many of exceptionally high quality—tried to set words to this tune, and in many song-books you will find "Robin Adair" attributed to him. He himself never claimed it, and the evidence in favour of Lady Caroline Keppel is conclusive.

Beauty in Distress.

But who was Robin Adair and how did he meet and woo a maiden so much above him in social station? About 175 years ago, an impulsive young Irishman named Robert Adair—"Robin" for short—was studying to be a doctor in Dublin, but, getting into some sort of trouble with the college authorities, he crossed the Channel to Holyhead with the intention of travelling to London and seeking his fortune there.

His troubles began when he landed; he found he had spent all his money in getting across the "briny." Being a lad of mettle, he set out to walk all the way to the Metropolis, but had not gone far when he came upon an

(Continued on page 355.)

Burma: The Land of Thrills.

A Talk from London, by the Rev. Father Jackson.

I DARESAY that a good many have forgotten those few scanty lessons on Burma which they had in the geography class of their youth. Though, probably, there are not many like a certain friend of mine, who—when I told him that I was leaving my London parish to go to Burma—said: "I suppose that's short for Birmingham!"

Burma is the country which lies to the East of the Bay of Bengal, and is, therefore, the most eastern province of our Indian Empire, and it touches Assam, China, and Siam. You get to its chief port, Rangoon, where the rice comes from, by a month's sea-voyage from England—unless you happen to have a fast non-stopping private aeroplane, in which case, you could do it by a straight flight in about thirty-six hours.

Five Months of Rain.

When you get there, you find a tropical climate—with an average temperature thirty degrees higher than the average of England—which gives you five months of rain and then seven months of no rain. If you ask, as so many do: "Can an Englishman really enjoy living out there?" I should say: If you're out there in the wartime spirit to "do your bit" it is all delight and romance; if you're out there in the post-war spirit to "get your piece" (I see that my typewriter insists on spelling that word with an "ie" instead of an "ea") it is an alternate boiling and baking which soon makes you feel a good bit over-done.

Now, of the Burmese people—the first thing that strikes you is their language. It is Mongolian—that is, akin to Chinese—and, therefore, quite foreign to the Western ear. It's not quite the "out-grabe" of the "mome raths" in "Alice in Wonderland," being rather a series of spits and clicks.

A Narrow Escape.

Speaking of the difficulties of the language reminds me of an incident which occurred in my first week out there. I was playing with some children, when one of them put a small object into my hand with a remark. I didn't understand much of the remark, but caught the verb "to eat" and, responding immediately to the suggestion, put the thing into my mouth and crunched it up. I then learnt that it was a monkey-nut with the shell on.

A few minutes afterwards, another boy put another object into my hand with another remark. Again I caught only the verb "to eat," and was about to respond to the suggestion when I bethought me that it felt rather hard, and, examining it more closely, to see whether it required shelling, I found it moved, and identified it as a large black-beetle!

My work in Burma is mainly routine work at head-quarters, under fairly stable and ordinary conditions of town life in a suburb of Rangoon.

But even that is by no means monotonous. Frequent burglaries of the premises, not infrequent murders in the neighbourhood, a street or two of wooden houses burnt every now and then, an occasional wild-cat hunt or cobra chase, strikings by lightning, an annual earthquake, periodic visitations of plague and cholera—these things offer variety to life.

Although we can never call the town-life of head-quarters "humdrum," it is touring in the jungle which furnishes the real sensational thrills. I have covered between 30,000 and 40,000 miles in the province of Burma, in all kinds of transport and all kinds of company; but it is only possible to enumerate briefly some of the situations that arise. I think the most uncomfortable journey that I can recall was an eight-hour night journey on the uncovered seat of a third-class railway carriage—during the first five hours we were literally unable to change position by reason of the crush around and on top.

Into the Wilds.

The most discouraging moment I can remember was once when we came to the last stage of a journey into a wild district. The first man I interviewed as to how to get on to our goal assured me that no visitors to that district ever survived the virulence of the local fever; the second refused to accompany us because a man-eating tiger had been making havoc on the road for the past few nights; the third consented to take us in his cart, provided that there was sufficient company to insure safety against the highwaymen. We did the journey all right, and had confirmation of all the opinions!

One incident serves often to remind me of the necessity for discretion. I was going along a slippery mud track behind my guide when he suddenly told me emphatically to keep close to the left. Investigating carefully for myself, I discovered that we were crossing the face of a small precipice, on a ledge about eighteen inches wide, and that on the left was a sheer drop of

about twenty feet into a swamp of goodness knows how much depth of mud.

As a tax for cheerful endurance it is hard to decide between a midday walk barefoot over paddy-fields, baked so hard as to be like edge-wise broken tiles, or a two hours tramp after dark through swampy grass with the snake-calls incessantly audible on every side.

By way of sudden emergency thrills it would be hard to beat the sensation of being caught by a squall in an absolutely flat-bottomed sailing skiff in the middle of the Iriwadi—when the momentarily changing wind made it impossible to lower the sail, and sent first one gunwale and then the other under water.

Two Questions.

I think that an even more sickening moment was an occasion when I was crossing a twenty-foot stream on a single bamboo without hand-rail. On reaching about the middle, with the bamboo swaying and bending under-foot, I felt that I was about to be attacked by vertigo, and by way of restoring confidence to myself, I asked my companion whether it was very far down to the water, should it come to a matter of swimming the rest. He replied laconically: "There's no water!—about seven foot of slimy mud under you!"

Two questions are almost always asked me. One is: "Is it really safe to be amongst the Burmese people?" To that I can only answer that I have been amongst them, unaccompanied by any white companion, as intimately as most Englishmen ever have, and—except for petty theft—I have never experienced anything but courtesy and hospitality. And as for the petty theft—well, as I try to live in apostolic poverty, they haven't made much out of that.

Curious Music.

The other question is: "Are the Burmese people musical?" As being very much children of Nature, they are musical; but also, as musicians, they are very much children of Nature—that is to say, not artistes. It is im-

possible, I believe, for a Westerner to reproduce their curious gradations of pitch and tricks of voice production; but it would interest you to hear a little song which I have written with all the notes of its melody exclusively on the five notes of the Burmese scale, and with evidences in direct imitation of Burmese. It doesn't really sound a bit like Burmese in practice, but it is in theory, and was written for a Burmese boy to sing.

"The bird has a nest, a nest in the tree; a little red bird, as soft as can be. A cat sees the nest, the nest in the tree; and the little red bird, as safe as can be. 'Come down, little bird, from your nest in the tree. Come down and sit here, sit here close to me.' 'No, no! you big cat! That may not be; I will not come down from my nest in the tree.'"



(Reproduced by permission of the proprietors of "Punch".)

Visitor: "How nice for him! Now he can listen to all the best music."
Fond Mother: "Yes—and its so good for his ears—they did stick out so."

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FELLOWS

"TALES OF HOFFMANN."

Monday's Opera explained by Percy A. Scholes.

CHARACTERS OF THE OPERA.

HOFFMANN, a poet (Tenor).

OLYMPIA; GUILIETTA; ANTONIA; STELLA: ladies successively beloved by him, his love for each being the subject of one act (Soprano).

LINDORF; COPPELIUS; DAPPERTUTTO; DR. MIRAKEL: his evil genius under various personalities in the different acts (Baritone).

NICOLAUS, his best friend (Tenor).
SPALANZANI, a learned man (Bass).
KRESPEL, father of Antonia (Bass).
SCHLEMIL, in love with Guilietta (Baritone).
PITICCHINACCO, friend of Schlemil (Tenor).

ANDREAS, servant of Stella (Tenor).
COCHENILLE, servant to Spalanzani (Tenor).
LUTHER, innkeeper (Baritone).
Servants, Messengers, Students, etc.

THE STORY OF THE OPERA.

Prologue—The Boon Companions.

Luther's Famous Wine-Cellar in Nuremberg. Hoffmann is drinking with his companions. He tells them of his love for Stella, a singer in a theatre near at hand. One of them (Lindorf—see Characters above) decides to make Hoffmann drunk, and then to bring Stella to see his disgrace. As Hoffmann drinks, he begins to be garrulous, and relates his three previous love adventures. These are depicted in the succeeding three acts, and the epilogue shows the consummation of Lindorf's plot.

ACT I.

THE ADVENTURE WITH OLYMPIA.

The House of Spalanzani, the learned Italian. Hoffmann is in love with Spalanzani's lovely and accomplished daughter, Olympia. A party is in progress, and she entertains the guests by her singing. Her song increases Hoffmann's infatuation. He seeks an opportunity of declaring his love, but is answered only by an occasional mechanical, "Yes, yes!" He presses her hand, but she gets up and walks away.

Later Olympia dances with Hoffmann; she is a clever dancer, but at last her speed is too much for him, and he falls down in a swoon, breaking his spectacles. Olympia dances on and on. There is no stopping her. At last she dances out of the room. A crash is heard, and the host cries out that Coppelius has smashed his—*automaton*!

Hoffmann, who, until he fell, had been wearing magic spectacles supplied by Coppelius, now realizes his folly, and is loudly derided by his fellow-guests. Meantime, Spalanzani and Coppelius quarrel, for the magician's assistance to the man of learning, in helping to make the automaton, had been paid for by a dishonoured cheque, and destruction of the doll has been his revenge.

End of Hoffmann's first love-tragedy.

ACT II.

THE ADVENTURE WITH GUILIETTA.

The Palace of Guilietta at Venice.*—Much against the counsels of his friend, Nicolaus, Hoffmann is paying court to a lady of doubtful character. Schlemil is equally infatuated.

Hoffmann is in danger. Guilietta is in the control of the magician Dappertutto (the name is the Italian for "everywhere," and Dappertutto is but an Italian manifestation of Coppelius, who was Hoffmann's evil genius in the previous adventure). At the magician's bidding

Guilietta has already robbed Schlemil of his shadow, and she now promises to wheedle Hoffmann into the gift of his reflection from the looking-glass (both thefts symbolizing the loss of a soul).

Hoffmann is only too ready to be beguiled. He is, moreover, easily persuaded that his interests require the death of Schlemil. Guilietta leaves her two lovers and Dappertutto together. Dappertutto lends Hoffmann a mirror. Hoffmann finds, with horror, that it gives back no reflection of him. Schlemil and Hoffmann quarrel about the lady, and fight, Hoffmann with a sword lent by Dappertutto. Schlemil dies; Dappertutto slips away.

Guilietta's gondola passes from the water-gate, and, from the balcony, Hoffmann sees his false love in the embraces of Dappertutto, and hears her mocking song.

End of Hoffmann's second love-tragedy.

ACT III.

THE ADVENTURE WITH ANTONIA.

The House of Councillor Krespel.—At last Hoffmann comes under the sway of a sane and pure affection—for Antonia, the daughter of the councillor, whose mother had been a famous singer, and whose joy is to sing, though her father, mysteriously, forbids it.

In Krespel's absence, Antonia and Hoffmann talk of their love, and Antonia sings. The father returns, and Hoffmann conceals himself, hoping to hear something that will give him a clue to the reason for the strange prohibition of Antonia's use of her beautiful voice. Dr. Mirakel enters, and from the conversation that follows Hoffmann learns, with horror, that Antonia's health is in danger, since she has inherited from her mother not only the gift of song, but also a tendency to consumption, which makes the use of her voice dangerous. Throughout the conversation the Doctor and the parent are in opposition, the former exercising his magic upon the spirit of Antonia, which he summons; the latter in vain protesting.

At last, they leave the room, and Antonia, this time in her bodily form, re-enters. Hoffmann, alarmed and urgent, obtains her promise never to sing again.

Mirakel (who is, of course, another embodiment of poor Hoffmann's evil genius) returns, conjures up a false vision and voice of the dead mother, and induces Antonia, by its persuasions and example, to sing, whilst he throws himself with abandon into an exciting violin accompaniment.

Antonia gives her whole being to the effort, and falls into her lover's arms in death.

End of Hoffmann's third love-tragedy.

EPILOGUE.

THE BOON COMPANIONS AGAIN.

We are back in the wine-cellar. Hoffmann, his three stories told, sits heartbroken whilst his companions applaud him for the entertainment he has given them. They leave him, and he falls into a drunken sleep.

Lindorf (the first embodiment of his evil genius) enters, with Stella on his arm (the last of Hoffmann's loves, and, as is hinted in the text, but one more embodiment of Hoffmann's one love under various forms, as Coppelius, Dappertutto and Mirakel are different embodiments of his one evil genius).

With a gesture of scorn Lindorf points to the poet, and Stella and he retire. Poor Hoffmann's day is done!

* It is in this act that the popular Tararolle is heard.

The Pleasures of Listening.

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

I GET such a lot of letters. They are all very interesting; don't for a moment think I am complaining. "Our true intent is all for your delight," and if indeed some of my answers please you, my job is being done.

The value of the Official Organ (I always think that's so inspiring; fancy writing for our Official Organ, and me so young!)—as I said, the value of the Organ is that with its vast circulation one can write one letter and know it will reach the homes of all those interested.

I speak to-day of factors of safety.

Too many of you, alas, are skating on the thin ice of "only just." There is Mr. Blank, who has made himself a crystal set. Did not the family scoff at first—"messing about with those things when you might have been helping in the house."

After Travail.

Did any but the gardener's boy, imponded on a Saturday afternoon for an extra tanner, help to erect that waving pole, that tenuous catenary, that hopeful wall nail?

Was it not Mr. Blank himself who knew someone whose uncle was employed in an ebonite works, who by dint of a hacksaw, a screwdriver, unparalleled optimism, and an abraded thumb, fashioned a single-valve set with coils asway on ingenious supports?

At last, after severe travail, drawn as if by magic, came faintly from the ether the sounds of music, chatter of milli-bars, ponderous pronouncements of platitudinarians.

Mr. Blank, fired with enthusiasm (was not the miracle part of his own creating?), calls relatives to participate.

'Phones and More 'Phones.

A second pair of 'phones; a touch more reaction. Why should Father and Mother be selfish? Another pair of 'phones, and just a shade more reaction. The servants have read the report on domestic help problems, and so Miss Lizzie becomes a listener with another pair of 'phones. Perhaps we might entertain the Jones's! How to amuse them? Blessed thought—another pair of 'phones, and a horrid wail; reaction has been pressed to its limit, but it can be done still by fine adjustment.

Time passes. Mr. Blank, Mrs. Blank, the ever-growing family, the maid, the friends, are still devotees; but the pole in the garden has sagged, that nail is clinging but feebly to the mortar, dirt has clogged the insulation, the accumulator charged and discharged so many times finds the question of volts an acute one, and the "Ever-ready's," nestling in their waxy nests, gallantly try to live up to their famous name. "Tempora mutantur" or "diffusion will out," and volts are falling, falling like the leaves of yesteryear.

Just Like the East.

There comes a night when a particular item is awaited with real interest.

A vision of the wireless room is not unlike a scene from some ruthless Eastern play. The high priest, his distorted and enraged features lit by the ghastly glow of the sacrificial lamp, moves slowly, muttering beneath his breath as he waves fever'd hands above the magic altar; around him in a charmed circle his followers are bowed reverentially to the circle's centre, elbows on knees, eyes shut, hands pressed to the metal bands that clamp their heads. Silence supreme, unbroken; faintly sometimes a wail comes moaningly from who knows where, and simultaneously the faces of the acolytes distort in a passion of hate.

Can this really be "listening"? Strange

how little forms of ceremony have changed since Egypt's priests lit the flame of human progress that burns so strongly to-day, yet with how strange a light! . . .

Next morning I get a letter complaining that London has steadily deteriorated in strength; that whereas six months ago it was plainly audible at so and so with one valve, now it is scarcely audible on the same arrangement.

Light and Shade.

When such and such an item was on, it was excellent; but during the other part of the evening, rotten! Outside broadcasts are much stronger (and therefore better); the studio broadcasts often can't be heard; London fades at ten miles—all perfectly good and reasonable criticism, BUT all "overcomable" at your end.

Let it be said once and for all that the strength of our broadcast varies, but the power never decreases. It varies a lot, but it must do so.

Have you been to many concerts? Did everyone sing their songs at the same strength? Was not half the charm of the piece given by the light and shade?

We want light and shade, too. We want to give you the effect of a concert room.

There was an entertainer on the piano some while ago; he wanted to imitate a band in the distance. First he played softly, then louder and louder and louder, till the microphone was quivering in its suspension—then the band passed and faded away, softer and softer, to the distance. A quaint concert, but suppose we'd kept the strength the same all the time! Not such a good joke.

Have a Good Set.

So I say to you, do not have a set with ultra-reaction which is only adequately tuned when your head is held near the aerial terminal, your foot is in a copper coal-box, the earth wire has to be wound three times round your wrist-watch, and which, if but a fly changes its mind in the next street, bursts into a shriek that would do credit to a stage heroine.

Do not think, home constructors, that one who through an accident of training happens to know a little more, possibly, of the subject than you do, is pointing the finger of scorn. Far from it. I am trying to sugar the pill of bitter fact with my levitous writings. I am come to help, not to mock. And truly, if you will but take my advice and have a set that hears adequately the weakest, you will experience the real pleasures of listening.

As far as I am concerned, I like, if I am ever home in the evenings, to switch on my filaments, unbag my trousered knees and sink, to the gentle strains of the 2LO orchestra, into a fat armchair drawn up to a real November fire. A book accompanies me. I consider this no insult to the programmes. If a speaker comes along, my book is dropped, but, be it whispered (only don't let the D. of Progs. know), sometimes very quickly resumed. At other times, the speaker wins.

Forget the Knobs!

Well, then, have a set, leave it alone once tuned, forget the knobs if you would truly enjoy broadcasting. Other nights should be set apart to improve things, so that a mechanical hobby and an artistic enjoyment can be differentiated and not confused one with the other. Buy another valve (we don't get any royalties now!) add it to your set, and then—write and thank me.

I am now closing down for another week.



Is it clear?

If you own a Wireless Set and if it is not clear to you how it works, you are missing half the pleasure. The first little book giving an elementary explanation of Radio is "Wireless for All"—and you should certainly get a copy. This Book is written by John Scott-Taggart, F. Inst. P. (Editor of "Wireless Weekly" and "Modern Wireless"), and is easily the most popular one of its kind—scores of thousands having been sold.

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PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

Not From "Faust."



MME. ALICE VAUGHAN.

M D M E. A L I C E VAUGHAN, the well-known contralto, relates the following amusing incident that happened not long ago. "I was attending a village flower show," she says, "when a so-called 'comic' band entered the field playing a most discordant tune. I turned to a friend of mine and said: 'Is this from *Faust*?'

"A yokel standing near overheard my remark and volunteered the reply: 'No, Miss, it's fra' Keighley.' I thanked him!"

Astonished the Passengers.

M R. PERCY HOLT, who broadcasts from the Cardiff Station, tells of a laughable experience whilst on a train journey. Conversation with the only other occupant of the compartment turned on musical matters. His companion proved to be a basso-profundo of a world-renowned opera company, who proceeded to demonstrate with practical illustrations some of the latest ideas in vocal production.

His powerful voice did not fail to attract the occupants in other compartments, who crowded into the corridor at the unusual proceeding. The expression on their faces seemed to indicate: "He must be a lunatic and that's his keeper (Mr. Holt) humouring him to keep him quiet!"

Thought She Was Serious.

M I S S R U T H P A R R Y and Mr. Sidney Evans are two well-known Cardiff entertainers who have been delighting South Wales listeners. This clever pair have such a very up-to-date and extensive repertoire that they have already given, between them, fifty-two items without repeating.

Miss Parry tells a rather funny story of a little incident which befel her whilst performing at an outlying Welsh village. She was giving a very humorous monologue entitled "Cheering Up An Invalid," which had always evoked roars of laughter; but on this occasion the performance was received in dead silence.

Miss Parry naturally thought the item had not gone down well, but on leaving the hall several members of the audience came up to her and said: "Dear, dear what a beautiful item that was to be sure—so sympathetic, indeed to goodness!" They had evidently taken it seriously.

Unrehearsed.

M R. EVANS tells of a funny incident that happened to him on one occasion. "I was giving a little sketch entitled 'Proposals,' giving some idea of the way different people propose. In that sketch there happens to be a very serious part, in which the fellow is jilted by the girl. Not having done anything really serious before, I put in a lot of work to get the tragic atmosphere. The night came, I got on to the stage, did the humorous part and then started on the tragic. I was going strong, and with a voice trembling with emotion, reached the climax: 'Good Heavens, I forget myself,' when all of a sudden I fell clean off the stage out of sight.

"That, needless to say, ruined the serious atmosphere of the moment and left the audience and myself helpless with laughter."

No Escape!

O N E of the most popular of artistes at Newcastle Station is Mr. Carl Fuchs, whose cello playing is always welcomed by listeners. Mr. Fuchs has played to many distinguished audiences, and shortly before her death, Queen Victoria commanded him to appear at Windsor Castle.

Mr. Fuchs has a very fine repertoire of classical music, but there is one piece that he has a great dislike for. "During the years when I was principal violoncellist of the Hallé Orchestra, Manchester," he says, "the annual musical event that we cellists simply abhorred was the *Messiah*."

"With all due respect for that masterpiece, the cello part is deadly dull, and the accompaniments of the endless arias (very often inartistically sung) are 'not gay,' as the French say. When I had left the orchestra, I thought I was for ever safe from it; but the irony of fate would have it otherwise.

"I had not been imprisoned in Ruhleben Camp, during the war, for three months, when a performance of the *Messiah* was given, in which, of course, I had to take part."

The Wrong Uniform.



CAPT. W. A. FEATHERSTONE, M.V.O.

CAPTAIN W. A. FEATHERSTONE, M.V.O., who conducts the B.B.C. Wireless Orchestra at Bournemouth, is a great local favourite, and has received shoals of congratulations on his wireless performances. Formerly Bandmaster of the 2nd Royal Irish Rifles, and afterwards exchanged into the 2nd K.S.L.L., he served throughout the war period, chiefly as a Railway Transport and Embarkation Staff Officer.

Many incidents, both grave and gay, have been crowded into his Army career, and he is fond of telling the following:—

During an engagement at the Franco-British Exhibition in 1908, he was indignantly telling a captain of the Grenadier Guards that two old ladies, mistaking his Royal Irish Rifle uniform for that of a commissionaire, had asked to be taken to the art needlework section, when the captain said: "That's nothing; a gentleman from Lancashire called me a fool and wondered what I got my pay for, simply because I refused to escort him and his party to the Flip-Flap!"

Our Delightful Weather!

M D M E. T E T R A Z Z I N I has confessed that before she first came to England she was rather nervous of an English audience, as she had heard that we were a cold people where matters artistic are concerned. After she had been here, however, she admitted that she was delighted with everything, except our weather!

Apropos of this, she tells a good story in her interesting biography, "My Life of Song."

In November, 1907, Mdme. Tetrzzini made her first appearance in London, at Covent Garden Theatre. She was, naturally, rather excited, and before the performance she went to the curtain and surveyed the big, gloomy-looking auditorium. It seemed to her to be almost empty.

"Where are the people?" she inquired of one of the directors.

"The house is full," he replied. "You can't see the people because of the fog!"

A Juvenile Critic.



M D M E. EVELYN LONGSTAFFE.

M D M E. EVELYN LONGSTAFFE whose beautiful voice has earned her such popularity at Newcastle Station, relates an amusing story concerning a concert at which she was once appearing. After it was over, a friend told her that he overheard two small boys, who were sitting at the back of the hall, discussing her. When Mdme. Longstaffe came on to the platform and began to sing in her rich contralto, one of them exclaimed to the other: "Oh, come away! I'm fed up wi' these women wi' men's voices!"

one of them exclaimed to the other: "Oh, come away! I'm fed up wi' these women wi' men's voices!"

A Famous Motorist.

L O R D M O N T A G U O F B E A U L I E U, who has been broadcasting on roads, is a very keen motorist, and he did, perhaps, more than anyone else to bring about the abolition of the ridiculous restrictions that at one time made motoring so difficult in England. It is interesting to recall that he was the first man to take the late King Edward for a motor-ride.

Formerly, Lord Montagu was an M.P., and some idea of his popularity in those days may be gathered from the remark of an elector whose vote was sought by an opponent's canvasser.

"No, sir," he said, decisively, "I elects the honourable motor bloke!" And the "honourable motor bloke" was duly elected.

Church Service by Wireless.

W H A T E V E R may be the opinion of some listeners in this country concerning the advisability of broadcasting religious addresses, such transmissions are highly appreciated in the frozen north. Recently a special service was held at Bethany Presbyterian Church, in America, which was broadcast for the benefit of the explorer MacMillan and his party, who are frozen in on board their vessel only 11½ degrees from the North Pole.

A wireless message from MacMillan stated that a previous service broadcasted from the same church was highly appreciated by himself and his companions.

Once Was Enough.



M R. FRED SPENCER.

O N E of the funniest of "Dame" characters is that of "Mrs. 'Arris," as depicted by Mr. Fred Spencer, who has been broadcasting from London Station. Mr. Spencer has a fund of good stories and he can amuse his friends as well when he is off the stage as he can his audience when he is on it.

"I remember once," he tells us, "when I was playing 'Dame' in a pantomime in Manchester. In the Morocco Scene in *Dick Whittington*, I had to come down the stage and bow gracefully to the Emperor (I used to do a funny little trip). Well, one night, I got a little too near the footlights, lost my balance and had to jump—I went clean over into the orchestra. Luckily, I just missed the cornet player and clutched the rail.

"Afterwards, the proprietor came round to the back of the stage, and said: 'That was great, keep it in.' I can assure you, though, it did not occur again—I might not have been so lucky!"

WIRELESS PROGRAMME—SUNDAY (Dec. 2nd.)

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

LONDON.

S.B. to other Stations.

3.0.—VLADIMOFF'S RUSSIAN BALALAIKA ORCHESTRA: Two Russian Folk Songs (arr. Vladimoff): "Dreams" Waltz (Andreff); March from Russian Ballet (Puni).
MARGUERITE DAVIS (Soprano): 3. "Songs of old London" (Herbert Oliver): 1. "London Spring Song." 2. "Nightingales of Lincoln's Inn." 3. "May-Day at Islington."

CONSTANCE IZARD (Solo Violin): Chanson Meditation (Poppenet-Kreisler); Waltz in A (Brahms-Hochstein); Serenade (Chaminade-Kreisler).

DAVID OPENSHAW (Baritone): "The Company Sergeant-Major" (Sanderson); "Red Devon by the Sea" (Coningsby Clarke); "Up From Somerset" (Sanderson).

BEATRICE BELLINI (Solo Pianoforte): Studies in F Minor and A Flat Major (Chopin); Polonaise in A Flat (Chopin).

BALALAIKA ORCHESTRA: "Mower's Song" (Glinka); Barnby's "Sweet and Low" (Russian setting by Fomeen); "Parade of the Wooden Soldiers" (Leon Jessel).

Marguerite Davis: 3 Old Irish Airs (arr. by Alfred Moffat): 1. "Terence's Farewell." 2. "Kate O'Shane." 3. "The Cruiskeen Lawn."

Constance Izard: Old English Pieces (arr. Moffat): 1. "The Admiral's Galliard." 2. Largetto (Handel). 3. Gavotte (Gossec).

David Openshaw: "A Russian Wedding Song" (Arnold); "Sanctuary" (Hewitt); "The West Wind" (Stewart).

Beatrice Bellini: "Hungarian Rhapsody, No. 6" (Liszt); "The Wind" (By request) (Alkan).

BALALAIKA ORCHESTRA: "Bridal Kiss," Russian Wedding Song (arr. by Fomeen); "In Church" (Tchaikovsky); "Barenia," Merry Russian Dance (Traditional).

5.0.—Close down.

Announcer: J. S. Dodgson.

SUNDAY EVENING.

8.30.—JOHN COLLINSON (Tenor): "If With All Your Hearts" ("Elijah") (Mendelssohn). Hymn, "Lo, He Comes With Clouds Descending."

REV. J. T. BARKBY (Secretary of the Primitive Methodist Missionary Society). Religious Address.
Hymn, "O Come, O Come, Emmanuel."

9.0.—"2LO" LIGHT ORCHESTRA: Festival March, "Cornelius" (Mendelssohn); Suite, "Rustic Revels" (Fletcher): 1. "Dance in 'On the Green.'" 2. "At Quality Court." 3. "All the Fun of the Fair."

CATHERINE AULSEBROOK (Contralto): "Love's Coronation" (Aylward); "The Little Silver Ring" (Chaminade); "The Rosary" (Nevin).

Orchestra: "The Clock is Playing" (Blauw). John Collinson: "Elégie" (Massenet); "Prize Song" ("Mastersingers") (Wagner).
Orchestra: Selection, "Bric-à-Brac" (Monckton).

10.0.—TIME SIGNAL, AND GENERAL NEWS BULLETIN. S.B. to other Stations. Local News and Weather Forecast.

John Collinson: "Those Azure Eyes" (Walseley); "Parted" (Toesti).

Orchestra: "Ballet Egyptien" (Luigini).

10.45.—Close down.

Announcer: A. R. Burrows.

BIRMINGHAM.

3.0-5.0.—Concert. S.B. from London.

8.30.—ORCHESTRA: Overture, "Cleopatra" (Mancinelli).

8.45.—REV. E. J. E. SCHRECK, of Wretham Road Church, Handsworth. Religious Address.

9.0.—STATION REPERTORY COMPANY: Hymn, "Holy, Holy, Holy!" (Ancient & Modern No. 160); Anthem, "God is a Spirit" (Bennett).

9.10.—Orchestra: Symphony, "From the New World" (Dvorak); Selection, "Sicilian Vespers" (Verdi).

10.0.—NEWS. S.B. from London. Local News and Weather Forecast.

10.15.—Close down.

Announcer: H. Casey.

BOURNEMOUTH.

3.0-5.0.—Concert. S.B. from London.

8.30.—REV. G. FOSTER CARTER. Religious Address.

8.45.—CARMEN HILL (Mezzo Soprano): "An Old Sacred Lullaby" (Corner, arr. Liddle).

8.50.—ORCHESTRA (Conductor, Captain W. A. Featherstone): Overture, "Tancredi" (Rossini).

9.0.—Carmen Hill: (a) "The Birds" (Rowley); (b) "The Epitaph" (Besley); (c) "To an Isle in the Water" (Mallinson).

9.10.—MILITARY BAND (Conductor, Captain W. A. Featherstone): Chorale and Fugue (Bach).

9.20.—Orchestra: Selection, "Cavalleria Rusticana" (Mascagni).

9.30.—Carmen Hill: "Where Go the Boats?" (Graham Peel); "Young Night Thought" (Graham Peel); "Almond, Wild Almond," (Graham Peel).

9.40.—Band: "Reminiscences of Wagner" (arr. Godfrey).

10.0.—NEWS. S.B. from London. Local News and Weather Forecast.

10.10.—Carmen Hill: "The Songs My Mother Sang" (Grimshaw).

10.15.—Orchestra: Short Anthem for Strings (Featherstone); Morceau, "An Offering" (Featherstone).

10.25.—Close down.

Announcer: Bertram Fryer.

CARDIFF.

3.0-5.0.—Concert. S.B. from London.

8.10.—ST. JOSEPH'S R.C. CHURCH CHOIR: Hymn, "Jesu, the Only Thought of Thee"; Anthem, "Tantum Ergo."

THE RIGHT REV. MONS. O'REILLY, V.G., St. Joseph's R.C. Church. Religious Address.
Choir: Anthem, Gounod's "Ave Verum."

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 " |

Tschaikovsky Night.

Vocalist: DR. F. HARRINGTON.

Conductor: OLIVER RAYMOND.

8.40.—Songs with Orchestra: (a) "Don Juan's Serenade"; (b) "None But the Lonely Heart"; (c) "To the Forest."
"Mr. Everyman" on the Fifth Symphony. Symphony No. V, in E Minor: (a) Andante: allegro con anima; (b) Andante cantabile; (c) Allegro moderato; (d) Andante maestoso: allegro vivace.

The National Anthem.

NEWS BULLETIN.

Announcer: A. Corbett-Smith.

MANCHESTER.

3.0.—ORGAN RECITAL from the Piccadilly Picture House (Organist, Mr. J. Armitage, F.R.C.O.): (a) Overture, "Poet and Peasant" (Suppe); (b) Andantino in B Flat (Lemare). FRED BROUGH (Solo Violin): "Rondo" (Mozart).

FRED BROUGH and DAISY SHORROCKS: Duet for 2 Violins, "The Herd Girl's Dream" (Labitsky).

Organ: Tone Poem, "Finlandia" (Sibelius); Serenade Neapolitaine (Sibelius); Adagio Cantabile from "Sonata Appassionata" (Beethoven).

Fred Brough: (a) "Moment Musical" (Schubert); (b) "La Capricieuse" (Elgar). Fred Brough and Daisy Shorrocks: Duet for 2 Violins, No. 1 in E Flat (Spohr).

Organ: Toccata and Fugue in D Minor (Bach); "Cavatina" (Raff).

Fred Brough: Variations on a Theme by Corelli (Tartini-Kreisler).

Organ: Overture, "1812" (Tchaikovsky).

5.0.—Close down.

8.0.—S. G. Honey. Talk to Young People.

8.30.—REV. T. L. BARKER, M.A., of St. Bede's College. Religious Address.

8.45.—THE "2ZY" ORCHESTRA (Conducted by Dan Godfrey, Jnr., A.R.A.M.): Grand March, "La Reine de Saba"; Overture, "Maximilian Robespierre" (Litolff); Barcarolle, "Spring Song" (Mendelssohn); Concert Waltz, "L'Enfant Prodigue" (Wormser); Selection, "Tales of Hoffmann" (Offenbach); Suite No. 2, "The Two Pigeons" (Messager).

10.0.—NEWS. S.B. from London.

Local News and Weather Forecast.

10.10.—Selection of Welsh Airs, "The Leek" (Myddleton).

10.30.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

3.0-5.0.—Concert. S.B. from London.

8.30.—ERNEST SHARP'S TRIO: 1st Movement Trio (Arensky).

8.40.—ETHEL FOWKES (Soprano): Hymn, "Nearer My God to Thee."

8.45.—THE REV. H. G. ABSALOM. Religious Address.

9.0.—GEORGE TINDLE (Baritone): (a) "Just as I am" (Hawley); (b) "Lord God of Abraham" ("Elijah") (Mendelssohn).

9.10.—Trio: 2nd Movement Trio (Arensky).

9.20.—Ethel Fowkes: (a) "Songs My Mother Taught Me" (Dvorak); (b) "He Chose David His Servant" (Pattison).

9.30.—Trio: 3rd Movement Trio (Arensky)

9.40.—George Tindle: "Sea Fever" (Ireland); "Hear Me, ye Winds and Waves" (Handel).

10.0.—NEWS. S.B. from London.

Local News and Weather Forecast.

10.10.—Trio: 4th Movement Trio (Arensky).

10.20.—Close down.

Announcer: E. L. Odhams.

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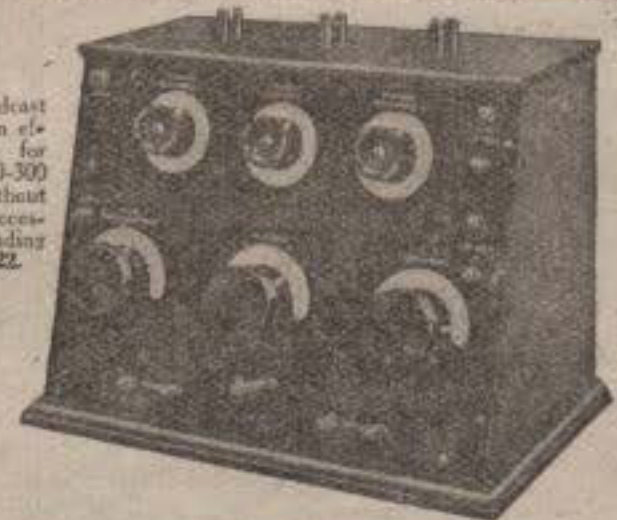
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WIRELESS APPARATUS

WIRELESS PROGRAMME—MONDAY (Dec. 3rd.)

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

LONDON.

11.30-12.30.—Concert: Albert Digney (Tenor).
 5.0.—WOMEN'S HOUR: Ariel's Society Gossip. "Tommy's Burglar," by O. Henry.
 5.30.—CHILDREN'S STORIES: "Sabo Makes New Friends," by E. W. Lewis. "Jack Hardy," Chap. 12, Part I, by Herbert Strang.
 6.15.—Boys' Brigade News.
 6.30-7.0.—Interval.
 7.0.—TIME SIGNAL, 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 JOHN STRACHEY (the B.B.C. Literary Critic). Weekly Book Talk. *S.B. to all Stations.*
 Local News and Weather Forecast.

Operatic Evening.

"THE TALES OF HOFFMANN"
(Offenbach).

S.B. to other Stations.
 Produced and Conducted by
 L. STANTON JEFFERIES.

Cast:

| | |
|-----------------------------|------------------------|
| Hoffmann—A Poet.. | } .. JOHN PERRY |
| Cochenille..... | |
| Pitcechinaccio | } .. CONSTANCE WILLIS |
| Nicolaus, Hoffmann's Friend | |
| Guilietta, A Voice | } .. MAY BLYTH |
| Olympia } Ladies whom the | |
| Antonia } Poet loved | } .. GERTRUDE JOHNSON |
| Spalanzani..... | |
| Crespel..... | } .. JOSEPH FARRINGTON |
| Coppelius } A Magician | |
| Dapertutto } under various | } .. KINGSLEY LARK |
| Miracle } names. | |

The Augmented Wireless Orchestra.

7.30.—Acts I. and II. of the Opera. *S.B. to other Stations.*
 9.10.—MR. H. E. HASLAM, the well-known Hockey International; "Hockey." *S.B. to other Stations.*
 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News and Weather Forecast.
 9.45.—Act III. of the Opera. *S.B. to other Stations.*
 10.30.—Close down.
 Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—Concert: Alice Vaughan (Contralto); Paul Rimmer's Orchestra playing at Lozells Picture House.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
 6.45.—Boys' Brigade News.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.* Local News and Weather Forecast.
 7.30.—"THE TALES OF HOFFMANN," Acts I. and II. *S.B. from London.*
 9.10.—MR. H. E. HASLAM. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—"The Tales of Hoffmann," Act III. *S.B. from London.*
 10.30.—Close down.
 Announcer: H. Casey.

BOURNEMOUTH.

3.45.—Concert: Arthur S. Tetlow, L.R.A.M. (Solo Piano), Arthur Godwin (Baritone), Dorothy Barnes (Soprano).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour.
 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.—"THE TALES OF HOFFMANN," Acts I. and II. *S.B. from London.*
 9.10.—MR. H. E. HASLAM. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—"The Tales of Hoffmann," Act III. *S.B. from London.*
 10.30.—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," Talk to Women, Vocal and Instrumental Artistes, 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.—"THE TALES OF HOFFMANN," Acts I. and II. *S.B. from London.*
 9.10.—MR. H. E. HASLAM. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—"The Tales of Hoffmann," Act III. *S.B. from London.*
 10.30.—Close down.
 Announcer: A. Corbett-Smith.

MANCHESTER.

3.30-4.30.—Concert by the "2ZY" Orchestra.
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.35.—Boys' Brigade News.
 6.40.—MR. FRANCIS J. STAFFORD, M.A., M.Ed.: French Talk.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.* Local News and Weather Forecast.
 7.30.—"THE TALES OF HOFFMANN," Acts I. and II. *S.B. from London.*
 9.10.—MR. H. E. HASLAM. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—"The Tales of Hoffmann," Act III. *S.B. from London.*
 10.30.—Close down.
 Announcer: S. G. Honey.

NEWCASTLE.

3.45.—Concert: William Law's Trio.
 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 "Bird Life and Sanctuaries," by Mr. G. Burns.
 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.—"THE TALES OF HOFFMANN," Acts I. and II. *S.B. from London.*
 9.10.—MR. H. E. HASLAM. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—"The Tales of Hoffmann," Act III. *S.B. from London.*
 10.30.—Close down.
 Announcer: R. C. Pratt.

How An Opera Is Broadcast.

By R. E. JEFFREY.
 (Director at the Aberdeen Station.)

[It is doubtful if the thousands of listeners who heard the broadcasting of "Les Cloches de Corneville" from the Glasgow and Aberdeen Stations realize the work of preparation which has to be effected before the actual rendering takes place.

The successful broadcasting of full plays and operas represents weeks or, maybe, months of arduous work. The choice of work to be "wirelessed" is in itself a delicate task. It must be chosen with a view of pleasing listeners of widely diverse tastes.

Many operas tell their stories or unfold their plots by action. This is obviously impossible by wireless; the story must be made clear by speech and song only. There is an alternative: it is that of giving announcements at certain stages, telling the listeners what is supposed to have happened at indicated times. This is a most inadvisable method, as it is completely destructive of any atmosphere of reality

which may have been achieved by the portion of the work antecedent to the announcement.

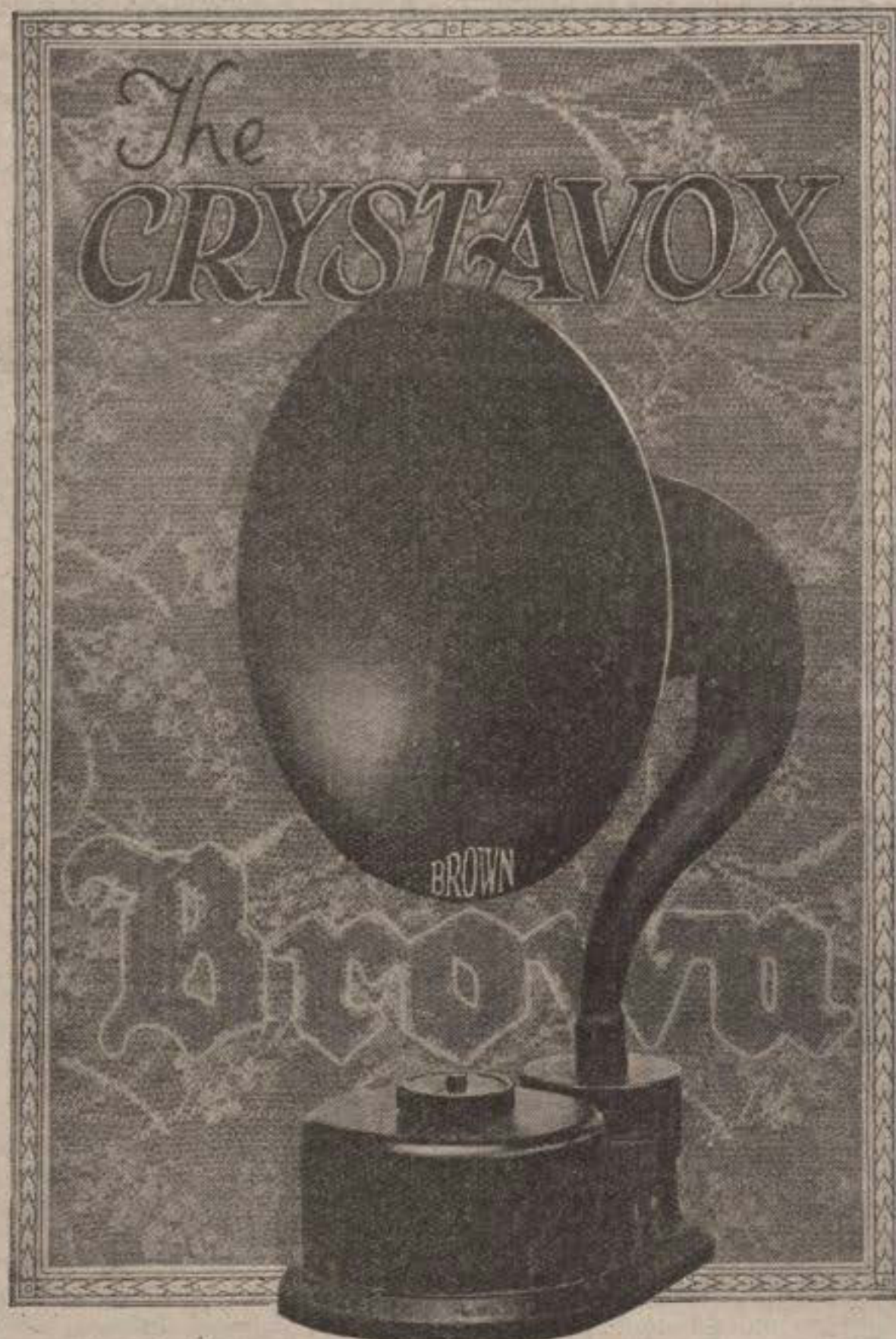
Length of time to be covered is another important consideration. Judicious "cutting" is a necessity in almost all cases, yet the work must not suffer dismemberment, and the story must still remain intact.

Next comes the selection of suitable performers for the individual characters to be portrayed. Many operas, if broadcast direct from the theatre where they are being interpreted by competent artistes, would be unintelligible by wireless, because of frequent similarity in the quality of various voices. Confusion as to which character was speaking or singing would bewilder the listeners. Voice selection is most difficult. The selection must not be made merely on the grounds that the artiste is individually talented and fitted for stage characterization, but the whole cast must be held in the mind's eye—or rather, ear—of the

producer, in order that listeners cannot help but distinguish each character by the type of voice heard. Yet, while the producer is studying this problem, he must keep in mind the harmony of the whole effect.

Positions of artistes and microphone are also most important. It is useless if, after selecting a certain type of light voice to illustrate a weak character, we place him close to the microphone. This will probably cause him to "come through" much stronger than the triumphant hero, who has been carefully kept well back to avoid possible "blasting."

For really successful opera or play production by wireless, an entirely new technique is demanded. The points mentioned in this article are the gleanings of a little experience and the outcome of some thought, yet compared with future wireless productions, they are as the old Sadler's Wells Theatre staging is to that of the Drury Lane of to-day.



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WIRELESS PROGRAMME—TUESDAY (Dec. 4th.)

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

LONDON.

- 11.30-12.30.—Concert: Maud Bell (Solo Cello).
 5.0.—WOMEN'S HOUR: Mrs. Gordon Stables on "Bedroom Furnishings." "The American Woman at Play," by Miss Kathleen Courlander.
 5.30.—CHILDREN'S STORIES: Auntie Nora's Story about the "Poppy Fairies." A little Talk in French by G. Werger. Recitations by Cora Wilcock.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL. 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 Mrs. Reginald McKenna (Vice-Chairman of the Port of London Day Nursery): "An Appeal on Behalf of the Nursery."

All-British Programme

by the

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- (Director of Music: Lieut. G. Miller, L.R.A.M.)
 7.30.—BAND: "Pomp and Circumstance, No. 4" (Elgar); "Children's Overture" (Quilter); Cornet Solo, "The English Rose" (Edward German); Petite Suite de Concert (Coleridge-Taylor): 1. "La Caprice de Nanette." 2. "Demande et Réponse." 3. "Un Sonnet d'Amour." 4. "La Tarantelle Frétilante."
 TOM KINNIBURGH (Bass-Baritone): Two "Odes of Anachreon" (Parry): 1. "Golden Hues of Life are Fled." 2. "Away, Away, Ye Men of Rules."
 GEORGE LUMB (Entertainer): "A Holiday Abroad."
 Band: Deery Tune (Percy Grainger); English Morris Dance, "Shepherd's Hey" (Percy Grainger); Evensong (Easthope Martin); Valsette, "Wood Nymphs" (Easthope Martin); "Reminiscences of Scotland."
 Tom Kinniburgh: "The Arrow and the Song" (Balfe); "The Wayfarer's Night Song" (Easthope Martin); "Hatfield Bells" (Easthope Martin).
 9.10.—THE RT. HON. LORD HEADLEY, the famous Moslem Peer, will talk on his recent experiences at Mecca.
 9.30.—TIME SIGNAL. 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 9.45.—Band: Selection, "The Beggar's Opera" (Gay).
 George Lumb: "Dancing To-day."
 Band: "Reminiscences of England" (arr. Godfrey).
 10.30.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Concert: Alfred Richards (Solo Violin), Paul Rimmer's Orchestra playing at Lovells 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.
 THE GREYS CONCERT PARTY.
 7.15.—Opening Chorus, "We are the Greys." EDITH JAMES AND PERCY OWENS Humorous Duet, "Not the Kind of Girl." ERNEST JONES (Banjo Soli): "Darkies' Dawn" (Lansing) Finale, Overture to "William Tell" (Rossini) CHRISSIE STODDARD: Songs: "Lonely" (Bargy) "Love's a Merchant" (Carow) PERCY OWENS and some Humour Burlesque: "A Coster's Outing" (M.S.)
 8.15-8.45.—Interval.

- 8.45.—LEONARD BROWN and The Greys: Song Seena, "My Irish Cottage" (Summers) Ernest Jones: Banjo Soli: "Monna Loa" (M.S.) "Marche Hongroise" (Kowalski) Edith James and some Songs at the Piano Concerted Item: "Acrostics" (M.S.) Leonard Brown: Song "A Request" (Woodforde-Finden) Concerted Item: "Name the Place"
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—COLIN GARDINER (Midland Organising Secretary of the Radio Society): "Wireless Hints to Beginners."
 10.0.—SAVOY ORPHEANS, relayed from the Savoy Hotel, London. *S.B. from other Stations.*
 11.0.—Close down.
 Announcer: P. Edgar.

BOURNEMOUTH.

- 3.45.—Concert: Reproducing Piano and Gramophone Selections.
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour.
 7.0.—NEWS. *S.B. from London.*
 7.10.—J. C. B. CARTER, B.A., on "John Drinkwater and His Works."
 7.25.—Local News and Weather Forecast.
 7.30-8.0.—Interval.
 8.0.—GRANDE ORCHESTRA (Conductor, Captain W. A. Featherstone): Overture, "Rosamunde" (Schubert); Three Dances from "Henry VIII." (German).
 8.20.—MARJORIE BURNSIDE (Mezzo-Soprano): (a) "The Street of Quiet Windows" (Bainton-Power); (b) "The Ragman."
 8.30.—GERALD KAYE (Tenor): (a) "Dream Once Again" (Squire); (b) "The Still Lagoon" (Melville-Hope).
 8.40.—Orchestra: Suite, "Woodland Pictures" (Fletcher); "Chanson du Printemps" (Gillet).
 8.55.—Marjorie Burnside: (a) "Pepita" (Coates); (b) "Roses of a Summer Garden."
 9.5.—Orchestra: Selection, "Un Ballo in Maschera" (Verdi).
 9.20.—Gerald Kaye: "Little Mountain Maiden."
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: Selection, "The Merry Widow" (Lehar).
 9.55.—Gerald Kaye: "In Love" (Lohr).
 10.0.—SAVOY ORPHEANS, relayed from the Savoy Hotel, London. *S.B. from other Stations.*
 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. Carmen Hill (the well-known Soprano). Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 Literary Night.
 7.30. SHAKESPEARE PROGRAMME. Conducted, with a critical commentary, by Professor Cyril Brett, M.A., Oxon, Professor of English Literature, in the University College of South Wales.
 "ROMEO AND JULIET."
 Romeo: CYRIL ESTCOURT.
 Juliet: HAIDEE GUNN.
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 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.

- 10.0.—SAVOY ORPHEANS, relayed from Savoy Hotel, London. *S.B. from other Stations.*
 11.0.—Close down.
 Announcer: W. N. Settle.

MANCHESTER.

- 3.30-4.30.—Concert: Muriel Hargreaves (Solo Pianist), Gladys Filchett (Soprano), Arthur Brough (Bass Baritone), Sam Lomas (Tenor).
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15-7.45.—Interval.
 7.45.—THE ALTRINCHAM PRIMITIVE METHODIST CHOIR: Glee, "Come, Let Us All A-Maying Go" (Atterbury); Cheshire Folk-Song, "Early One Morning" (arr. Dunhill); Part Song, "Why, Lovely Charming?" (Eric Fogg); Nursery Rhyme, "There Was a Little Man" (Hall); Song, "Love, the Pedlar" (German); Song, "You'd Better Ask Me" (Lohr). Annie Thomas (Soprano). Part Song, "Prithee, Why?" (Parry); Hebridean Folk-Song, "An Eriskay Love-Lilt" (arr. by Kennedy-Fraser); Part Song, "Moonlight" (Eaton Fanning).
 8.45.—PERCY PHLAGE and persiflage.
 9.0.—Choir: Hunting Song, "John Peel" (A. W. West); Part Song, "Drops of Rain" (Lemmens); Part Song, "Cuddle Doon"; Song, "Who Treads the Path?" from "Magic Flute" (Mozart). John T. Biddulph (Bass): Lullaby, "Come to Me, Gentle Sleep" (Cowen); Folk-Song, "Love, Fare Thee Well" (arr. by Brahms).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.40.—MR. W. F. BLETCHER (Examiner in Spanish to the Union of Lancashire and Cheshire Institute): Spanish Talk.
 10.0.—SAVOY ORPHEANS, relayed from the Savoy Hotel, London. *S.B. from other Stations.*
 11.0.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Orchestra. Phyllis Rickard (Contralto).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: A Short Talk on, "Norman Newcastle," by Mr. J. Brown.
 6.30-6.45.—Interval.
 6.45.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.20.—Mr. E. A. Akhurst, of the Royal Grammar School, on "Marseille."
 7.35.—ORCHESTRA: "Tales of Hoffmann."
 7.45.—MESSRS. CHARLTON AND WRIGHT (Entertainers): "Musical Shopping."
 7.55.—T. HEENAN (Tenor): "Che Gelida Manina" (Puccini); "The Call" (Oliver).
 8.5.—Orchestra: "Ballad Memories" (arr. by Baynes).
 8.15.—ERICA KING (Soprano): "Sigh No More" (Aiken); "Nightfall at Sea" (Phillips).
 8.25.—Messrs. Charlton and Wright: "An Interrupted Song" (Charlton).
 8.35.—T. Heenan: (a) "Hey Ho! for the Morning" (Marshall); (b) "Charming Chloe."
 8.45.—Erica King: "Hindu Song" from "Sadko" (Korsakov); "Nay, Though This Heart Should Break" (Tchaikovsky).
 8.55.—Orchestra: "Valse Luna" (Lincke).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: "Suite From the Countryside" (Coates).
 10.0.—SAVOY ORPHEANS, relayed from the Savoy Hotel, London. *S.B. from other Stations.*
 11.0.—Close down.
 Announcer: C. K. Parsons.

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WIRELESS PROGRAMME—WEDNESDAY (Dec. 5th.)

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

LONDON.

- 11.30-12.30.—Concert: Clemence Bradley (Baritone).
- 5.0.—WOMEN'S HOUR: Mr. Pollard Crowther on "Japanese Customs." Florence Jenkins (Soprano). A Short Talk on "Stainless Steel" by Mr. J. G. Hopercraft.
- 5.30.—CHILDREN'S STORIES: Florence Jenkins (Soprano). Uncle Pollard Crowther's Fairy Story. The Canterbury Tales—1. "The Knight's Tale," by Mr. Leonard Badman.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL, 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* ARCHIBALD HADDON (the B.B.C. Dramatic Critic): "News and Views of the Theatre." *S.B. to all Stations.* Local News and Weather Forecast.
- 7.30.—THE LONDON WIRELESS ORCHESTRA (conducted by L. Stanton Jefferies): March, "Gladiator's Farewell" (*Blankenburg*); Selection, "Cairo" (*Fletcher*).
- MARGOT D'ARVIS, in syncopated Songs with Orchestra: "My Sweetie Went Away"; "Ain't Love Grand?"
- FRED SPENCER (Entertainer): "Mrs. Arris at the Ball." Orchestra: "The Voice of the Bells" (*Lugini*); Fantasia on the works of Mendelssohn, including Folk Song, Hunting Song, Spring Song, and Rondo Capriccioso.
- JOHN HUNTINGTON (Baritone): "Roadways" (*Lohr*); "O Lovely Night" (*L. Ronald*); "West Country Lad" (*German*).
- Margot d'Arvis, with Orchestra: "Oh Gee, Oh Gosh, Oh Golly"; "I'm in Love." Orchestra: "Salut d'Amour" (*Elgar*); Fox-trot, "Moon Love" (*Kern*).
- John Huntington: "To Anthea" (*Hatton*); "The Dew Upon the Lily" (*German*); "The Song of the Road" (*Geoffrey Stanton*).
- 9.10.—ALLEN S. WALKER, the well-known Historical Lecturer: "The City of Canterbury."
- 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- Orchestra: Suite, "America" (*Thurban*)—1. "The Tiger's Tail." 2. "When Malindy Sings." 3. "The Water Melon Fête."
- Fred Spencer: "Mrs. Arris at the Bargain Sales."
- Orchestra: "An Evening in Aranjuez" (*Schmeling*)—1. Serenade. 2. Spanish Dance; Overture, "Magic Flute" (*Mozart*).
- 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 CORNER.
- 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.—ORCHESTRA: Selection, "Faust" (*Gounod*).
- 7.45.—CARMEN HILL (Soprano): Two Songs.
- 8.0.—WILLIAM W. ALLEN: Dramatic Recital, Mark Tapley, from "Martin Chuzzlewit," by Dickens. Mr. Micawber, from "David Copperfield," by Dickens.
- 8.15-8.45.—Interval.
- 8.45.—Carmen Hill: Two Songs.
- 9.0.—Orchestra: Selections from "Carmen" (*Bizet*); "Samson and Delilah" (*Saint-Saens*); "Pagliacci" (*Leoncavallo*).

- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Orchestra: Selections from "Tannhäuser" (*Wagner*); "Lohengrin" (*Wagner*).
- 10.0.—WALTER BADHAM (Entertainer) in Humorous Items from his Repertoire.
- 10.15.—Orchestra: Selection, "The Magic Flute" (*Mozart*), with a short résumé of the life of Mozart.
- 10.30.—Morse Practice, by "Beer Vic."
- 10.45.—Close down.
- Announcer: J. Lewis.

BOURNEMOUTH.

- 3.45.—Concert: Arthur S. Tetlow, L.R.A.M. (Pianoforte Recital). Winifred Walton Forrest (Contralto).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR: Songs and Stories by Uncles Jack, Jumbo, and Rob.
- 6.15.—Scholars' Half-Hour.
- 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
- 7.30-8.0.—Interval.
- 8.0.—ORCHESTRA (Conductor, Captain W. A. Featherstone): Overture, "La Princesse Jaune" (*Saint-Saens*).
- 8.10.—ARTHUR J. ENGLAND (Bass): (a) "The Song of the Bow" (*Aylward*); (b) "Red Devon by the Sea" (*Clarke*).
- 8.20.—H. AUSTIN DEWDNEY, F.R.C.O., L.R.A.M. (Solo Piano): "Valse Caprice" (*Rubinstein*); Minuet in G. (*Paderevski*); Humoresque (*Gardiner*).
- 8.35.—MARY JEFFERIES (Soprano): "The Pipes of Pan" (*Monckton*); "All in a Garden Green" (*Lidgely*).
- 8.45.—Orchestra: Selection, "Romeo and Juliet" (*Gounod*).
- 9.0.—Arthur J. England: (a) "The Windmill" (*Nelson*); (b) "The Floral Dance" (*Moss*).
- 9.10.—H. Austin Dewdney: "Ragamuffin" (*Ireland*); Nocturne (*Paderevski*); Berceuse (*Chopin*); Rhapsodie Etude (*Holbrooke*).
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Mary Jefferies: (a) "Linden Lea" (*Vaughan Williams*); (b) "Cherry Ripe" (*Lehmann*).
- 9.55.—Orchestra: Mazurka from "Scenes de Ballet" (*Glazounov*); Three Hungarian Dances (*Brahms*).
- 10.15.—Close down.
- Announcer: Bertram Fryer.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra at the Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCK'S." "Mr. Everyman," Talks to Women. Vocal and Instrumental Artistes, 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, "Gipsy Blood"; Entr'acte, "Czardas" (*Bohm*).
- 7.40.—HERBERT CORNFIELD (Tenor): (a) "I Have Twelve Oxen" (*John Ireland*); (b) "So Perverse" (*Frank Bridge*).
- 7.50.—MAY HARPER (Comédienne).
- 8.0.—"THE POACHER." A Welsh Sketch, by J. O. Francis.
- Twmas Shon Mr. Talbot Thomas Marged Shon (his wife). Mrs. Talbot Thomas Dicky Bach Dwl. . . . Mr. Huw J. Huws Dafydd Hughes, the shop . Mr. Evan Jones
- 8.30.—Herbert Cornfield: (a) "A Feast of Lanterns" (*Bantock*); (b) "O, Vision Entrancing" (*Goring Thomas*).
- 8.40.—Orchestra: Suite, "Stars of the Desert" (*Woodforde-Finden*).
- 8.50.—TALBOT THOMAS (Baritone): (a)

- "Cymru" (*R. S. Hughes*); (b) "Hoff Wlad fy Ngenedigfaeth" (*Joseph Parry*).
- 9.0.—DR. JAS. J. SIMPSON, M.A., D.Sc.: Chat on "Mice and Voles."
- 9.10.—Orchestra: Selection, "Gipsy Love" (*Lehar*).
- 9.20.—Talbot Thomas: (a) "Hiraeth" (*Dr. Jenkins*); (b) "Y Dymhestr" (*R. S. Hughes*).
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.40.—May Harper (Comédienne).
- 9.50.—Dance Music: Fox-trot, "Morning Will Come"; Waltz, "Mellow Moon"; One-step, "I'm Wild About Men"; Fox-trot, "Why Cry?"
- 10.15.—Close down.
- Announcer: L. B. Page.

MANCHESTER.

- 3.30-4.30.—Concert by the "2ZY" Trio.
- 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.—8th Symphony Concert. AUGMENTED "2ZY" ORCHESTRA. Conductor, Dan Godfrey, Junr., A.R.A.M. "A Night with the Old Masters." Overture, "Fidelio" (*Beethoven*) Symphony No. 40 in G Minor (*Mozart*) Aria on the G String (*Bach*) Overture, "The Hebrides" (*Mendelssohn*) Concerto in E Major for Violin and Orchestra. Solo Violin, MISS JO LAMB.
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Symphony No. 4 in A. "The Italian" (*Mendelssohn*).
- 10.30.—Close down.
- Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: J. W. Smith (Tenor). W. A. Crosse (Solo Clarinet).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR: Stories by Mrs. Latham, and Songs, etc., by the Uncles Jim, Richard and Charlie. Song by Miss Baillie.
- 6.0.—Scholars' Half-Hour: A Short Talk on "Life and Work of Lord Lister," by Mr. E. J. Williams, B.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.—SPENCER STEEL WORKS BAND: Selection, "Crispiana" (*Rimmer*).
- 7.45.—HILDA ROOD (Contralto): "The Enchantress" (*Hatton*).
- 7.55.—Band: Cornet Solo, "Queen of Angels" (*Piccolamia*); (Soloist, Mr. Oates).
- 8.5.—NORMAN CURRY (Baritone): (a) "Hame" (*Davies*); (b) "Border Ballad" (*Cowan*).
- 8.15.—Band: Fantasia, "Sailor Songs" (*Rimmer*).
- 8.25.—Hilda Rood: (a) "Charming Chloe" (*German*); (b) "Shepherd's Cradle Song" (*Somervell*).
- 8.35.—Band: Euphonium Solo, "Kentucky Home" (*Hume*) (Soloist, Mr. W. Henry).
- 8.45.—Band: "Gems of Haydn" (*Rimmer*).
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45.—Band: "Operatic Waltzes" (*Rimmer*).
- 9.55.—Norman Curry: (a) "In Sheltered Vale" (*Formes*); (b) "Linden Lea" (*Williams*).
- 10.5.—Band: Cornet Solo, "Roses of Picardy" (Soloist, Mr. Waterhouse).
- 10.10.—Band: "Down on the Mississippi River" (*Round*).
- 10.20.—Close down.
- Announcer: R. C. Pratt.

"*Quid vesper ferat, incertum est?*"—(Who knows what the evening may bring us?)—*Livy.*

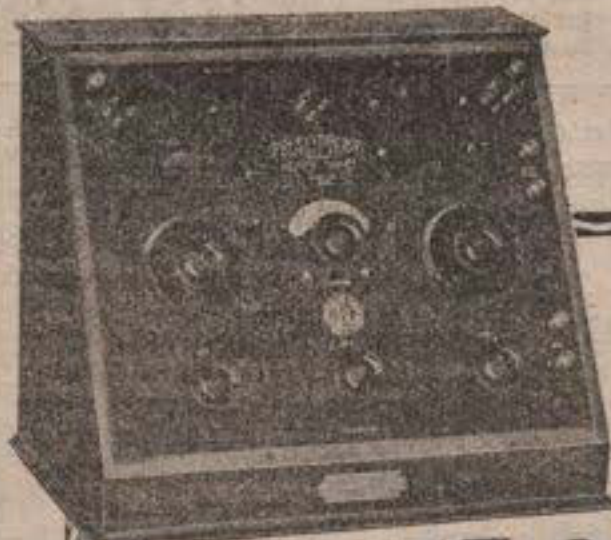
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WIRELESS PROGRAMME—THURSDAY (Dec. 6th.)

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

LONDON.

- 11.30-12.30.—Concert: Joan Vincent (Soprano).
 5.0.—WOMEN'S HOUR: "Fashion Talk," by Miss Nora Shandon. "The Servant Problem," by Madame V. Moore.
 5.30.—CHILDREN'S STORIES: "Guy Fox, M.P.," by Miss Violet King. "Jack Hardy," Chap. 12, Part II, by Herbert Strang. L. G. M., of the *Daily Mail*, on "Photographers' Adventures at the Zoo."
 6.15.—Boy Scouts' and Girl Guides' News.
 6.25-7.0.—Interval.
 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 PERCY SCHOLES (the B.B.C. Music Critic): "The Week's Music." *S.B. to all Stations.* Talk by the Radio Society of Great Britain. *S.B. to all Stations.* Local News and Weather Forecast.
 7.30.—"MARITANA," Acts I. and II., relayed from the Old Vic. Theatre.
 9.15.—MR. F. E. STEEL: "How to Become a Banker."
 9.30-9.45.—Interval.
 9.45.—NEWS. *S.B. to all Stations.* Local News and Weather Forecast.
 10.0.—THE SAVOY ORPHEANS, playing at the Savoy Hotel. *S.B. to all Stations.*
 At intervals from 10 p.m. onwards it is hoped to give Election Results. Full details will be given of Ministers, ex-Ministers, people in the public eye, etc., the state of the parties every hour, and skeleton results of the areas surrounding the several stations of the B.B.C. *S.B. to all Stations.*
 12.0.—Close down.
 Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Concert: Winifred Morris (Contralto). Paul Rimmer's Orchestra, playing at Lozells Picture House.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
 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.—Song Recitals by GLADYS WHITE-HILL (Soprano), AMY CARTER (Contralto), CHARLES HEDGES (Tenor), HAROLD CASEY (Baritone).
 8.0.—ALICE COUCHMAN (Solo Piano): Intermezzo in E Minor (Schumann); "Bees' Wedding" (*Mus. delsoho*); Rhapsodie Hongroise No. 8 (*Liszt*); Valse Caprice, op. 116 (*Raff*).
 8.15-8.45.—Interval.
 8.45.—ETHEL MALPAS (Elocutionist): "The Woolly Mat" (*Webb*); "My Ships" (*Wilcox*); "Sairy Gamp" ("Martin Chuzzlewit") (*Dickens*); "Earthenware" (*Francis Day*).
 9.0.—THE STATION REPERTORY COMPANY in a Special Repeat Performance of "THE PERSIAN GARDEN" (*Lehmann*):
 EMILY BROUGHTON Soprano
 ALICE VAUGHAN Contralto
 GEOFFREY DAMS Tenor
 JAMES HOWELL Baritone

- 9.30.—JACK VENABLES in Humorous Pianism.
 9.45.—NEWS. *S.B. from London.*
 10.0.—Savoy Orpheans and Election Results. *S.B. from London.*
 12.0.—Close down.
 Announcer: P. Edgar.

BOURNEMOUTH.

- 3.45.—Concert: The Celtic Quartette: Vocalist, Aimee Sydenham; Violin, Herbert Davies; Cello, Gregory Radnor; Piano, Daisy Davies. Violet Cockburn (Soprano).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR. Songs and Stories by Uncles Jack, Jumbo, and Rob.
 6.0.—Boy Scouts' and Girl Guides' News.
 6.15.—Scholars' Half-Hour.
 7.0.—NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.* Radio Society Talk. *S.B. from London.* Local News and Weather Forecast.
 7.35.—"TRILBY." *S.B. from Glasgow.*
 9.45.—NEWS. *S.B. from London.*
 10.0.—Savoy Orpheans and Election Results. *S.B. from London.*
 12.0.—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 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.—THE PONTYPOOL SILVER BAND: March, "The Allies" (*J. H. White*); Overture, "Morning, Noon, and Night" (*Suppe*).
 7.45.—MURIEL SOTHAM (Contralto): (a) "Love is a Slave" (*Squire*); (b) "How Fancies Grow."
 7.55.—Band: Selection from Verdi's Works (*Round*).
 8.10.—J. THOMAS: Cornet Solo.
 8.15.—Muriel Sotham: (a) "The Lament of Isis" (*Bantock*); (b) "Bridal Song" (*Bantock*).
 8.25.—Band: Descriptive Selection, "The Piper's Wedding" (*Kennedy Thayne*).
 8.35.—G. MERRITT: Trombone Solo, "Switch-back" (*Sutton*).
 8.40.—Muriel Sotham: (a) "The Road of Looking Forward" (*Lohr*); (b) "The Mountains of Glamorgan" (*Hulbert*).
 8.50.—Band: Suite, "The Indian Love Lyrics" (*Woodforde-Finden*).
 9.5.—Mr. M. T. Howard Coath, F.A.A.: Chat on "Income Tax Down-to-Date."
 9.15.—Band: Selection, "The Daughter of the Regiment" (*Round*).

- 9.30-9.45.—Interval.
 9.45.—NEWS. *S.B. from London.*
 10.0.—Savoy Orpheans and Election Results. *S.B. from London.*
 12.0.—Close down.
 Announcer: W. N. Settle.

MANCHESTER.

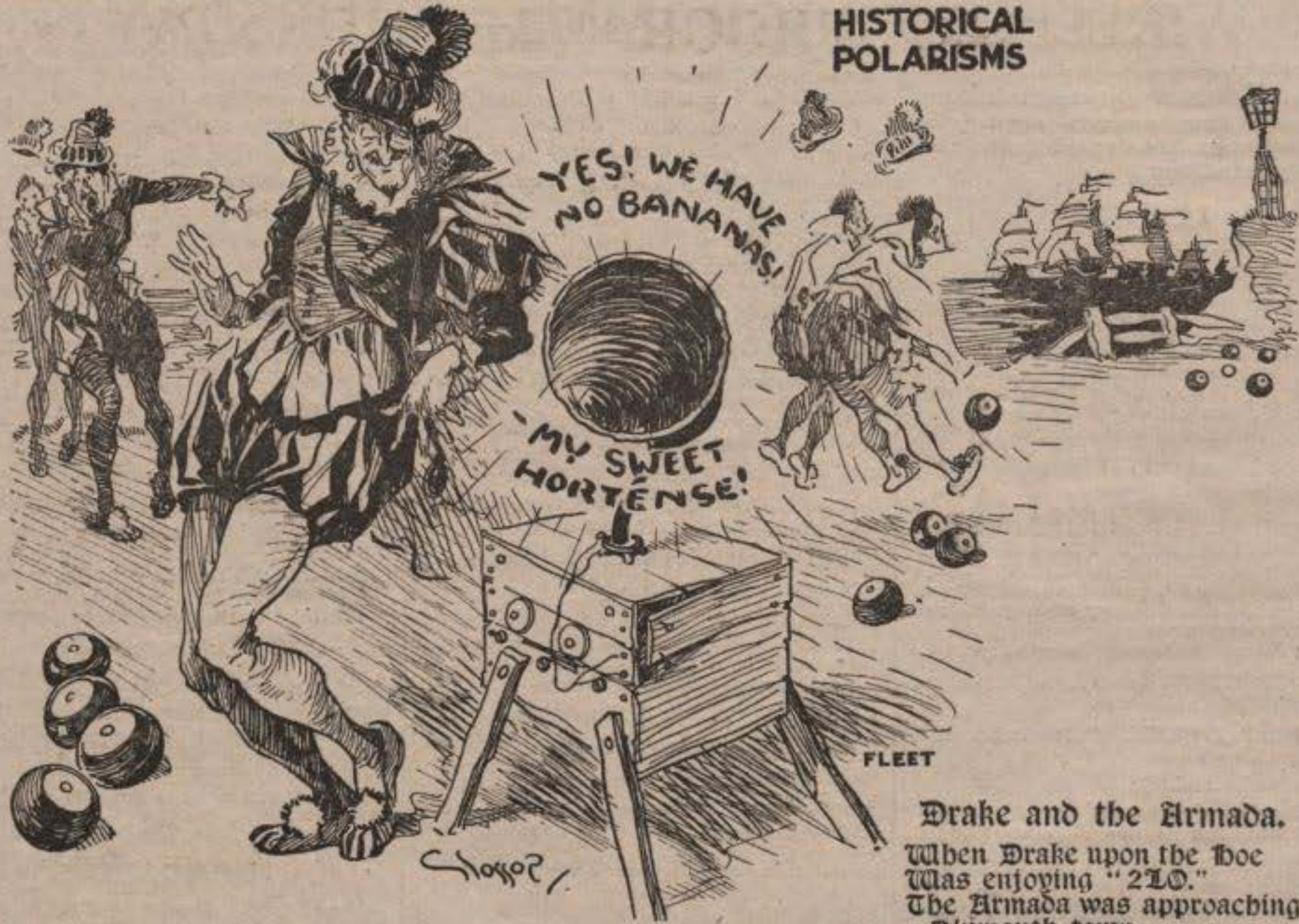
- 11.30-12.30.—Concert by the "2ZY" Trio.
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.30.—Boy Scouts' and Girl Guides' News.
 6.40.—Francis J. Stafford, M.A., M.Ed.: German Talk.
 7.0.—NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.* Radio Society Talk. *S.B. from London.* Local News and Weather Forecast.
 7.35.—"TRILBY." *S.B. from Glasgow.*
 9.45.—NEWS. *S.B. from London.*
 10.0.—Savoy Orpheans and Election Results. *S.B. from London.*
 12.0.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Florence Farrar (Solo Pianoforte), Ostram Quartette Party, C. H. Baston (Jap Violin Solo).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR: Stories, etc., by the Uncles Jim, Charlie and Richard.
 6.0.—Scholars' Half-Hour: A Short Talk on "Pets," by Miss Shaw.
 6.30.—Boy Scouts' and Girl Guides' News.
 6.45.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.* Radio Society Talk. *S.B. from London.* Local News and Weather Forecast.
 7.35.—"TRILBY." *S.B. from Glasgow.*
 9.45.—NEWS. *S.B. from London.*
 10.0.—Savoy Orpheans and Election Results. *S.B. from London.*
 12.0.—Close down.
 Announcer: E. L. Odhams.

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.



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WIRELESS PROGRAMME—FRIDAY (Dec. 7th.)

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

LONDON.

- 11.30-12.30.—Concert: Louis Garnett (Baritone).
 5.0.—WOMEN'S HOUR: "Gloves," by Miss Violet M. Methley. Impressions of the Week, by Mrs. Ivy Van Someren.
 5.30.—CHILDREN'S STORIES: Gulliver in Lilliput, No. 3, adapted by E. W. Lewis. Uncle Willie's Story.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 G. A. ATKINSON, the B.B.C. Film Critic: "Seen on the Screen." *S.B. to all Stations.* Local News and Weather Forecast.
 7.30.—ORCHESTRA, Conducted by L. Stanton Jefferies: Overture, "Dramatic Italian" (Keler-Bela); Valse, "España" (Waldteufel); "Hail, Star of Heaven" (Grieg); Solo Cornet, Charles Leggett.
 SILVIO SIDELI (Baritone), with Orchestra: "For Ever and For Ever" (Tosti); "Pour un Baïser" (Tosti).
 RONALD GOURLEY, Blind Entertainer, Pianist and Siffleur.
 Orchestra: Musical Comedy Selection, "A Country Girl" (Monckton).
 AUDDOLEN AND HERBERT WILLIAMS, Duets with Harp and Piano Accompaniment: "Love Hath a Song" "Suo Gan" (Welsh Cradle Song); "The Top of the Morning" (Irish Song) "Robin Adair."
 Silvio Sidelì, with Orchestra: Aria ("Simon Boccanegra" (Verdi); Serenata ("Don Giovanni" (Mozart).
 Orchestra: "Tangled Tunes" (Ketelbey).
 Auddolen and Herbert Williams, with Harp and Piano: "Sweet Lady" (A Song of Spring) "I Love My Love"; "The Bells of Aberdovey" (Welsh Air); "Men of Harlech."
 9.10.—CAPTAIN J. G. DOLLMAN, B.A., Assistant Keeper of Zoology in the Natural History Museum, will Talk on "Big Game."
 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 Ronald Gourley.
 Orchestra: "Three Irish Dances" (Ansell); Suite, "Sigurd Jorsalfar" (Grieg): 1, Introduction. 2, Borghild's Dream. 3, Triumphant March.
 10.30.—Close down.
 Announcer: R. F. Palmer.

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: In Special Request Items.
 7.45.—THE VERY REV. T. C. FRY, Dean of Lincoln: Talk, "The History of Lincoln Cathedral."
 8.0.—Orchestra: In Special Request Items.
 8.15-8.45.—Interval.
 8.45.—MAJOR VERNON BROOK: Talk, "Fortnightly Engineering Review."
 9.0.—Orchestra: In Special Request Items.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—DAVID HAMILTON, in Dramatic Recitals.
 10.0.—Orchestra: In Special Request Items.
 10.30.—Close down.
 Announcer: P. Edgar.

BOURNEMOUTH.

- 3.45.—Concert: Arthur S. Tetlow, L.R.A.M. (Solo Piano), Rainford Ensor (Entertainer).
 4.45.—WOMEN'S HOUR.

- 5.15.—KIDDIES' 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.—THE BAND OF THE 5/7th BATTALION THE HAMPSHIRE REGIMENT (By kind permission of Major C. W. G. Palmer, O.B.E., T.D.). Conductor, A. Metcalf, B.M. March, "Coronation Bells" (Partridge); Selection, "Chu Chin Chow" (Nortan).
 8.20.—ORCHESTRA (Conductor, Captain W. A. Featherstone): Suite, "Four Indian Love Lyrics" (Woodforde-Finden).
 8.30.—FLOY PENRHYN (Dramatic Recital): (a) "Merchandise" (Hayes); (b) "The Compromise" (J. Hodgson Burnett).
 8.40.—Band: Selection of W. H. Squire's Songs.
 8.55.—FRED SPENCER (Entertainer): In Selections from his Repertoire.
 9.5.—Orchestra: Spanish Serenade, "Anita" (Bilton); Valse, "Immortellen" (Gungl); Suite, "My Lady Dragon Fly" (Finch).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Band: "Chinese Waltz" (Windsor).
 9.55.—Fred Spencer: More Selections from his Repertoire.
 10.5.—Orchestra: Selection, "Faust" No. 1.
 10.20.—Floy Penrhyn: Three American Musical Monologues (Wallace): (a) "We Too"; (b) "When You Care For a Girl"; (c) "Just Plain Dawg"; (d) "Zee Men" (James).
 10.30.—Fred Spencer: More Selections from his Repertoire.
 10.40.—Band: "Post Horn Galop" (Koenig); Fox-trot, "Humming" (Brean); Regimental March.
 11.10.—Close down.
 Announcer: Bertram Fryer.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra at the Capitol Cinema.
 5.0.—"5WA'S" "FIVE O'CLOCKS."
 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.

Choral Night.

- 7.30.—ORCHESTRA: "Paris March" (Mezza-capo); Entr'acte, "Moment Musical" (Schubert).
 7.40.—THE NEWPORT GLEE SINGERS: (a) "A Magic Light" (Buck); (b) "I Love My Jean" (Bennett).
 7.50.—MAUD STEPHENS (Soprano): (a) "Oh, Tell Me, Nightingale" (Liza Lehmann); (b) "Caro Nome" ("Rigoletto" (Verdi).
 8.0.—Orchestra: "Hungarian Concert Overture."
 8.10.—Glee Singers: (a) "The Love Spell" (Evison); (b) "Dame Durden" (Dr. Harrington).
 8.20.—Maud Stephens: "When Love is Kind" (arranged by A. L.); (b) "Una Voce Poco Fa" ("Il Barbiere di Siviglia" (Rossini).
 8.30.—Orchestra: Suite, "Wayside Sketches" (Scott Minchin).
 8.45.—Glee Singers: (a) "Widdicombe Fair" (A Song of Devon); (b) "Negro Laughing Song" (U.S.A.).
 8.55.—MR. T. I. MARDY JONES, M.P. for Pontypridd: Chat on "A Labour View of the Housing Problem."
 9.5.—Orchestra: Selection, "Le Bohème."
 9.15.—Glee Singers: (a) "By Celia's Arbour" (Horsley); (b) "My Dear Mistress Has a Heart" (Spofforth).
 9.25.—Orchestra: Concert Valse, "Hydropaten" (Gungl).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—DANCE MUSIC: (a) Fox-trot, "Joyce"; (b) Waltz, "Shadow Waltz"; (c) One-step,

- "He Used to Sing in His Sleep"; (d) Fox-trot, "Sorry."
 10.0.—Close down.
 Announcer: L. B. Page.

MANCHESTER.

- 3.30-4.30.—Concert: Violet Whitworth (Soprano), J. Shea (Elocutionist), Hubert Read (Solo Pianoforte), Hubert J. Davies (Bass Baritone).
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.30.—Orchestra: "Children's Suite" (John Ansell); "Three Dances—Nell Gwynn."
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
Operatic Evening.
 7.45.—"FAUST" (Gounod).
 By the "ZZY" Opera Company.
 Augmented Chorus and Orchestra conducted by Dan Godfrey, Jr., A.R.A.M.
 Marguerite Madge Taylor
 Marthe Rachel Hunt
 Siebel Rachel Hunt
 Faust W. Hindle
 Mephistopheles H. Ruddock
 Valentin L. Thistlethwaite
 Lecturer Moses Baritz
 Chorus Master Sam Whittaker
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—"FAUST," continued.
 10.30.—Close down.
 Announcer: Victor Smythe.

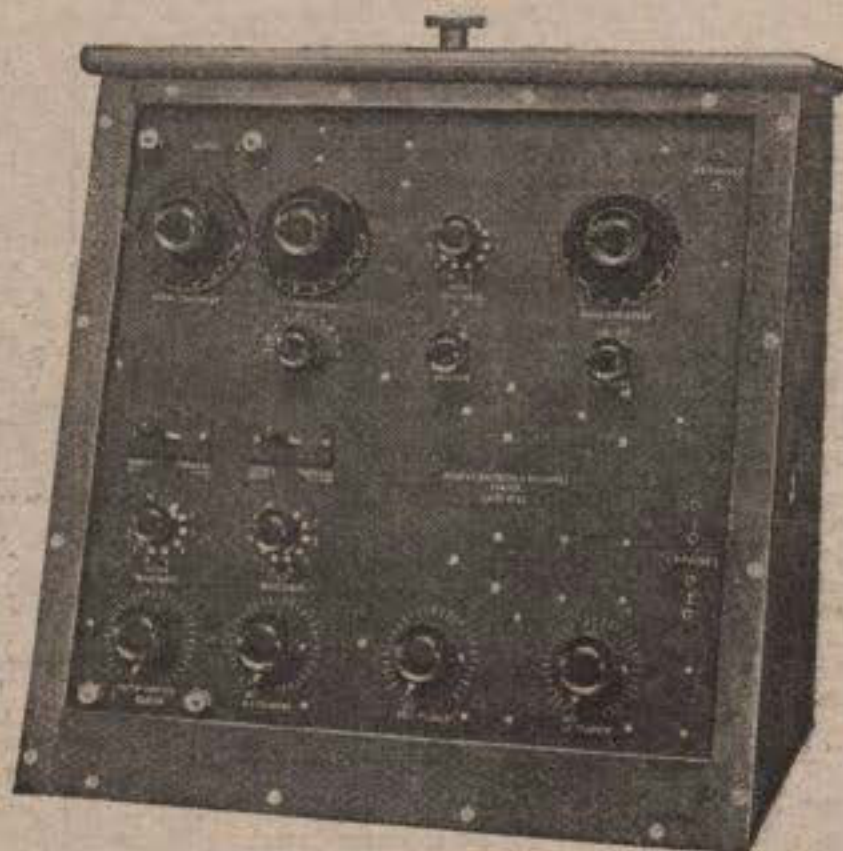
NEWCASTLE.

- 3.45.—Concert: Ralph Elliott (Solo Pianoforte), Norah Allison (Soprano), Alfred Seabridge (Solo Violin).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: A Short Talk on "A Visit to Canada," Part 3, by Mrs. W. M. Rixham.
 6.50.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.

Schubert Evening.

- 7.35.—ORCHESTRA: Excerpts from "Lilac Time" (Schubert).
 7.45.—JOSEPH FARRINGTON (B.N.O.C.) (Bass): "The Wanderer" (Schubert); "My Peace Thou Art" (Schubert).
 7.55.—BEATRICE MIRANDA, (B.N.O.C.) (Soprano): "Hark, Hark the Lark" (Schubert).
 8.5.—H. YEAMAN and GEORGE DODDS: Pianoforte Duet for Two Pianos, "Concertstück," Op. 92 (Schumann).
 8.15.—Orchestra: Extract from "Rosamunde" (Schubert).
 8.20.—Joseph Farrington: "The Hurdy-Gurdy Man" (Schubert); "The Erl King" (Schubert).
 8.25.—H. Yeaman and George Dodds: "Militar-Marsch" (Schubert-Tansig).
 8.35.—Beatrice Miranda: "Who is Sylvia?" (Schubert).
 8.45.—Joseph Farrington: "The Almighty" (Schubert).
 8.50.—H. Yeaman and George Dodds: "Sonata in F" (Mozart-Grieg).
 9.0.—LAMBERT HARVEY (Tenor): "Serenade" (Schubert).
 9.10-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: "Ave Maria" (Schubert); "Serenade" (Schubert); "Impromptu Hongroise" (Schubert).
 9.55.—H. Yeaman and George Dodds: "Concertstück," Op. 40 (Chaminade).
 10.5.—Lambert Harvey: "Her Portrait" (Schubert); "Beside the Sea" (Schubert).
 10.15.—Close down.
 Announcer: R. C. Pratt.

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WIRELESS PROGRAMME—SATURDAY (Dec. 8th.)

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

LONDON.

- 11.30-12.30.—Concert: Constance Leopard (Soprano).
 5.0.—WOMEN'S HOUR: "In and Out of the Shops," by "The Copy Cat." A Tabloid Talk by "Phyllida."
 5.30.—CHILDREN'S STORIES: Mr. John Kirkham Hamilton on "Finn and the Salmon." Auntie Sophie at the Piano. 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.—CAPTAIN RICHARD TWELVE-TREES: "Motoring."
 7.30.—THE ELITE CONCERT PARTY: Opening Chorus, "Laugh and the World Laughs," The Elite Entertainers; "Whoops-a-Daisy," The Elite Entertainers; Dutch Song and Stories, Harry Holland; "He's Only a Working Man," Winnie Dale; "His is a Nice Phiz, His is," A. Hutson; "Happiness," Victoria Quirk; "Well, I am Surprised," The Elite Entertainers.
 7.50.—"2LO" DANCE BAND: "Saw Mill River Road," Fox-trot; "Faded Love Letters," Valse; "Japanese Sunset," Fox-trot; "I Wish I Could Shimmy Like My Sister Kate," Fox-trot.
 PETER CHEYNEY (Entertainer) in a Cockney Monologue, "What a Moke!"
 "2LO" OCTETTE: Overture, "The Smuggler's Bride" (Bolin); "The Phantom Melody" (Kettelbey); Three Dances—"Henry VIII." (German); Spanish March, "Gallito" (Lope).
 Concert Party: "The Merry Month of May" (Rustic Scene), The Elite Entertainers; Impressions of Well-Known Artists, Harry Holland; "Beloved," Victoria Quirk; "The Banana Blues," Winnie Dale; Johnson's Jazz-Time Band (with effects), The Elite Entertainers.
 9.10.—MR. E. KAY ROBINSON on "The Fox."
 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 Peter Cheyney: "Reginald—the Cheese!"
 Dance Band: "You Tell Her—I Stutter," Fox-trot; "If Rachel Was Only Annie Laurie," One-step; "China Rosebud," Fox-trot; "Sweet Luana," Valse; "Russian Blues," Fox-trot; "When You and I Were Dancing," Fox-trot.
 10.30.—Close down.
 Announcer: G. C. Beadle.

BIRMINGHAM.

- 3.30-4.30.—Concert for the Kiddies.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15.—ORCHESTRA: March, "With the British Colours" (Blon); Overture, "Opera Bouffe" (Finck).
 W. BEACH: Clarinet Solo.
 7.45.—LIEUT. ARTHUR SPBY (of the British and Foreign Sailors' Society): Talk, "The Battle of Falklands."
 8.0.—Orchestra: Selection, "Sylvia" (Delibes); Valse, "Kiss in the Dark" (Herbert).
 8.15-8.45.—Interval.
 8.45.—Orchestra: Entr'acte, "Tales of Hoffmann" (Offenbach); Suite, "Three Dale Dances" (Wood); Entr'acte, "Campane a Sera" (Billi); Selection, "Florodora" (Stuart).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.

- 9.45.—NORAH LESLIE-PIGOTT in Humorous Songs at the Piano.
 10.0.—Orchestra: Descriptive, "In a Chinese Temple" (Kettelbey); Selection, "Cabaret Girl" (Kern); Suite, "Henry VIII. Dances" (German).
 10.30.—Close down.
 Announcer: J. Lewis.

BOURNEMOUTH.

- 3.45.—Concert: Hilda Rooke (Soprano). Gramophone Selections.
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR: Songs and Stories by Uncle Jack, Jumbo and Rob.
 6.15.—Scholars' Half-Hour.
 7.0.—NEWS. *S.B. from London.* L. O. SPARKS on "Wireless." Local News and Weather Forecast.
 7.30-8.0.—Interval.
 8.0.—ORCHESTRA (Conductor, Captain W. A. Featherstone): Selection, "A Little Dutch Girl" (Kaiman); Valse, "The Kiss Call" (Caryll).
 8.15.—ROBERT STURTIVANT (Baritone), GLADYS SEYMOUR (Pianist and Contralto); Baritone, "Mandalay" (Willeby); Duet, "The Maiden in Grey" (Barnicott).
 8.25.—ARTHUR J. ENGLAND (Bass): (a) Songs of the Fair, "Fairings," "The Ballad Manger" (Easthope Martin); (b) "Providence" (Garne).
 8.35.—Orchestra: Selection, "Joy Bells" (Chappelle).
 8.50.—Robert Sturtivant and Gladys Seymour: Duet, "Dreaming of Someone Like You."
 9.0.—Arthur J. England: (a) Two Eastern Songs (Brahic); (b) Songs of the Open Country, "Crown of the Year" (Easthope Martin).
 9.10.—Orchestra: Selection, "The Girl in the Taxi" (Gilbert).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Arthur J. England: Saltwater Ballads (Keel), (a) "The Port of Many Ships"; (b) "The Trade Winds."
 9.55.—Robert Sturtivant and Gladys Seymour: Baritone, "Long Ago in Atuala" (Messenger); Duet, "The Singing Lesson" (Squire).
 10.5.—DANCE MUSIC: Fox-trot, "Play That Song of India"; Fox-trot, "Crooning"; Waltz, "Nights of Gladness"; One-step, "Someone"; Fox-trot, "Burning Sands."
 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 Artistes, and Orchestra. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 7.0.—NEWS. *S.B. from London.*
 7.15.—Willie G. Clissitt: "Sport of the Week."
 7.25.—Local News.
Popular Night.
 7.30.—ORCHESTRA: March, "God of Thunder" (Howgill); Entr'acte, "Scotch Poem" (Macdowell).
 7.40.—ARCHIE GAY (Tenor): "Margarita" (P. N. Lohr); (b) "Sally in Our Alley" (Carey).
 7.50.—T. ALLEN (Solo Cornet): (a) "Garden of Your Heart" (Morell); (b) "I Know of Two Bright Eyes" (Clatsam).
 8.0.—Orchestra: Suite, "Scenes From the South" (Nicode).
 8.10.—FRED SPENCER (the well-known "Mrs. 'Arris"): "Mrs. 'Arris at the Pictures."
 8.20.—Archie Gay: (a) "My Dreams" (Tosti); (b) "Phyllis" (Montague Phillips).

- 8.30.—E. Allen (Solo Cornet): "Concert Polka" (Hartman).
 8.40.—Orchestra: Overture, "John and Sam" (Ansell).
 8.50.—Fred Spencer: "Mrs. 'Arris at the Ball."
 9.0.—Archie Gay: (a) "Bauer ein Gwald" (Dr. Parry); (b) "Mentre Gwen" (Lloyd Williams).
 9.10.—LIEUT. D. MORGAN EVANS, late 5th Battalion Welch Regt.: "The Fall of Jerusalem" (December 9th, 1917).
 9.20.—Orchestra: Selection, "Our Miss Gibbs" (Caryll and Mowckton).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: Dance Music: Fox-trot, "Until My Luck Comes Rolling Home"; Waltz, "Nights of Joy"; One-step, "Ho Picked a Rose."
 10.15.—Close down.
 Announcer: A. Corbett-Smith.

MANCHESTER.

- 3.30-4.30.—Concert from the Oxford Picture House.
 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.* Local News and Weather Forecast.
 7.15-7.45.—Interval.
 7.45.—KEYBOARD KITTY will open proceedings.
 8.0.—MADGE TAYLOR (Soprano): "L'Eté" (Chaminade); "The Lass With the Delicate Air" (Aine).
 8.10.—The Sirfessor will speak.
 8.20.—RACHEL HUNT (Contralto): "Sea Wrack" (Hamilton Harty); (b) "Shepherd's Cradle Song" (Somerville).
 8.30.—VICTOR SMYTHE has something to say.
 8.45.—Madge Taylor and Rachel Hunt: Duet, "It Was a Lover and His Lass" (Edward German).
 8.50.—The Sirfessor will speak again.
 9.0.—Madge Taylor: "Daffadown Dilly" (P. Bowls); "Polacca" ("Esmecalda") (Goring Thomas).
 9.15.—Madge Taylor and Rachel Hunt: "The Flower Duet" (Puccini).
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Keyboard Kitty will oblige again.
 9.55.—Rachel Hunt: "Ships of Arcady" (Michael Head); "Beloved" (Michael Head).
 10.10.—Football Results and Announcements.
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Florence Farrar (Solo Piano-forte), Mr. and Miss Golightly (Song Duets), Miss Robins (Solo Cello).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR: Stories, etc., by the Uncles Jim, Charlie, and Richard.
 6.0.—Scholars' Half-Hour: Talk on "Border Life in the Middle Ages," by Mr. J. C. Wilson, B.Sc.
 6.35.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.20.—Manuscript Talk on "Poultry," by "The Fenman," of "Poultry."
 7.35.—ORCHESTRA: "Three Arabian Dances" (Röy).
 7.45.—HUDSON BARNESLEY (Baritone): "The Drum Major's Song" (Thomas).
 7.55.—ELECTRIC SPARKS CONCERT PARTY: (a) "Ten Little Pigs" (Low and Melvin); (b) "Any Dirty Work" (Weston and Lee).
 8.5.—Orchestra: "Morning, Noon, and Night" (Von Suppe).
 (Continued at top of col. 1, page 355).

A Plea for World Peace.

A Talk from London. By SIR HALL CAINE, C.H.



Sir HALL CAINE, C.H.

TO each of us, as we look back, the gospel of the war must be according to the way we saw and felt it. Permit me to say how I saw and felt the war and what doctrine I draw from it.

I spent a part of the winter of 1910 in the Higher Alps, at a little hotel at the foot of a glacier, and in the midst of the deep snows. One afternoon I saw, in the glistening sunshine, three or four sleighs ploughing their way through the snow-ruts to the half-buried gate of our house. The sleighs contained a number of the rulers and royalties of what we then called the Central Empires. They had sleighed over from a neighbouring winter resort of fashionable people and were to go back after tea.

A slight acquaintance with one of the group led to my being asked to join the party, and going downstairs I found them in the timbered hall before a crackling wood fire, sitting, like ordinary country folk, about a big pine tea-table. Among others, whose names afterwards became known throughout the world, was the Archduke Franz Ferdinand, the heir presumptive to the throne of Austria, who was understood to be hostile to England, and a close friend of the German Kaiser. They seemed to be a united company; they laughed and chatted and called each other by their Christian names. The talk was generally about winter sports, but sometimes it touched on serious subjects. War was threatened somewhere, and it was mentioned that at that moment of peace Austria had eight hundred thousand men under arms.

A Great Gamble.

The impression it left on me was that to certain of the company war, if it came, would be a great gamble, a great game, in which the greatest virtue would be to be strong. I remember that amid the crackle of cup and saucer I thought of the voiceless millions whose lives lay so lightly in the hands of the little group of men and women then taking tea in the little snow-covered house in the Swiss mountains.

In the early autumn of 1914 I was at home in my native island in the Irish Sea, busy with my work and without much time for reading newspapers. On a bright Sunday morning at the beginning of August I drove into a neighbouring fishing town and came upon numbers of our fishermen, dressed in the blue uniform of the Royal Naval Reserve, shouting hurried adieux to their families and flying off in the direction of the railway station. War had broken out; mobilization had begun during the night, and they were hastening to join their ships.

A Monstrous Plot.

It was like a big thunderclap out of a clear sky. Hardly anybody knew what had happened. But the Archduke Ferdinand had been assassinated in Serbia; the Austrian Emperor (one of the oldest and feeblest of living men) had decided that the crime was a menace to his royal house; the German Emperor, for his own reasons, had agreed with him, and together they had willed it that the murder of that one Austrian gentleman must be avenged even if all Europe had to be deluged in blood. We of the Western nations had thought it all a plot—a monstrous plot against liberty and justice, which must be stopped or civilization would be

lost. Within three days three-quarters of Europe were at war.

Four years later the war came to an end. What had happened? Ten millions had fallen. As many more had been maimed, blinded, and broken in nerve and brain. Kings and Kaisers had been hurled from their thrones. Not one of the group of rulers I had seen in the Swiss mountains remained. It had been a war of indescribable horrors. Not a war of armies against armies, but of nations against nations, and of guns and bombs against open towns and innocent women and children. At length justice had called America over the ocean to the help of the Allies. Together they had conquered and the enemy were supplicating for peace.

The World on Tiptoe.

And then came Armistice Day. How well we remember it! Some of us had not slept the night before. The world was on tiptoe, waiting for the word that meant either peace or war to extermination. When it came in the morning, and was flashed in a moment to the ends of the earth, it was like a shaft from the unrisen sun. What a storm of emotion! What frantic relief and joy! We can hear them still—the church bells, the guns, the sirens. We can see them even yet—the processions in the parks, and the strangers shaking hands and even kissing in the streets. To us of the Allied nations it was a day of rejoicing, of thanksgiving, and, as we believed, of divine and unfailing promise. *There would be no more war. Tyranny had fallen; despotism was dead; the world was free. It was a better world that was to come.*

Europe in Chaos.

And now we have reached the fifth anniversary of Armistice Day. Unable to go to that long cemetery of wooden crosses which stretches from the Alps to the Sea, we have gathered, all over the country, about the symbols of the burial places of our dead, for prayer and consolation. In doing that we have done well. Somewhere and somehow, in the mysterious ways of Providence, our sacrifices will have their reward. If we thought otherwise our faith in God would fail. But has our hope of a better world been fulfilled? What do we see? Europe is in chaos. One of its Empires, the one that began the war, has been almost wiped off the map. Another is at this moment struggling with anarchy. A third has been swept by famine and disease. Our own beloved country may have laid down its arms, but it is now fighting a deadlier enemy than Germany—poverty and want. A million and a quarter of our people are unemployed and living on the charity of the State. Nearly four millions are badly housed or not housed at all.

War is not dead.

There are now a million and a half more men under arms in Europe than ever before in times of peace. And the worst shame and shock to our conscience is that the Allied nations, who fought side by side on the same battlefield, are now quarrelling among themselves, about money, about reparations, about loss of land and houses and business, too often forgetting their far greater loss in human lives which nothing can repair.

An Age-Long Race.

What does it mean? To answer that question we must go back to August, 1914. Did the war really begin then? Who will say so now? Long before that time the earth of Europe had been trembling under the tread of a mighty host.

(Continued on page 359.)

Cardiff Calling!

By A. Corbett-Smith, M.A., Station Director.

JUST as if "Comradios" did not hear enough of "Cardiff Calling" every afternoon and evening, here is a peremptory demand that Cardiff shall call from out the pages of this cheery journal.

Well, to begin with, we give nineteen different programmes each week. Many of them must necessarily fall short of our "conception," but, at least, we do our best to express our ideas of what a programme should be.

Pardonable Pride.

Of course, we in our hearts know well what we are doing, via the B.B.C., for Wales and the West Country—aye, and far over England and into Scotland too. But that is for another to speak of. The Station Director is the very last man who can tell of it. He may point with pride to the long series of Sunday Symphony concerts (the most popular evening of the week); to the equally lengthy series of "Literary Nights," and so forth. That may be pardonable in passing—but no more. Such pride as we may have in the generous affection and esteem lavished upon us by our "Comradios" can, and does, only serve to bring home to us the negligible value of our work in comparison with what should be achieved.

"Uncle" Norman.

As regards the constitution of our staff, well, first there is William Norman Settle. We call him Deputy Director. And he is as proper a man as you may find on a long summer's day. You should see him on a lonely road at midnight, with his petrol tank empty, holding up a brother motorist and draining the unfortunate's tank of its last drop for his own needs. It is a quality which stands us in good stead when dealing with recalcitrant artistes.

To the children W.N.S. is known as "Uncle Norman." The unkind ones add "of the creaky joints." Why, is unknown; unless his habit of carrying about a large oilcan has anything to do with it.

"Uncle Norman" is our science man—you see, he drives a car—and so we call upon him to supply all the "noises heard off" for our plays. Firework displays, by means of—good gracious, I nearly gave it away!—are his speciality; also the lowering of castle draw-bridges.

Next comes "Uncle Leslie," known to his intimates as Leslie Birkett Page. He plays Rugby football on Saturday afternoons. The two black eyes and broken nose he invariably brings back as souvenirs of his afternoon's enjoyment are powerful arguments against the application of tele-vision to broadcasting.

Then there is Arthur Melville Jinman. He is chief of the engineers. A cheery soul is Jinman.

The Ladies.

But what of the ladies? Well, there is Betty Grimwood—"Auntie Betty" of the golden voice, and a Scots lassie. To hear her tell a Border ballad—"The Twa Sisters o' Birnie" or "Earl Mar's Daughter"—is a joy not lightly to be foregone. She loves the "Kiddiewinks" and they love her. Edith Thatcher looks after our letters and types beautiful answers. Florence Johnson stores them away in comely order and does a thousand little things to help the wheels go smoothly round. "Auntie Iris," a little lady of world-wide fame—oh, but I haven't room to talk about them all! "A rosebud garden of girls," and I doubt if one is over twenty-three years of age. We are proud of our posy.

How Wireless Helps The Theatre.

By CHARLES B. COCHRAN.

[In the following outspoken article, Mr. Charles B. Cochran, the well-known theatrical manager, gives his views on the effects of broadcasting on theatrical enterprises. Mr. Cochran is, of course, one of the leading authorities on the stage in this country and is the lessee of many of London's leading theatres. One of his greatest successes is "Little Nellie Kelly," now running at the New Oxford.]



MR. CHARLES B. COCHRAN.

I HAVE never taken the view of some theatrical managers that broadcasting is inimical to the interests of our industry. Perhaps, however, I should qualify this statement, as unquestionably, broadcasting, like the gramophone, bridge, piano playing, concerts, and the moving pictures, must tend to amuse people and keep them away from the theatre. The world, how-

ever, was not made for the theatre, and the theatre must ever attempt to provide for it interest enough to compete with other distractions.

The Theatre's Right.

To attempt to check the progress of such a scientific and interesting form of amusement as broadcasting would be as absurd as to put up a cry that the sale of gramophones or the exhibition of moving pictures was killing the theatre. What I do maintain is that, if telephony requires the assistance of the theatre to make it universally popular, the theatre has a right to see that it participates in its rewards.

The moving picture has found it necessary to encroach upon the theatre, and upon the drama and the novel. The dramatists and authors are benefiting by it.

The gramophone finds it more profitable to reproduce the music which has been made popular by public performance than to create its own.

Worth Paying For.

Both in the case of the moving picture and the gramophone it was urged by their pioneers that the gain from the mechanical reproduction would be sufficient remuneration to theatrical manager, authors, and composers for drawing on items created and made popular by them.

The question as to whether or no the advertisement in the case of the gramophone and the moving picture was a benefit or otherwise is one which it is not necessary to enter into now. In any case, if theatrical material is an essential to success, it is worth paying for. It comes down to a question of what it is possible to pay on the one hand, and what it is profitable to accept on the other. There cannot possibly be a standardized rate in this respect any more than a standardized wage can be paid to actors and singers. Similarly mechanical reproduction

or broadcasting may be of advertising benefit to certain plays, and detrimental to others.

Creating Play-goers.

There are certain comedians, for instance, whose humour without the accompaniment of their surroundings and "business" would appear banal, whereas they might be excruciatingly funny when seen as well as heard. The same applies to a play. In some cases the effect of broadcasting will be to whet the appetite by what is heard, and the result will be that playgoers will be created. This state of affairs does not seem to me to present any great difficulty, because it really boils down to this: that it would not be profitable for the

three people who had never seen the stage performance. I found they were so delighted with what they heard that they were very anxious to see the play, and promptly made arrangements to do so. All the gaiety and verve of the stage performance filled the room that we were in. I was quite convinced by this experiment that so far from hurting my business with "Little Nellie Kelly," the reproduction of this song and dance show in thousands of homes must be an incentive for listeners to witness it in the theatre.

"Stone Wall" Attitude Wrong.

I was very happy to be able to conclude what I considered was, from both sides, a fair business arrangement. I would strongly advise my brother managers to desist from their attitude of the "stone wall" against broadcasting, but instead, try and derive some benefit from it.

Broadcasting is bound to remain so popular an entertainment as to keep people in their homes when they might be going to a theatre. I would gladly join my brother managers in any attempt that could possibly be successful in bringing about the entire abolition of wireless, whether used for the distribution of news or entertainment!

Theatre managers, however, have no monopoly of the time of the public during certain hours, and, like those of every other industry have got to meet competition when it comes along. In the case of wireless, as in the case of the gramophone and the moving picture, they have every opportunity of sharing the benefits, which should more than counteract the effect of the opposition.

Multiplying Audiences.

One of our most popular actresses may pass along Piccadilly unnoticed. Mary Pickford or Charlie Chaplin would stop the traffic. The average actor or actress plays to from five hundred to one thousand people a day. In the case of a music-hall artiste we can make it one thousand to three thousand, or perhaps even as high as five thousand. The movie star plays to millions. In the same way, the player who is broadcast will be multiplying his audience by thousands, and thus increasing his popularity.



Photo: Foxton & Sanfield.

June and Roy Royston in "Little Nellie Kelly" at the New Oxford Theatre.

Broadcasting Company to reproduce such stage features as would not benefit them thereby.

When I was first approached about broadcasting, I turned a deaf ear, because the plays I happened to be running at the time seemed to me to be dependent upon the eye as well as the ear. Later on, when I was approached, I was only too happy for a test to be made with "Little Nellie Kelly." I heard the performance through by means of a loud speaker from beginning to end in the company of two or

by thousands, and thus increasing his popularity.

[EDITOR'S NOTE.—Since this article was written intimation has been received from The Oxford, Ltd., that they intend taking steps to prevent the broadcasting of "Little Nellie Kelly." We have allowed the article to be published in order that the public may know Mr. Cochran's views on broadcasting and the theatre. He is in no way responsible for the difficulty.]

WIRELESS WISDOM.

"THE British film is our national shop window."—G. A. ATKINSON.

"THE average motorist looks upon the car more as a carriage than as a machine."—CAPT. R. TWELVETREES.

"WE want to-day just a mass of individuals whose lives are inspired by just one great principle."—REV. F. O. T. HAWKES.

"FOR a man to think that he can receive everything and give nothing is to stultify his own nation."—THE VERY REV. THE DEAN OF MANCHESTER.

"NATURALISTS of old seemed to invent stories about wild creatures for the pleasure of inventing explanations of them afterwards."—E. KAY ROBINSON.

"SQUARE pegs can be forced into round holes, but always to the detriment of both peg and hole."—R. LINDSAY.

CURING ILLNESS WITHOUT MEDICINE

PROOF

THAT I HAVE CURED 94 OUT OF EVERY 100 AND BENEFITED 99 OUT OF EVERY 100 CASES TREATED.

"TRUTH'S" HISTORIC CERTIFICATE.

Following on the now famous pronouncement of "Truth":—"We find that the Sandow Treatment has completely achieved the object for which it was undertaken in no fewer than 94 per cent. of cases, and satisfactory improvement was produced in over 99 per cent. of cases."

The Editor has written the following letter to Mr. Sandow:

October 14th, 1921.

"In view of former recommendations in 'Truth' of your system of physical exercises, I have acceded to your request that my representative should verify more recent statements of patients of which you propose to make use. I have now the pleasure of informing you that we are perfectly satisfied of the genuineness and significance of these testimonials."

ARE you seeking health? Ardently wishing to be well, but unable to throw off the trouble which has assailed the citadel of your well-being?

If so, I have good news for you and a valuable offer to make you.

Sure Way to Perfect Health.

I am a simple missioner of Nature and I show you how you can at small cost, in time or money, compel Nature to assert herself and overcome your trouble permanently.

A common-sense cure based upon sound natural laws is what I have to offer you—and the truth of what I tell you is vouched for by overwhelming outside confirmation, such as that afforded by the critical "Truth" investigation; the endorsement of some hundreds of the most distinguished medical men of our time; and thousands upon thousands of patients, from Kings to Labouring Men, whom it has been my honour and pleasure to treat in the last 25 years, at my Institute at 32, St. James' Street, London, and by correspondence to their own homes in every corner of the world.

How my system has preserved that health, strength, and vigour you may judge for yourself by a glance at the photographs of myself at 25 and 55 years of age on this page.

Eugen Sandow.

YOU ARE INVITED TO WRITE FOR A FREE COPY OF WHICH-EVER OF THE FOLLOWING TREATISES DEALS WITH YOUR COMPLAINT.

NEURASTHENIA.

The terrible sufferings of neurasthenic patients are known only to themselves and those who, like myself, are in daily contact with

Mr. Eugen Sandow's SPLENDID OFFER

to Readers of "Radio Times." IF YOU SUFFER FROM any of the conditions described in the following Volumes of the SANDOW HEALTH LIBRARY, I invite you to CALL OR WRITE for a

FREE COPY TO-DAY

It costs you nothing, but will prove a stepping-stone to

PERFECT HEALTH FOR YOU.

them. This book has pointed the way to a cure to over 40,000 sufferers. Write for it to-day. It is the first step for you to take.

INDIGESTION AND DYSPEPSIA.

This book shows every sufferer how the causes and depressing symptoms can be overcome and a perfectly healthy digestion ensured.

THESE ACTUAL PHOTOGRAPHS taken at an interval of 30 YEARS Demonstrate in SANDOW'S OWN PERSON the wonderful preservation of YOUTH and VIGOUR achieved by his SYSTEM OF HEALTH CULTURE.



At 25 years of age.



At 55 years of age.

I welcome seekers after health who call at my Institute at 32, St. James' Street, London, S.W., any day between 11 and 1.30 or 2.30 and 5.30 (Saturdays 11 to 1), and will with pleasure consider and advise upon their cases without fee or obligation. Those who cannot call may write me fully, and I will advise by letter to any place in the world. I have cured patients in the most remote parts.

LIVER TROUBLES.

Sufferers from any form of liver trouble will find in this book how to secure relief and cure in the Sandow method of treatment by natural and simple movements as thousands upon thousands of others have done.

CONSTIPATION.

Medicine will not cure constipation. Natural means alone should be employed, and this volume explains how you can cure yourself of this troublesome complaint.

OBESITY.

The Sandow system of curative physical movements is the best, safest, and speediest method of overcoming obesity, whether local or general, and this book explains fully the "how" and "why."

PHYSICAL DEVELOPMENT AND FIGURE CULTURE.

The ideal at which I aim is the type of man at whom anyone might look and say, "This is a man."

Write for this book to-day.

RHEUMATISM AND GOUT.

These ailments may correctly be designated allied complaints.

Briefly the chief symptom of both is pain—acute pain. This book explains how it can be eradicated.

LACK OF VIGOUR.

My system of natural health culture and physical exercise, described in this book, is, I am confident, the only method of treatment which can claim to have been really successful in these cases.

JUBILEE OF THE WORLD-FAMOUS SANDOW CURATIVE INSTITUTE.

An Astounding and Phenomenal Record in the Cure of Illness by Natural Means.

Over 200,000 Successfully Treated Cases!

- 40,000 Cases of Neurasthenia.
- 40,000 Cases of Indigestion.
- 30,000 Cases of Constipation.
- 20,000 Cases of Liver Trouble.
- 12,000 Cases of Obesity.
- 7,000 Cases of Heart Trouble.
- 5,000 Cases of Lung and Chest Complaints.
- 5,000 Cases of Rheumatism and Gout.
- 4,000 Cases of Anamia.
- 7,000 Cases of Lack of Vigour.
- 6,000 Cases of Insomnia.
- 4,000 Cases of Spinal Curvature & other Physical Defects.

Physical Development & General Fitness.

Tens of thousands of Men and Women made physically Fit and Strong to carry on their occupations, as well as many thousands of delicate and ill-developed boys and girls made perfectly healthy and strong.

CAN ANY OTHER INDIVIDUAL INSTITUTION OR METHOD EVEN APPROACH THIS CERTIFIED RECORD?

LUNG AND CHEST COMPLAINTS

Phthisis, in its early stages, Bronchitis, Asthma, Catarrh, Influenza, Hay Fever, and kindred complaints can be successfully arrested and overcome by the method employed in the Sandow Treatment.

INSOMNIA.

Delay is, of course, to be most avoided. I would therefore advise immediate application for this book. It explains the cure, which succeeds even when other remedies have been tried without success.

HEART AFFECTIONS.

The treatment described is not gymnastic in any sense, but is gentle and graduated in its nature, and most enjoyable to undergo.

PHYSICAL DEFORMITIES IN MEN. PHYSICAL DEFORMITIES IN WOMEN.

The troubles dealt with include Spinal Curvature, Round Shoulders, Prominent Shoulder Blades, Chest Deformities, Wry Neck, etc.

In the matter of HEALTH there is

No Time like the Present, so send at once for the FREE BOOK on your complaint

Please send me your BOOK on.....

My OCCUPATION is.....

NAME.....
(Please say Mr., Mrs. or Miss, or Title.)

ADDRESS.....

To EUGEN SANDOW, 32, St. James' Street, LONDON, S.W.1.

("Radio Times," November 30, 1923.)

WIRELESS PROGRAMME—ABERDEEN (Dec. 2nd to Dec. 8th.)

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.—ABERDEEN WIRELESS TRIO: (a) "Mot d'Amour." (*Elgar*); (b) "Intermezzo" (*Coleridge-Taylor*).
 8.40.—MABEL BROWN (Contralto): "He Shall Lead His Flock" (*Handel*).
 8.45.—Trio: (a) "Andantino" (*Lemare*); (b) "Heart's Devotion" (*Hurst*).
 8.55.—BEECHWOOD GROVE U.F. CHURCH CHOIR. Hymn.
 9.0.—THE REV. JOHN BAIN, F.S.A. (Scot), HIGH UNITED FREE CHURCH. Religious Address in Gaelic.
 9.15.—Choir: Hymn.
 9.20.—Trio: "Samson et Delilah" (*Saint-Saens-Alder*).
 9.35.—Mabel Brown: (a) "But the Lord is Mindful" (*Mendelssohn*); (b) "O Rest in the Lord" (*Mendelssohn*).
 9.45.—Trio: (a) "Good Bye" (*Huyts*); (b) "Melita" (*Pollard*); (c) "Ave Maria" (*Schubert*).
 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.—The Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER: Stories by Uncle Ronnie, Uncle Will, Uncle Harry and Auntie Chris.
 6.0.—Weather Forecast for Farmers.
 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: Selection, "The Naughty Princess" (*Cavillier*).
 7.40.—WINIFRED McLEOD (Contralto): (a) "A Song of Comfort" (*del Riego*); (b) "Firelight Faces" (*Lane*).
 7.50.—Orchestra: Selection, "My Lady Frayle" (*Talbot and Finch*).
 8.0.—MESSRS. L. AND A. AGGASILD (Hawaiian Steel Guitars): "Aloe, Ae" (arr. from Hawaiian Traditional Melodies).
 8.10.—Orchestra: (a) March, "Marching Out of the Guards" (*Eidenberg*); (b) Suite, "Three Dances" ("Tom Jones") (*German*).
 8.20.—MR. D. G. BELL, C.E., M.I.Q.M., on "Modern Roads and Their Maintenance."
 8.30.—Orchestra: Selection, "To-night's the Night" (*Rubens*).
 8.40.—Winifred McLeod: (a) "The Viking's Daughter" (*Thomas*); (b) "Charming Chloe" (*German*).
 8.50.—Messrs. L. and A. Aggasild: "Pua Hima" (arr. from Hawaiian Traditional Melodies).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 9.45.—Orchestra: (a) Concert Waltz, "The Magic Waltz" (*Strauss*); (b) Concert Waltz, "Manolo" (*Waldteufel*).
 9.55.—Winifred McLeod: (a) "Danny Boy" (*Weatherley*); (b) "O Thank Me Not" (*Mallinson*).
 10.5.—Messrs. L. and A. Aggasild: "Carnation Flower" ("Birds of Paradise"); "Mo Na Lu" (Hula Dance) (*Breau*).
 10.15.—Orchestra: "Lyric Suite" (*Palmgren*).
 10.30.—Close down.

Announcer: W. D. Simpson.

TUESDAY.

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

Classical Night.

- 7.20.—ORCHESTRA: Overture, "Fidelio" (*Beethoven*).
 7.30.—Edith Brass (Soprano): (a) "Musetta's Waltz Song" (*Puccini*) ("La Bohème"); (b) "The Blackbird's Song" (*Cyril Scott*).
 7.40.—Orchestra: Selection, "Lohengrin—1st Fantaisie" (*Wagner-Tavan*).
 7.50.—JULIAN ROSETTI (Solo Pianoforte): "Ballade in G Minor" (*Chopin*).
 8.0.—Orchestra: Suite, "Sigurd Jorsalfer" (*Grieg*).
 8.10.—Edith Brass: (a) "Depuis le Jour" ("Louise") (*Charpentier*); (b) "Villanelle" (*Eca dell'Aqua*).
 8.20.—Orchestra: (a) "Prelude and Variations" (*Caesar-Franck*); (b) "Madrigale" (*Simonetti*).
 8.35.—Julian Rosetti: (a) "Zephyr" (*Moszkowski*); (b) "Etude" (*Paganini-Liszt*).
 8.45.—Orchestra: (a) Selection, "Mignon" (*Thomas*); (b) "Allegretto quasi andantino" (for Piano Sonata) (*Schubert*).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: (a) "Toreadore and Andalous" (*Rubinstein*); (b) "Slavonik Dance No. 1" (*Dvorak*).
 10.0.—Edith Brass: (a) "The Lass With the Delicate Air" (arr. A. L.); (b) "Mary of Allendale" (arr. Lane Wilson).
 10.10.—Julian Rosetti: "Fantasie Rigoletto" (*Verdi-Liszt*).
 10.20.—Orchestra: "Three English Dances" (*Quilter*).
 10.30.—Close down.

Announcer: R. E. Jeffrey.

WEDNESDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER: Stories, etc., 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) Waltz, "Shepherd's Love"; (b) Fox-trot, "Ding Dong Bells."
 7.40.—ISABEL MICHIE (Soprano): (a) "Country Folk" (*Brahms*); (b) "My Treasure" (*Trevalse*).
 7.50.—Orchestra: (a) Fox-trot, "Hugging Tight"; (b) Waltz, "Princess Mary."
 8.0.—JOHN W. STORDY (Banjoist): "Queen of the Burlesque" (*Tilley*).
 8.10.—Orchestra: (a) One-step, "Well, I am Surprised"; (b) Fox-trot, "If the Swanee River Flowed Through London."
 8.20.—Isabel Michie: (a) "The Little Damsel" (*Novello*); (b) "The Magic Month of May" (*Newton*).
 8.30.—Orchestra: (a) Waltz, "Pearl of the East"; (b) Fox-trot, "Say It While Dancing."
 8.40.—John W. Stordy: (a) "Galop-de-Concert" (*Kennedy*).
 8.50.—Orchestra: (a) Fox-trot, "Tophola"; (b) Fox-trot, "Tell Me, When Were You Born?"
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: Quadrilles, "Jig Time."

- 10.0.—Isabel Michie: (a) "Beyond the Dawn" (*Sanderson*); (b) "Willie's Gane to Melville Castle" (*Maxfield*).
 10.10.—John W. Stordy: "Coontown Breezes" (*Papworth*).
 10.20.—Orchestra: "Eightsome Reel."
 10.30.—Close down.

Announcer: R. E. Jeffrey.

THURSDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER: Stories, etc., 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.
 7.35.—"TRILBY." *S.B. from Glasgow.*
 9.15.—NEWS. *S.B. from London.*
 10.0.—Savoy Orpheans and Election Results. *S.B. from London.*
 12.0.—Close down.

Announcer: H. McKee.

FRIDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S HALF-HOUR: Stories by the Uncles and Auntie.
 6.0.—Weather Forecast for Farmers.
 6.5.—Weekly Talks for Scholars.
 6.25.—Answers to Scholars' Enquiries.
 7.0.—NEWS. *S.B. from London.* G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.

Irish Songs and Melodies.

- 7.30.—ORCHESTRA: Selection, "Eileen Allannah" (*Baines*).
 7.45.—CONNIE J. SOULAR (Soprano): (a) "Dear Little Shamrock" (Old Air); (b) "Green Isle of Erin" (*Roake*).
 7.55.—Orchestra: Selection, "The Shamrock" (*Myddleton*).
 8.10.—RUBY MAILER (Contralto): (a) "Terence's Farewell" (*Dufferin*); (b) "Barney O'Shea" (*Lover*).
 8.20.—MR. EDMUND BELL (President Aberdeen and North of Scotland Philatelic Society), on "Postage Stamps."
 8.30.—Orchestra: "Londonderry Air" (Traditional).
 8.35.—Connie J. Soutar: (a) "My Snowy Breasted Pearl" (Old Air); (b) "Aileen Aroon" (Old Air).
 8.45.—Orchestra: "Humours of Donnybrook" (arr. *Volti*).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Ruby Mailer: (a) "Savourn Deelish" (Old Air); (b) "Kate O'Shane" (*Linley*).
 9.55.—Orchestra: Selection from "Lily of Killarney" (*Benedict*).
 10.5.—Connie J. Soutar: (a) "The Minstrel Boy" (Old Air); (b) "The Meeting of the Waters" (*Moore*); (c) "Oft in the Stilly Night."
 10.15.—Orchestra: Overture, "Irish National" (*Volti*).
 10.30.—Close down.

Announcer: W. D. Simpson.

SATURDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S HALF-HOUR: Stories by the Uncles and Auntie.
 6.0.—Weather Forecast for Farmers.
 6.5-7.0.—Interval.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 (Continued in column 1, page 355).



Sensitiveness and Reliability

are the two essentials of wireless headphones.

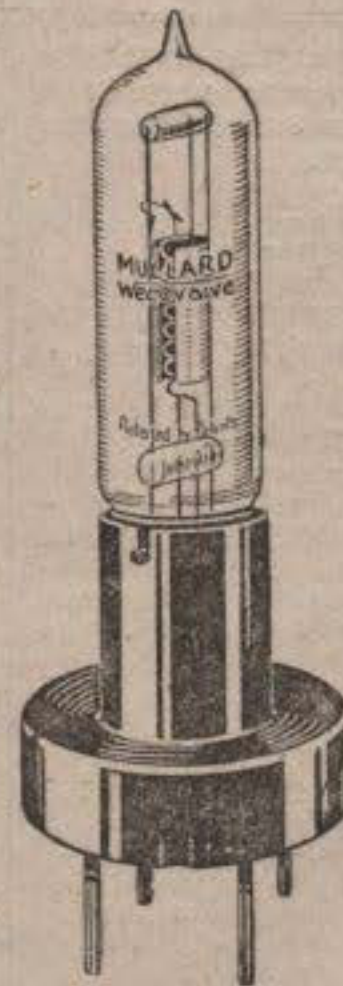
These two features are assured to T.M.C. headphones by careful choice and analysis of material, expert supervision, and modern methods of production based upon years of experience in telephone manufacture.

Three, four, or more pairs can be used in series. You will obtain good results from your set if you use—

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PRICE 19/6.

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MULLARD WECOVALVES.

The Mullard Weco valve, fitted with a standard 4 pin base, is the last word in Wireless Valves. It takes but a single dry cell to operate the filament, and a cell of normal size will last for months.

The cost of the valve is 30/- and its life is therefore of great importance compared with that of inexpensive dry cells.

In normal use, the Mullard Weco valve filament will last for 4,000 hours, whilst mechanically it is unbreakable.

It is short and robust in construction and has in no way been attenuated in order to reduce current consumption.

The life of the valve is no longer than that of its filament.

Turn these points over and then order Mullard Weco valves for your set.

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Advt.: The Mullard Radio Valve Co., Ltd., Balham, S.W.12

(E.P.S. 85.)

WIRELESS PROGRAMME—GLASGOW (Dec. 2nd to Dec. 8th.)

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.—FRANK G. BONHAM (Baritone): Hymns, "Jesus, the Very Thought of Thee"; "The Sands of Time are Sinking."
 8.40.—THE REV. D. URQUHART CRERAR, M.A., of Albert Street United Free Church, Religious Address.
 8.50.—TINA BELL (Soprano): Hymn, "O Love, That Wilt Not Let Me Go."
 9.0.—BERNARD BEERS (Solo Cello): "Variations Symphoniques" (*Boellmann*).
 9.10.—Frank G. Bonham: "The Curfew" (*Monk Gould*); "The Misty Isle" (*Monk Gould*).
 9.20.—Bernard Beers: Sonata in A Major (*Boccherini*).
 9.30.—Tina Bell: "The Flowers O' the Forest" (Traditional); "Ca' the Yowes" (Traditional).
 9.40.—Bernard Beers: "Londonderry Air" (arr. by *O'Connor Morris*); "Hungarian Caprice" (*Dunkler*).
 9.50.—Frank G. Bonham: "An Emblem" (*Jack Thompson*); "The Trumpeter" (*J.A. Dix*).
 10.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 10.15.—Special Announcements. Close down. Announcer: Herbert A. Carruthers.

MONDAY.

- 3.30-4.30.—An Hour of Melody, by the Wireless Quartette.
 5.0.—A TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 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.—"THE TALES OF HOFFMANN," Acts 1 and 2. *S.B. from London.*
 9.10.—Mr. H. E. HASLAM. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—"The Tales of Hoffmann," Act 3. *S.B. from London.*
 10.30.—Special Announcements. Close down. Announcer: A. H. Swinton Paterson.

TUESDAY.

- 3.30-4.30.—An Hour of Melody, by the Wireless Quartette.
 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.—BAND OF H.M. 1ST BATTALION ROYAL SCOTS FUSILIERS (By kind permission of Brevet-Colonel O. H. Delano-Osborne, C.M.G., Commanding). W. C. Withers, A.R.C.M.—Conductor. Overture, "Raymond" (*Thomas*); Valse, "The Gipsy Princess" (*Kalman*); Suite, "Keltic" (*Foulds*).
 7.50.—PRINCIPAL LAWRIE, of Heriot Watt College, Edinburgh, on "Pictures."
 8.5.—ROBERT MURRAY (Entertainer at the Piano): Selections from his Repertoire and some Stories.
 8.20.—Band: Selection, "Cavalleria Rusticana" (*Mascagni*); Cornet Solo, "Because" (*D'Hardelot*); Suite, "Three Dale Dances" (*Wood*); "Valse Triste" (*Sibelius*); Oriental Scene, "A Dervish Chorus" (*Sebek*).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Robert Murray: Humorous Songs and some more Stories.

- 10.0.—Band: Scottish Rhapsody, "The Wedding of Shon MacLean" (*Bath*); "Military Tattoo" (*Rogan*); Vocal Fox-trot, "Annie" (*Stanley*); Valse, "Three O'Clock in the Morning" (*Robledo*); One-step, "Bebe Blue Eyes" (*Macklin*).
 10.30.—Special Announcements. Close down. Announcer: Herbert A. Carruthers.

WEDNESDAY.

- 3.30-4.30.—An Hour of Melody, by the Wireless Quartette.
 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.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.

Classical Night.

- 7.30.—ORCHESTRA: Overture, "Coriolanus" (*Beethoven*).
 7.40.—PROFESSOR GREGORY, D.Sc., F.R.S., of the Glasgow University.
 7.55.—SHEENA KINLOCH (Soprano): "Three Green Bonnets" (*D'Hardelot*); "I Heard a Mavis Calling" (*Cecil Baumer*).
 8.5.—Orchestra: Selection from "Dinorah" (*Meyerbeer*).
 8.15.—ROBERT ALLAN (Bass): "Bois Epais" (*Lully*); Hungarian Folk Song, "Had a Horse" (*Korbay*).
 8.25.—Orchestra: Siegmund's Love Song from the "Valkyrie" (*Wagner*).
 8.30.—Sheena Kinloch: "At the Well" (*Hagemann*); "You Wonder Why" (*Ethel Anglesse*).
 8.40.—Orchestra: Variations Symphonique for Piano and Orchestra (*C. Frank*). (Piano, Andrew Bryson.)
 8.50.—Robert Allan: "Pilgrim's Song" (*Tchaikovsky*); "The Sandman" (*Brahms*).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Sheena Kinloch: "Flora MacDonald's Lament" (Traditional); "A Raasay Love Lilt" (Songs of the Hebrides).
 9.55.—Orchestra: Suite, "Phedro" (*Massenet*).
 10.5.—Robert Allan: "Donald Caird" (arr. by *Patterson*); "Ilka Blado O' Grass" (arr. *Ballantine*).
 10.15.—Orchestra: Hungarian Rhapsody No. 14 (*Liszt*).
 10.30.—Special Announcements. Close down. Announcer: Mungo M. Dewar.

THURSDAY.

- 3.30-4.30.—An Hour of Melody, by the Wireless Quartette.
 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 SCHOLES. *S.B. from London.* Radio Society Talk. *S.B. from London.* Local News and Weather Forecast.

7.35 "Trilby."

- A play by George Du Maurier. *S.B. to other Stations.*
 9.45.—NEWS. *S.B. from London.*
 10.0.—Savoy Orpheans and Election Results. *S.B. from London.*
 12.0.—Close down. Announcer: Mungo M. Dewar.

FRIDAY.

- 3.30-4.30.—An Hour of Melody, by the Wireless Quartette.
 5.0-5.30.—A TALK TO WOMEN.
 5.30-6.0.—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, "Just Holding Hands"; Waltz, "My Little Moonflower"; One step, "Chasing Netta."
 7.47.—WM. CARSWELL on "Physical-Exercise for Health."
 8.0.—JOHN BROWN (Entertainer at the Piano): "Bill's Asthma" (*Reeves Hansford*); "The Country Curate" (*Ronald Bagnall*).
 8.10.—Orchestra: Quadrilles, "Harry Lauder" (*Karl Kaps*).
 8.20.—BILLY DAVIDSON (Baritone): London Street Cry Song, "Cloze Props" (*W. Charles*); Humorous, "A Dinder Courtship" (*E. Coates*).
 8.30.—Orchestra: Military Two-step, "Colonel Bogy" (*Alford*).
 8.35.—John Brown: "He Followed the Directions in the Book" (*Taylor and Jackson*); "The Fine Old English Gentleman" (*Greatrex Newman*).
 8.45.—Orchestra: Waltz, "Midnight Folly"; Fox-trot, "Farewell Blues"; Highland Schottische, "Highland Dew."
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Orchestra: Eightsome Reel; Waltz, "Kentucky Babe."
 10.0.—Billy Davidson: "Dad' t' Dialects" (*Felix McGlennon*); Humorous, "The Carol Singers" (*Sterndale Bennett*).
 10.10.—Orchestra: One-step, "Swanee Blue Bird"; Fox-trot, "Seven and Eleven"; Waltz, "Marcheta"; Fox-trot, "Louisville Lou."
 10.30.—Special Announcements. Close down. Announcer: Mungo M. Dewar.

SATURDAY.

- 3.30-4.30.—An Hour of Melody, by the Wireless Quartette.
 5.0.—A TALK TO WOMEN.
 5.30.—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, "Festival" (*Keler-Bela*).
 7.25.—Rachel Maxtone Graham (Organiser of the "Save the Children Fund"); Short Talk.
 7.35.—MARGARET McSWAN (Soprano): "Spring" (*Henschel*); "Hark! the Echoing Air" (*Purcell*).
 7.45.—Orchestra: Selection, "Airs and Graces" (*Monckton*).
 7.55.—F. E. DOBIE (Baritone): "The Curfew" (*Monk Gould*); "The Windmill" (*Nelson*).
 8.5.—Orchestra: Gavotte (*Tellier*).
 8.10.—Margaret McSwan: "The Yellowhammer" (*L. Lehmann*); "The Starling" (*L. Lehmann*).
 8.20.—Orchestra: Selection, "L'Enfant Prodiges" (*Wormser*).
 8.30.—Margaret McSwan and F. E. Dobie: Duet, "Fairy Wand" ("Maritana") (*Wallace*).
 8.37.—Orchestra: Suite, "Ballet Egyptian No. 1" (*Luigini*).
 8.47.—F. E. Dobie: "A Merchant's Song" (*Trehanne*); "The Night Rider" (*Trehanne*).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Margaret McSwan: "My Heart is Sair" (Traditional); "Sound the Pibroch" (Traditional).
 9.55.—Orchestra: "Two Old French Dances" (*Bombic*).
 10.5.—F. E. Dobie: "Mary Morrison" (Traditional); "Green Grow the Rashes O'" (Traditional).
 10.15.—Orchestra: Waltz, "City Life" (*Translatour*); March, "The Children of the Regiment" (*Fucik*).
 10.30.—Special Announcements. Close down. Announcer: A. H. Swinton Paterson.

The name "Marconi"

On June 2, 1896, with Senatore Marconi's application for the first British Wireless Patent—the famous No. 12039—Wireless first became an established practical fact. To the world in 1896 Wireless meant Marconi.

The name "Marconi" is as inseparably bound up with Wireless to-day. To the listener-in in 1923, Broadcasting means the Marconiphone.

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SATURDAY'S PROGRAMME.

(Continued from page 347.)

NEWCASTLE.

- 8.15.—EVELYN WILSON (Soprano): "A Sunset Song" (Ronald); "Dove Song" ("Figaro") (Mozart).
- 8.25.—Concert Party: (a) "Not Such a Can as I Look" (Lewins); (b) "The Old Bran Pie" (Braham).
- 8.35.—Hudson Barnsley: (a) "The Port of Many Ships" (Keel); (b) "Trade Winds" (Keel).
- 8.45.—Orchestra: (a) Entr'acte, "Bells of Bordeaux" (Smith); (b) "Bad'ner Mad'ln Waltz" (Komzak).
- 9.0.—9.30.—Interval.
- 9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
- 9.45.—Orchestra: "Three Old English Dances" (Lemon).
- 9.55.—Concert Party: (a) "The O'Bradys" (Macfarlane); (b) "No Other Little Coon" (Elliott).
- 10.5.—Evelyn Wilson: "My Song is of the Sturdy North" (German); "Flower Song" ("Faust"), (Gounod).
- 10.15.—Orchestra: Selection from "The Co-Optimists" (St. Helier).
- 10.30.—Close down.

Announcer: C. K. Parsons.

ABERDEEN PROGRAMME.

(Continued from page 351.)

- 7.20.—THE ABERDEEN BATTALION BOYS' BRIGADE BRASS BAND (Bandmaster, Mr. J. Cormack Watt): (a) "The Lea Rig" (Wood); (b) Valse, "Queen of Diamonds" (Roche).
- 7.35.—AVIS ANDERSON (Contralto): (a) "The Road to Anywhere" (Sanders); (b) "The Tin Gee Gee" (Cape).
- 7.45.—Band: Overture, "Prince Charlie of the 45" (Volti).
- 7.55.—P. WYNESS CHAPMAN (Baritone): (a) "The Farewell" (Davis); (b) "Jean" (Burlough).
- 9.5.—Band: Selection, "English Songs" (arr. Morton).
- 8.15.—LIEUT. ARCH. WATT (Cornet Solo): "The Rosary" (Nevin).
- 8.20.—Avis Anderson: (a) "Opportunity" (Chevalier); (b) "The Fairy Loom" (Hebridean).
- 8.30.—Band: Selection of Scotch Songs (Morton); Valse, "Golden Dreamboat" (Nicholls).
- 8.45.—P. Wyness Chapman: (a) "At the Mid Hour of Night" (Coven); (b) "The Island Herd Maid" (Kennedy Fraser).
- 8.55.—LIEUT. FRANK AULD (Euphonium Solo): "The Skipper" (Jude).
- 9.0.—9.30.—Interval.
- 9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
- 9.45.—Band: (a) Selection, "American Beauties" (Greenwood); (b) "Melodie d'Amour" (Engelmann).
- 10.0.—Avis Anderson: (a) "Here Lies a Vagabond" (April); (b) "The Gypsy Trail" (Galloway).
- 10.10.—P. Wyness Chapman: (a) "Little Mother of Mine" (Burlough); (b) "Loving Smile of Sister Kind" (Gounod).
- 10.20.—Band: Descriptive Piece, "A Hunting Trip" (Holloway).
- 10.30.—Close down.

Announcer: W. D. Simpson.

Foreign Stations.

The hours and days of the transmissions from the broadcasting stations of l'Ecole Supérieure des Postes et Télégraphes (wave length 450 metres).

SUNDAY, 9.0 p.m.—Chat on the Work of a Contemporary Poet. This chat is followed by a little Concert.

TUESDAY, 8.15 p.m.—Course of Talks on the Morse Code.

8.30 p.m.—English Talk.

9.0 p.m.—Lecture.

9.25 p.m.—Concert.

WEDNESDAY, 9.0 p.m.—Weekly review of literature.

THURSDAY, 9.0 p.m.—Performance of a Classical Play. This performance alternates, the following Thursday, with a chat on the Evolution of French Poetry from the beginning of the 19th Century.

FRIDAY, 9.0 p.m.—Musical Festival. On this day the Station will transmit an Opera or Comic-opera played at the studio.

SATURDAY, 9.0 p.m.—Transmission of the Concert given at the Gaveau or Bleyel Halls. The times of transmissions are the Greenwich hours, counted from 0 to 24.

EVENTS OF THE WEEK.

SUNDAY, DECEMBER 2nd.
LONDON, 3.0-5.0—Vladimoff's Balalaika Orchestra. S.B. to other Stations.
CARDIFF, 8.40.—Tchaikovsky Night.

MONDAY, DECEMBER 3rd.
LONDON, 7.30.—"The Tales of Hoffmann" (Offenbach). S.B. to other Stations.

TUESDAY, DECEMBER 4th.
LONDON, 7.30.—The Band of H.M. Grenadier Guards.
BIRMINGHAM, 7.15.—The Greys Concert Party.
CARDIFF, 7.30.—"Romeo and Juliet" (Shakespeare).
GLASGOW, 7.15.—The Band of H.M. 1st Battalion Royal Scots Fusiliers.

WEDNESDAY, DECEMBER 5th.
MANCHESTER, 7.45.—8th Symphony Concert.

THURSDAY, DECEMBER 6th.
LONDON, 7.30.—"Maritana," Acts 1 and 2 (Wallace) relayed from the Old Vic Theatre.
BIRMINGHAM, 9.0.—"The Persian Garden" (Lehmann).
GLASGOW, 7.35.—"Trilby" (George Du Maurier). S.B. to other Stations.

FRIDAY, DECEMBER 7th.
MANCHESTER, 7.45.—"Faust" (Gounod).
NEWCASTLE, 7.35.—Schubert Evening.
ABERDEEN, 7.30.—Irish Night.

MUCH ingenuity is being expended in the endeavour to invent another name for the listener. "Radiad," "radioist," "etherist," and "broadcatcher" are among the latest. A correspondent even suggests "radiac"—a combination of the words "radio" and "mania"!

A ROADSIDE ADVENTURE.

(Continued from page 330.)

overturned carriage, and a fair lady nursing a sprained ankle by the road-side.

No. Make no mistake. This was not Caroline, but she was the road that led straight to Caroline. Without her, Robin Adair, with all his airs and graces, his merry wit, his charming brogue, his tall and handsome figure, would never have got within speaking distance of the daughter of the Earl of Albemarle. But a lady in distress needs no introduction, and it must have appeared in the nature of a special providence when the first man to happen along the lonesome and dangerous and excessively bad road—for this was before Telford built the magnificent Holyhead road of to-day—proved to be a young medico.

Probably he found that the lady was more frightened than hurt, but so grateful was she to the young man for his timely aid, that, when she heard that his destination was London, and that he was "walking it," she invited him to accompany her in her "chariot," and when they arrived in Town, she gave him a hundred guineas with which to continue his medical studies, and, what was a better gift still, invited him to call upon her at her house whenever he chose.

Love at First Sight.

As a matter of fact, he "chose" quite often, and, besides, got invitations to dances and dinners also. At one of the dances, just after Robert Adair had qualified as a medical practitioner, he met Caroline Keppel, and the mischief was done in a moment. It was a case of love at first sight on both sides.

But Lady Caroline's aristocratic relatives looked askance at Robin. As a doctor they could tolerate him; but as a son-in-law he was, from their point of view, "impossible."

Even true stories do not always end happily. Annie Laurie did not marry her first love; neither did "Pretty Jane." But Caroline Keppel did. Her persistence won, and her relatives gave a grudging consent. This is the notice of the marriage taken from the "Grand Magazine of Universal Intelligence":—

ROBIN ADAIR.

WHAT'S this dull town to me?
Robin's not near.

What was't I wish'd to see,
What wish'd to hear?

Where's all the joy and mirth
Made life a heaven on earth?
O! they're all fled with thee,
Robin Adair.

What made th' assembly shine?
Robin Adair.

What made the ball so fine?
Robin was there.

What, when the play was o'er,
What made my heart so sore?
Oh, it was parting with
Robin Adair.

But now thou'rt cold to me,
Robin Adair,

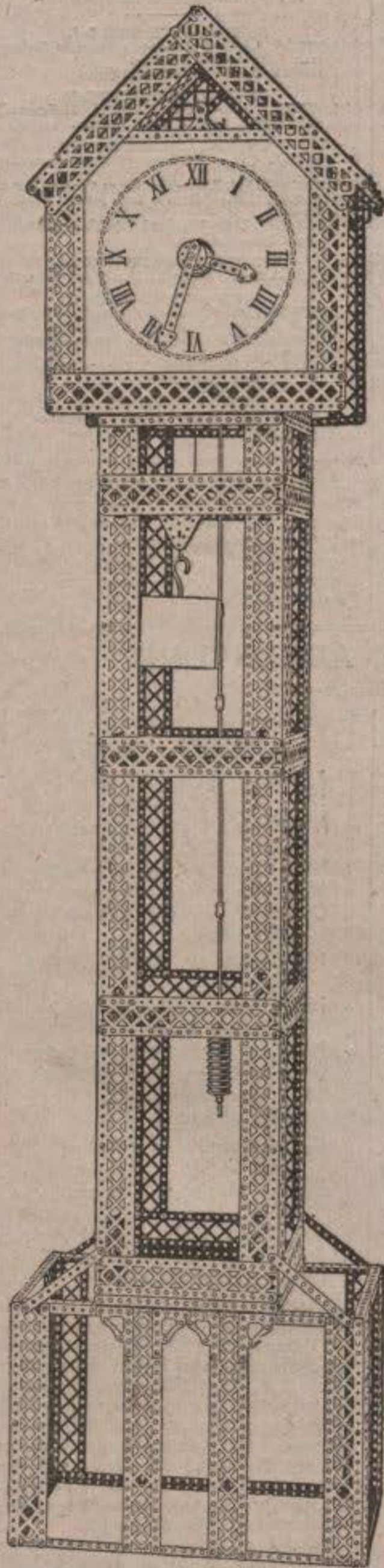
But now thou'rt cold to me,
Robin Adair.

Yet, him I lov'd so well
Still in my heart shall dwell;
Oh, I can ne'er forget
Robin Adair.

"February 22, 1758. Robert Adair Esq. to the Right Hon. the Lady Caroline Keppel." There it is, the official announcement of the dénouement of one of the prettiest romances in the history of song. And Robin prospered. He was soon appointed Inspector-General of Military Hospitals, and he so succeeded in winning the favour of the young King, George III., that he was made Royal Sergeant-Surgeon and Surgeon of Chelsea Hospital.

Robin lived, much respected and beloved by everybody, to the ripe age of eighty.

[Robin Adair will be sung at the London Station on Friday, December 7th].



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ANYTHING that works may be built with Meccano. Here is proof in the form of a clock—that most delicate piece of mechanism—which keeps perfect time and is made entirely of Meccano.

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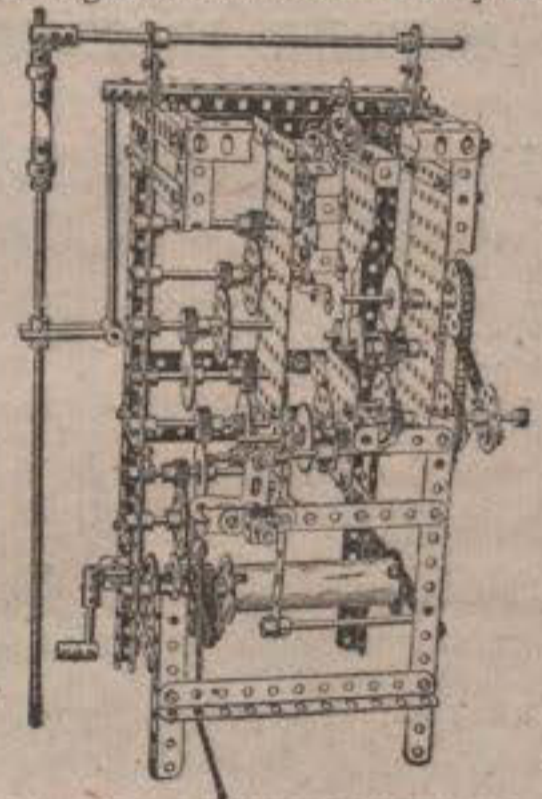
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Ask your father for Meccano this Christmas Ask him to-day.

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| No. 2 | " | 15/- | | (carton) | |
| No. 3 | " | 22/6 | No. 6 | " | 140/- |
| No. 4 | " | 40/- | | (Oak Cabinet) | |
| No. 5 | " | 55/- | | | |
| | | (carton) | | | |
| | | | No. 7 | Outfit, | 370/- |
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THE CHILDREN'S CORNER. HOW WIRELESS WORKS.

Conducted by **UNCLE CARACTACUS.**

HULLO, CHILDREN! I seem to have another easy time this week because Uncle Jack Frost has come along and given me this very interesting talk about how wireless really works. As a matter of fact, his are the only talks about the technical side of wireless that I have ever been able to understand. I hope you will.

Uncle Jack Frost's Talk.

I've come to talk to you again about the Wireless fairies. Do you remember—I expect you do—that I was telling you about *wave length* and *wave height*, or "amplitude," and that we went for a sail together in a boat to the very centre of our large circular lake? You remember, too, don't you? that you hit the water with my walking-stick, and made a ripple or wave travel out and out from the boat towards the shore? We measured the wave-length of your ripple by measuring the distance from the top of one wave to the top of the next, and measured its amplitude, or height, by finding the distance from the top or crest of the wave to the bottom of it, or what we call the wave-trough. Then I—with greater strength than you used—struck the water, and we found that the height, or amplitude, of the wave had increased, but *not* its *wave-length*, even though I used more force in striking the water than you did.

A Little Experiment.

Now, just imagine that we are again in our little boat on the lake and that, instead of striking the surface of the water with my walking-stick, as we did last time, I give you ever such a thin cane and ask you to strike the water with it. Let us suppose that you have done so, and that the ripples are travelling out and out away from the boat towards the shore.

If it were possible for you to use the same strength with your arm in striking the water with the thin cane as you used in striking the water with my thick walking-stick, you would find that the height, or *amplitude*, of your wave is still the same as it was before.

We have found, then, that amplitude, or *wave height*, depends on the strength used in sending out the wave, and has absolutely nothing to do with *wave length*. The greater the strength which is used in striking the water with the stick, the greater the amplitude of our water wave. It is just the same with the ether or wireless wave. The greater the transmitting power, which is described in watts and kilowatts, the greater will be the height of the ether wave.

What the Waves Teach.

As the wave travels out and out from the place where our stick hit the water, the wave height, or amplitude, becomes less and less until—if our lake is large enough—the wave gradually dies away. Have you ever stood on the bank of a river and noticed the waves caused by the passing of a boat? How large and important they are when the prow of the boat first cleaves the water. As the waves travel nearer and nearer to the bank, they become less and less important looking, until as mere ripples they finally lap-lap upon the bank's edge—the wave height, or amplitude, has decreased, but *not* the wave-length.

I just want you to write this down in a notebook. I think that you will understand the meaning of these two wireless wave rules:—

(1) The amplitude of the wave very rapidly gets smaller as the wave gets farther from its starting point—until, if given sufficient room, it finally dies out altogether. In other words, the amplitude decreases as the distance from the starting point increases.

(2) The length of the wave remains the same, no matter how far it is from its starting point, and is *quite* independent of the amplitude.

A Difference.

Now, children, a water wave is really a little different from a wireless or ether wave, because water has what we call "mass" and is composed of a substance which possesses weight. Really and truly, the height and length of a *water* wave are not *absolutely* independent of each



"Oh, Mummie, Uncle Jeff's playing all wrong notes!"

[This photograph, by A. C. Banfield, F.R.P.S., of 49, Old Bond Street, London, W., was awarded third prize in the B.B.C.'s recent competition.]

other, because the farther the water wave travels, and the less its height, or amplitude, becomes, the wave-length will be ever so slightly longer. But with the ether wave the amplitude and wave-length are really *quite* independent of each other.

If you are sitting listening to me at, shall we say, 10 miles distance, you hear my voice, I hope, quite loudly and clearly. If you could take your aerial, listening set, and yourself to a distance of twenty or even thirty miles, you would notice that my voice sounded weaker. This is due to the ether wave having less power at twenty than at ten miles, there is a certain amount of loss of power as the wave travels outwards from the broadcast station's aerial.

"Screening."

There are all sorts of things which sometimes happen to the wave during its passage through the ether to you. Sometimes what is called "screening" occurs. When, on a cold day, someone sits between yourself and the cosy

fire, you feel that none of the warmth of the fire is reaching you—you move so that the heat rays may reach and warm you. When that someone was sitting between yourself and the fire, you were being "screened" from the fire—the warmth of the fire was warming that someone, and not you. Sometimes the fire is too hot for comfort, and we place a screen in front of it to shelter ourselves from the heat—the fire screen is *screening* us from the fire.

Good Conductors.

It is just in that way that the wireless wave may be screened from us by something which is a good conductor of electricity. Some substances are good conductors and others are bad ones, and amongst the good ones may be included metals and water. The sap which is the life blood of a tree is also a good conductor of electricity. If your aerial is so placed as to have trees between it and the direction of the broadcasting station, you will find that "screening" is occurring. If you can, you should ask someone to help you to raise your aerial until it is above those trees, or, if you are unable to do that, then try so to place your aerial that the trees do not come between it and the direction of the broadcasting station.

On Placing Your Aerial.

I say, children, you know that some houses and large buildings are built first of all of a steel framework before the cement and bricks are added. If you have your aerial so placed that the steel-framed building is between your aerial and the broadcasting station's aerial, then you will be screened by the building, and will find that your received signals will suffer. Do all you can to get your aerial away from anything which is likely to screen you. A dry building is a bad conductor of electricity and will not screen you very badly—the ideal position for your aerial is, of course, such a one that nothing is between you and the broadcasting station's aerial. The top of a hill would be, perhaps, the best of all positions for your aerial, because in that position it is less liable to screening.

Well, children, if I do not stop now, Uncle Caractacus will be chasing me round and round the studio—that *would* be fun, wouldn't it? I was just going to say that I shall see you again in two weeks' time—and I can't even say that I shall *hear* you again—but, if you listen, you will hear *me* again in two weeks' time.

Fire away with the questions, children. I will deal with the answers in my next talk to you.

Good night, kiddies.

UNCLE JACK FROST.

* * * * *

Such an exciting time all the Uncles are preparing for you at Christmas. Fairy plays, pantomimes, Punch and Judy shows, musical chairs, and all sorts of good things.

I know that at the London Station we are having a whole hour from 7.30 to 8.30 on Boxing night specially for you.

Uncle Edgar has got a pantomime, and I believe that Uncle Jack, at Bournemouth, has, too. It is going to be great fun.

CARACTACUS.

Pages from the Burndept Catalogue

Section IV
Coupons

The "ETHOVOX" Loud Speaker

"The Voice of the Ethophone"

THE new Burndept "ETHOVOX" Loud Speaker has met with an unprecedented success, not because it is of the usual "lighthouse" quality—possessing a life from resonance and "singing" loud with excessive force and power amplifiers. "Ethovox" will render speech and music more true, undistorted and more fully natural sound, and without it in out of tune. The tones of the singer or of the speaker are reproduced in their original form—in fact he might be present in the room.



The full-sized "Ethovox" is 26 inches high, with a 15-inch flair; it is finished in rich mahogany colour and is an ornament for any room. The best size for general use, "Ethovox Junior," is 18½ inches high, with a 10-inch flair; it is finished in black enamel and will give excellent results in small rooms.

We recommend the 120-ohm pattern with all Burndept Instruments, as better results are usually obtained.

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Section IV
Coupons

"Ethovox Grand" Catalogue

THE De Luxe Model of the famous "Ethovox" Loud Speaker, made in the form of a large Greek vase, 37 inches high, of solid French-polished Honduras mahogany, with antique brass fittings. Weight about 40 lbs.

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Readers' Humour.

Funny Stories Told by Listeners.

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

An old lady, on hearing an announcement from London Station that "Mr. Allen Walker will now speak to you on 'The Houses of Parliament,'" remarked, in all seriousness: "Goodness! However is he going to get right up there?"—A. J. CHAPMAN, Hornsey, N.

Having rather a large accumulator for working my wireless set, I asked a man to take it home for me after I had charged it.

A short time afterwards, I asked the same man to bring it for a recharge.

When I saw him, he said, "You haven't used much, have you?"

"What do you mean?" I asked.

"Well," he replied, "it feels as heavy as when you sent me with it."—H. JONES, Stafford.

A small niece was listening for the first time. After a time she ran into the next room and said, "Quick! Turn it off, auntie; I'm going now!"

"Oh, all right," I replied; "but there is no need to turn it off."

"But it will be wasting if you don't," she replied, gravely.—R. J. ROFF, Tottenham.

An old gentleman was listening for the first time when, as the news was being broadcast, local Morse broke in. Imagine our surprise when he exclaimed: "Isn't it wonderful? Why, I can hear his watch ticking!"—F. BEAUCHAMP, Streatham, S.W.

One night a lady came to listen, and when she saw the wireless apparatus on the table, she said, "Oh! I didn't think it was a bit like this. I thought you had to sit perfectly still in a tent at the foot of the pole and listen!"—MISS N. WALLIS, Selston, Notts.

A young man, after attending a lecture on wireless, said to a friend, "Just think, John, it is possible to speak from Europe to America without wires!"

"That's nothing!" answered his friend.

"What! Talking across the ocean without wires is nothing?"

"Certainly not," was the reply. "Now, if they could put telegraph poles across the ocean with wires, that would be something to crow about."—K. G. COWLING, Leicester.

A relation of mine was listening for the first time, and thoroughly enjoying the concert from 5SC. Suddenly, she grew thoughtful as a problem occurred to her.

"Tell me," she asked, "how do you call up the exchange?"—D. KINGHORN, Glasgow.

A Plea for World Peace. By Sir Hall Caine, C.H.

(Continued from page 348.)

Between the greater nations there had been an age-long race in the making of armaments. Every resource of science had been employed towards the sole end of destroying life. "The right of means to do ill deeds makes ill deeds done." Is it not possible—I ask, is it not possible—that victors and vanquished alike must share responsibility for the atmosphere that created the war, and for the inhuman powers which made it so sudden, so prolonged, and so terrible?

If we were living in the days of the Hebrew kings and prophets we should say that the Almighty must be angry with us for following after strange gods after He has given us the victory. We use different language now, but will it wrong the truth to say that God is punishing the whole world for the sin of the war? Think of it. He gave us the earth for our possession, that by our labour we might live on the fruits of it, but during the four years of the war we of the warring nations withdrew millions of men from the cultivation of the soil, leaving vast areas awaste, with the sun to shine and the rain to rain on them in vain. In the years of plenty He had given us vast reserves of food, but in the course of the war we sent shiploads of precious grain to the bottom of the sea.

The World to Blame.

Above all He had provided for the continuance of the human family, but we sent twenty millions of the young and the strong and the flower of the human family to be destroyed in battle, leaving only the old and the weak to carry on the race. What wonder there is poverty and want and hatred and jealousy in the world still. It is not merely that man committed a crime against man. The whole world committed a sin against God?

What then? If the present condition of Europe means that, where lies the remedy both for friend and foe, for conquered and con-

queror? In Parliaments, in Cabinets, in Conferences? No, but in our own souls, and on our knees before the Lord of Hosts. At God's feet there is neither hatred nor jealousy. There is only mercy and forgiveness. God's law is love, and He has no other law.

What then is the gospel of the war? The gospel of the war as I see it is that war has failed as a judge of human conduct; that the conscience of humanity repudiates it; that there is no safety under the soldier's sword; that the supreme interest of mankind in this hour of the world's peril is peace; and that the further militarization of the world must cease. There will be people enough to tell us that we cannot oppose sentiment to machine guns. What folly! What blindness to the clear lessons of history? Even on the battlefield, said Napoleon, moral force as compared with physical force is as four to one. War has never of itself done anything which has not afterwards been undone. Empires founded on force pass away; the one thing solid and enduring is the human soul—your soul, mine, the eternal soul, the mightiest thing in the world.

A Final Word.

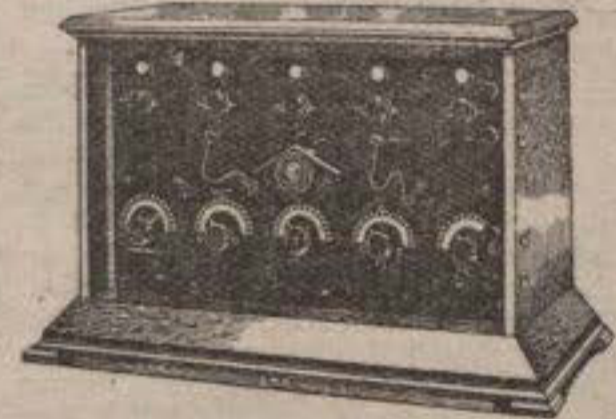
A final word—a personal one. My unseen friends, in offering this counsel of peace I have remembered, in all humility, that it has not fallen to me to suffer the bereavements for which so many of you are still watering your pillows with your tears. But I am an old man now; I have fulfilled the allotted span of man's life, and nearly all else that life has to give and take I have gone through. And with the pity of the present condition of the world heavy upon me, its hatreds and jealousies and their cruel consequences, and with fear for its future, not for me but for those who must live after me, including my own, perhaps it may be permitted to my years to say that of all the words yet spoken to the soul of man, the tenderest, the wisest and the noblest were these—"My little children, love one another."



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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.

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Letters From Listeners.

Sir Hall Caine's Speech.

DEAR SIR,—May I, as a lifelong worker for peace and international goodwill, express the gratitude which must be felt by thousands for the service the B.B.C. rendered by broadcasting Sir Hall Caine's appealing and inspiring oration? Not only did it kindle slumbering fires of emotion, but it will go far to provide focus points for the efforts of those who truly hope for peace—"till hope creates out of its own wreck the thing it contemplates."

Do you propose to print this noble utterance? I do hope that it may be possible for you thus to make it available for those who missed hearing it.

May I at the same time (writing as one whose life has been spent in social service) thank the B.B.C. not merely for the pleasure and relaxation they provide for those whose leisure is scanty and irregular, but also for the impetus to happier and more beautiful living that they daily transmit through the ether: and perhaps most of all for the sense of wonder they have rekindled in us? Since the air is full of music, could one but hear it; since the very silence has become vocal, what may not be possible? They have annihilated extinction, and given us here and now a kingdom into which we enter as little children!

Yours sincerely

London, S.E. MIRIAM G. DUNSFORD.

[This letter is typical of hundreds we have received regarding the Armistice Day programme. Elsewhere in this issue will be found the Talk given by Sir Hall Caine.]

Broadcasting Plays.

SIR,—After the excellent rendering of *Macbeth* the other evening, it appears to me further attention might well be directed to creating interest in the best drama, which interest at the present time is not particularly great—certainly not as great as it should be. Would it not be possible to give performances of one-act plays such as those of Barrie, and also to give readings from the plays of such dramatists as Ibsen, Sheridan, Galsworthy, Drinkwater, Shaw, Pinero, and other prominent English playwrights, together with English versions of the foremost French dramatists?

While appreciating the difficulties, the performance of *Macbeth* showed the possibilities of broadcasting drama.

Yours faithfully,

London, W. C. T.

[On Thursday, November 29th, the B.B.C. broadcast from the London Station a one-act play by Gertrude Jennings and produced by Milton Rosmer. It is hoped that other plays will be broadcast in the future.]

More "Fading."

DEAR SIR,—The reception of the Symphony Concert broadcast the other evening was received here not quite so clearly or loudly as, no doubt, it could have been. The announcer and all speech were very loud and clear, and so were the first few bars of "Pomp and Circumstance," but from then onwards it appeared as if the music "faded," and that the players and singers were far from the microphone.

May I ask if the microphone was moved? for I think to adjust the microphone is wrong,

for you lose the effectiveness of general reception sound. It is not nice to hear the announcer's clear voice one minute, and to faintly hear singing and music the next, when they are together in the same studio. I should say the orchestra was perfectly arranged and the studio better, but please put the singers closer to the listener, and let the microphone be.

Yours faithfully,

Plumstead, S.E. "A WELLWISHER."

[The microphone was not moved. It is difficult to give an explanation of the fading complained of without more information than is given. It might have been caused by a loose aerial.]

Listening at Bath.

SIR,—Will you kindly inform me if it is possible to listen to concerts regularly at Bath from any transmitting station on an ordinary plain crystal set?

Yours truly

Tottenham, N. A. H. W.

[No. With a two-valve set, Cardiff could be heard, and probably Bournemouth.]

Wireless for Cinema Crowds.

ALMOST every day wireless is being put to new uses. One of the latest is to use it for regulating big cinema crowds. In some of the big spectacular films when hundreds, perhaps thousands, of people are employed, loud speakers have been utilized in America for directing their actions. Mr. Wallace Horsley was one of the first to realize the value of wireless in film production, and he has an outfit for transmitting "stage directions" through loud speakers to the artistes under his management.

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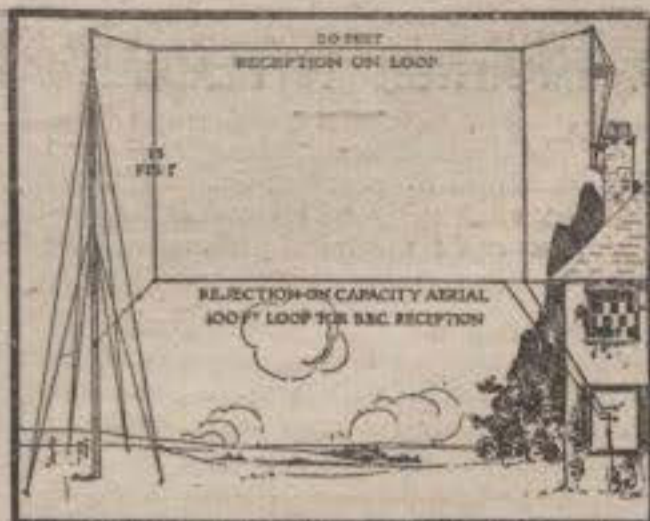
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Other People's Opinions.

A LICENCE SUGGESTION.

ALL this business of silly little paper licences that you stick into a drawer and lose makes things very confusing. You cannot tell who are the experimenters, who the constructors and who the broadcasters. It would, I think, be far better if the wireless man were provided with a neat round cardboard ticket with a pretty design upon it, like the things that you stick on to the dashboard of your car.

There ought to be a law that the licence should be carried in a holder stuck in the buttonhole or slung on the watch chain. Then one would know. There would be no risk of offending susceptibilities by unfortunate remarks.—*Wireless Weekly*

WHAT ARE THEY LIKE?

IN our young days we were repeatedly enjoined by maiden aunts and bachelor uncles that good children were those who were seen and not heard. Like a good child, therefore, the cinema has been content, so far, to follow that decree, but "wireless," the progressive offspring of the Entertainment Family, has reversed that dictum, and her exponents continue to impress their art and personality across the ether until by sheer virtue of their success the unseen audience wonders "what they look like."—*Popular Wireless.*

AVOID PERSONAL THEORIES.

WIRELESS, like any other branch of science, can present itself to the beginner either as an intensely interesting subject or as a deadly dull one, depending largely upon the quality of the common sense that is

applied to it from the outset. The non-technical reader is, therefore, advised to commence his or her study of wireless by discarding all half-informed half-guessed ideas concerning its principles, and to approach the subject with as few personal theories as possible.—*The Broadcaster.*

SOME VALVE DON'TS.

DON'T expect valves to last for ever; they all become "duds" sooner or later. Don't be curious as to what happens when you connect the H.T. across the filament; this is a favourite (but expensive) experiment with beginners.

Don't forget that a small fuse may save you many pounds.

Don't leave valves lying about on a bench; always put them in boxes when not in the holders.

Don't forget the filaments are very fragile.—*Amateur Wireless.*

A QUESTION OF LIGHT AND DARKNESS.

IT is now well known that in this country it is possible to hear American broadcasting stations under favourable conditions almost any night, but transmissions of British broadcasting stations have hitherto not met with this success as far as reception in the United States is concerned. The reason for this is probably not to be found in any difference in the efficiency of American and British broadcasting stations, but principally because, whereas it is possible to listen in on this side to American broadcast transmissions conducted at normal broadcasting hours when darkness prevails throughout the area to be traversed, American listeners would, if they listened for British evening transmissions, have to do so during periods of daylight on their side.—*The Wireless World.*

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.

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

LETTERS FOR THE B.B.C. should be sent to 2, Savoy Hill, W.C.2.

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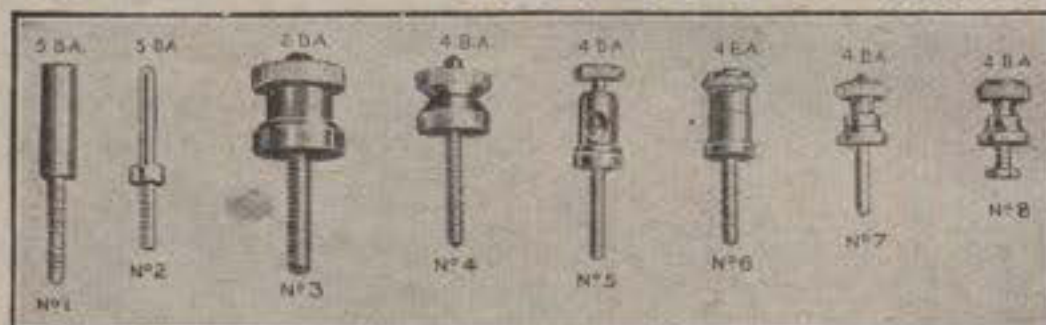
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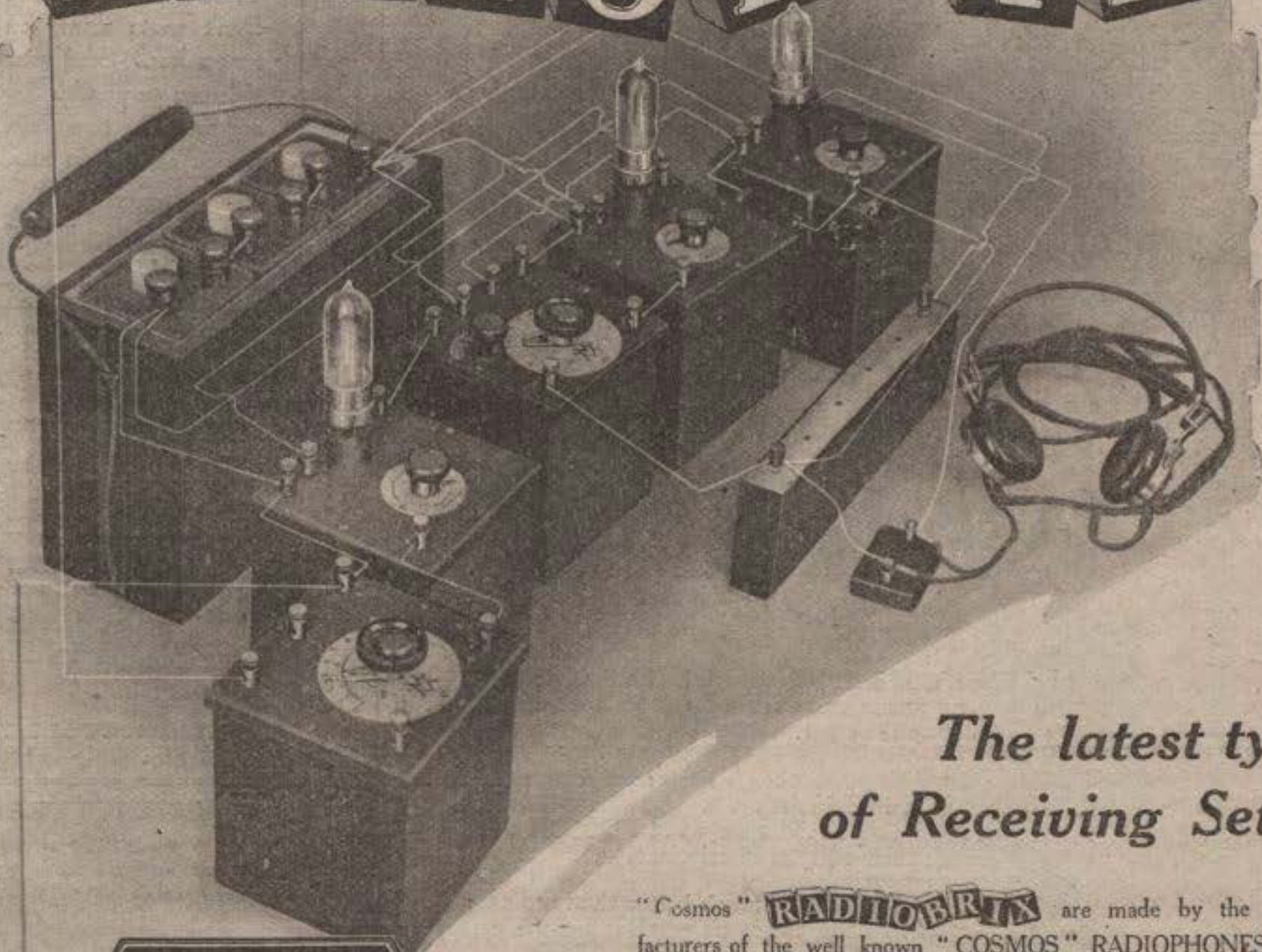
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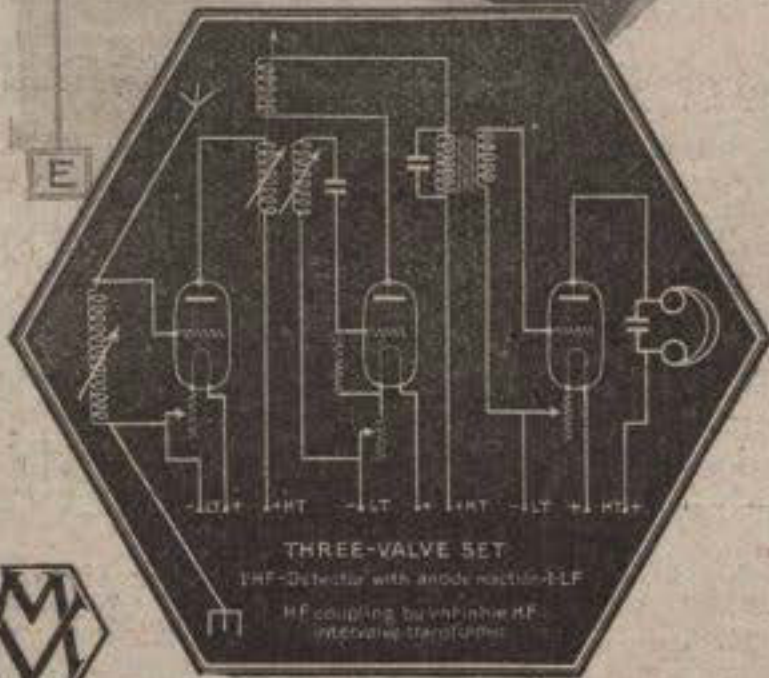
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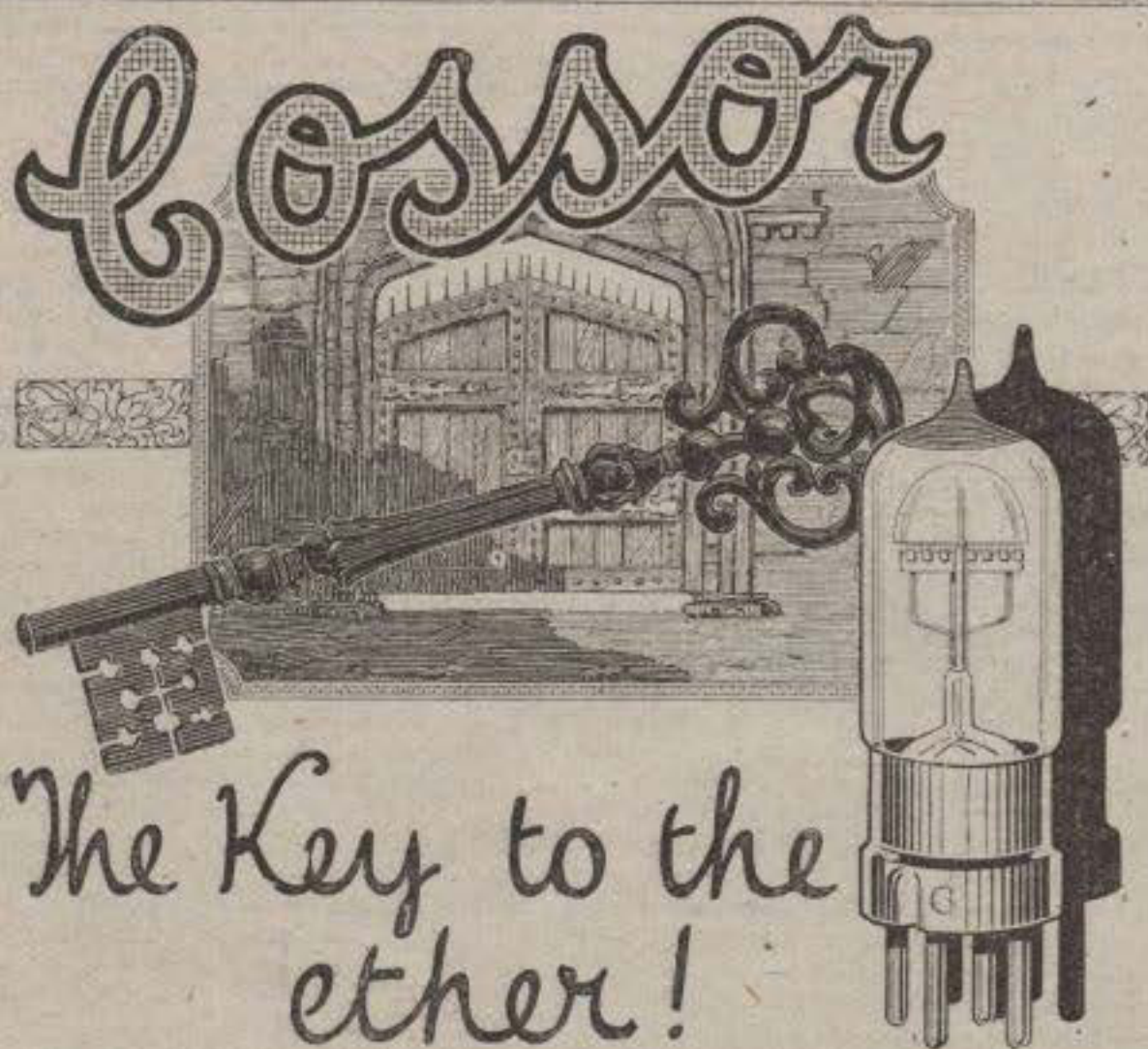
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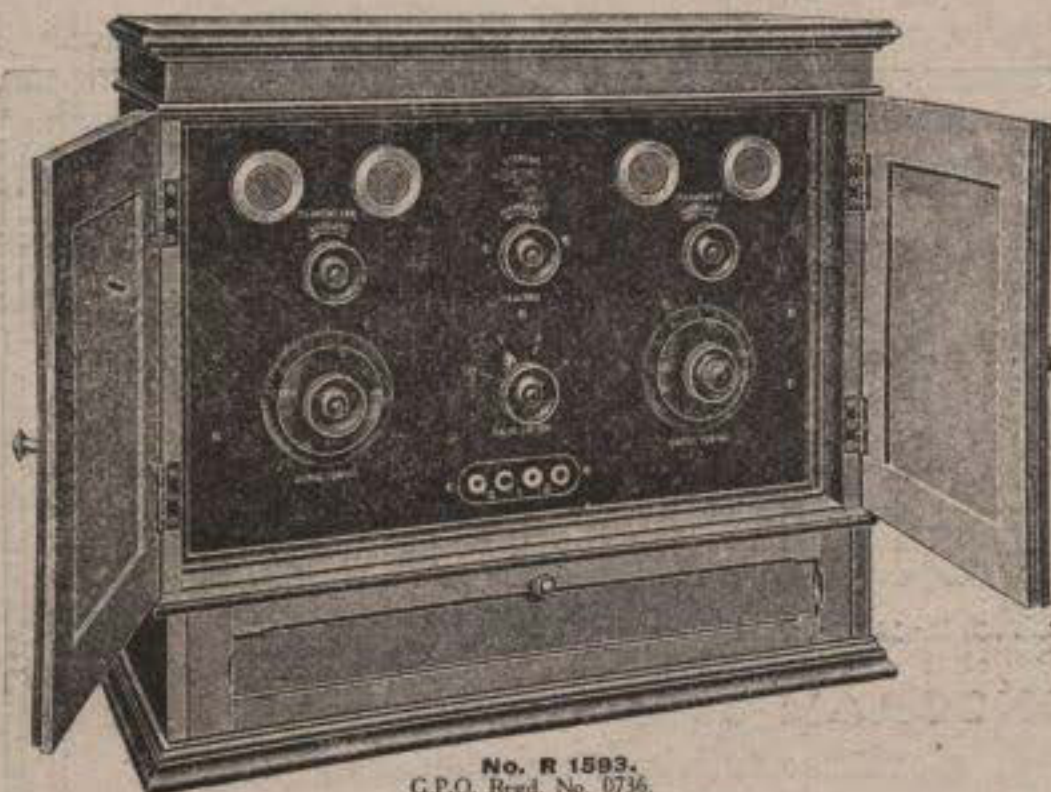
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