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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing SUNDAY, DECEMBER 9th.

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THE STORY OF "SCOTS WHA HAE."

THE CHILDREN'S CORNER.  
Conducted by Uncle Caractacus.

LETTERS FROM LISTENERS.

WHAT'S IN THE AIR?

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

WIRELESS Receiving Sets are apparently to be a popular form of Christmas present this year. Frequently of late I have been asked which make of set I can recommend for such a purpose. The question is an embarrassing one. It cannot be answered by the B.B.C. As private individuals most of us probably have preferences, but as officials—no views.

Even at the risk of being thought to give a highly partisan opinion, I might say that few gifts would appear to have greater acceptability or utility. As with the gramophone, the donor is in regular remembrance, and a present which can be used every evening of the year, to bring entertainment and information, commends itself.

As people unconsciously judge a corporate body or company by such members of it as they come in contact with, I was pleased to hear the other day that our telephone operators have been specially commended by the Exchange Superintendent for their satisfactory and courteous service. I am told that, coming unsought from such a source, this is high praise indeed.

It was a difficult matter, during the Election weeks, to satisfy everybody that the news bulletins were really not intended to be party propaganda on the quiet. But as allegiance to each party in turn was suspected, it was all right. One morning I had three personal letters complaining that there had lately been undue preponderance of extracts from the speeches of one party. Incidentally, I also had two others asking why that same party had received so little attention.

One heard of many Election Night wireless parties having been arranged. There should certainly have been more comfort than usually attends these nights in clubs or elsewhere, where

the number of the faithful and interested diminishes gradually, and one is obsessed all the evening with the thought of the weary trek home.

The first international broadcast has now been arranged. M. Poincaré has consented to broadcast a message of greeting on New Year's Day. The French Prime Minister will speak from Paris and will be broadcast from all B.B.C. Stations. His words will be carried from Paris to London on telephone wires.

There are great possibilities disclosed by this preliminary venture. The effect on international sentiment created by the people of one nation being able to listen, not only to their own leaders, but to those of other countries, may be profound. One can imagine the impression which would have been made by an address from Mr. Asquith to the people of France in August, 1914.

By the way, is it realized that if, say, a Prime Minister suddenly conceived the necessity of delivering a personal message of vital urgency to the people of this country, at any reasonable hour after six p.m., he could have an audience of roughly two million by giving us five minutes' notice? "I wish to speak to the British Isles." And this without leaving his own study. With longer warning a much greater audience would be able to collect to hear him.

Advisory Committees form an important adjunct to our system of organization. Already we have musical, educational, and ecclesiastical advisory committees in active participation, and now final arrangements are being completed for the establishment of two committees to advise us on the construction of our programmes for the Women's and Children's Hours respectively.

(Continued overleaf in column 3.)



# My Microphonic Début.

By John Henry, the Popular Entertainer.



MR. JOHN HENRY.

IT all started some months ago. I was sitting peacefully at home—that is, as peacefully as a married man can expect to sit—when my wife, who had been unaccountably quiet for some time, said: "John Henry."

I said, "What?"

She said: "I see by the paper that the B.B.C. are engaging artistes to entertain the unseen hosts. Here's a chance for you," she said. "Your audience won't be able to see you and your appearance won't be against you. Here's your opportunity," she said, "and you'll go after it with all the chic and embonpoint of which you're capable when I'm behind you. 'And every night you'd better bring your wages home to me, For Heaven will Protect the Working Girl,'" she sang, and her glad laugh rippled on the balmy air like the sound of water dripping into a rusty pan.

So I wrote to the B.B.C. and I got an appointment for an audition. At the time appointed I went to the office and I interviewed the Commissionaire, and I think he must have liked me, because I noticed he couldn't keep his eyes off me, and he told me to wait, and presently a young lady came out. I didn't know then, but I found out after, it was Auntie Sophie, and she looked at me and she said: "Good heavens! What do you want?"

## Interviewing an Uncle.

I said: "I want to warble," and she turned round, and I think she must have had some secret sorrow, because I could see her shoulders heaving; but she took me into another room, and there was a gentleman there and he said: "Go ahead! Show me what you can do."

So I said my piece, and there were tears in his eyes when I'd finished. "John Henry," he said, "you're both versatile and ambidextrous, if I may be allowed the use of an expression far above my station in life. Go forth! Go forth! You'll hear from me." And he covered his face with his hands and pushed me down the lift shaft.

I found out afterwards this was Uncle Jeff, and he says I've put years on him.

However, I went home and waited, and eventually I got a note to say that next Wednesday I was to make my début before the microphone. So on the Wednesday I went up to the Studio, all complete with pianist, and after lingering shivering on the brink for some time, we were finally ushered into the presence of the microphone.

## A Hopeless Moment.

I didn't notice the room at all. I was placed before a shrouded form on legs, with a metal plate on top, and I was vaguely conscious of a rattling noise somewhere in the vicinity, and it gradually dawned on me that it was my knees knocking together, and I remember wishing I'd been a better man and lived a nobler and purer life.

Now, I've had some bad moments in my time. I've been First Turn in a music hall in that Yorkshire city that's known as the Grave of Comedians. I've offered my seat in a 'bus to a lady who has refused it *very* audibly, and I've gone home to the wife short of half a crown that I couldn't give any satisfactory explanation of, but I've never before experienced anything quite so hopeless as I did at that moment.

Explorers have written of the ghastly loneliness of the desert and the Arctic regions. Castaways on uninhabited islands have chronicled the appalling solitude of existence under such conditions. But no explorer or castaway ever experienced such a forsaken feeling as crept over me when the announcer opened the switch and made the statement that: "John Henry will now entertain you."

## Familiar, but Not Funny.

Icy waves of horror overcame me. My mouth seemed to fill with dry, fleecy, sticky wool. Cold tremors ran over my frame, and I thought of the thousands of listeners getting ready to put down the ear-pieces; but after a convulsive gulp, I heard a voice that I didn't recognize as mine, and which I noticed appeared to be having difficulty in pronouncing the letter "s," repeating lines that seemed vaguely familiar, but not at all funny, and after an eternity, I found myself out in the night air with a badly-shaken pianist and no clear recollection of what had happened, but with a horrible feeling that "the bird" had been liberally administered.

And now, when I hear the young fellows swanking and telling their adventures and expatiating upon the many thrills that this life affords, I sit back and watch the blue smoke curling out of my pipe, and in a vision I see myself once again coming safely out of that most awesome of all ordeals—my début before the microphone.

# Inspired by a Thunderstorm.

The Story of "Scots Wha Hae." By A. B. Cooper.

ROBERT BURNS is the prince of song writers, and it is his songs mainly which keep his memory so green. When we think of the world-wide vogue of such songs as "Auld Lang Syne," "Ye Banks and Braes," and "O Wert Thou in the Cauld Blast," we cannot wonder that Burns holds a place so warm and secure in the heart of the whole English-speaking race.

He wrote love-songs galore, but, as far as I can recall, he wrote but one war song. It was sufficient. Had Burns written nothing else except the ode he entitled: "Bannock-Burn: Robert Bruce's Address to his Army," it would have been sufficient to ensure him immortality, for it is the greatest war ode, probably, in the world. Certainly, as literature, it is infinitely finer than the Marseillaise, although the great French National Anthem excels it in the romance of its history and influence.

## A Human Barometer.

Most great war songs have been the product of a revolutionary period, when the passions of men were fired to fever heat, and although it might be thought that the song universally known as "Scots Wha Hae"—although that phrase standing by itself is quite meaningless—was an exception to this rule, it was, at any rate, the child of storm and tempest.

Burns, like all great poets, was temperamental to an extreme degree. Everything affected him; and thus he responded like a human barometer to weather conditions. On one occasion, towards the close of his short life, and during his residence in Dumfries, he accompanied a Mr. Syme on a tour through Galloway, riding on a grey Highland sheltie.

This gentleman, in writing to a friend, says:

## What's in the Air?

(Continued from the previous page.)

These committees will be composed of some of the most prominent people in the country who are interested in these particular spheres of activity.

\* \* \* \*

It has been decided to try yet another experiment. This time we are going to broadcast a complete Church Service—this without prejudice to any other religious denomination. If the result is satisfactory, we shall be guided by our representative Sunday Committee in the matter of further broadcasts of a similar character.

\* \* \* \*

Recently, a certain theatrical journal issued a red-typed "Warning," addressed to all theatrical managers, in which extracts from informal speeches by the Postmaster-General and myself were quoted, without regard to the context. This is liable to give an entirely erroneous impression of our attitude to the question. We have abstained from hostile propaganda on the subject, and everything that has been written or said by us to the Entertainments Protection Committee, or elsewhere, shows that the Broadcasting Company has sought every means in its power to reach an amicable understanding. We have said that if there is any chance of the entertaining industry being prejudiced by broadcasting activities, the B.B.C. is still willing to assist in averting such an unfortunate result, whether by means already suggested by them or by the consideration of any proposal which may be put forward.

"We left Kenmore, and went to Gatehouse. I took him (Burns) by the moor-road, where savage and desolate regions extend wide around. The sky was sympathetic with the wretchedness of the soil; it became lowering and dark. The hollow winds sighed, the lightnings gleamed, the thunder rolled.

"The poet enjoyed the awful scene—he spoke not a word, but seemed rapt in meditation. In a little while the rain began to fall; it poured in floods upon us. For three hours the wild elements rumbled upon our defenceless heads. We got utterly wet."

## A Setting for Tragedy.

In a succeeding letter, Mr. Syme gives the sequel to this storm on the moors of Galloway. He says: "I told you that, in the midst of the storm, on the wilds of Kenmore, Burns was rapt in meditation. What do you think he was about? He was charging the English army, along with Bruce, at Bannockburn. He was engaged in the same way on our ride home from St. Mary's Isle, and I did not disturb him. Next day he produced me the following address of Bruce to his troops."

It is not often one is favoured with the exact local colour of an occasion of inspiration, but here we have it to perfection: the thunderstorm in the night on a wild moor! That, surely, is the setting for tragedy, and it fired within the heart of Burns, at a time when misfortune and neglect, coupled with his own wilful and headstrong nature and irregular habits, had robbed him of the cheerful optimism of his earlier years, all the material of revolt that had always lain there, ready to catch fire, and spring into sudden and devastating flame.



# At Home With My Spiders.

A Talk from London, by Edward C. Ash,

(Author of "British Spiders: Their Lives, Loves and Tragedies.")

THERE are spiders of all kinds, they vary in size from those you can hardly see to great big fellows. Some are clumsy and ugly; others beautifully built, as lithe as greyhounds. A few go about like lizards, close to the ground, and some walk sideways. Some go along by leaps and bounds and others leave a line wherever they go. Some make webs. Most don't!

Spiders are most difficult. You have to learn to know them and to understand them before things go well.

The trouble really is the domestic arrangements—their meals.

Not long ago, on one of the heaths near London, I found a huge web, composed of such large meshes that I knew it was the property of one of the largest *Epeira* spiders. Close by was its house, made of closely-woven silk, into which heaps of grass seeds had been arranged, and as there was no grass of this kind within eight feet, it meant that the spider must have carried the seeds that distance.

## A Difficult Customer.

Projecting from this house I saw a couple of long and strong legs, so Madam, as I guessed it was, was there in residence. There was her nest, too. We went home together. Then I tried to feed her—nothing doing! I tried again the next day; I spent hours trying to make her take notice! Raw meat; cooked meat, dead flies! She did not see these things or notice them. She just walked on top of them; and as to flies! Well, I put a dead fly near her. Madam Spider felt it, drew back, struck at it wildly and fell headlong out of her web, terrified. I put that fly near her again, and she just ran for her life, bolted as if she were being chased by some fearsome dragon. I tried a living fly—each time they met, the spider turned and ran the other way. The fly walked between her legs; the spider, as far as that fly went, did not exist.

## A Long Fast.

More days passed. She was getting smaller and slept all day in a deep sleep. I tried flies. I put one near her. She woke with a jerk, and fell on to her back and recovered her feet and tried to hide. It began to get serious now, for fourteen days had passed and she had eaten nothing. Then one day one of the flies I gave her buzzed and the spider at once woke up and leapt on to it and very soon had eaten it. I understood then, and she now eats five flies a day, but they must buzz, or nothing doing.

But you bring a buzzy fly near to a wolf spider, and you are wrong again. To a wolf spider a buzzy fly is just as abnormal as a non-buzzer is to the

*Epeira* spiders. That is half the fun in keeping spiders—one has to know just how to dish their breakfast up; if you do not, they just die.

If you are interested in speed, the *Linyphia* spiders are the boys to keep. They are the ones which sit under a sheet of very fine web. Whilst the *Epeira* are nearly blind, these speed merchants have good sight, and once they are on the move, it takes all your wits to stop them.

One day I was feeding one of these spiders and tried to drop a midget into her web. The midget went in, the spider went out. She was under special observation. She lives in an umbrella now, hung on a curtain pole. But I caught her a week later. She was engaged in a sort of musical comedy without music all on her own—a very serious business for her, a very difficult one, too.

## Afraid of Her Shadow.

At first, I could neither make head nor tail of it. I saw something drop from the ceiling and whirl round and then climb up, and then at once drop and whirl again. So I climbed up on a chair to see what it was all about. Can you understand? Well, you see, spiders hate strangers, hate their relations, unless they are used to living near them. Baby spiders nestle up like peas in a dish, but "growed ups" don't. Each time the poor thing went up to the ceiling, she met her shadow. As soon as she met it, she dropped at once and whirled round at a terrific pace, so that her enemy (the shadow) would not get her. It is an awful strain for a spider to hang on a line, and nothing hates it more than a *Linyphia* spider. They always give that job up at once. So up she went again, and once more the dreadful shadow loomed up, and down she came. This went on until I ended the trouble by putting her where there was no shadow, then she was happy. She has

changed her skin three times since then. There are three ghosts hanging just above my mantel-piece.

I had an awful fright once; it was not the first or last, either; for, knowing that I am keen on winged and other things, people bring in various creatures such as wasps in boxes—match-boxes usually—and leave them in my room. I came home one night, saw a match-box, wished to light my pipe, opened it for a match and dropped it! As I opened it, something leapt out. I chased it. It took books and papers in a stride, it dodged in and out, it tried to take the inkpot, but landed on my sleeve and then fell on the floor. It was night; shadows helped it. All seemed lost and then I breathed on it; it stopped dead and curled up, and I put it back into a match-box. I now tried breathing in my spidery *en masse*, some fell in heaps, others ran faster, but I accelerated the "breathe" and the lot also ran, also curled up. None escape now.

## Becoming Invisible.

If you blow at a *Pholeus* spider, it is very different. A *Pholeus* looks rather like a palm-kernel on remarkably long legs. If you blow at it, it either meanders off on its two-inch and one-inch legs, or it decides to become invisible.

Hanging upside down, holding on to a fine thread with its feet, it shakes itself so rapidly that you can only see eight black specks where its feet hold on to the threads. Then gradually you see a mist appear, and then the spider looms up as the pace slows down.

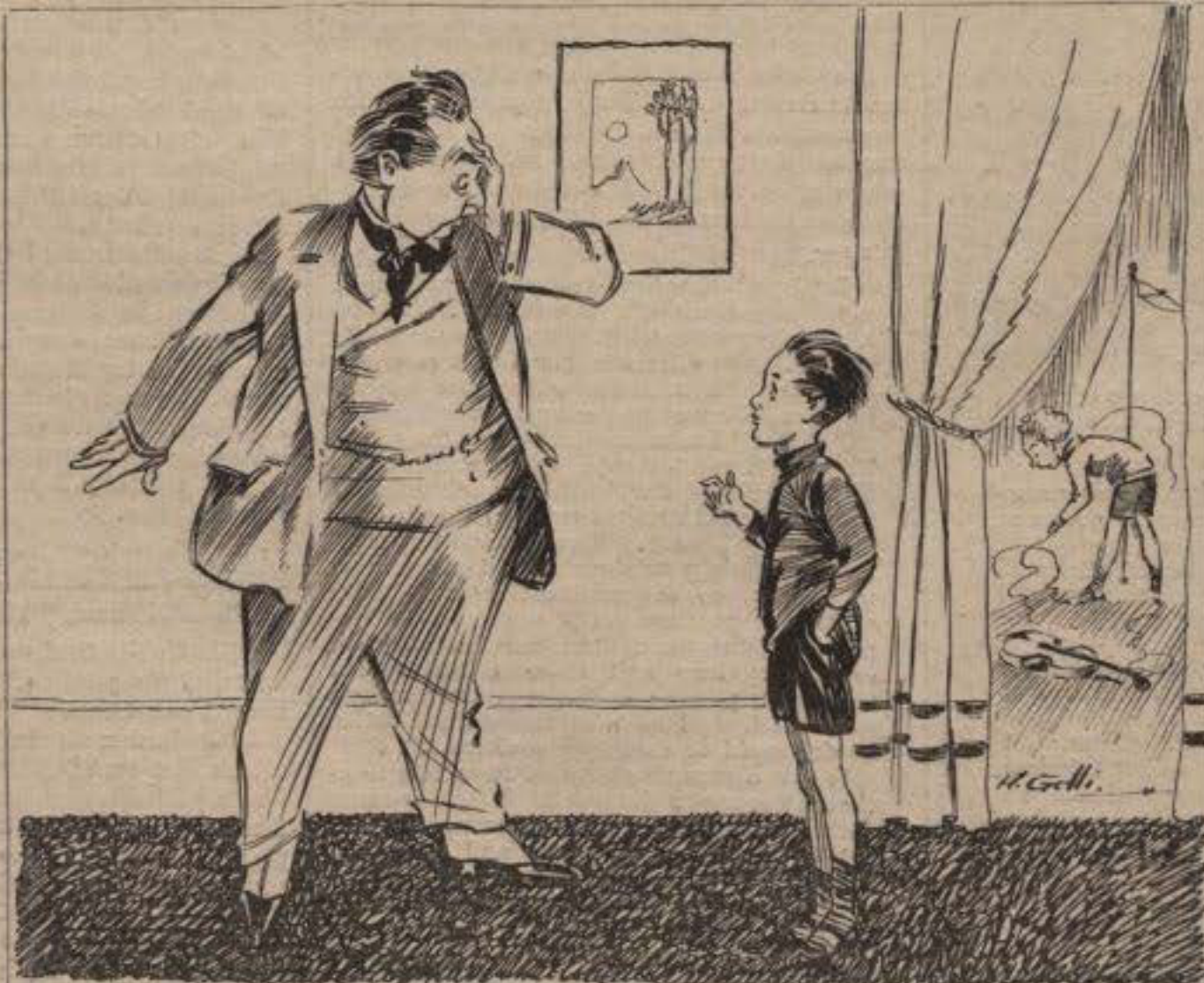
The mother *Pholeus*, by the way, carries her eggs and her family in her jaws.

I have not much time to tell you something of the love scenes I have seen. I keep my spiders under observation. Some spiders live husband and wife together more or less—more less than more. Still, they do not fight, nor does the lady eat her lover, or husband.

## Surprised the Landlady.

A few nights ago, some of the children did not like the look of mother, so they crawled out of my spidery, some 300 strong. When my landlady came in next morning, she was surprised. It was worse than any elopement—it was awful! You could hardly see her for web: it filled her eyes, mouth, ears, it hung in pleated folds over her nose, it decorated her clothing with festoons. It tied my bed to my fountain-pen and my boots to my umbrella—long streamers waved from off my typewriter.

By the way, when winter comes, what about the flies? It seems that I am in for a rough time. Five flies per spider per day, when there aren't any, is a bit thick, isn't it?



Tommy (to eminent violinist on a visit to the house): "Do come and look, Mr. Fiddleski. Harry's making a topping wireless set from your violin."



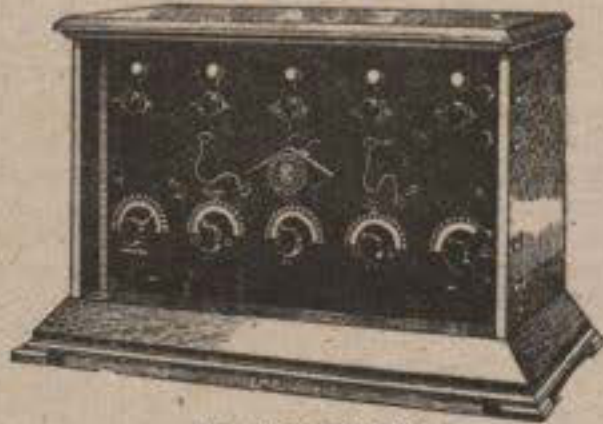


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Two Books especially are suitable for the beginner, *Wireless for All* and *Simplified Wireless*, both by John Scott-Taggart, F.Inst.P. (Editor of "Modern Wireless" and "Wireless Weekly"). These Books should be read together, as they form a complete 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 1½d.), and get them by any Bookseller.

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# RUSSIAN MUSIC EVENING.

Notes on Next Monday's Programme. By Percy A. Scholes.

## TCHAIKOVSKY—"ROMEO AND JULIET."



Mr. PERCY A. SCHOLES.

THIS is one of Tchaikovsky's early works (written in 1869, when he was twenty-nine years old). It is called a "Fantasy-Overture," but is really a "Tone Poem," an attempt to reproduce in music some of the emotions of Shakespeare's play.

The opening (clarinet and bassoon) is a sort of church chant, suggesting Friar Lawrence and the marriage solemnity in his cell. A little later comes some vigorous music suggestive of the fight between the Montagues and Capulets and then a graceful, attractive tune (cor anglais, with accompaniment for muted violas) that obviously represents the element of love.

These are three of the main tunes out of which the piece is made. The composer did not label them, as I have done here, but the interpretations given are reasonable, and will probably be approved by most hearers.

Note that the work does not make any attempt to tell the story of the play, but merely strives to represent its spirit.

## MOUSSORGSKY—PERSIAN DANCE (from the Opera "Khovantchina").

Prince Ivan Khovansky, sitting at table in his palace, and oppressed with gloomy forebodings, is interrupted by a messenger, who brings him a letter of warning that he is in great danger. He disbelieves the warning, and to drive it from his mind, calls for his troupe of Persian dancers.

## TCHAIKOVSKY—PIANO CONCERTO, NO. 1.

Poor Tchaikovsky had a crushing disappointment over this work. He wrote it especially for Nicholas Rubinstein (brother of the more famous Anton Rubinstein, and, like him, a very great player). Then he took it to Rubinstein, on Christmas Eve, 1874, and played it to him:—

I played the first movement. Never a word, never a single remark. . . . Oh, for a single word, for friendly abuse, for anything to break the silence! For God's sake say something! But Rubinstein never opened his lips. He was preparing his thunderbolt. "Well?" I asked, and rose from the piano.

Then a torrent broke from Rubinstein's lips. Gentle at first, gathering volume as it proceeded, and finally bursting into the fury of a Jupiter-Tonans. My concerto was worthless, absolutely unplayable; the passages so broken, so disconnected, so unskillfully written, that they could not even be improved; the work itself was bad, trivial, common; here and there I had stolen from other people; only one or two passages were worth anything; all the rest had better be destroyed or entirely re-written. . . .

It was a censure delivered in such a form that it cut me to the quick. I left the room without a word and went upstairs. I could not have spoken for anger and agitation. Presently Rubinstein came to me and, seeing how upset I was, called me into another room. There he repeated that my concerto was impossible, pointed out many places where it needed to be completely revised, and said if I would suit the concerto to his requirements, he would bring it out at his concert.

"I shall not alter a single note," I replied, "I shall publish the work precisely as it stands." This intention I actually carried out.

Tchaikovsky then removed from the score the dedication to Rubinstein, and replaced it with that of another great pianist who was more appreciative—von Bülow, who was then about to leave for America, and there the concerto had, at Boston, its first performance.

At a later date Nicholas Rubinstein repented, and played the work in public, and Tchaikovsky repented and re-wrote it very considerably. So all ended well!

There are three "movements" or sections.

I. *Quick*. It opens with an introduction. Then comes one of the main tunes of the movement: it begins on piano alone, and can be recognized by its curiously broken character (all divided into little groups of two notes at a time); this is a tune Tchaikovsky borrowed from the blind beggars at a fair. After some time a more gentle tune enters, which can be recognized by the fact that at first it is given to wind instruments alone.

These are the chief tunes, out of which the whole movement (more or less) is made.

II. *Somewhat slower*. This is a brief and very attractive movement, which begins with a graceful tune for flute accompanied by plucked strings. Later appears a quicker passage (beginning on piano alone) which Tchaikovsky took from an old French song, "We must be happy, dance and sing." Lastly, the first tune returns, this time in the piano part accompanied by the strings.

III. *Quick and fiery*. This movement is made out of three chief tunes, all suggesting the spirit of Russian dances.

## TCHAIKOVSKY—NUTCRACKER SUITE.

The suite, which was one of Tchaikovsky's latest works, is taken from a fairy ballet, "The Nutcracker and the Mouse King." It consists of eight pieces—(1) Miniature Overture, (2) March, (3) Dance of the Sugar-Plum Fairy, (4) Trepak (a Russian Dance), (5) Arabian Dance, (6) Chinese Dance, (7) Reed Pipe Dance, (8) Flower Valse.

In the "Dance of the Sugar-Plum Fairy" note the use of the celesta—a sort of tiny piano with metal bars instead of strings. This is its first occurrence in any orchestral score. Tchaikovsky, visiting Paris in 1891, found the instrument (then newly invented), and wrote home to his publishers about it, telling them to keep it a secret, as he meant to be the first to write for it. He certainly found a very happy use for it in this piece.

## RIMSKY-KORSAKOF — PRELUDE AND MARCH from "The Golden Cockerel."

"The Golden Cockerel" is a lively, humorous opera, with a good deal of the Oriental both in libretto and music.

King Dodon is in trouble. His enemies attack him on all sides. An astrologer offers him a golden cockerel, which, whenever danger threatens, will warn him by crowing. He promises to reward the astrologer, eats a good supper and goes to sleep. The cock crows, Dodon awakes, sends off the army in charge of his two sons, and goes to sleep again. The cock grows again, Dodon awakes, and decides he must, after all, go himself to the war. And so on!



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## Comets and Their Story.

A Talk From London. By Dr. A. C. C. Crommelin, F.R.A.S.

THE most striking feature of the heavenly orbs is the regularity of their movements, permitting us to forecast their positions centuries in advance. There is, however, a notable exception to this power of prediction. From time to time, a brilliant object with a long tail appears, is seen for a few days or weeks to move rapidly across the heavens, and then withdraws again into invisibility.

These apparitions are now received with enthusiasm by astronomers and the public; but this has not always been the case. Formerly, they caused great terror and apprehension; their great size led men to believe that they were very near the earth, probably some sort of pestilential vapour in the upper air; from this it was a natural step to look on them as forerunners of plague, famine, and war.

### Newton's Discovery.

There were several stages in the attainment of more accurate knowledge about comets. The great Danish astronomer, Tycho Brahe, compared his cometary observations with those made at a distant observatory, and proved that they are celestial, not terrestrial objects, being much more remote than the moon. Then Sir Isaac Newton discovered the law of gravitation about two and a half centuries ago, and deduced from it that comets travel round the sun in very long oval curves, only becoming visible to us for a small part of their track lying near the sun.

### Accurate Predictions.

He was greatly assisted in this work by Halley; who, after much labour, found the paths of all the comets that had been observed in the preceding two centuries, and proved that what appeared to be three of them were really the same body returning at intervals of about seventy-six years.

It now became quite possible to predict the appearance of certain comets; thus Halley's comet came back as predicted in 1759, 1835, and 1910. Most of us remember the last return; the comet presented a grand spectacle, with an immense tail, in more southern countries; but in England the view was marred by its being low down in the twilight. We are able to calculate the returns of this comet both forward and backward; this has been done for a period of two thousand years, and records have been found of the comet's appearance at almost every return.

### Taking Us by Surprise.

Besides Halley's comet, there are some sixty others whose return can be predicted; but they are mostly faint, and of little popular interest. It is only the really fine comet that can be announced beforehand; the others, when they come, take us by surprise; their periods are, for the most part, so long that they have not been seen since the dawn of exact history.

The last comet of great splendour that was visible in this country appeared in the autumn of 1882. It was remarkable for the very close approach that it made to the sun, the distance being half a million miles. At that time it shone so brightly that it could be seen with ease in full sunshine; its tail was a hundred million miles long, and remarkably straight.

Another fine comet, known as Donati's, appeared in 1858; its tail was beautifully curved like a scimitar; it passed over the bright star Arcturus, which shone undimmed through hundreds of thousands of miles of cometary matter.

Another very grand comet appeared in 1811, at the time of Napoleon's Russian campaign. This had a tail 100 million miles long, and a very bright head, which was the more remarkable because the comet was outside the earth's orbit, and did not approach close to the sun. It takes some 3,000 years to go round the sun; the periods of some comets are longer still, and they go out into space to some thirty times the distance of Neptune, the furthest known planet. I have estimated that the total number of comets can hardly be less than an eighth of a million.

### Travelling Stones.

It was found in the last century that there is a very close connection between comets and shooting-stars; these are lumps of stone or metal that are travelling round the sun in long oval paths like the comets. When they enter the earth's atmosphere, friction, produced by their speed of several miles per second, causes them to glow. Most of them are burnt to dust in the upper air, but sometimes they descend to earth. Some lumps of this kind can be seen in the Natural History Museum. Chemists have examined these lumps, and find that they contain a great deal of gas, chiefly hydrogen and its compounds.

### Meteor Showers.

The belief now is that the head of a comet consists of a swarm of multitudes of these meteoric masses; the paths of many of the well-known meteor showers, such as the November shower from the sickle of Leo, and the August shower, known as the Tears of St. Lawrence, were found to show a perfect agreement with the paths of certain comets. The conclusion is that the swarm of meteors that forms a comet's head is gradually scattered, under the disturbances produced by the sun and the planets, so as to leave a long trail of meteoric debris in the wake of the comet. A meteor shower takes place when the earth traverses one of these trails; and as they are very numerous, we get several showers every year.

### The Sun's Repulsion.

The meteoric constitution of a comet's head also gives us an explanation of the formation of the tail. We have seen that meteoric lumps contain much gas; on approaching the sun, its heat draws out this gas, which forms a cloud round the comet's head. A violent repulsive force from the sun then acts on the gas, driving it with great speed away from the sun. This force does not disturb the big lumps forming the comet's head, but only the finely divided matter in the tail. A comet's tail is not attached to it like an animal's tail; a better analogy is the jet of steam and vapour from the funnel of a locomotive, which is continually dissipated and renewed. The tail matter does not return to the head, but is lost in space.

It is well to remember that when a comet is leaving the sun, it goes tail first. This is contrary to popular imagination, which pictures the tail as being left behind, like the tail of a rocket, but there is no analogy between them, in spite of a similar appearance.

As to the origin of comets, nothing certain is known. My own view is that a few of them arise from matter erupted from the sun, others from similar eruptions from the planets, especially Jupiter, which appears to be still in a very heated state. The remainder are, perhaps, detached fragments of the great cosmical cloud of dust and gas which is believed to have been the primitive form of the planetary system.



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# FELLOWS



# PEOPLE IN THE PROGRAMMES — GOSSIP ABOUT ARTISTES & OTHERS.

## A Clever Violinist.



MISS ELEANORE COWELL.

MISS ELEANORE COWELL, L.R.A.M., who broadcasts from Glasgow, has had a very successful musical career, having commenced the violin at the age of eight. A year or two later she won three first prizes in Eisteddfod open competitions, and also won the W. Richter scholarship at the Leicester and County College of Music. She has performed a considerable

amount of solo work on the concert platform, as well as chamber music.

As a child Miss Cowell practised fairly religiously, but one day a little friend called and asked how long she had to play. On being told one hour, she said: "Well, hurry!" Thereupon, she played all her studies "presto," thinking the hour would also go "presto."

During her next lesson her foreign music-master said: "Vy vill you not go slow to make haste?"

## Hard on the Artiste.

MR. JAN WIEN, the banjoist, who broadcasts from Glasgow Station, and who is well known for his fine rendering of high-class music, relates a good story concerning one of his appearances at a concert.

"I was playing at a club concert," he says, "when one of its members approached me and said: 'Well, Mr. Wien, what nice nigger melodies are you playing for us this evening?'"

"I felt rather uncomfortable at the remark. Preferring not to waste time with this gentleman, I handed him a programme of my solos for that evening, which included "Melodie in F" (*Rubinstein*), "Marche Hongroise" (*Kowalski*), "Husarenritt" (*Spindler*), and "Menuet" (*Paderevski*).

"However, that evidently did not satisfy him. When I had finished my solos, he again came forward. He said he quite liked the numbers I had rendered, particularly the 'Menuet.' 'The last one,' he added, 'was a very nice nigger tune, but it would have sounded much better had you sung with it.'"

"I nearly collapsed!"

## His First Appearance.

FIRST appearances on the stage are often the cause of amusing incidents. Mr. Jay Kaye, the comedian, has been telling about his *début* at the tender age of six.

"I had been engaged," he says, "to play the part of a mouse in the pantomime *Dick Whittington* at Drury Lane Theatre. I was placed on the stage before the curtain went up, and had to make an exit at a cue, but, unfortunately, I began to cry and was afraid to move.

"Eventually, the cat pounced upon me, and in this way I was got off. My feelings regarding the stage at that time were far from funny."

## The Cart Before the Horse.

THE well-known singer, Mr. Lee Thistlethwaite, who broadcasts from Manchester Station, was once playing in the Hallé Orchestra in a provincial town when the local conductor became so flustered and nervous that he got altogether lost.

During the pause which followed, the leader of the orchestra turned round to him and suavely remarked: "With us, Mr. Conductor, please!"

## A Matter of Money.

Photo: Faulstich and Banfield.  
JUNE.

ONE of the most talented and charming of our younger actresses is June, who plays the leading rôle in *Little Nellie Kelly* at the New Oxford Theatre. On December 13th and 14th she is to take part in a broadcast performance of this piece under the auspices of the B.B.C.

June is very fond of humorous stories, and she relates a particularly good one as follows: In a town in America the local judge was also the cashier at the bank. One day, a man came in and presented a cheque that he wanted cashed. The judge was not satisfied as to the man's identity and declined absolutely to hand over the money.

"But, judge," said the visitor, "I've known you hang men on no better evidence than this."

"Very likely," replied the judge, "but when it comes to a matter of money, we've got to be careful."

## He Couldn't Understand It!

Photo: Faulstich and Banfield.  
MISS ANITA ELSON.

ANOTHER great success is scored in *Little Nellie Kelly* by Miss Anita Elson. Miss Elson is fond of relating a funny anecdote about an old-time comedian who had a great idea of his own importance. One day he met a friend to whom he remarked: "Old So-and-so had a bad time last night. In fact, the audience hissed him right off the stage."

"Then I went on, and the audience gave a fine reception to my first song; but when I was half-way through the second, I'm blessed if they didn't start hissing old So-and-so again!"

## The Reason.



MR. RALPH WHITEHEAD.

MR. RALPH WHITEHEAD'S clever performance in *Little Nellie Kelly* has made him extremely popular with his audiences. One of Mr. Whitehead's best stories concerns a taxi. A man took a taxi to his home in the suburbs, and, on alighting at his destination, was astonished at the big fare.

"Why," he exclaimed, "you are charging me for four miles; but the distance is only two and a half miles!"

"It is as a rule, sir," replied the driver, "but, you see, we skidded such a lot!"

## A Cute Answer.

AN excellent child story is told by Miss Nora Delmarr, the popular singer. Her little niece was asked by the schoolmistress where elephants were usually found.

The wee girl hesitated a moment, and then replied, in a firm voice, and with great dignity: "The elephant is such a large animal that it is very seldom lost."

## A Singer from New Zealand.

A PARTICULAR favourite with listeners is Miss Catherine Aulsebrook. This brilliant singer is a native of New Zealand; but she came to England at an early age and studied under Randegger, Sir Charles Santley, and Sir Henry Wood. She has sung many parts in operas, oratorios, etc., and is always sure of a hearty reception.

Photo: "Nansen."  
MISS CATHERINE AULSEBROOK.

During the war Miss Aulsebrook was specially chosen to sing in London at the Eagle Hut for Admiral Sims, when that world-famous-American sailor visited this country.

## No Wonder!

MISS B. JENKINS, who has sung successfully from the Aberdeen Station, commenced her studies in London, where she was for five years under Mr. A. Thompson, F.R.A.M., at the Royal Academy of Music, and Mr. Gordon Clather, of the Guildhall School of Music, and she has performed at several London concerts, including the Gresham College, for Sir Frederick Bridge.

A discussion once took place between Miss Jenkins and a friend upon the subject of enunciation, when her friend declared that she considered the enunciation of Miss Jenkins to be perfect, concluding her remarks by saying that she understood every word she said.

Another friend was told of the fact that Miss Jenkins's enunciation was perfect, and she decided to go and hear for herself. Her report, however, was not exactly praiseworthy, for she exclaimed that she simply could not understand a single word that was sung. Miss Jenkins was informed of this, and she told her listener that no wonder she could not understand a single word, for she had been singing in Italian!

## An Irish Violinist.

MRS. J. G. BURNETT, who is a violinist and well known to the people of Aberdeen, has broadcast successfully from the Aberdeen Station, and has been greatly appreciated by the many listeners.

She hails from the north of Ireland, where she commenced her studies under great difficulties, having to drive sixteen miles to her weekly lesson at Armagh. She entered the Royal Irish Academy at the age of twelve, and was placed under Signor Guido Papini, and was successful, within two years, in gaining the Gold Medal for violin playing.

Mrs. Burnett is an upholder of the broadening influence of foreign musical life, she herself having studied before and after her marriage at the Royal Dresden Conservatorium (where she gained the Prize Diploma, the highest award of the Institute), and for a year at the Budapest Meisterschule, under the celebrated Professor Jenő Hubay. She left there less than a month before the outbreak of hostilities.

## A Little Mixed.

SHE was once playing "La Folia Variations," by Correlli, and had just finished when she was addressed by a lady who asked the title of the music she had been playing and the composer's name. On being told the names of the piece and the composer, the lady replied: "Oh, yes, I know; dear Marie Corelli!"



# WIRELESS PROGRAMME—SUNDAY (Dec. 9th.)

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

## LONDON.

ORGAN RECITAL  
at the Armitage Hall,  
Great Portland Street.  
*S.B. to all Stations.*

Solo Organ, H. V. SPANNER, Mus. Bac.,  
F.R.C.O., L.R.A.M.

- 3.0.—Military March ..... *Schubert*  
Intermezzo in D Flat ..... *Hollins*  
"War March of the Priests" .. *Mendelssohn*  
DOROTHY COWPER (Soprano).  
"Who'll Buy My Lavender?" .... *German*  
"The Rain Fairy" ..... *Arundale*  
"Keep on Hopin'" ..... *Maxicell*  
BEATRICE EVELINE (Solo Cello).  
Rondo ..... *Boccherini*  
Cradle Song ..... *Alicia Scott*  
Scherzo ..... *Godard*  
GEORGE PARKER (Baritone).  
"The Ould Plaid Shawl" .. *Battison Haynes*  
"The Camel's Hump" ..... *German*  
"Mr. Mole" ..... *Martin Shaw*

### ORGAN.

- Overture, "Tannhäuser" ..... *Wagner*  
Prayer in F ..... *Guilmant*  
Grand Chœur in D ..... *Guilmant*  
DOROTHY COWPER.

- "A Happy Summer Song" ..... *Kahn*  
"The Cuckoo" ..... *Liza Lehmann*  
"Wake Up" ..... *Phillips*  
BEATRICE EVELINE.

- Celtic Lament ..... *Foulds*  
Nocturne and Roundelay .... *Arnold Trowell*  
GEORGE PARKER.

- "The Pibroch" ..... *C. V. Stanford*  
"A Soft Day" ..... *C. V. Stanford*  
"Simon the Cellarer" ..... *Hatton*

### ORGAN.

- Introduction to Act III and Bridal  
Chorus ("Lohengrin") ..... *Wagner*  
"Finlandia" ..... *Sibelius*

5.0.—Close down.

Announcer: R. F. Palmer.

## SUNDAY EVENING.

8.30.  
WILLIAM ANDERSON (of the B.N.O.C.)  
(Bass).

- "Honour and Arms" ("Samson").. *Handel*  
Hymn, "For Ever With the Lord"

8.45.—THE REV. J. H. RITSON, M.A., D.D.,  
of the British and Foreign Bible Society:  
Religious Address.

- Hymn, "Sweet Saviour, Bless Us"

9.0.  
BAND OF HIS MAJESTY'S ROYAL  
AIR FORCE.

- By Permission of the Air Council.  
(Conductor, FLIGHT-LIEUT. J. AMERS.)  
March, "The Iron Duke" ..... *Leo Stanley*  
Overture, "The Merry Wives of Windsor" .. *Nicolai*

- Cornet Solo, "Down in the Forest"  
*Sir Landon Ronald, arr. Amers*

- Soloist, Corp. G. Regan, D.C.M.  
Suite, "Atlantis" ("The Lost Continent") .. *Safranek*

- "In a Persian Market" ..... *Ketelbey*  
Hungarian Dances, Nos. 5 and 6 .... *Brahms*  
William Anderson.

- "The Village Blacksmith" ..... *Weiss*  
"Yeomen of England" ..... *German*

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

- Band of H.M. Royal Air Force.  
"Simple Aveu" ..... *Thomé*  
Solo Euphonium, Musician J. Wilson.  
Melodies from "Sally"

10.30.—Close down.

Announcer: A. R. Burrows.

## BIRMINGHAM.

3.0-5.0.—Organ Recital. *S.B. from London.*  
8.30.  
ORCHESTRA.

- March from "Tannhäuser" ..... *Wagner*  
8.40.—REV. D. F. CRICK, Parish Church,  
Wednesbury: Religious Address.

- 8.55. STATION REPERTORY CHORUS.  
Hymn, "Nearer, My God, to Thee"  
"What are These?" ..... *Stainer.*

- 9.5. ORCHESTRA.  
Overture, "Raymond" ..... *Thomas*  
9.20. NELLIE DEMPSTER (Soprano):  
"Gloria" ..... *Vecchi*  
"There is a Green Hill" ..... *Gounod*

- 9.30. Orchestra.  
Selection, "Les Préludes" ..... *Listz*  
Suite, "Dance of Hours" ..... *Ponchielli*

- Intermezzo, "Aubade Florentine" .. *Mazza*  
10.0.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.

- 10.15.—Close down.  
Announcer: H. Casey.

## BOURNEMOUTH.

3.0-5.0.—Organ Recital. *S.B. from London.*  
8.30.—THE REV. J. D. JONES, M.A., D.D.,  
Richmond Hill Congregational Church. Religi-  
ous Address.

- 8.45.—THE RICHMOND HILL CONGREGA-  
TIONAL CHURCH CHOIR.  
Conductor, Enos Watkins, F.R.C.O., A.R.C.M.

- Hymn, "All Hail the Power" ..... *Diadem*  
8.50.—REGINALD S. MOUAT'S STRING  
QUARTETTE.

- 1st Movement from Quartette in F... *Beethoven*  
Presto from Quartette ..... *Schubert*

- 9.0. Reginald S. Mouat (Solo Violin).  
(Accompanied by Arthur Marston, A.R.C.O.)  
"Traumerei" ..... *Schumann*

- 9.5. Quintette for Piano and Strings.  
"Ave Maria" ..... *Schubert*

- 9.10. Choir.  
Anthem, "Let All the World" .. *Tertius Noble*

- 9.15.—THOMAS E. ILLINGWORTH (Solo  
Cello).  
"Mélodie Romantique" ..... *Stern*

- 9.25. Choir.  
Chorus, "The Lord is My Light" *Horatio Parker*

- 9.30. String Quartette.  
1st and 3rd Movements from Quartette in D  
*Haydn*

- Quintette for Piano and Strings.  
Serenade ..... *Toselli*  
Quartette.

- 2nd and 4th Movements from Quartette in D  
*Haydn*  
10.0.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.

- 10.15.—Close down.  
Announcer: Bertram Fryer.

## CARDIFF.

3.0-5.0.—Organ Recital. *S.B. from London.*  
8.10.—ROMILLY BOYS' CHOIR.

- Hymn, "If I Were a Beautiful Twinkling  
Star" (Tune, "Starlight")..... *N. Byrne*  
Part Song, "The Angelus" ..... *Wallace*

- REV. T. W. WELCH, Rector of Barry.  
Religious Address.

- Hymn, "I Love the Holy Angels" (Tune,  
"Aurelia")..... *Wesley*

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GLASGOW (5SC)	-	415 "
MANCHESTER (2ZY)	-	370 "
NEWCASTLE (5NO)	-	400 "

## Edvard Grieg Programme.

Solo Pianoforte, VERA MCCOMB THOMAS.  
Vocalist, CICELY FARRAR.  
Conductor, OLIVER RAYMOND.

- 8.35.—Introductory Chat.  
8.45.—I. Overture: "In Autumn."

- II. Pianoforte Soli: (a) Prélude and (b)  
Gavotte (from the "Holberg" Suite);  
(c) "To the Spring."

- III. Two Elegiac Melodies for Strings: (a)  
"Heart Wounds"; (b) "The Last Spring."

- IV. Songs: (a) "The Swan"; (b) "I Love  
Thee"; (c) From Monte Piucio.

- V. Pianoforte Concerto in A Minor (two  
movements): (b) Adagio; (c) Allegro,  
presto, maestoso.

- VI. Suite No. 1, "Peer Gynt": (a) "Morn-  
ing"; (b) "The Death of Ase"; (c)  
"Anitra's Dance"; (d) "In the Hall of  
the Mountain King."

The National Anthem.  
NEWS BULLETIN.  
Announcer: A. Corbett-Smith.

## MANCHESTER.

3.0-5.0.—Organ Recital. *S.B. from London.*  
8.0.—S. G. HONEY. Talk to Young People.

- 8.30. Hymn.  
CANON SHIMWELL on "The Coming Con-  
ference of Christian Politics and Economics  
of Citizenship."

- Hymn.  
8.45. SIDNEY WRIGHT (Solo Violoncello).

- (a) Largo from Sonata ..... *Chopin*  
(b) Allegro appassionato ..... *Saint-Saens*  
BEATRICE MIRANDA, of the B.N.O.C.  
(Soprano).

- (a) "A Feast of Lanterns" ..... *Bantock*  
(b) "By the Waters of Minnatonka" *Lawrence*  
JOSEPH FARRINGTON, of the B.N.O.C.  
(Bass).

- (a) "Song of Pan" ..... *Bach*  
(b) "I Rage, I Melt."

- Aria, "Oh, Ruddier Than the Cherry" *Handel*  
Sidney Wright.

- (a) Romance ..... *Carl Matys*  
(b) Danse Hollandaise ..... *Dunkler*  
Beatrice Miranda.

- Scena and Ballatella ("Pagliacci") *Leoncavallo*  
Joseph Farrington.

- (a) "Sigh No More, Ladies" ..... *Aiken*  
(b) "In Summer Time on Bredon" *Graham Peel*  
(c) "I'm a Roamer" ..... *Mendelssohn*

- 10.0.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.  
10.15.—Close down.  
Announcer: Victor Smythe.

## NEWCASTLE.

3.0-5.0.—Organ Recital. *S.B. from London.*  
8.30.—CONSTANCE WILLIS, of the B.N.O.C.  
(Contralto).

- (a) "The Unknown Land" ..... *Day*  
(b) "The Sandman" ..... *Brahms*

- 8.40. LAMBERT HARVEY (Tenor).  
Hymn, "Lead Us, Heavenly Father."

- 8.45.—THE REV. A. THOMAS. Religious  
Address.  
9.0. Constance Willis.

- Hymn, "Hark! Hark, My Soul."  
9.5. Lambert Harvey.  
Rec., "Deeper and Deeper Still" .. *Handel*  
Air, "Wait Her, Angels" .. *Handel*

- 9.15. G. VAN HEE (Solo Cello).  
"Mélodie" ..... *Schumann*  
"Schummerlied" ..... *Schumann*

- 9.25. Constance Willis.  
(a) "How Pansies Grow" ..... *Torrens*  
(b) "A Little Coon's Prayer" ..... *Hope*

- 9.35. Lambert Harvey.  
(a) "Where'er You Walk" ..... *Handel*  
(b) "Oh, It's Quiet Down Here."

- 9.45. G. Van Hee.  
"Prelude" ..... *Massenet*  
10.0.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.

- 10.15.—Close down.  
Announcer: C. K. Parsons.





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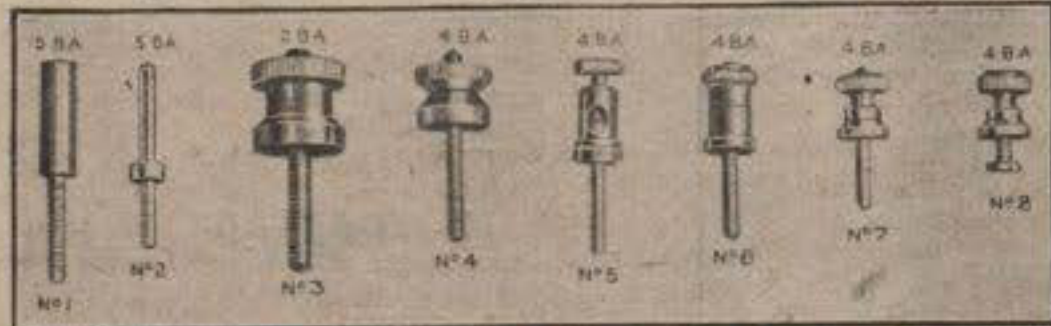
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# WIRELESS PROGRAMME—MONDAY (Dec. 10th.)

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

## LONDON.

11.30-12.30.—Concert: The Wireless Trio and Effie Armour (Solo Violin).  
 5.0.—WOMEN'S HOUR: Ariel's Society Gossip. Story, "Girl," by O. Henry.  
 5.30.—CHILDREN'S STORIES: "Sabo, a Cold in the Head and an Elephant," by E. W. Lewis. "Jack Hardy," Chap. 13, Part I, by Herbert Strang.  
 6.15.—Boys' Brigade News.  
 6.25-7.0.—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.  
 7.30.—Russian Composers' Programme. *S.B. to other Stations.*  
 Augmented Orchestra,  
 Conducted by PERCY PITT.  
 Overture, "Romeo and Juliet" *Tchaikovsky*  
 Persian Dance, "Khovanstchina" *Moussorgsky*  
 THELMA PETERSEN (Soprano).  
 Aria, "Joan of Arc" . . . *Tchaikovsky*  
 Orchestra.  
 Concerto in B Flat Minor for Piano *Tchaikovsky*  
 (Solo Pianoforte, JOHN PAUER).  
 Suite, "Casse Noisette" . . . *Tchaikovsky*  
 Thelma Petersen.  
 "The Soldier's Wife" . . . *Rachmaninoff*  
 "Lilacs" . . . *Rachmaninoff*  
 "The Dreary Steppe" . . . *Gretchaninoff*  
 9.10.—LT. COL. N. HOWARD MUMMERY, M.B.C.S., L.R.C.P. (Medical Director of the Federation of Medical and Allied Services), on "Health Problems." *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.—Orchestra.  
 Prelude and March from "The Golden Cockerel" . . . *Rimsky-Korsakov*  
 John Pauer.  
 Three Preludes . . . *Rachmaninoff*  
 1. G Minor. 2. D Minor. 3. C Sharp Minor.  
 Orchestra.  
 Valse, "Eugene Onegin" . . . *Tchaikovsky*  
 10.30.—Close down.  
 Announcer: R. F. Palmer.

## BIRMINGHAM.

3.30-4.30.—Concert: Harold Casey in a Song Recital.  
 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.—RUSSIAN COMPOSERS' PROGRAMME. *S.B. from London.*  
 9.10.—LT. COL. N. HOWARD MUMMERY. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—RUSSIAN COMPOSERS' PROGRAMME (Contd.). *S.B. from London.*  
 10.30.—Close down.  
 Announcer: H. Casey.

## BOURNEMOUTH.

3.45.—Concert: Arthur S. Tetlow, L.R.A.M. (Solo Piano), George Lyndon (Solo Banjo).  
 4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR: Songs and Stories by Uncle Jack, Jumbo, and Rob.  
 6.0.—Boys' Brigade News.  
 6.15.—Scholars' Half-Hour: "Town Life 200 Years Ago," by Miss M. R. Dacombe, M.A.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.30.—RUSSIAN COMPOSERS' PROGRAMME. *S.B. from London.*  
 9.10.—LT. COL. N. HOWARD MUMMERY. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—RUSSIAN COMPOSERS' PROGRAMME (Contd.). *S.B. from London.*  
 10.30.—Close down.  
 Announcer: Ian Olyphant.

## CARDIFF.

3.30-4.30.—Falkner and his Orchestra relayed from the Capitol Cinema.  
 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women, Vocal and Instrumental Artistes, the Station Orchestra.  
 Weather Forecast.  
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."  
 6.45.—Boys' Brigade News.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News.

BAND OF THE GLAMORGAN ROYAL GARRISON ARTILLERY (T.A.).  
 By kind permission of Major A. P. Carey Thomas, T.D., J.P.  
 Conductor, T. J. O'LEARY.  
 Vocalist, TALBOT JONES (Tenor).  
 7.30.—March, "Militaire" (*Gounod*); Overture, "Ivan" (*Conterno*).  
 7.45.—Songs, (a) "Go Lovely Rose" (*Roger Quilter*); (b) "Until" (*Coleridge-Taylor*).  
 7.55.—Selection, "I Pagliacci" (*Leoncavallo*); Concert Valse, "Toujours ou Jamais" (*Waldteufel*).  
 8.25.—Songs, (a) "Sometimes With Deep Regret" (*Lambert*); (b) "How Shall I Sing to You, Sweet?" (*Sanderson*).  
 8.35.—(a) "Demande et Reponse" (*Coleridge-Taylor*); (b) "La Tarantelle Eretillante" (*Coleridge-Taylor*); Suite, "Three Noll Gwyn Dances" (*German*).  
 8.55.—MR. HOWARD COATH: Chat on "Income-Tax Down-to-Date."  
 9.5.—Songs, (a) "Dolorosa" (*Phillips*); (b) "Where My Caravan Has Rested" (*Lohr*).  
 9.15.—Selection, "The Count of Luxembourg" (*Lehar*).  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45.—Dance Music.  
 10.15.—Close Down.  
 Announcer: L. B. Page.

## MANCHESTER.

3.30-4.30.—Concert by the "2ZY" Orchestra.  
 5.0.—MAINLY FEMININE. C. Pollard Crowther will speak on "Things Japanese."  
 5.25.—Farmers' Weather Forecast.  
 5.30.—CHILDREN'S HOUR. Uncle C. Pollard Crowther and a Japanese Fairy Tale.  
 6.30.—Boys' Brigade News.  
 6.35.—FRANCIS J. STAFFORD, M.A., M.Ed.: French Talk.  
 6.45.—C. POLLARD CROWTHER on "Photography."  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.30.—RUSSIAN COMPOSERS' PROGRAMME. *S.B. from London.*  
 9.10.—LT. COL. N. HOWARD MUMMERY. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—RUSSIAN COMPOSERS' PROGRAMME (Continued). *S.B. from London.*  
 10.30.—Close down.  
 Announcer: S. G. Honey.  
 (Continued on page 395.)

## ELLEN TERRY, CLARICE MAYNE AND GEORGE ROBEY.

A chat about Christmas. By the Editor of "Tit-Bits."

HULLO, Everybody! *Tit-Bits*, the first paper of its kind, born forty-two years ago, has long been a national institution; but it is more especially at Christmas-time that *Tit-Bits* plays a great part in a million British homes. The Christmas Number of *Tit-Bits* will be on sale on Monday.  
 It is said that the British Christmas was invented by Charles Dickens; if this is so, the founder of *Tit-Bits*, Sir George Newnes, did as much as any man to keep the flag of Dickens flying at Christmas-time; and this Christmas, just as much as during the early years of *Tit-Bits*, we of the House of Newnes have done our best to make the Christmas Number of the premier home journal one that will play a jolly part, with young and old, around the Christmas fireside and the festive board.  
 It never does for an editor to suffer from false modesty, and therefore I am going to make no apology for devoting the rest of this valuable space to a list of some of the main features of next Monday's Christmas Number of *Tit-Bits*.

Miss Ellen Terry contributes a fascinating article on her memories of other Christmas Days. A contribution by Miss Clarice Mayne, the popular pantomime artist and variety "star," takes the form of a charming complete love story, called "Little White Rabbit"—a story of Christmas and the stage. Mr. George Robey (who contributes weekly to *Tit-Bits*), writes a screamingly funny article in the Christmas Number, called "That Kissing Game."  
 Christmas Eve is the time for "creepy-crawly" reading, and for those who love to be thrilled by the weird, Mr. Elliott O'Donnell tells about Christmas ghosts he has actually met. "Mystery, Magic, and Mirth" is the title of a two-page feature containing simple tricks and games for merry Christmas parties.  
 On another page famous people contribute their funniest limericks. Among other well-known contributors of articles and stories are F. W. Thomas, Ashley Sterne, Inglis Allen, W. Harold Thomson, Maurice Lane-Norcott, Walter E. Grogan, and A. B. Cox.—[ADVT.]

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# WIRELESS PROGRAMME—TUESDAY (Dec. 11th.)

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

## LONDON.

11.30-12.30.—Concert: Wireless Trio and David Jenkins (Bass).  
 5.0.—WOMEN'S HOUR: "Decorating the Dinner Table," by Mrs. Gordon Stables. "A Nursery Chat," by the House Physician of a London Hospital.  
 5.30.—CHILDREN'S STORIES: Aunt Priscilla on "How to Organize a Picnic." John Hope Fellows, "Railway Talk."  
 6.15-7.0.—Interval.  
 7.0.—TIME SIGNAL, 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast. MR. A. E. BAWTREE, F.R.P.S., the well-known authority on the subject, will talk about "Banknotes."  
 7.30. THE MEREDYLL QUARTETTE. MARGUERITE MEREDYLL, Pianoforte; BESSIE RAWLINS, Violin; RAYMOND JEREMY, Viola; EMILE DOEHAERD, Cello. Pianoforte Quartette (G Minor). (*Mozart*); Allegro—Andante—Rondo. GEORGE HOWE AND ELIZABETH POLLOCK.  
 Imitations of London Actors and Actresses. THE ALDWYCH SINGERS. "After Many a Dusty Mile"..... *Elgar* "It's Oh! to be a Wild Wind"..... *S. E. Lovatt* "My Little Pretty One"..... *S. E. Lovatt* "Bold Turpin" (Humorous Part Song) *Bridge* PHILLIP WILSON (Tenor).  
 A Chat on the Music in the Reigns of Queen Elizabeth and James I., with the following illustrations:—  
 "Love is Not Blind" (*Michael Cavendish*, 1598); "I Saw My Lady Weep" (*John Dowland*, 1600); "When Laura Smiles" (*Philip Rosseter*, 1601); "Love's God is a Boy" (*Robert Jones*, 1601); "Flora" (*Thomas Greaves*, 1604); "Sweet, if You Like and Love Me Still" (*Robert Jones*, 1608); "O Eyes, O Mortal Stars" (*Alfonso Ferrabosco*, 1609); "Shall a Frown or Angry Eye?" (*William Corisane*, 1610), from "English Ayres (1598-1612)," transcribed and edited by Peter Warlock and Phillip Wilson.  
 The Meredyll Quartette.  
 Two Movements from Pianoforte Quartette, E Flat Major, Opus 87 (*Deorak*); Lento—Allegro ma non troppo.  
 The Aldwych Singers.  
 "The Hen and the Carp" (Humorous Part Song)..... *W. von Moellendorf* "The Banks of Allan Water"..... *Old English Melody*  
 "Dance of the Gnomes"..... *Macdowell* "Sweet and Low"..... *Barnby*  
 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.  
 9.45.—MR. ANTHONY BERTRAM, Official Lecturer to the National Portrait Gallery, on "The History and Meaning of Modern Painting Movements." *S.B. to Cardiff.*  
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, Relayed from the Savoy Hotel. *S.B. to other Stations.*  
 11.0.—Close down.  
 Announcer: J. S. Dodgson.

## BIRMINGHAM.

3.30-4.30.—Paul Rimmer's Orchestra relayed from Lozells Picture House. Ronald Pearson (Solo Piano): First Performance of the "Petite Suite" (*Pearson*).  
 5.6.—WOMEN'S CORNER.  
 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.  
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.

7.15. JOSEPH FARRINGTON of the B.N.O.C. (Bass). "Song of Pan"..... *Bach* "I Rage, I Melt, I Burn"..... *Handel* "O Ruddier Than the Cherry"..... *Handel*  
 7.30.—BEATRICE MIRANDA of the B.N.O.C. (Soprano). *Scena and Ballabella from "I Pagliacci" Leoncavallo.*  
 7.45.—COLIN GARDNER (Midland Organising Secretary of the Radio Society): "Wireless Hints to Beginners."  
 8.0. Beatrice Miranda. "Feast of Lanterns"..... *Bantock* "By the Waters of Minnetonka"..... *Lawrence*  
 8.15-8.45.—Interval.  
 8.45. Joseph Farrington. "A Ballynure Ballad"..... *Hughes* "In Summer Time on Bredon"..... *Peel* "I'm a Roamer"..... *Mendelssohn*  
 9.0.—THE KALAMAZOO PLAYERS will produce a Humorous Play entitled "The Quarrel" (*arr. H. W. Lemon*).  
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 9.45. LEIGH PHILIPS (Solo Violin). Allegro Brillante..... *Tenhave* Andante..... *Seitz* Hungarian Rhapsody..... *Henley* Bolero..... *Moskowiski*  
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: Joseph Lewis.

## BOURNEMOUTH.

3.45-4.45.—Concert.  
 4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR.  
 6.15.—Scholars' Half-Hour: Talk on "Music," by Hadley Watkins.  
 7.0.—NEWS. *S.B. from London.*  
 7.10.—J. C. B. CARTER, B.A.: "W. J. Locke and his Works."  
 7.25.—Local News and Weather Forecast.  
 7.30-8.0.—Interval.  
**A Night of Memories.**  
 8.0. ORCHESTRA. Conductor, Capt. W. A. Featherstone. Selection, "Faust Up-to-Date"..... *Meyerlutz*  
 8.15. WINIFRED ASCOTT (Soprano). "Where the Bee Sucks"..... *Arne* "Cherry Ripe"..... *Horn*  
 8.25. Orchestra. Selection, "Les Cloches de Corneville"..... *Planquette*  
 8.40. MARJORIE SCOON (Contralto). EDWARD HILL (Baritone). Duets. "Toy Duet" ("The Geisha")..... *Jones* "Tell Me, Pretty Maiden" ("Florodora")..... *Smart*  
 8.50. Winifred Ascott. "When the Heart is Young"..... *Buch* "Comin' Thro' the Rye"..... *Old Scots*  
 9.0. Orchestra. Selection, "Dorothy"..... *Cellier*  
 9.15. Edward Hill. (a) "Jack's the Boy" ("The Geisha")..... *Jones* (b) "The Floral Dance"..... *Moss*  
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 9.45. Orchestra. Selection, "San Toy"..... *Jones*  
 9.55. Marjorie Scoon and Edward Hill. Duet. "Love's Old Sweet Song"..... *Molloy*  
 10.0. Orchestra. Potpourri, "Melodious Memories"..... *Finck*  
 10.15.—Close down.  
 Announcer: W. R. Keene.

## CARDIFF.

3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.  
 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women, Vocal and Instrumental Artistes, the Station Orchestra. Weather Forecast.

7.0.—NEWS. *S.B. from London.* Local News.  
 7.15.—MR. RICHARD TRESEDER, F.R.H.S.: Chat on "Gardening."  
**Literary Night.**  
 7.30. Conducted, with a critical commentary, by MR. S. P. B. MAIS. "THE ROMANTIC REVIVAL OF ENGLISH POETRY" (Continued). Recitals in illustration by KATE SAWLE and CYRIL ESTCOURT. GWLADYS PARTRIDGE will sing songs of the period.  
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 9.45.—MR. ANTHONY BERTRAM. *S.B. from London.*  
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: W. N. Settle.

## MANCHESTER.

3.30-4.30.—Concert: Ella Goodfellow (Mezzo-Soprano), Arthur Davies (Tenor), Arthur G. Yates (Bass), Jack Bowden (Dialect Entertainer).  
 5.0.—MAINLY FEMININE.  
 5.25.—Farmers' Weather Forecast.  
 5.30.—CHILDREN'S HOUR.  
 6.30.—Orchestra: Selection, "Melodious Memories" (*Finck*).  
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 7.15-7.45.—Interval.  
 7.45. ORCHESTRA. Overture, "Zampa"..... *Herold* "Valse Lyrique"..... *Sibelius* Suite, "La Française"..... *Foules* Selection, "La Tosca"..... *Puccini* KLINTON SHEPHERD (Baritone). "Honour and Arms" ("Judas Maccabeus")..... *Handel* "The Brightest Day"..... *Easthope Martin* Orchestra. Selection, "The Arcadians"..... *Monckton*  
 8.45.—PERCY PHLAGE will persiflage. Orchestra. Selection, "Sally"..... *Kern* Klinton Shepherd. "Come Away, Death"..... *Quilter* "Blow, Blow, Thou Winter Wind"..... *Quilter*  
 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.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: Dan Godfrey, Jr.

## NEWCASTLE.

3.45.—Concert: Annie Armstrong (Solo Pianoforte), W. A. Crosse (Solo Clarinet), Jack Kelly (Baritone).  
 4.45.—WOMEN'S HOUR.  
 5.15.—CHILDREN'S HOUR.  
 6.0.—Scholars' Half-Hour: A Short Talk on "British Small Mammals," by Chas. Wain.  
 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. AKHURST (Royal Grammar School): Talk on "Grasse: Where the Perfume Grows."  
 7.35. ORCHESTRA. Excerpts from "The Merry Widow"..... *Lehar*  
 7.45. GEORGE HODGSON (Tenor). "Come Into the Garden, Maud"..... *Balfé* "I Know a Sea"..... *Grey*  
 7.55. M. KELLY (Solo Saxophone). "Parted"..... *Pinsuti* Fox-trot, "Sands of the Desert."  
 8.5. ELSIE DOWNING (Soprano). "A Brown Bird Singing"..... *Wood* "A Memory"..... *Thomas*  
 (Continued in column 1, page 395.)



9.30 p.m.  
London News & Weather Report  
(Club Reflections)



# Western Electric

## LOUD SPEAKERS

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# WIRELESS PROGRAMME—WEDNESDAY (Dec. 12th.)

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

## LONDON.

11.30-12.30.—Concert: The Wireless Trio and Dorice Gay (Contralto).  
 5.0.—WOMEN'S HOUR: "Preparatory School Aims and Ideals," by Mr. Paul King. "2LO" Orchestra.  
 5.30.—CHILDREN'S STORIES: Orchestra. Uncle Jeff's Talk on the Orchestra.  
 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. ORCHESTRA  
 (Conducted by L. Stanton Jeffries.)  
 March .... "The Boys of the Old Brigade" *arr. Myddleton*  
 Overture, "Light Cavalry" ..... *Suppe*  
 "La Lettre de Manon" ..... *Gillet*  
 MARGERY PHILLIPS (Contralto).  
 "Somewhere a Voice is Calling" ..... *Tate*  
 "Happy Song" ..... *Teresa del Riego*  
 A Piano, Some Songs and EDITH JAMES.  
 Orchestra.  
 Musical Comedy Selection, "The Mousme" *Monckton*  
 JOHN HENRY on "What happened to me at the General Election."  
 A Piano, Some More Songs and Edith James.  
 Orchestra.  
 "Three Irish Dances" ..... *Ausell*  
 "Monsieur Tricotrin" ..... *Rawlinson*  
 Margery Phillips.  
 "An Old Garden" ..... *Hope Temple*  
 "Bells of St. Mary" ..... *Emmett Adams*  
 9.10.—MR. H. E. POWELL-JONES: "The Argentine."  
 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 Local News and Weather Forecast.  
 Orchestra.  
 Selection, "Hullo, America" ..... *Finck*  
 John Henry on "Moving Day."  
 Orchestra.  
 Three Movements from the "Ballet Russe" *Luigini*  
 1. Allegro Marziale. 2. Scene. 3. Mazurka.  
 10.30.—Close down.  
 Announcer: J. S. Dodgson.

## BIRMINGHAM.

3.30-4.30.—Concert: Louise Langley (Soprano) in a Song Recital.  
 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. Operatic Night.  
 A Performance of Benedict's Opera "THE LILY OF KILLARNEY" by an augmented Orchestra and the Station Repertory Company, conducted by Joseph Lewis.  
 Cast:—  
 Eily ..... EMILY BROUGHTON  
 Ann Chute ..... GLADYS WHITEHILL  
 Hardress Cregan ..... GEOFFREY DAMS  
 Myles ..... CHARLES HEDGES  
 Corrigan } ..... JAMES HOWELL  
 Father Tom }  
 Danny Mann ..... HAROLD CASEY  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45.—G. F. J. BUVINGTON ("Chanticleer") in his fortnightly Poultry Talk "Poultry Pests and Parasites."

10.0. ORCHESTRA.  
 Suite, "Miniatures" ..... *Coates*  
 Selection, "Les Cloches de Corneville" ..... *Planquette*  
 10.30.—Morse Practice, by "Biser Vic."  
 10.45.—Close down.  
 Announcer: J. Lewis.

## BOURNEMOUTH.

3.45.—Concert: Arthur S. Tetlow, L.R.A.M. (Solo Piano); Edith Pearson (Soprano).  
 4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR: Songs and Stories by Uncle Jack, Jumbo and Rob.  
 6.15.—Scholars' Half-Hour: "Nature Talk," by Hubert Hill.  
 7.0.—NEWS. *S.B. from London.*  
 ARCHIBALD HADDON. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.30-8.0.—Interval.

## Dance Night.

ORCHESTRA.  
 (Conductor, Capt. W. A. Featherstone.)  
 Fox-trot .... "Swinging Down the Lane"  
 Waltz ..... "Kiss in the Dark."  
 One-step ..... "Oh, Harold"  
 8.15. JAZZ ORCHESTRA.  
 Fox-trot ..... "Wana"  
 One-step ..... "Daisy Jazztoes"  
 8.25. Orchestra.  
 Fox-trot ..... "Peggy Dear"  
 Fox-trot ..... "Sheba"  
 Waltz ..... "Mississippi Cuddle"  
 8.40. Jazz Orchestra.  
 Fox-trot ..... "Yankee Doodle Blues"  
 Waltz ..... "Georgia Moon"  
 8.50. Orchestra.  
 One-step ..... "Singing All the While"  
 Fox-trot ..... "Rose of Burmah"  
 Tango ..... "Seduction"  
 9.5. Jazz Orchestra.  
 Fox-trot ..... "The Sheik"  
 One-step ..... "Happy"  
 Fox-trot ..... "Amami"  
 Fox-trot ..... "All Muddled Up"  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45. Orchestra.  
 Tango ..... "Tango du Rêve"  
 Waltz ..... "Gold and Silver"  
 9.55. Jazz Orchestra.  
 Fox-trot ..... "Blue Danube Blues"  
 Fox-trot ..... "Kitten on the Keys"  
 One-step ..... "I'm Getting Better"  
 Waltz ..... "Down Old Virginia Way"  
 Fox-trot ..... "Yes, We Have No Bananas"  
 10.15.—Close down.  
 Announcer: W. R. Keene.

## CARDIFF.

3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.  
 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman." Talks to Women, Vocal and Instrumental Artistes and the Station Orchestra. Weather Forecast.  
 5.45.—THE HOUR OF THE "KIDDIE WINKS."  
 7.0.—NEWS. *S.B. from London.*  
 ARCHIBALD HADDON. *S.B. from London.*  
 Local News.  
 7.30. Orchestra.  
 "Triumphal March" (from "Aida")... *Verdi*  
 7.40.—JOSEPH FARRINGTON of the B.N.O.C. (Bass).  
 "Sigh No More, Ladies" ..... *Aitken*  
 Recitative and Aria, "O Ruddier Than the Cherry" ("Acis and Galatea")... *Handel*  
 7.50. Orchestra.  
 Overture, "Fortune's Labyrinth" .. *Suppe*  
 8.0.—BEATRICE MIRANDA of the B.N.O.C. (Soprano).  
 "By the Waters of Minnetonka" .. *Lawrence*  
 "Ballatella" ("Pagliacci") .. *Leoncavallo*  
 8.10. Orchestra.  
 Suite, "An Evening Ramble" ..... *Matt*

8.20.—Beatrice Miranda and Joseph Farrington. Duet from "Pagliacci" ..... *Leoncavallo*  
 8.25. JACK SHOPLAND (Solo Cello).  
 "Serenade" ..... *Squire*  
 "Harlequinade" ..... *Squire*  
 8.30.—CYRIL ESTCOURT in two Navy Yarns; (a) The "Gowan Lee" (*Corbett-Smith*); (b) Capt. Gordon Campbell, R.N.V.C., and his "Mystery" Ship (*Corbett-Smith*).  
 8.40. Joseph Farrington.  
 Two "Songs of the Sea" ..... *Standard*  
 (a) "Drake's Drum"; (b) "The Old Sayerb"  
 8.50. Orchestra.  
 Selection, "The Arcadians" ..... *Monckton*  
 9.5.—DR. JAS. J. SIMPSON, M.A., D.Sc.: Chat on "British Mammals."  
 9.15. Joseph Farrington.  
 "A Ballynure Ballad" .. *Arr. Herbert Hughes*  
 "Off to Philadelphia" ..... *Haynes*  
 9.25. Orchestra.  
 Concert Valse, "Soldaten Lieder" .. *Gungl*  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.40.—Dance Music.  
 10.15.—Close down.  
 Announcer: A. Corbett-Smith.

## 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 relayed 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.  
 7.30-7.45.—Interval.  
 7.45. ORCHESTRA.  
 Overture, "Hunyadi Laszlo" ..... *Erkel*  
 Suite, "Gipsy Pictures" ..... *Mallory*  
 Selection, "A Princess of Kensington" *German*  
 HILDA MORRIS (Soprano).  
 "Jewel Song" ("Faust") ..... *Gounod*  
 JOSEPH MARKHAM (Tenor).  
 "Love in Youth" ..... *Carey*  
 "I Attempt From Love's Sickness" .. *Purcell*  
 "The Goddess of My Heart" ..... *Carey*  
 9.0. Hilda Morris.  
 "Songs My Mother Taught Me" ..... *Dvorak*  
 "Scenes That Are Brightest" ..... *Wallace*  
 9.15. Orchestra.  
 Selection, "The Golden Moth" ..... *Novello*  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45. Orchestra.  
 Selection, "The Beggar's Opera" ..... *Austin*  
 10.0. Joseph Markham.  
 "Serenade"  
 "Thou art Repose" ..... *Schubert*  
 "To Sylvia"  
 10.10.—MR. W. F. BLETCHER (Examiner in Spanish to the Union of Lancashire and Cheshire Institutes): Spanish Talk.  
 10.25.—Weekly Morse Practice.  
 10.40.—Close down.  
 Announcer: Dan Godfrey, Junr.

## NEWCASTLE.

3.45.—Concert: Wardle's Highland Pipers Band; A. Robins (Solo Cornet); Jennie Forster (Soprano).  
 4.45.—WOMEN'S HOUR.  
 5.15.—CHILDREN'S HOUR: Stories, etc., by Mrs. Latham and the Uncles Jim, Charlie and Richard. Song, Miss Baillie.  
 6.0.—Scholars' Half-Hour. A Short Talk on "The Early Astronomers—Galileo and Kepler," by Mr. Rae, M.Sc.  
 6.35.—Farmers' Corner.  
 7.0.—NEWS. *S.B. from London.*  
 ARCHIBALD HADDON. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.35. ORCHESTRA.  
 "Selection of Irish Melodies" ..... *Myddleton*  
 (Continued on page 395.)



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# WIRELESS PROGRAMME—THURSDAY (Dec. 13th.)

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

## LONDON.

11.30-12.30.—Concert: The Wireless Trio and Frederick Carlton (Baritone).  
 5.0.—WOMEN'S HOUR: "Fashion Talk" by Miss Nora Heald. "The Training of a Telephonist," by Miss A. M. Webb.  
 5.30.—CHILDREN'S STORIES: Musical Talk by Auntie Hilda and Uncle Humpty Dumpty. "Jack Hardy," Chap. 13, Part 2, by Herbert Strang.  
 6.15.—Boy Scouts' and Girl Guides' News.  
 6.25-7.0.—Interval.  
 7.0.—TIME SIGNAL, 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 PERCY 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.  
 7.35. "2LO" DANCE BAND. *S.B. to other Stations.*  
 "Teach Me" ..... Fox-trot  
 "Non-stop Dancing" ..... Fox-trot  
 "Faded Love Letters" ..... Valse  
 "Allalah" ..... One-step  
 "My Sweetie Went Away" ..... Blues  
 "Vamp Me" ..... Fox-trot  
 "Say it While Dancing" ..... Fox-trot  
 8.5. "2LO" OCTETTE. *S.B. to other Stations.*  
 "Mystic Beauty" ..... Finck  
 "Angel's Serenade" ..... Braga  
 "In a Persian Market" ..... Kotelbey  
 8.20.—"LITTLE NELLIE KELLY," Act I, relayed from the New Oxford Theatre, London. *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.—THE RT. HON. SIR WILLIAM BULL, Bart., M.P., P.C., on "The Encouragement of Inventors." *S.B. to all Stations.*  
 10.0. "2LO" DANCE BAND. *S.B. to other Stations.*  
 "China Rosebud" ..... Fox-trot  
 "Wistful" ..... Valse  
 "Chansonette" ..... Fox-trot  
 "Wooden Soldiers" ..... Fox-trot  
 10.15.—Close down.  
 Announcer: J. S. Dodgson.

## BIRMINGHAM.

3.30-4.30.—Paul Rimmer's Orchestra, relayed from Lozel's Picture House.  
 5.0.—WOMEN'S CORNER.  
 5.30.—Agricultural Weather Report.  
 KIDDIES' CORNER.  
 6.45.—Boy Scouts' and Girl Guides' News.  
 7.0.—NEWS. *S.B. from London.*  
 PERCY SCHOLES. *S.B. from London.*  
 Radio Society Talk. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.35. BAND OF H.M. GRENADIER GUARDS.  
 (By permission of Colonel B. N. Sergison-Brooke, C.M.G., D.S.O.)  
 Director of Music, Lieut. G. Miller, L.R.A.M.  
 March, "Marche Slave" ..... Tchaikovsky  
 Moreceau, "Caprice Espagnol" ..... Rimsky-Korsakov

Intermezzo, "In a Monastery Garden"  
 Suite, "The Pagoda of Flowers" ..... Kotelbey  
 Finden  
 (a) Introduction and Passing of Priests.  
 (b) Midst the Petals. (c) The Star-flower Tree. (d) The Blue Lotus Dance.  
 Scottish Patrol, "The Gathering of the Clans"  
 Williams  
 Overture, "The Magic Flute" ..... Mozart  
 "Evensong" ..... Martin  
 Valsette, "Wood-Nymphs" ..... Coates  
 8.20.—"LITTLE NELLIE KELLY," Act I. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—SIR WILLIAM BULL. *S.B. from London.*  
 10.0. BAND OF H.M. GRENADIER GUARDS.  
 Two Movements from the 5th Symphony ..... Tchaikovsky  
 Scènes des Ballets "Sylvia" ..... Delibes  
 Fantasia, "A Shepherd's Life in the Alps" ..... Kling  
 10.30.—Close down.  
 Announcer: P. Edgar.

## BOURNEMOUTH.

3.45.—Concert.  
 4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR: Songs and Stories by Uncles Jack, Jumbo and Rob.  
 6.15.—Scholars' Half-Hour: Talk on "Ruskin," by Miss G. Darke.  
 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.—"2LO" DANCE BAND. *S.B. from London.*  
 8.5.—"2LO" OCTETTE. *S.B. from London.*  
 8.20.—"LITTLE NELLIE KELLY," Act I. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—SIR WILLIAM BULL. *S.B. from London.*  
 10.0.—"2LO" DANCE BAND. *S.B. from London.*  
 10.15.—Close down.  
 Announcer: Ian Oliphant.

## CARDIFF.

3.30-4.30.—Falkman and his Orchestra, relayed from the Capitol Cinema.

## 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.

5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women, Vocal and Instrumental Artistes, and the Station Orchestra. Weather Forecast.  
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."  
 6.45.—Boy Scouts' and Girl Guides' News.  
 7.0.—NEWS. *S.B. from London.*  
 PERCY SCHOLES. *S.B. from London.*  
 Radio Society Talk. *S.B. from London.*  
 Local News.  
 7.35.—"2LO" DANCE BAND. *S.B. from London.*  
 8.5.—"2LO" OCTETTE. *S.B. from London.*  
 8.20.—"LITTLE NELLIE KELLY," Act I. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—SIR WILLIAM BULL. *S.B. from London.*  
 10.0.—"2LO" DANCE BAND. *S.B. from London.*  
 10.15.—Close down.  
 Announcer: L. B. Page.

## 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.—Mr. 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.  
 7.45.—Concert relayed from the Oxford Picture House.  
 8.20.—"LITTLE NELLIE KELLY," Act I. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—SIR WILLIAM BULL. *S.B. from London.*  
 10.0.—"2LO" DANCE BAND. *S.B. from London.*  
 10.15.—Close down.  
 Announcer: Victor Smythe.

## NEWCASTLE.

3.45.—Concert: Dorothy Sanderson (Soprano), Sidney Coulson (Solo Violin).  
 4.45.—WOMEN'S HOUR.  
 5.15.—CHILDREN'S HOUR: Stories, etc., by the Uncles Jim, Charlie and Richard.  
 6.0.—Scholars' Half-Hour: A Short Talk on "Stories of Other Lands," by Mrs. L. Biltcliffe.  
 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.—"2LO" DANCE BAND. *S.B. from London.*  
 8.5.—"2LO" OCTETTE. *S.B. from London.*  
 8.20.—"LITTLE NELLIE KELLY," Act I. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—SIR WILLIAM BULL. *S.B. from London.*  
 10.0.—"2LO" DANCE BAND. *S.B. from London.*  
 10.15.—Close down.  
 Announcer: C. K. Parsons





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# WIRELESS PROGRAMME—FRIDAY (Dec. 14th.)

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

## LONDON.

- 11.30-12.30.—Concert: The Wireless Trio, and Vivien Hughes (Solo Violin).
- 5.0.—WOMEN'S HOUR: "A Chat on Health Culture," by Miss M. G. Shields. "Impressions of the Week," by Ivy van Someren.
- 5.30.—CHILDREN'S STORIES: "Cinderella," from Stead's "Books for the Bairns." Uncle Jack Frost's Wireless Yarn.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL, 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
G. A. ATKINSON (the B.B.C. Film Critic): "Seen on the Screen." *S.B. to all Stations.* Local News and Weather Forecast.
- 7.30.—ORCHESTRA.  
Conducted by L. Stanton Jefferies.  
Suite, "Americana" ..... *Thurban*  
1. "The Tiger's Tail." 2. "When Malindy Sings." 3. "The Watermelon Fête."  
"Benedictus" ..... *Mackenzie*  
MRS. MAY on "Housework."  
STANLEY HOLT, Syncopations at the Piano.  
"The Cat's Pyjamas" ..... *Harry Jents*  
"You Tell 'em Ivories" ..... *Zec Confrey*  
"Loose Fingers" ..... *Holt*  
Orchestra.  
Musical Comedy Selection, "The Merveilleuses" ..... *Felix*  
Valse, "Mimi" ..... *Gardener*  
Mrs. May: "Lectures to Ladies."  
Stanley Holt.  
"Coaxing the Piano" ..... *Zec Confrey*  
Stunts, Pot Pourri  
"The Sliak" ..... *arr. Holt*  
Orchestra.  
"Medley of Popular Tunes" ..... *Darzewski*  
March, "The Woman Soldier" ..... *Bombie*
- 9.0.—MR. M. HARDIE, B.A. (Keeper of the Department of Engravings, etc., Victoria and Albert Museum): "The Picture Collections at the V. and A. Museum."
- 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- 9.40.—"LITTLE NELLIE KELLY," Act II., relayed from the New Oxford Theatre, London. *S.B. to other Stations.*
- 11.0.—Close down.

Announcer: R. F. Palmer.

## BIRMINGHAM.

- 3.30-4.30.—Paul Rimmer's Orchestra, relayed from 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.—WILFRED RIDGEWAY will give a Lecture-Recital "THE APPRECIATION OF MUSIC." Illustrations by "THE ENGLISH TRIO."  
WILFRED RIDGEWAY ..... Piano  
CHARLES BYE ..... Violin  
FREDERICK BYE ..... Cello
- 8.45.—Wilfred Ridgeway and the English Trio: Continuation of Lecture-Recital.
- 9.15.—MAJOR VERNON BROOK, M.I.A.E.: "Motors and Motoring."
- 9.30.—NEWS. *S.B. from London.*
- 9.40.—"LITTLE NELLIE KELLY," Act II. *S.B. from London.*
- 11.0.—Close down.
- Announcer: P. Edgar.

## BOURNEMOUTH.

- 3.45.—Concert: Gertrude Newsom (Soprano).
- 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.—ROWLAND THURNAM, M.D., on the Opera, "The Lily of Killarney."  
"THE LILY OF KILLARNEY."  
(By Sir Julius Benedict.)  
Conductor: Capt. W. A. Featherstone.  
Cast:—  
Eily O'Connor (The Colleen Bawn)  
BEATRICE MIRANDA, of the B.N.O.C. (Soprano)  
Mrs. Cregan (Sheelah) GLADYS PALMER (Contralto)  
Miss Anne Chute (The Heiress)  
MARY JEFFERIES (Soprano)  
Hardress Cregan (Myles Na Coppaleen)  
GERALD KAYE (Tenor)  
Mr. Corrigan (Father Tom O'Moore)  
TOM KINNIBURGH (Bass)  
Danny Mann .. JOHN HUNTINGTON (Baritone)  
Chorus trained by Hadley Watkins.
- 7.45.—Act 1.  
Interval.
- 8.45.—Act 2.
- 9.30.—NEWS. *S.B. from London.*
- 9.40.—"LITTLE NELLIE KELLY," Act II. *S.B. from London.*
- 11.0.—Close down.  
Announcer: W. R. Keene.

## CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra, relayed from 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.  
ORCHESTRA.
- 7.30.—Overture, "Titus" ..... *Mozart*
- 7.40.—THE CARDIFF MUSICAL SOCIETY'S SMALL CHOIR.  
"Sing a Joyous Roundelay" ..... *Sir J. Barnby*  
"Softly Come Thou Evening Gale" ..... *G. Smart*  
"A Hunting Song" ..... *Mendelssohn*  
Orchestra.  
7.55.—Suite (No. 2) "Peer Gynt" ..... *Grieg*
- 8.10.—FRANK TAYLOR (Baritone).  
"The Gentle Maiden" ..... *Somerville*  
"Atwain" ..... *Cyril Scott*
- 8.20.—Choir.  
"Who is Sylvia?" ..... *E. German*  
"My Garden" ..... *H. R. Hulbert*
- 8.35.—Frank Taylor.  
"The Last Watch" ..... *Pinsuti*  
"Jean Upon the Uplands" ..... *Robertson*
- 8.45.—Orchestra.  
Selection, "Il Tabarro" ..... *Puccini-Tavan*
- 8.55.—Choir.  
"You Stole My Love" ..... *Sir G. Macfarren*  
"Since First I Saw Your Face" ..... *Ford*  
"Airs of Summer" ..... *H. E. Button*
- 9.10.—MR. R. J. PUGSLEY, on "Individuality in Business."  
Frank Taylor.  
"O, That We Two Were Maying" ..... *Nevin*  
"In Summer Time on Bredon" ..... *Graham Peel*
- 9.30.—NEWS. *S.B. from London.*
- 9.40.—"LITTLE NELLIE KELLY," Act II. *S.B. from London.*
- 11.0.—Close down.  
Announcer: L. B. Page.

## MANCHESTER.

- 3.30-4.30.—Concert: Nelly Riley (Contralto), Arthur Schofield (Comedian), O. Collet (Baritone), T. Owen Smawfield (Solo Piano-forte).

- 5.0.—MAINLY FEMININE.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 6.40.—Orchestra: "Three Arabian Dances" (Ring).
- 7.0.—NEWS. *S.B. from London.*  
G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
- 7.45.—ORCHESTRA.  
Pageant March ..... *Herman Finck*  
Overture, "If I Were King" ..... *Suppe*  
Waltz, "Risette" ..... *Fall*
- 8.5.—TOM SHERLOCK (Baritone).  
Three Old English Songs.  
(a) "Barbara Allan;" (b) "Come Lasses and Lads;" (c) "D'Ye Ken John Peel?"
- 8.15.—CONSTANCE WILLIS of the B.N.O.C. (Soprano).  
"Abiding Joys."  
"Pierrot and Columbine" ..... *Leslie Woodgate*  
Orchestra.  
Selection from "The Last Waltz" ..... *Strauss*
- 8.45.—MR. W. F. BLETCHER (Examiner in Spanish to the Union of Lancashire and Cheshire Institute): Spanish Talk.
- 9.0.—Tom Sherlock.  
Three More Old English Songs.  
(a) "Early One Morning;" (b) "The Village Blacksmith;" (c) "Here's a Health unto His Majesty."
- 9.15.—Constance Willis.  
"Knowest Thou the Land?" ("Mignon")  
*Thomas*
- "Honey" ..... *Carl Alstyne*
- 9.30.—NEWS. *S.B. from London.*
- 9.40.—"LITTLE NELLIE KELLY," Act II. *S.B. from London.*
- 11.0.—Close down.  
Announcer: Victor Smythe.

## NEWCASTLE.

- 3.45.—Concert: Florence Farrar (Solo Piano-forte), Martin Henderson (Solo Concertina), Ella Dent (Soprano).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour.
- 6.45.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.*  
G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
- Opera Night.  
ORCHESTRA.
- 7.35.—Overture, "Orphée" ..... *Offenbach*
- 7.45.—JOHN CLINTO (Tenor).  
"O Paradiso" ..... *Meyerbeer*
- 7.55.—DORIS LEMON of the B.N.O.C. (Soprano).  
"Santuzza's Romance" ..... *Mascagni*  
"Ave Maria" ("Cavalleria Rusticana")  
*Mascagni*
- 8.5.—Orchestra.  
Excerpts from "Pagliacci" ..... *Leoncavallo*
- 8.15.—WILLIAM MICHAEL of the B.N.O.C. (Bass).  
"Credo" ("Othello") ..... *Verdi*  
"Devon, O Devon in Wind and Rain"  
*Stanford*
- 8.25.—Orchestra.  
Selection, "Faust" ..... *Gounod*
- 8.35.—John Clinto.  
"Flower Song" ("Carmen") ..... *Bizet*  
"Ah! So Pure" ("Martha") ..... *Plotow*
- 8.45.—Orchestra.  
Selection, "Tannhäuser" ..... *Wagner*
- 9.0.—William Michael.  
"The Lute Player" ..... *Allitsen*  
"Drake's Drum" ..... *Stanford*  
"Captain Mac" ..... *Sanderson*
- 9.10.—Doris Lemon.  
"Flower Song" ("Faust") ..... *Gounod*  
"Musetta's Song" ("Bohème") ..... *Puccini*
- 9.20.—Orchestra.  
Overture, "Mirella" ..... *Gounod*
- 9.30.—NEWS. *S.B. from London.*
- 9.40.—"LITTLE NELLIE KELLY," Act II. *S.B. from London.*
- 11.0.—Close down.  
Announcer: E. L. Odhams.





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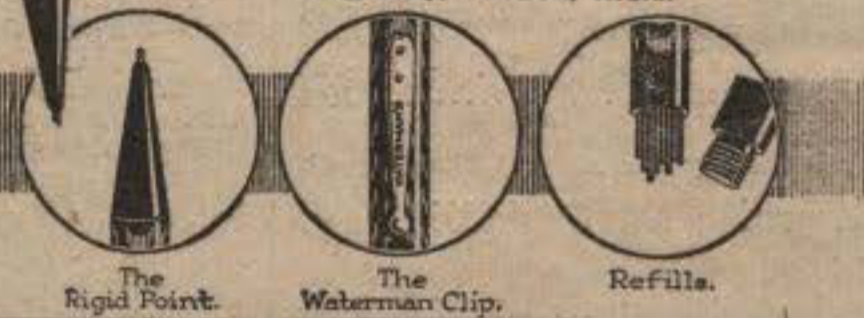
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# WIRELESS PROGRAMME—SATURDAY (Dec. 15th.)

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

## LONDON.

- 11.30-12.30.—Concert: Mona V. K. Benson (Contralto).  
 5.0.—WOMEN'S HOUR: "In and Out of the Shops," by "The Copy Cat." "Gardening Chat," by Mrs. Marion Cran.  
 5.30.—CHILDREN'S STORIES: Auntie Sophie at the Piano. Games and Pastimes. Children's News.  
 6.15-7.0.—Interval.  
 7.0.—TIME SIGNAL AND 1st GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.  
 7.15.—ALLAN BADDELEY: "The Day's League Football."  
 7.30.—"PAGLIACCI," relayed from the "Old Vic" Theatre. *S.B. to Newcastle.*  
 8.50.—THE ROOSTERS' CONCERT PARTY. *S.B. to Newcastle.*  
 1. The "Roosters" break their shell.  
 2. Concerted, "Never Say Die"—The "Roosters."  
 3. WILLIAM MACK (High Soprano) warbles.  
 4. Humorous Trio, "Over and Over and Over Again"—WILLIAM MACK, ARTHUR MACKNESS, PERCY MERRIMAN.  
 5. Vocal Duet, "The Two Beggars"—ARTHUR MACKNESS and SEPTIMUS HUNT.  
 6. Humorous Song, "Potted Geography"—WILLIAM MACK.  
 7. Humorous Quartette, "Little Tommy"—SEPTIMUS HUNT, WILLIAM MACK, ARTHUR MACKNESS, GEORGE WESTERN.  
 8. A Few Short Stories—PERCY MERRIMAN.  
 9. Song at the Piano, "The Bolshevik"—GEORGE WESTERN.  
 10. A Buebic Affair, introducing "Four Jolly Roosters," by Merriman and Western, some Yodel Yarns, and the Old West Country Song, "Widdicombe Fair"—The "Roosters."  
 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.  
 9.45.—MR. W. J. BASSETT-LOWKE, M.Inst., Loco.E., on "Models and Model Railways."  
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS relayed from the Savoy Hotel, London. *S.B. to Birmingham and Newcastle.*  
 11.0.—Close down.  
 Announcer: J. S. Dodgson.

## BIRMINGHAM.

- 3.30-4.30.—Concert for the Kiddies.  
 5.0.—WOMEN'S CORNER.  
 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.  
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 7.15.—SYDNEY RUSSELL (of the B.N.O.C.) will present  
 The Balcony Scene  
 from  
 "ROMEO AND JULIET."  
 Cast:—  
 Romeo.....E. STUART-VINDEN  
 Juliet.....MARY BROTHERTON  
 Nurse.....EDITH CLEGG  
 Followed by  
 SELECTIONS FROM "HAMLET."  
 Cast:—  
 Hamlet.....SYDNEY RUSSELL  
 Horatio.....E. STUART-VINDEN  
 Ghost of Hamlet's Father  
 VINCENT CURRAN  
 Marcellus.....EDWARD BURT  
 The Queen of Denmark... EDITH CLEGG  
 Ophelia.....MARY BROTHERTON  
 8.0.—EDITH JAMES, in Songs at the Piano.

- 8.15-8.45.—Interval.  
 8.45.—THE STATION REPERTORY COMPANY LEADS will give a few of the Favourite Old Time Songs.  
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 9.45.—The Station Repertory Company Leads will give more Old Songs.  
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: J. Lewis.

## BOURNEMOUTH.

- 3.45-4.45.—Concert.  
 4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR.  
 6.15.—Scholars' Half-Hour.  
 7.0.—NEWS. *S.B. from London.*  
 7.10.—L. O. SPARKS, on "Wireless."  
 7.25.—Local News and Weather Forecast.  
 7.30-8.0.—Interval.  
 8.0.—ORCHESTRA.  
 (Conductor—Capt. W. A. Featherstone)  
 Suite, "Rustic Revels" ..... Fletcher  
 8.10. RITA OWEN and EDWARD JAMES in a Dramatic Sketch  
 "THE BISHOP'S CANDLESTICKS,"  
 preceded by Curtain Music.  
 8.35.—Orchestra.  
 Selection, "Sally" ..... Kern  
 8.50. Two Vocal and Orchestral Scene.  
 (a) "Oriental"; (b) "On the Links."  
 (Words and Music by Capt. W. A. Featherstone.)  
 9.10.—Orchestra.  
 Selection, "Chu Chin Chow" ..... Nocton  
 9.30.—NEWS.—*S.B. from London.* Local News and Weather Forecast.  
 9.45.—Orchestra.  
 "An Evening in Toledo" ..... Schmelting  
 (1) The Serenade; (2) The Spanish Dance.  
 9.55. Rita Owen and Edward James in a Comedy Sketch  
 "A HAPPY PAIR,"  
 preceded by Curtain Music.  
 10.15.—Close down.  
 Announcer: Bertram Fryer.

## CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.  
 5.0.—"5 WA'S" "FIVE O'CLOCKS." "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.* Local News.  
 7.15.—WILLIE C. CLISSITT on "Sport of the Week."

## Popular Night. ORCHESTRA.

- 7.30.—Overture, "Italians in Algiers" . Rossini  
 OWEN GANE (Baritone).  
 (a) "Wreckers of Dunraven" . . . Pugh Evans  
 (b) "Once Aboard the Logger" . . . D. D. Slater  
 7.50. MAY BLACKMORE (Solo Violin).  
 (a) "Reverie" ..... Viextemps  
 (b) "Traumeroi" ..... Schumann  
 (c) "L'Abeille" ..... Francois Schubert  
 8.0.—ALEC JOHN (Tenor).  
 (a) "Living Poems" ..... Batten  
 (b) "Knotting Song" ..... Purcell  
 8.10.—Orchestra.  
 Suite, "Nell Gwyn" ..... Raymond Rose  
 8.25.—ALEC JOHN and OWEN GANE.  
 Duets.  
 (a) "Land and Sea" ..... A. J. Colborn  
 (b) "Come to the Fair" . . . Easthope Martin  
 8.35.—CHARLIE CHIPMUNK in "A Restaurant Episode."  
 8.45.—Owen Gane.  
 "Falmouth is a Fine Town"  
 Sir Landon Ronald  
 "Captain Danny" ..... R. Loughborough  
 8.55.—Orchestra.  
 Selection, "Whirled Into Happiness" . . . Stolz  
 9.10.—MAJOR E. H. GUNN (the well-known Dog Judge): Chat on "Dogs."

- 9.20.—Alec John.  
 "Sleep On" ..... M. Marks  
 "Shy Mignonette" ..... May Brahe  
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 9.40.—Dance Music.  
 10.15.—Close down.  
 Announcer: W. N. Settle.

## MANCHESTER.

- 3.30-4.30.—Concert, relayed from the Oxford Picture House.  
 5.0.—MAINLY FEMININE.  
 5.25.—Farmers' Weather Forecast.  
 5.30.—CHILDREN'S HOUR.  
 6.30.—Organ Recital, relayed from the Piccadilly Picture House. Organist, Mr. J. Armittage, F.R.C.O.  
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 7.15-7.45.—Interval.  
 7.45.—THE HEYWOOD CO-OPERATIVE GLEE AND MADRIGAL SOCIETY.  
 (a) Part Song, "The Hunting Song" Benedict  
 (b) Creations Hymn ..... Beethoven  
 (c) Part Song, "My Love is Like a Red, Red Rose" ..... Bantock  
 (d) Song, "Onaway, Awake Beloved"  
 ("Hiawatha's Wedding Feast")  
 Coteridge-Taylor  
 (e) Part Song, "The River Floweth Strong"  
 Rogers  
 (f) Song, "Our Island Home."  
 8.30.—VICTOR SMYTHE has something to say.  
 8.45.—T. H. MORRISON (Solo Violin).  
 2nd Movement from the Sonata in C Minor.  
 Grieg  
 8.55.—Glee and Madrigal Society.  
 (a) Part Song, "Annie Laurie" . . . . . Bantock  
 (b) Epilogue, "It Comes From the Misty Ages" ..... Elgar  
 (c) Song, "Sea Fever" ..... John Ireland  
 William Murray.  
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 9.45.—T. H. MORRISON.  
 1st Movement from Fantasia Apassionata  
 Viextemps  
 10.0.—Glee and Madrigal Society.  
 (a) Choral Fantasia from "Maritana" Wallace  
 (b) Part Song, "Oh! Hush Thee, My Babe"  
 Sullivan  
 (c) Song, "If I Had Wings"  
 Mrs. N. Greenhalgh  
 (d) Soldiers' Chorus, "Faust" ..... Gounod  
 10.30.—Close down.  
 Announcer: Victor Smythe.

## NEWCASTLE.

- 3.45.—Concert: The Clay-Page Trio; Hetty Page (Solo Cello), Ethel Page (Solo Pianoforte), Tom H. Clay (Solo Violin).  
 4.45.—WOMEN'S HOUR.  
 5.15.—CHILDREN'S HOUR: Stories, etc., by the Uncles Jim, Charlie and Richard.  
 6.0.—Scholars' Half-Hour: A Short Talk on "Musical Appreciation—Opera," by Mr. L. L. Strong, A.L.C.M.  
 6.35.—Farmers' Corner.  
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.  
 7.30.—"PAGLIACCI." *S.B. from London.*  
 8.50.—THE ROOSTERS' CONCERT PARTY. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.40.—MABEL HERBERT (Contralto).  
 "A Song of Thanksgiving" ..... Allitsen  
 "Knowest Thou the Land" ..... Thomas  
 9.50.—STUART McINTOSH (Baritone).  
 "The Curfew" ..... Gould  
 9.55.—Mabel Herbert.  
 "My Ships" ..... Barratt  
 10.0.—Stuart McIntosh  
 "The Devout Lover" ..... M. V. White  
 "Glorious Devon" ..... German  
 10.10.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: R.C. Pratt.



## A Famous Army Band.

The Story of the Grenadier Guards. By Herbert Parker.



LT. G. MILLER, L.R.A.M.

MARTIAL music arouses a response in almost every human being, and it would be difficult to imagine any modern army without the resplendent uniforms and the thrilling music of its band. It is, therefore, remarkable how little is known of the early history of some of the most famous of military bands, and particularly of our own Guards' Bands.

British military music might be said to have its origin in the history of the Grenadier Guards. When the regiment was first raised in 1656, it was musicless, unless seven drummers can be described as the regimental band, but it was not possessed of even so important a person as the drum major until 1662, when his rank was created with the pay of 1s. 6d. per day.

### King Charles's Warrant.

In 1685, the year of the births of Bach and Handel, military music was introduced into the British Army by a warrant of Charles II. authorizing the maintenance of twelve Hautboys in the companies of the King's Regiment of Foot Guards in London, and one of the last acts of the Merry Monarch was to order that a fictitious name should be borne on the strength of each of the other companies quartered in the country, so that these musicians might be granted higher pay. To this day, the uniform of the Grenadier Guards Band has a distinctive feature commemorating this King. A dark blue cloth goes half around the arm and is a relic of an old mourning band worn for Charles II., who instituted the Hautboys.

### Scanty Records.

Historical material is so scanty that no complete account has yet been made of the development of these military bands. Dr. Burney, however, writing in 1772, records that the Foot Guards had an excellent band, which played every morning at St. James's and in the park. Nearly a century, however, had passed since the warrant of King Charles, and yet there is little known of the development of military music during this period, and no record exists to show the growth of its popularity either within or outside the Army itself.

### A Child Composer.

It is not generally known that Samuel Wesley, as a child between the age of seven and eight years, specially composed a march for the Grenadier Guards. Its origin is best described by the composer's father, the Rev. Charles Wesley, the hymn writer, who says:—

"He (Samuel) was desired to compose a march for one of the regiments of the Guards, which he did to the approbation of all that heard it, and a distinguished officer declared that it was a movement which would probably inspire steady and serene courage when the enemy was approaching. As I thought the boy would like to hear the march performed, I carried him to the parade at the proper time, when it had the honour of beginning the military concert. The piece being finished, I asked him whether it was executed to his satisfaction. To which he replied: 'By no means!' I then immediately introduced him to the band, which consisted of very tall and stout musicians. . . . On this, Samuel said to them: 'You have not done justice to my composition,' to which they answered the urchin with astonishment and

contempt: 'Your composition?' Samuel replied with great serenity: 'Yes, my composition!'

"This I confirmed, when they stared and severally made their excuses by protesting that they had copied accurately from the manuscript put into their hands. This, Samuel most readily allowed to the Hautboys and Bassoons. He said it was the French Horns that were in fault. They making the same defence, he insisted upon the original score being produced and, showing them their mistake, ordered the march to be played again. To this they submitted with as much deference as they would have shown to Handel."

### "One for Each Troop."

In the early years of the nineteenth century it would appear that the War Office was charily acknowledging the existence of military bands, for a General Order issued from the Horse Guards in 1803 states that:—

"It is His Majesty's pleasure that in Regiments having Bands of Music, not more than one private soldier for each troop or company shall be permitted to act as Musicians, and that one non-commissioned officer shall be allowed to act as Master of the Band.

"These men are to be drilled and instructed in their exercises, and in case of actual service, are to fall in with their respective troops or companies completely armed and accoutred."

How the shade of Peter Van Hausen must have smiled with pleasure at this recognition of bandmaster and band! He it was, who, in 1764, by Royal Warrant, was given an allowance of 1s. 6d. per day to instruct one man in each company of the Guards in the use of the fife.

### A Famous Bandmaster.

There have been many famous bandmasters associated with the Grenadier Guards, who have striven to make the existence of the band a vital part of the life of the regiment. From the scanty records available, it is difficult to give details of the obstacles they had to overcome. Perhaps the best known of the distinguished bandmasters is Dan Godfrey, father of Sir Dan Godfrey, of Bournemouth, who, in 1886, was appointed the Grenadiers' bandmaster, a post which he held with distinction for forty years. He was the first bandmaster in the British Army to receive a commission, being gazetted an honorary second lieutenant on the occasion of Queen Victoria's Jubilee, in 1887.

### Playing to the King.

In turn with the four other bands of the Household Infantry Regiments—the Coldstreams, Scots, Irish and Welsh Guards—the Grenadiers' Band is on duty every morning when the King and Queen are in residence, at the mounting of the guard or at St. James's Palace.

The immediate successor of Lieut. Dan Godfrey was Dr. A. E. Williams, M.V.O., who not only enhanced the musical fame of the band, but contributed to its library many scholarly and brilliant compositions. He held the post of conductor for more than twenty-five years.

Record of the achievements of the Grenadier Guards Band would not be complete without an appreciation of the work that is being done by their present Director of Music, Lieutenant G. Miller, L.R.A.M. This successor of Sir Dan Godfrey has not only striven to maintain the high level of his predecessor, but now is undoubtedly regarded as contributing largely to the great popularity of his band.

## Birmingham Calling.

By Percy Edgar (Director of Birmingham Station).

ONE of the things I am asked to do in this article is to comment upon the type of programme which appeals most to the listener. Why, listeners like portions (I only said portions) of every programme that the most agile brain of a Station Director could evolve, and their tastes are so diversified that I think, had I the time—it's all right, I haven't—I could devote at least a couple of columns to this one subject.

### An Ideal Programme.

Were I a broad-catcher, and not a broadcaster, I think the type of programme I would appreciate would be made up of items like the following:—

75 minutes orchestral or military band music, including both classical and popular items, with, perhaps, the latter predominating.

20 minutes vocal, ditto.

15 minutes humour (real, not alleged).

10 minutes talk on a "live" subject by a "live" speaker.

15 minutes part songs or quartettes.

10 minutes instrumental soli.

10 minutes chat occasionally on wireless reception.

But that would be only one programme out of seven—what about the other six nights? I can hear you say. Well, I think this type of programme, while remaining substantially the same, could be so varied as not to become stale, and there could be introduced from time to time such land-line transmissions of special "stunts," speeches, etc., as you have heard from the various stations of the B.B.C., and, of course, occasional dance music which most of the youngsters appreciate.

### The Youthful Spirit.

And, talking about virility, that's the very word I wanted to introduce the subject of my staff—those keen, enthusiastic boys and girls—for they are that in spirit—without whose co-operation and ever-ready help the carrying on of 5IT would be impossible.

I have three Aunties—permanent ones—to back me up. There is Auntie Gladys, who takes the Women's Corner, and not being satisfied with that, stays on and tells delightful fairy stories in that most fascinating hour of the day—the "Kiddies' Corner."

Then there is Auntie Elsie, whose nimble fingers supply the accompaniment for auditions, soloists, etc., and who gives the most realistic imitation of the denizens of a farmyard that one could wish to hear—these latter, of course, only for the benefit of the kiddies.

Next comes Auntie Phil, who writes and broadcasts those charming "Snooky" stories which all the kiddies who listen to 5IT love so much. And, too, there is Auntie Kitty, who also during the Kiddies' Corner has contracted a most appalling habit of punning on the slightest provocation.

And the stronger sex of the staff? Well, there's Harold Casey (Uncle Pat) with the voice, but he's got more than that; he's my A.S.D., and he's blessed with a never-failing energy and the faculty of getting things done.

And talking of energy, what an inexhaustible fund of it has Joseph Lewis, our musical director. One has only to see him conducting a choral and orchestral rehearsal in the studio—coatless and dishevelled—to know that in him we have a man whose whole soul is steeped in music, and it is to him and the repertory company which he has formed that we owe entirely the operas which have been broadcast from 5IT during the past three months.



# Look to the Future! *Ideals versus Expediency.*

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

"THERE is nothing permanent except change."

So wrote a great philosopher. It takes someone really great to say so simple a thing in a very few words. That is my quarrel with journalism; there seems to be such a lot of padding spoiling the outline of bare essential. But I wrote about that on the question of the little mottled egg, and, by the way, the 140° Centigrade was part of the subtle touch; don't people spouting out a froth of words clothe the pure naked outlines of truth with the gross padding of description and usually get it wrong at that?

As I write, I see Truth's slender form more and more covered with this same shapeless padding, and the wrappings are my own. I apologise, but can only hope that the dress I attempt will but serve to paint a purer outline and present a more modest, but no less beautiful, view. (Voice from the back, "What a hope!")

## Seeing Ahead.

"There is nothing permanent except change," and we are living in mutation that, like a quicksand, clogs progress and confuses wit.

On the engineering side research and experiment are only proving "ancient good uncouth." A year ago pendulous from the ceiling of a small uncomfortable room draped, save the mark! with mosquito netting, hung microphones which were designed to do duty on the ordinary telephone of daily use. Two years ago Writtle started with "combination tones," grid current and distortion circuits galore, backed by a microphone held in the hand of the broadcaster. I have been happy to have been even from the early Chelmsford days a participator in improvement, but always I have itched under the necessity of seeing much further than actuality. The last sentence sounds almost as good as the great philosopher's, and so it ought, because I composed it.

## Changes Must be Practical.

I mean it has been possible, by looking up experiments, to prove such and such a part in the chain wrong. It has been quite another thing to apply that knowledge to the service. It is so in all things; can we not see so easily the evils of Society (no! this is not a novel bound in red paper, with a vamp in a risqué evening dress and black hair illustrated beneath the puce lettering). It is easy to see that slums and unemployment and war are wrong; but it is so difficult to frame schemes of practical utility to bring things "nearer to the hearts' desire."

It is all very well to counsel "shatter it to bits." Remember that we must have a service, that the wheels must go on turning. It is the same thing with designing and experimental work; whatever changes are to be made must be practical, unextravagant—ideals must give way to expediency.

I have spent much time designing things and a more delightful pastime does not exist. To take you into my confidence, we have been finding out a lot about "simultaneous." In my mind I have conceived a great big switchboard

with orderly plugs with different coloured cords, with valves aglow and a shaded switchboard light and a green opal reflector. There are meters everywhere, all reading the same and the lines are silent, balanced, stretching over leagues of country carrying a perfect broadcast to delight the ears of every listener in the island.

## Weeks of Scheming.

Actually, at this moment, in a corner of a workshop valves do glow, chords click to jacks, and the lines do flow most poetically from the heart of London to the great towns. The desire, however, to change to something newer, cleaner and more comprehensive, is there, but weeks of scheming lie between conception and actuality. Always change! What we con-

the plasticine and the little coil, one is always confronted with the war of ideals and expediency.

We are in a froth of politics as I write. A. says that such and such a scheme is the only one; B. that A.'s scheme is drivel. C. has a third solution to put an end to strife for all time.

Politicians should have the job of making mechanical things work, and voters, too. Who can be judged except by a committee of his peers? Anyone can frame schemes—what if they really must work? It is so difficult not to praise one's own child and see in it a quintessence of the virtues; it is so difficult to abandon one's pet scheme in favour of another; but if there is one thing that design work teaches one, it is to have an impartial view.

## Trust the Experts.

Thus would I adjure politicians to pause in their harangues and ask themselves if their scheme is practical, and if they cannot judge, let them trust their experts. If they want training, let them frame electrical schemes or mechanical schemes that *must* work.

"There is nothing permanent except change," and some of you home-makers must keep pace too. There is absolutely no reason why you, too, should not keep pace with development. Remember, in the old days it was useless to perfect receivers because an ordinary carbon could not give anything like the right stuff, but now "we have changed all that," and if you are using loud speakers a little negative on the grid, a certain amount of shunting on your transformers, a good loud speaker, a low impedance valve with plenty of back sweep should give you all you want. Now a valve and transformers are the very best—what? I haven't told you, alas! I mayn't do it, but go forth and experiment; design towards tomorrow; don't cling to the skirts of yesterday.

"There is nothing. . . ."

[Yes, but you've said that before, and the only permanent change we shall make is not to include your articles in the—er—official organ.—Ed.]

Shame! Readers.

Thank you! Author.

"And the street shall be filled with policemen,  
And the Night in the starlight swoons;  
But the burglars shall take out their jemmies  
And silently steal the spoons."

## LISTENING TO FOOTBALL.

Wireless was put to a novel use the other day when the students of Princeton University, New Jersey, listened to their football team playing a U.S. Navy team at Baltimore, 150 miles away.

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"Nar, then! 'Ow do you expect me to get the 'Ague concert with those rags on me aerial?"

sidered the last word a month ago is now scornfully looked upon as a temporary "lash up."

A new studio, too, and I promise myself a thrill when it is completed, when the builders are gone with their mess, when the decorators have clanked away with their whitewash-pails and the vacuum-cleaner has picked up its last piece of inevitable fluff from the new carpet. That thrill of pleasure in creation, alas! will be throttled in the chagrin of a new discovery, when one of these brainy people like Captain R—d will come along with a piece of iron, a small bit of wire, two pieces of string, a lump of plasticine and will show me that if the draping had been puce and not apple green, the tone value of the piccolo would be infinitely sweeter. It is so difficult to look ahead, and however much one may revel in the subtlety of the string,





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# WIRELESS PROGRAMME—ABERDEEN (Dec. 9th to Dec. 15th.)

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

## SUNDAY.

3.0-5.0.—Organ Recital. *S.B. from London.*  
8.30. BEECHGROVE U.F. CHURCH CHOIR.  
Anthem, "Save Us, O Lord" . . . . . *Baird*  
8.40.—R. E. JEFFREY: The Story of "Samson and Delilah."  
8.50. KATHLEEN MORGAN (Soprano).  
"He Shall Feed His Flock" . . . . . *Handel*  
8.55. Choir.  
Hymn, "Jesu, Lover of My Soul."  
9.0.—THE VERY REV. PROVOST ERSKINE HILL, M.A., St. Andrew's Cathedral. Religious Address.  
9.15. Choir.  
Psalm, "Our God, Our Help."  
9.20.—R. E. Jeffrey. A Story from "Esther."  
9.25. Choir.  
Anthem, "Oh, for a Closer Walk With God" . . . . . *Forster*  
9.35. Kathleen Morgan.  
"Ave Maria" . . . . . *Gounod*  
9.45. Choir.  
Anthem, "To Thee, O Lord" . . . . . *Bachmann*  
The Gloria from 12th Mass . . . . . *Mozart*  
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.  
6.0.—Weather Forecast for Farmers.  
6.5.—Boys' Brigade News.  
6.15.—Talk on French Language, No. 1, with Simple Conversation.  
6.40.—Boy Scouts' Talk. Dr. W. L. Stephen on "Scout Law, Part 2," Imperial Headquarters, Scottish Headquarters, and City News.  
7.0.—NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.*  
Local News and Weather Forecast.  
**Popular Night.**  
7.25. ORCHESTRA.  
Overture, "Poet and Peasant" . . . . . *Suppe*  
7.35. ADELAIDE L. MUNRO and MINA MITCHELL.  
Duet, "In Springtime" . . . . . *Newton*  
7.45. Orchestra.  
Selection, "Carmen" . . . . . *Bizet*  
7.55.—DUFFTON SCOTT will entertain.  
8.5. Orchestra.  
"Nell Gwynn Dances" . . . . . *German*  
8.20.—Adelaide L. Munro and Mina Mitchell.  
Duet, "The Rose Garden" . . . . . *Carse*  
8.30. Orchestra.  
"Humoresque" . . . . . *Deorak*  
"Hungarian Dance" . . . . . *Brahms*  
8.40.—Duffton Scott will entertain.  
8.50. Orchestra.  
Selection, "Samson and Delilah" . . . . . *Saint-Saens*  
9.0-9.30.—Interval.  
9.30.—NEWS. *S.B. from London.*  
9.45. Orchestra.  
Selection, "Rigoletto" . . . . . *Verdi*  
10.0.—Duffton Scott will entertain.  
10.10. Adelaide L. Munro and Mina Mitchell.  
Duet, "Carmena" . . . . . *Lane Wilson*  
10.20. Orchestra.  
Selection, "Chu Chin Chow" . . . . . *Norton*  
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.  
6.0.—Weather Forecast for Farmers.  
6.5-7.0.—Interval.

7.0.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.  
**Classical Night.**  
7.20. ORCHESTRA.  
Overture, "Magic Flute" . . . . . *Mozart*  
7.30. DORIS LEMON, of the B.N.O.C. (Soprano).  
"Dove Sono" ("Figaro") . . . . . *Mozart*  
"Dream Canoe" . . . . . *Squire*  
7.40. ABERDEEN MADRIGAL CHOIR.  
(Under the conductorship of Mr. Arthur Collingwood, F.R.C.O.)  
"Weary Wind of the West" . . . . . *Elgar*  
"Ballad of Yarrow" . . . . . *arr. Robertson*  
"Northumbrian Bagpipes" . . . . . *arr. Whitaker*  
7.50. Orchestra.  
"First Movement of Symphony No. 5" . . . . . *Beethoven*  
8.0.—MR. HARRY TOWNEND (Director of the Art Gallery, Aberdeen) on "How To Appreciate a Picture."  
8.10. Choir.  
"Aye, She Kaimed Her Yellow Hair" . . . . . *Scott*  
"A Shepherd in a Shade" . . . . . *Dowland*  
"Aye Waukin O" . . . . . *arr. Robertson*  
8.20. Orchestra.  
"Chant Elégiaque" . . . . . *Tchaikovsky*  
8.30. WILLIAM MICHAEL, of the B.N.O.C. (Bass).  
Prologue to "Pagliacci" . . . . . *Leoncavallo*  
"Non piu Andrai" . . . . . *Mozart*  
8.40. Choir.  
"Springtime of the Year" . . . . . *Williams*  
"Bonnie Fisher Lad" . . . . . *Whitaker*  
"Quick, We Have But a Second" . . . . . *Stanford*  
"Swansea Town" . . . . . *Holst*  
8.50. Orchestra.  
Overture, "Leonora No. 3" . . . . . *Beethoven*  
9.0-9.30.—Interval.  
9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.  
9.45. Orchestra.  
"Danse Macabre" . . . . . *Saint-Saens*  
9.50. Doris Lemon.  
"Voi Che Sapete" ("Figaro") . . . . . *Mozart*  
"Vissi Darte" ("Tosca") . . . . . *Puccini*  
10.0. Orchestra.  
"Magdalene at Michael's Gate" . . . . . *Davies*  
Selected.  
"On Jordan's Banks" . . . . . *Bruch*  
10.10. William Michael.  
"Toreador Song" . . . . . *Bizet*  
"Captain Mac" . . . . . *Sanderson*  
10.20. Orchestra.  
"Les Préludes" . . . . . *Liszt*  
10.35.—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.  
6.0.—Weather Forecast for Farmers.  
6.5-7.0.—Interval.  
7.0.—NEWS. *S.B. from London.*  
ARCHIBALD HADDON. *S.B. from London.*  
Local News and Weather Forecast.  
7.20. ORCHESTRA.  
Fox-trot, "If Rachel was Only Annie Laurie";  
Waltz, "Arrawarra."  
7.30.—CONSTANCE WILLIS of the B.N.O.C. (Contralto).  
"Oh Love, From Thy Power" ("Samson and Delilah") . . . . . *Saint-Saens*  
7.40. Orchestra.  
One-step, "I'm Getting Better Every Day";  
Fox-trot, "Caravan."  
7.50. W. G. SMITH (Tenor).  
"Your Tiny Hand is Frozen" . . . . . *Puccini*  
"The Song of the Sea Kings" . . . . . *Lohr*  
8.0. Orchestra.  
Waltz, "Angelus"; A Ballad in Fox-Trot Rhythm, "When the Leaves Come Tumbling Down."  
8.10.—MR. D. CHRISTIE, M.A. (Hon. President, Aberdeen Esperanto Society), on "Esperanto."

8.25. Orchestra.  
One-step, "Down Yonder"; Waltz, "Wonderful One";  
Fox-trot, "If We Could Live on Love."  
8.40. Constance Willis.  
"The Starling" . . . . . *Lehmann*  
"The Wood Pigeon" . . . . . *Lehmann*  
8.50.—PIPERS OF OAKBANK SCHOOL.  
Pipe Major, JOHN REID.  
Foursome, "The Devil in the Kitchen";  
"Reel o' Tulloch."  
9.0-9.30.—Interval.  
9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.  
9.45. Orchestra.  
Fox-trot, "Where the Volga Flows"; Waltz, "Shadow Waltz";  
Waltz, "You to Me and Me to You."  
10.0. Constance Willis.  
"If I Should Call" . . . . . *Tennent*  
"Honey" . . . . . *Alstyn*  
10.10. W. G. Smith.  
"Onaway, Awake Beloved" . . . . . *Coleridge-Taylor*  
"Two Hazel Eyes" . . . . . *Grieg*  
10.20. Pipers.  
Eightsome, "Kate Dalrymple"; "Back o' Bennochie."  
10.30.—Close down.  
Announcer: W. D. Simpson.

## THURSDAY.

3.30-4.30.—The Aberdeen Wireless Quartette.  
5.0.—WOMEN'S HALF-HOUR.  
5.30.—CHILDREN'S CORNER.  
6.0.—Weather Forecast for Farmers.  
6.40.—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.  
**Scotch Night.**  
7.20. ORCHESTRA.  
Overture, "Heart of Midlothian" . . . . . *Thomson*  
7.30. THE SHEPHERD'S CHOIR.  
Conductor, GEO. A. INNES.  
"There Was a Lad" . . . . . *W. S. Roddie*  
"Powers Celestial" . . . . . *W. Meston*  
"Kate Dalrymple" . . . . . *W. Meston*  
7.40. Orchestra.  
"Scottish Fantasia" . . . . . *Volvi*  
7.50. ALEXANDER MACGREGOR (Baritone).  
"Afton Water" . . . . . *Hume*  
"Johnnie Cope" . . . . . *Diack*  
8.0. Orchestra.  
Number from "Keltic Suite" . . . . . *Foulds*  
8.10.—MR. A. BURNETT-WHYTE, Advocate, Aberdeen, on "Colour Photography."  
8.20. Orchestra.  
"The Piper's Wedding" . . . . . *Thayne*  
"Bonnie Lassie" . . . . . *Traditional*  
8.30. Choir.  
Solo and Chorus from "Rob Roy" (*arr. Dr. Bell*) (Soloist, MISS ETTA MAIR).  
"The Eriskay Love Lilt" (Hebridean) . . . . . *Kennedy-Fraser*  
"The Hundred Pipers" . . . . . *W. S. Roddie*  
8.40. Orchestra.  
Patrol, "Wee Macgregor" . . . . . *Amers*  
8.50. Alexander MacGregor.  
"Land o' the Leal" . . . . . *MacPherson*  
"Skye Boat Song" . . . . . *Lawson*  
9.0. Choir.  
"Where Hath Scotland Found Her Fane?" . . . . . *Dr. Bell*  
"The Wee Cooper of Fyfe" . . . . . *H. S. Robertson*  
"The Gathering of the Clans" . . . . . *W. S. Roddie*  
"Green Grow the Rashies" . . . . . *Meston*  
9.15-9.30.—Interval.  
9.30.—NEWS. *S.B. from London.*  
9.45.—SIR WILLIAM BULL. *S.B. from London.*  
10.0. Alexander MacGregor.  
"The Standard on the Braes o' Mar" . . . . . *Patterson*  
"Jenny Nettles" . . . . . *Burton*  
10.10. Orchestra.  
Selection, "The Thistle" . . . . . *Myddleton*  
10.30.—Close down.  
Announcer: H. McKee.  
(Continued on page 395.)





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# WIRELESS PROGRAMME—GLASGOW (Dec. 9th to Dec. 15.)

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

## SUNDAY.

3.9-5.0.—Organ Recital. *S.B. from London.*  
 8.30. QUARTETTE OF BELHAVEN CHURCH.  
 Anthem, "O Blessed Jesu" ..... *Dvorak*  
 8.40.—THE REV. JAMES McMILLAN, M.A., of Newlands United Free Church. Religious Address.  
 8.50. Quartette.  
 "O Love Most Wonderful" .. *A. H. Brewer*  
 Hymn, "Jesus, These Eyes Have Never Seen."  
 9.0. WILLIAM ROGERS (Solo Violin).  
 Two Movements from Sonata for Violin and Piano ..... *Cesar-Franck*  
 9.10. PEG GORDON (Contralto).  
 "Love's Coronation" .... *Florence Aylward*  
 "Perhaps" ..... *Dorothy Forster*  
 9.20. William Rogers.  
 Two Movements from Sonata for Violin and Piano ..... *Cesar-Franck*  
 9.30. HELENA HARTLEY (Soprano) and JAMES NEWALL (Tenor).  
 Duet, "Love Divine" ..... *Stainer*  
 9.40. Quartette.  
 "Queen of the Night" ..... *H. Smart*  
 9.50. William Rogers.  
 Violin Solo, "Romance" ..... *Svendson*  
 10.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 Quartette.  
 "Turn ye to Me" .. *arr. T. H. Collinson*  
 "Good-Night, Good-Night Beloved" *Pinsuti*  
 10.30.—Special Announcements. Close down.  
 Announcer: 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.—RUSSIAN COMPOSERS' PROGRAMME. *S.B. from London.*  
 9.10.—LT. COL. N. HOWARD MUMMERY. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—RUSSIAN COMPOSERS' PROGRAMME (Continued). *S.B. from London.*  
 10.30.—Special Announcements. Close down.  
 Announcer: A. H. Swinton Paterson.

## TUESDAY.

3.30-4.30.—An Hour of Melody.  
 5.0.—A TALK TO WOMEN.  
 5.30.—THE CHILDREN'S CORNER.  
 6.0.—Weather Forecast for Farmers.  
 7.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.15. ORCHESTRA.  
 Overture, "Giraldá" ..... *Adams*  
 7.25.—PROFESSOR LINDSAY (of Glasgow University), on "The Effect of Mechanical Invention on Industry."  
 7.35. CONSTANCE WILLIS of the B.N.O.C. (Contralto).  
 "Life and Death" ..... *Coleridge-Taylor*  
 "Big Lady Moon" ..... *Coleridge-Taylor*  
 7.45. Orchestra.  
 Entr'acte, "Merry Playmates" .. *Howgill*  
 7.50. ALEX. MACGREGOR (Baritone).  
 "Bedouin Love Song" ..... *Pinsuti*  
 "A Song of London" ..... *Cyril Scott*  
 8.0. Orchestra.  
 Selection, "La Secchia Rapita" ..... *Burgmeier-Tavan*

8.10. Constance Willis.  
 Serenade ..... *Brahms*  
 "Sunday" ..... *Brahms*  
 8.20. Orchestra.  
 Two Pieces: 1—Chanson Triste, 2—Humoresque ..... *Tchaikovsky*  
 8.30. Alex. MacGregor.  
 "The Four-Leafed Shamrock" .. *K. Russell*  
 "In an Old Fashioned Town" .... *Squire*  
 8.40. Orchestra.  
 Waltz, "Girls of Vienna" ..... *Ziehrer*  
 8.50. Constance Willis.  
 "Abiding Joys" ..... *Woodgate*  
 "Primrose and Columbine" .... *Woodgate*  
 9.0-9.30.—Interval.  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45. Orchestra.  
 Suite, "Three African Dances" ..... *Ring*  
 10.0. Alex. MacGregor.  
 "Song of the Flea" ..... *Moussorgsky*  
 "I'm Wearin' Awa, Jean" .... Traditional  
 10.10. Orchestra.  
 Selection, "Squire's Popular Songs" ..... *arr. Baynes*  
 March, "Prodana Nevesta" ..... *Smetana*  
 Special Announcements.  
 10.30.—Close down.  
 Announcer: H. 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.

7.35. ORCHESTRA.  
 Overture, "William Tell" ..... *Rossini*  
 7.47.—MR. A. P. GILCHRIST, on "Motive in Modern Art."  
 8.0. Orchestra.  
 Symphonic Poem, "Les Préludes" *T. Liszt*  
 8.10. WILLIAM MICHAEL of the B.N.O.C. (Bass).  
 "Credo" ("Othello") ..... *Verdi*  
 8.20. Orchestra.  
 Two Entr'actes: (a) "Poem Elegiac"; (b) "Minuet" ..... *Bantock*  
 8.35.—DORIS LEMON of the B.N.O.C. (Soprano).  
 "Dove Sono" ("Figaro") ..... *Mozart*  
 "Voi che Sapete" ("Figaro") ..... *Mozart*  
 With orchestral accompaniment.  
 8.45. Orchestra.  
 Suite, "Poétique" ..... *Dvorak*  
 9.0-9.30.—Interval.  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45. Doris Lemon.  
 "Vissi D'Arte" ("Tosca") ..... *Puccini*  
 "Ave Maria" ..... *Mascagni*  
 With orchestral accompaniment.  
 9.55. Orchestra.  
 Symphony, No. 6 ("The Jupiter") .. *Mozart*  
 10.5. William Michael.  
 "Ari tu" ("Masked Ball") ..... *Verdi*  
 "Race of Courtiers" ("Rigoletto") .. *Verdi*  
 10.15. Orchestra.  
 Continuation of Symphony No. 6 ("The Jupiter") ..... *Mozart*  
 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.  
 6.45.—Boy Scouts' and Girl Guides' News.

7.0.—NEWS. *S.B. from London.*  
 PERCY SCHOLÉS. *S.B. from London.*  
 Radio Society Talk. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.35. FORTY-FIVE MINUTES WITH THE KIDDIES. ORCHESTRA.  
 Selection of Popular Airs.  
 Serenade, "Baby's Sweetheart" .... *Corri*  
 7.45. GAMES BY THE ORCHESTRA.  
 Grand Old Duke of York; Musical Chairs; etc.  
 8.0.—Old and New Choruses by the Uncles.  
 8.10. Orchestra.  
 Selection, "Baby's Opera"; a Selection of Popular Nursery Rhymes ..... *Byng*  
 8.20.—"LITTLE NELLIE KELLY," Act I. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—SIR WILLIAM BULL. *S.B. from London.*  
 10.0. THIRTY MINUTES WITH THE OLD DANCES. ORCHESTRA.  
 Petronella; Old-Time Waltz; Polka; Eight-some Reel.  
 10.30.—Special Announcements. Close down.  
 Announcer: Mungo M. Dewar.

## FRIDAY.

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.*  
 G. A. ATKINSON. *S.B. from London.*  
 Local News and Weather Forecast.

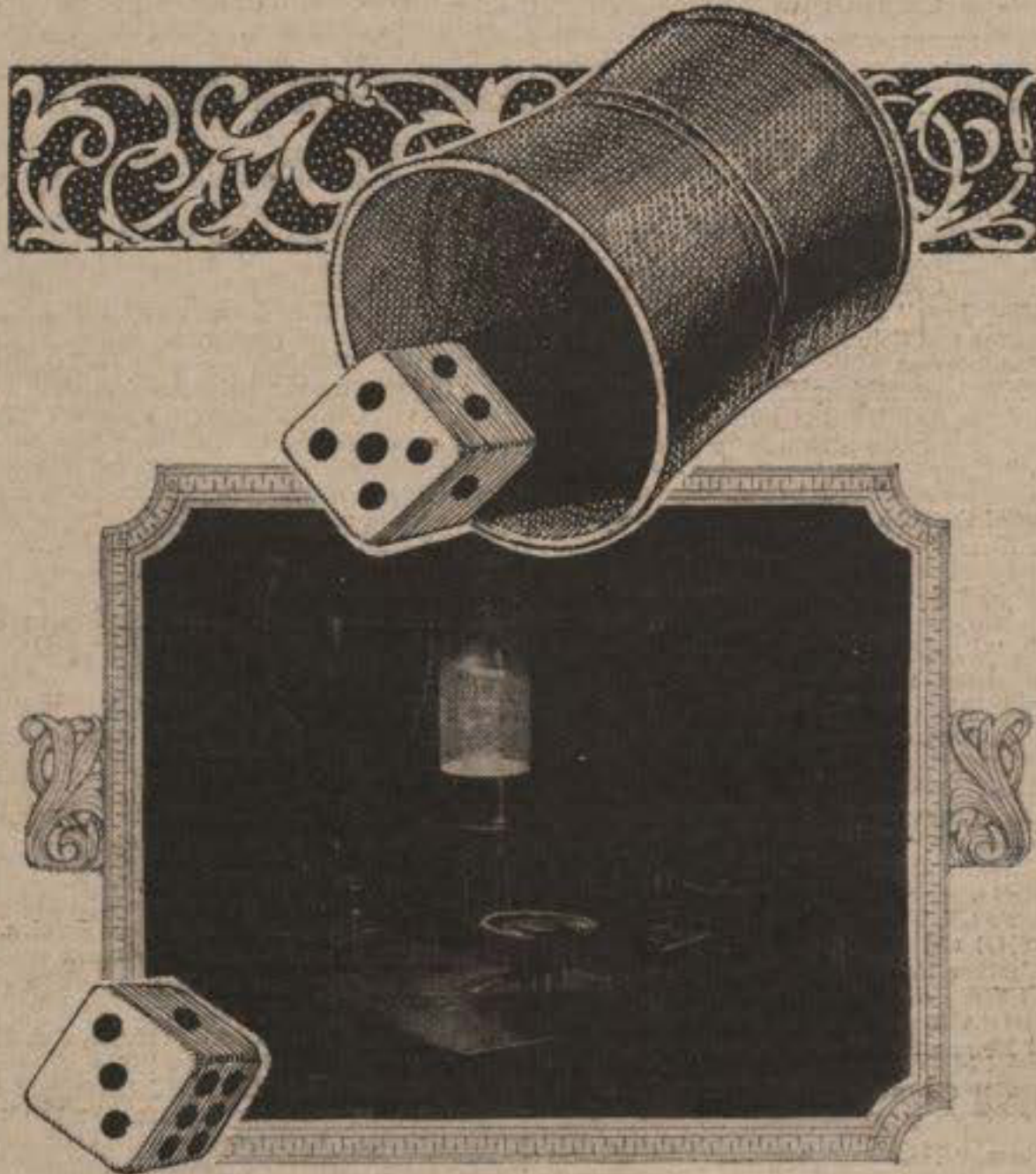
### Dance Night.

7.30. ORCHESTRA.  
 Fox-trot, "Annabelle"; Waltz, "A Kiss in the Dark"; One-step, "Tsing."  
 7.48.—MR. JOHN LEGGAT (Secretary of the N.W. Lanark Referees' Association) on "Football from a Referee's Point of View."  
 8.0. CATHERINE PATERSON (Contralto).  
 "The Market" ..... *Molly Carey*  
 "Canzonet Bohemian" ("Carmen") .. *Bizet*  
 8.10. Orchestra.  
 Lancers, "The Marching"; Waltz, "Wonderful One."  
 8.25. WILLIAM McDOWALL (Baritone).  
 "Hail! Caledonia" ..... *Stroud*  
 "The Auld Scotch Songs" .... Traditional  
 8.35. Orchestra.  
 Fox-trot, "You've Got to See Mama Every Night"; Eight-some Reel.  
 8.53. Catherine Paterson.  
 "Slow, Horses, Slow" ..... *Mallinson*  
 "Gipsy Spring" ..... *Herbert Oliver*  
 9.0-9.30.—Interval.  
 9.30.—NEWS. *S.B. from London.*  
 9.40.—"LITTLE NELLIE KELLY," Act II. *S.B. from London.*  
 11.0.—Special Announcements. Close down.  
 Announcer: A. H. Swinton Paterson.

## SATURDAY.

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. ORCHESTRA.  
 Overture, "Poot and Peasant" ..... *Supps*  
 7.25. R. A. CUNNINGHAM (Baritone).  
 "The Rancher's Daughter" .. *L. Lehmann*  
 "Night Herding Song" ..... *L. Lehmann*  
 7.35. THE POSSILPARK AND DISTRICT PRIZE PIPE BAND.  
 Pipe Major, WILLIAM ARTHUR.  
 Slow March .... "The Highland Brigade at Magerfontein"  
 March ..... "The Burning Sands of Egypt"  
 Strathspey ..... "The Caledonian Society"  
 Reel ..... "Jack Wilson"  
 (Continued on page 395.)





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**MONDAY'S PROGRAMME.**

(Continued from page 377.)

**NEWCASTLE.**

- 3.45.—Concert: Eva Smith (Soprano), William J. Starkey (Solo Banjo).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR: Stories, etc., by the Uncles Jim, Charlie and Richard.
- 6.0.—Scholars' Half-Hour: A Short Talk on "Stories of the Nations—Patricians and Plebeians," by Mr. A. W. Dakers, B.A.
- 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.—RUSSIAN COMPOSERS' PROGRAMME. *S.B. from London.*
- 9.10.—LT. COL. N. HOWARD MUMMERY. *S.B. from London.*
- 3.30.—NEWS. *S.B. from London.*
- 9.45.—RUSSIAN COMPOSERS' PROGRAMME (Continued). *S.B. from London.*
- 10.30.—Close down.

Announcer: R. C. Pratt.

**TUESDAY'S PROGRAMME.**

(Continued from page 379.)

- 8.15. Orchestra.  
"Campane a Sera".....Billi
- 8.20. George Hodgson.  
"Down in the Forest".....Ronald  
"The Wish of My Heart".....Borsdorf
- 8.30. Elsie Downing.  
"Unmindful of the Roses".....Coleridge-Taylor  
"The Nightingales of Lincoln's Inn".....Oliver
- 8.40. M. Kelly.  
Strut, "Miss Lizzie"  
Fox-trot, "Fate."
- 8.50. Orchestra.  
Selection of English Songs.....Myddleton
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45. Orchestra.  
Melodies from "The Country Girl" Monckton
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. *S.B. from London.*
- 11.0.—Close down.

Announcer: R. C. Pratt.

**WEDNESDAY'S PROGRAMME.**

(Continued from page 381.)

**DOROTHY FORSTER'S QUARTETTE PARTY.**

- "In England, Merrie England".....German  
Dorothy Forster (Soprano).
- "Spring".....Henschel  
JENNIE WATSON and HUBERT STANWAY.
- Duet, "Good Luck and Bad".....Squire
- 8.0. EDNA SHEARD (Contralto).  
"The Glory of the Sea".....Sanderson
- 8.10. Orchestra.  
Valse, "Badner Madl'n".....Komevak  
"Love's First Kiss".....Forster
- 8.25. Quartette Party.  
"Here's a Paradox for Lovers".....German  
ERNEST HUDSPITH (Tenor.)  
"Eleanor".....Taylor
- 8.35. Edna Sheard.  
"Angus Macdonald".....Roedel
- 8.45. Hubert Stanway (Baritone).  
"A Soft Day".....Stanford  
"Love is a Bable".....Parry
- 8.50. Orchestra.  
Suite, "Summer Days".....Coates
- 9.0-9.30.—Interval.
- 9.30.—NEWS.—*S.B. from London.*  
Local News and Weather Forecast.

- 9.45. Orchestra.  
Selection, "The Runaway Girl".....Monckton
- 9.55. Dorothy Forster and Ernest Hudspith.  
Duet, "Dear Love of Mine".....Thomas  
Jennie Watson (Contralto).  
"My Heart is Weary".....Thomas  
Quartette Party.
- "The Barley Mow".....German
- 10.5. Orchestra.  
Tunes from "The Peep Show".....Tate
- 10.15.—Close down.

Announcer: E. L. Odhams.

**ABERDEEN PROGRAMME.**

(Continued from page 391.)

**FRIDAY.**

- 3.30-4.30.—The Aberdeen Wireless Quartette
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.5.—Weekly Talk for Scholars.
- 8.25.—Answers to Scholars' Enquiries.
- 7.0.—NEWS. *S.B. from London.*  
G. A. ATKINSON. *S.B. from London.*  
Local News and Weather Forecast.

**Excerpts from Shakespeare.**

- 7.25. ORCHESTRA.  
Selection, "Romeo and Juliet".....Gounod
- 7.35.—"KING JOHN," Act IV., Scene 1.  
(Abridged).  
Prince Arthur.....ARTHUR HARVEY  
Hubert.....R. E. JEFFREY
- 7.45. Orchestra.  
Selection, "Henry VIII.".....Saint-Saens
- 8.0.—"HENRY VIII.," Act II, Scene 4.  
(Abridged).  
King.....H. McKEE  
Crier.....W. D. SIMPSON  
Scribe.....A. HARVEY  
Wolsey.....R. E. JEFFREY  
Queen Catherine.....JOYCE TREMAYNE
- 8.10.—THE VERY REV. PROVOST ERSKINE HILL, M.A. (President of the Aberdeen Shakespearean Club), on "Shakespeare."
- 8.25.—"HAMLET," Act V, Scene I (Abridged).  
First Gravedigger.....A. HARVEY  
Second Gravedigger.....R. E. JEFFREY  
Hamlet.....W. D. SIMPSON  
Horatio.....W. D. SIMPSON
- 8.40. Orchestra.  
"King Lear," Op. 4.....Berlioz
- 8.50.—"JULIUS CAESAR," Act III, Scene 2.  
(Abridged).  
Mark Anthony.....R. E. JEFFREY  
Citizens.....MESSRS. HARVEY, McKEE,  
SIMPSON, etc.

- 9.0-9.30.—Interval.
- 9.30.—NEWS.—*S.B. from London.*  
Local News and Weather Forecast.
- 9.45.—"THE TAMING OF THE SHREW," Act II, Scene I, and Act V., Scene 2 (Abridged).  
Katherine.....DAISY MONCUR  
Bianca.....CHRISTINE CROWE  
Petruccio.....R. E. JEFFREY
- 10.0. Orchestra.  
"Richard III.," Op. 68.....Vollmann
- 10.10.—"RICHARD III.," Act I, Scene 4.  
(Abridged).  
Clarence.....A. HARVEY  
Brackenbury.....W. D. SIMPSON
- 10.20. Orchestra.  
Intermezzo, "Maobeth".....Johnson
- 10.30.—Close down.

Announcer: H. McKee.

**SATURDAY.**

- 3.30-4.30.—The Aberdeen Wireless Quartette.
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.5.—Interval.
- 7.0.—NEWS.—*S.B. from London.*  
Local News and Weather Forecast.

- 7.20. ORCHESTRA.  
"The Jazz Reel"; "Three Dances" ("Hullo America"); "Wabash Blues"; "Gladiator's Farewell"; "Temptation Rag."

**7.50. FLASHLIGHT ENTERTAINERS.**  
(Presented by FRANCES LAWSON.)

- Pianoforte Solo.....L. CRESSY  
Opening Chorus, "How Do You Do?"  
Party
- Song, "My Dreams".....COLIN WILSON  
Concerted, "Military Band".....Party
- Song, "Parted".....MOLLY PATERSON  
Duet, "Farewell, My Friend"  
Molly Paterson, and Frances Lawson
- Song, "Two Eyes of Grey".....ALF GUNN  
Instrumental Selection L and A. AGGASILD  
Concerted, "Mr. What's 'is Name".....Party
- Song, "Don't Forget the Auld Folks"  
Frances Lawson  
Concerted, "Coon Selections".....Party
- Song, "Julius".....Molly Paterson  
Concerted, "Floatin' Down".....Party
- Laughing Song, "Risibilittee".....Alf Gunn

9.0-9.30.—Interval.

- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.

- 9.45. Flashlight Entertainers.  
Song, "Granny's Song at Twilight"  
Frances Lawson  
Instrumental Selection (Scotch)  
L. and A. Aggasild  
Duet, "The Moon Hath Raised Her Lamp Above"  
Colin Wilson and Alf Gunn  
Concerted, "Swank".....Party  
Piano and Instrumental Selection  
L. Cressy and L. and A. Aggasild  
Song, "Southern Maid".....Colin Wilson  
Duet, "Angels".....Frances Lawson and Alf Gunn
- Song, "Smilin' Through".....Molly Paterson  
Duet, "I Stood On the Bridge at Midnight"  
Colin Wilson and Alf Gunn  
Final Chorus and "God Save the King."

10.30.—Close down.

Announcer: R. E. Jeffrey.

**GLASGOW PROGRAMME.**

(Continued from page 393.)

- 7.48.—J. R. PEDDIE, M.A. (of Glasgow University), on "The Latest Nobel Prize Winner in Literature—Mr. W. B. Yeats."
- 7.58. GEORGE HEWSON (Banjoist).  
"Camptown Carnival".....Joe Morley  
"P'èce Caractéristique".....Joe Morley
- 8.10. Orchestra.  
Entr'acte, "Bereuse de Jocelyn".....Godard
- 8.15. R. A. Cunningham.  
"The Skew-Ball Black".....L. Lehmann  
"Bright is the Ring of Words".....Vaughan  
Williams.
- 8.25. Orchestra.  
Intermezzo, "Lazy Dance".....Ring
- 8.30. George Hewson.  
"Mountaineers' March".....Joe Morley  
"Mister Jollyboy".....E. Grimshaw
- 8.40. Pipe Band.  
Slow March....."Fair Young Mary"  
March....."The Drunken Major"  
Strathspey....."Mony Musk"  
Reel....."Over the Isles to America"
- 8.53. Orchestra.  
"Three Famous Pictures".....Haydn Wood
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45. R. A. Cunningham.  
"The Grenadiers".....Schumann  
"Mariska".....F. Korbay
- 9.55. Orchestra.  
Fantasia on the Works of Weber.
- 10.5. George Hewson.  
"A College Rag".....H. Turner  
"The Kilties".....E. Grimshaw
- 10.15. Orchestra.  
Suite, "Petite Suite Moderne".....Rosse  
March, "Viny Ridge".....Bidgood
- 10.30.—Special Announcements. Close down.

Announcer: Mungo M. Dewar.



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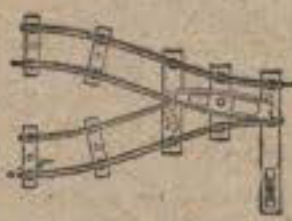
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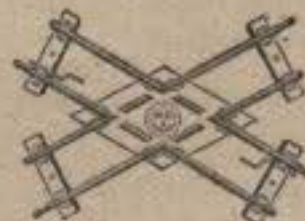
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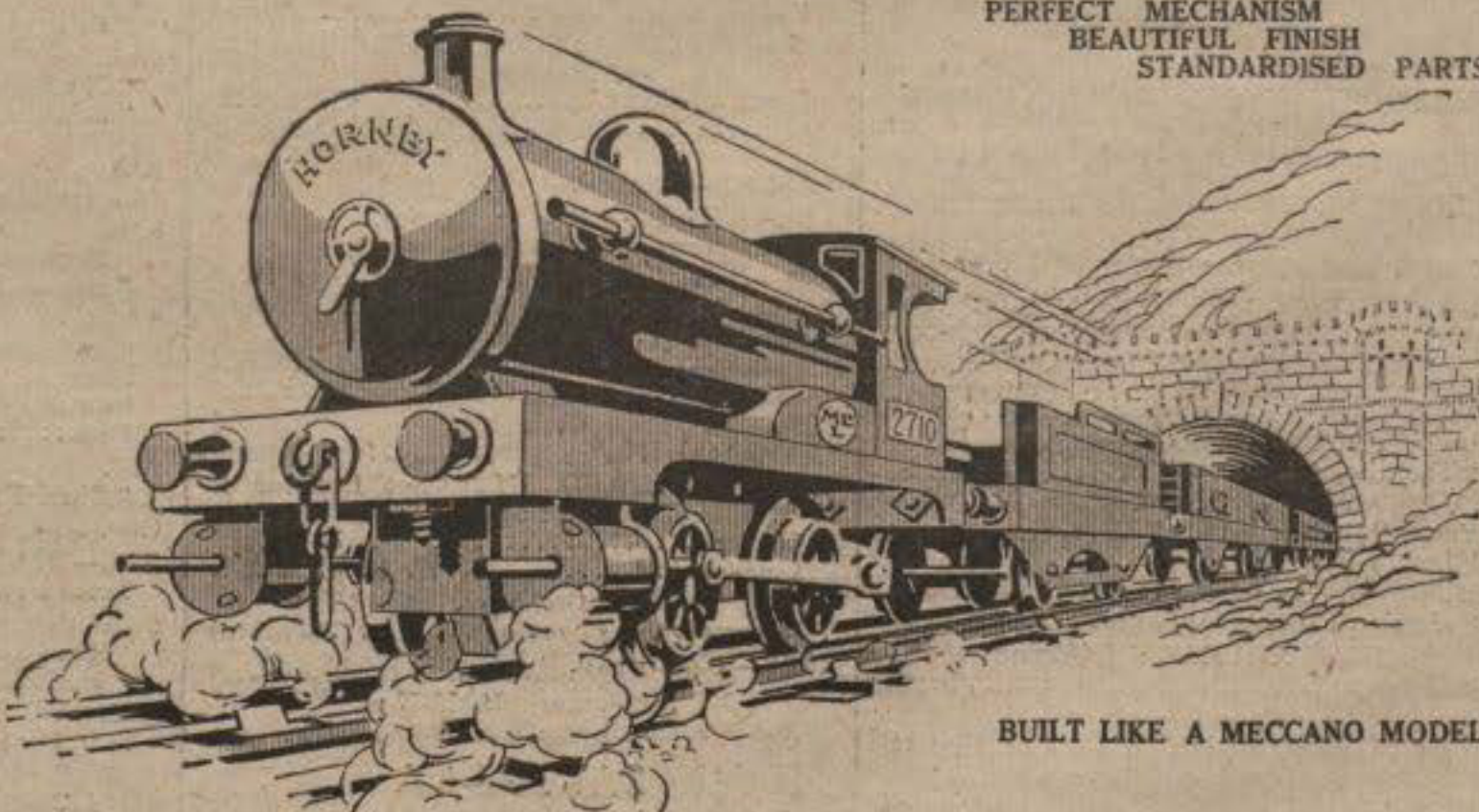


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# THE CHILDREN'S CORNER. UNCLE MUNGO'S LETTER.

Conducted by UNCLE CARACTACUS.

**HULLO**, children!

What a faithful Uncle is Uncle Mungo—he never seems to forget about his nephews and nieces who are waiting to hear something from him. He has even written two letters this week—one with a lovely story in it about collie dogs saving the sheep, and another one about Soosie, and some more about those funny hills which seem to live all round 5SC.

**From Uncle Mungo.**

Hullo, Kiddies! How are you all keeping? Quite a number of you, according to the letters which pour in every forenoon and afternoon here, are ill in bed. Your Auntie and Uncles, though, are thinking about you, and do hope so much that you will all be well again very soon.

The following story about the brave collie dogs is for you dear wee nieces and nephews who are tucked up in bed, and disturbed "every four hours" by Mr. Medicine.

You all know that the wilder sheep are, the better climbers they become, and that a field of rich pasture, perched high upon some mountain side, is sufficient to tempt a small flock to make a perilous journey over the hills to reach it. Of course, they can often make the ascent very easily; but the work of returning down the steep slopes is quite another thing.

**The Lost Sheep.**

One day, two shepherd dogs were sent out in search of a flock of sheep which had been missed for several days. It was a long time, though, before the faithful animals got on the scent of the wanderers, and, when they did, they were many miles from home. The path they were following led them up one of the highest ridges of the mountain, but this was quickly climbed. The bleatings of the sheep soon attracted their attention, and, following the sounds rather than the trail, they soon caught sight of the lost flock. The sheep had clambered up a rough slanting wall of rock to feast themselves on the pasture land there, but, on attempting to return, they had become frightened. One of them had tried to go back, and lost his life in so doing.

The two collies quickly sprang up among the sheep, and began to make investigations. They soon came to a mutual understanding, and while one started ahead to lead, the other one drove the sheep along from behind. For quite a long time this curious company mounted higher and higher, until a safe plateau was reached. Leading from this plateau was a small footpath, which connected two ridges of mountains together. A mis-step now would prove fatal! To drive a flock of sheep over such a place seemed impossible. You know that when frightened or urged on by dogs, sheep always make a rush for any particular point in a body, and, if the leader of the flock should start across the chasm on the footpath, the others would attempt to follow, and hundreds would be crowded into a deep abyss.

**Safe at Last.**

The dogs seemed to know this, for they both took up their station

near the footpath, and, after singling out one of the sheep, they drove it across the chasm. The others attempted to follow, but the savage snarling of the collies kept them back. A second sheep was then sent over in the same way, and the process repeated until the whole flock was scattered about on the other ridge. Then the two collies crossed, and began to collect the sheep in a flock again, and, without much difficulty, they conducted the whole flock to their master.

Wouldn't you like to have one of these dogs for a pet? I think they are just wonderful.

Has this story taken away the nasty taste of the medicine? I do hope it has, and that you won't require a teaspoonful of jam after reading it.

**More Competitions.**

How clever all you kiddies are! You set your Uncles and Auntie a stiff task to decide the winners of the books—the prizes in the competition asking you to write a short essay on "Why we commemorate the 21st October," and "Who is Admiral Sir F. C. Doveton Sturdee?"

Now, remember, all of you, there are other competitions coming off, and every member of the Radio Circle is expected to make a great big effort to secure a prize. If at first you don't succeed, try, try again. At least, that

is what Uncle Alex does when his first attempt at answering Auntie Cyclone's conundrums falls short of the correct answer. We are looking for a fleet of G.P.O. mail vans to bring in the next lot.

How did you all enjoy "Hallowe'en"? "Soosie" has given up washing herself since that evening—she got so much water on her dear young face whilst "dookin' for apples" that she has given up this daily exercise. Now, your Aunt and Uncles don't know what to do regarding the weather forecast, because "Soosie" doesn't wash her face, and, consequently, does not wash behind her ears, therefore we are unable to say whether it is going to be fine or rainy. I'm so glad we still have that meteorological place to fall back on, aren't you?

Does her meow upset any of your pet dogs? I received a letter the other morning from a dear wee niece to say that her doggie had bolted from the house on hearing "Soosie" send her good-night kiss. So far "Nick" has not arrived at 5SC, but I do hope he will return home very soon. I feel very ill over this, because I am perfectly certain that "Soosie" meant no harm.

**Many Hills.**

That reminds me. Have you thought of any more to add to that list of hills I gave you recently? Here are a few: Horselethill, Hundredacre Hill, Knockhill, Huntershill, Blackhill, Corkerhill, Hamilton Hill, Camphill, Easterhill, Budhill, Leckethill, Shawhill, Sighthill, Stobhill, Towerhill, Easthill, Whitehill, Gadshill, Dovehill, Haghill, Golfhill, Dundashill, Greenhill, Edgehill, Hopehill, Yorkhill, Provanhill, Springhill, Thornhill. One "young" enthusiastic listener says that I should now be ready for Stobhill, thereafter being taken to Sighthill. I only hope I shall be free from further ills.

With love from

UNCLE MUNGO.

**A Tall Story.**

American: "At home we grow parsnips so big that we have to pull them up with a steam crane."

Britisher: "That's nothing! We once grew carrots so high we couldn't see the tops, and one day they died."

American: "Overgrew their strength, I suppose?"

Britisher: "Oh, no. A wireless message was received from Australia to say that the rabbits were nibbling the roots off!"

That is a jolly long letter from Uncle Mungo, isn't it? And I hope that the other Uncles will follow suit next week.

CARACTACUS.



**A PRETTY LITTLE LISTENER.**

This photograph, sent by F. T. Treverton, 109, Conway Road, Southgate, N., was awarded a consolation prize in the B.B.C.'s recent Brighter Britain Competition.]

In a recent issue of *The Radio Times* it was stated that the B.B.C. had received hundreds of letters on the question of broadcasting Sunday talks by clergymen. Owing to a misprint, the majority in favour of such talks was mentioned as having been over three to one. As a matter of fact, it was over ten to one.



# Proclamation

*We haven't had a fire... nor a strike... but we have jolly good 'Phones!*

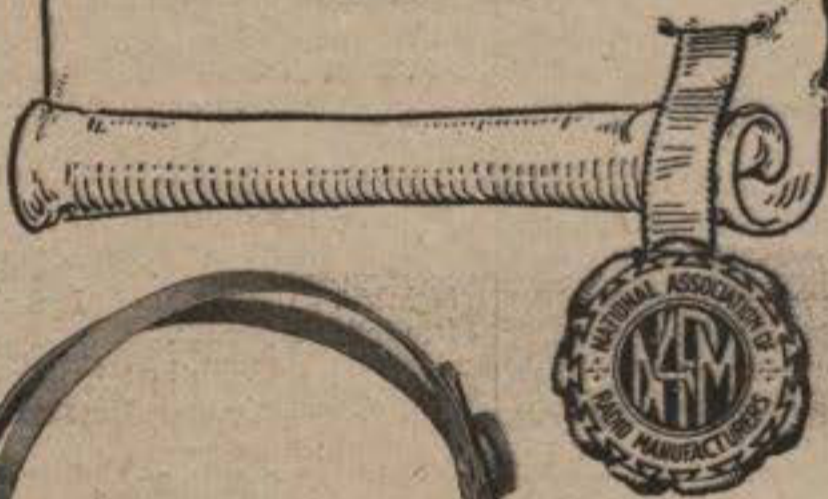
**T**HE British L.M. Ericsson Mfg. Co., Ltd., wish to announce that any person or persons circulating the falsehood that a fire or strike has prevented them meeting the tremendous demand for their headphones will be proceeded against.

The world-wide demand for our famous telephones has simply swamped us and we must apologize to our friends for non-delivery. We are, however, increasing our output with all possible speed, and hope to shortly overtake the demand.

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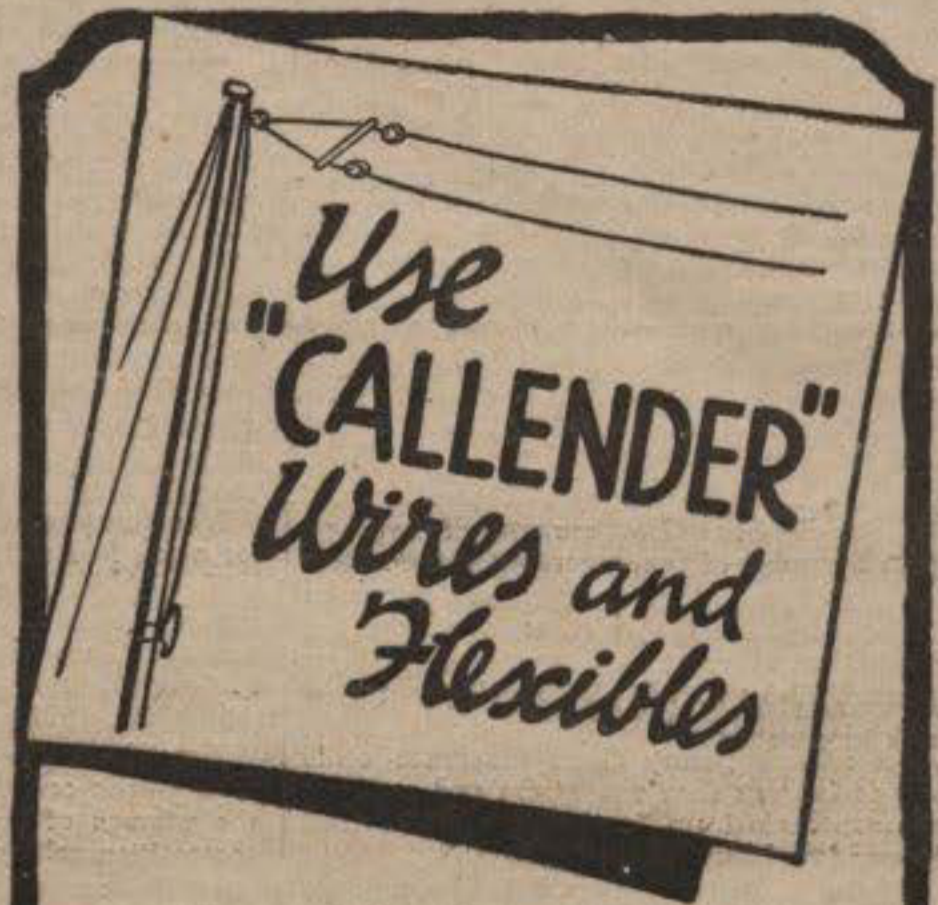
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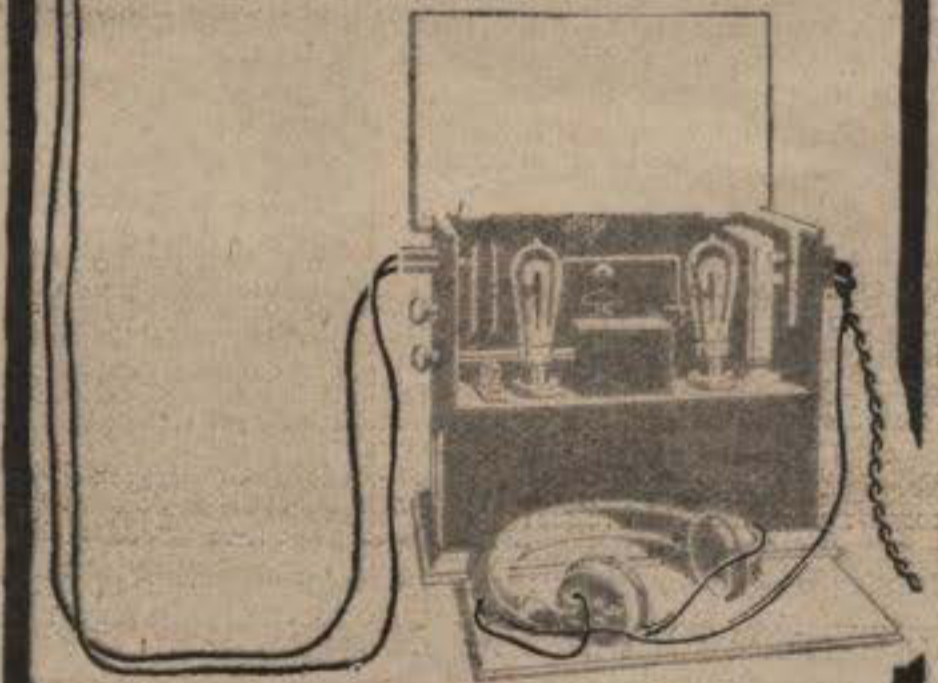
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## Readers' Own Humour.

### 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:—

The other evening I switched the loud-speaker on, and it would not even whisper. Imagine my horror on finding the horn half full of water.

After scolding the obvious culprit, aged five years, she said, between her sobs: "I only gave Uncle Ca'cticus a drink, 'cos you don't, and he must be firsty."—G. F. PENGILLY, Fulham, S.W.

#### A Bargain!

The other day I had occasion to enter the shop of a jeweller who also deals in wireless apparatus. I was buying a crystal, when I heard a young girl customer say to her friend: "My! what a fine diamond that chap has bought for one and six!"—W. E. SHADWELL, Clapton.

Here is an extraordinary coincidence! The other evening, a minister friend of mine came to see me, and we listened. A play was being broadcast, and we just tuned in as one of the characters said, "The minister is here," to which my friend replied quickly: "He is, indeed!" to the amusement of us all.—G. H. DICKINSON, Lincoln.

An old acquaintance and I met recently at a country inn. We soon discovered a mutual interest in wireless, and many references were made by me to my "circuits."

As we turned to leave later, a yokel approached and asked me to give him "a job wi' the 'orses."

I inquired his reason for such a request. "Well, sir," he answered, with an injured air, "it be all along o' your *circus* as you was talkin' about."—W. WARD, Golders Green.

Some time ago I was fixing an aerial for a friend who has several small children. Having bored a hole in the window frame for the lead-in wire, I was just pushing this through from the outside when one of the children, who had been quite excited over the prospect of wireless, rushed to her mother, saying, "Come and look, mother! There's something coming through from Manchester!"—F. BARNES, Lyme, Disley.

One of my little grandsons, aged about three, was out walking with his elder brother, and to the latter's great annoyance, he would persist in shouting at the top of his voice. On being admonished for making such a noise, he exclaimed, in surprise: "Why not? Nobody's 'listening'!"—C. A. CURN, Buckhurst Hill.

I had a friend staying at my house who had always lived in the country, and I asked him if he would like to listen. He replied that he would, so, putting on the 'phones, we sat and waited for the evening's programme to start.

Suddenly we heard: "Hullo, everybody!" and immediately my friend snatched off the 'phones and said, "You had better speak to him, I don't know what to say."—H. T. POUNE, Gillingham.

## Foreign Stations.

### WIRELESS TRANSMISSIONS FROM EIFFEL TOWER.

6.40-7.0.—Local Forecasts. Every day except Sunday.

11.0-11.15.—Talk on Fish from the Central Hall, Paris. Every day except Monday.

11.15-11.30.—Time Signal; General Forecast. Every day except Sunday.

3.40-4.0.—Financial Talk (French Rates, The Exchange and the "Beginning of the Stock Exchange"). Every day except Sunday.

5.30-5.55.—Closing Prices and the Stock Exchange. Every day except Sunday.

6.10-7.0.—Radio Concert or Lecture. Every day.

7.0-7.20.—Local Forecasts. Every day.

10.0-10.30.—General Forecast. Every day except Sunday.

### COMPAGNIE FRANCAISE DE RADIOPHONE (EMISSION RADIOLA).

Programme for Monday, November 26th, 1923. First Transmission.

12.30.—Talk on Textiles.

News of the Markets.

Talk on the Cafés.

Information. (News Bulletin.)

12.45.—Radio Concert.

1.45.—Talk of the Paris Stock Exchange.

2.0.—Close down.

#### Second Transmission.

4.30.—Talk of the Paris Exchange of Commerce.

Talk on Metals.

Talk on Cottons.

Talk on Paris Stock Exchange.

General Information. (News Bulletin.)

4.45.—Radio Concert.

5.45.—Results of the Races.

Parliamentary Information.

Musical News Summary.

6.0.—Close down.

#### Third Transmission.

8.30.—News Bulletin and Talk.

9.0.—Radio Concert and Talk.

10.0.—Close down.

(On Sundays and Thursdays, Radio Dancing at 10.0 p.m. Close down at 10.45 p.m.)

L'ECOLE SUPERIEURE DES POSTES ET TELEGRAPHES.

(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 transmission are the Greenwich hours, counted from 0 to 24.

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## Letters From Listeners.

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

### Broadcast Stories.

DEAR SIR.—Here is a suggestion: All humans dearly love a story, the huge output of fiction testifies to this; scarcely a paper, daily or weekly, without its story. In the days of old the storyteller held an honoured place, and when we visit the picture theatres we go primarily to be told a story.

Why not, as an experiment, give us a short story—say, from R. L. Stevenson ("A Lodging for the Night," or "Providence and the Guitar"), abridged to come within fifteen or twenty minutes, and ask opinions of your listeners?

Yours faithfully,

London, S.W. W. H. H.

[There are many difficulties in the way of broadcasting stories of this nature: chiefly because of length and the technique of reading. We have begun, however, to broadcast the stories of O. Henry in the Women's Hour.]

### Hearing America.

DEAR SIR.—Re your announcement that there will be a B.B.C. transmission for the benefit of American amateurs, I beg to state the following in the hope that it may encourage other amateurs in the British Isles who have not yet received the American B.C. to take heart and try again.

On Monday, November 19th, at 11.55 p.m., I was carrying out some experiments in long-distance reception on a two-valve receiver. I was tuned in the vicinity of 372 metres and got a telephony carrier wave. I could not make anything further of this until 12.20 a.m., and

then I heard W.E.Y. calling. I got a lot of interruption with Morse, but eventually, at 1.25 a.m., a pianoforte solo came through very clearly, and I heard the announcer state that it was played by Mr. Allan Bryon.

Then a paper was read on the manufacture of plate glass. After this there was a baritone solo, but I could not get the artiste's name. This again was followed by a piano solo by Mr. Bryon. It was now 2.15 a.m. and I closed down.

I should like to mention that this is the fourth time that I have received the American B.C.; but, to be quite frank about it, I have not been believed. However, if you care to verify the above items, you will find that I have not been exaggerating.

Yours faithfully,

Castle Eden, Durham. G. W. R.

### A Dog as Listener.

DEAR SIR.—After hearing the speeches at the Lord Mayor's banquet, on a friend's set, I experienced a rapid conversion to the possibilities of your wireless service, and decided to give my wife a set for a birthday present, a month in advance.

During the playing of the National Anthem, my wife placed the headphones over the ears of her black-and-tan dog, "Jock," who listened quietly until the announcer began: "That completes our programme to-night; 2LO closing down," etc. Then up he sprang, barking loudly, and chased about the room in search of the unfamiliar intruder.

I wish you every success in the magnificent

work you are doing in the broadcasting service. It is of national importance, and you are wielding a power which may remake the world, and help to mould the nations into one common brotherhood.

Yours truly,

London, E.C.

S. G. H.

### Talks in French.

DEAR SIR.—Would it not be possible to have a short talk in French once a week from 2LO? I am sure that this addition to the delightful programme of the B.B.C. would be appreciated by many English people, as well as by the many French people who live in, or near, London.

Yours truly,

Fulham, S.W.

R. B.

[Such talks have been given for months past at the Manchester Station. It has been arranged to begin a series at 2LO, and the first talk will be given in the early days of the New Year.]

### A Plea for Gilbert and Sullivan.

DEAR SIR.—We, regular listeners for the past twelve months, beg to draw your attention to the singular absence of Gilbert and Sullivan's works from your programmes.

We feel sure that there are few composers, living or dead, whose melodies are appreciated by all classes of listeners. Sullivan, however, is one of these.

We hope, therefore, to hear some of his selections broadcast in the near future.

We are, yours truly,

C. A. N. (Lee). A. W. R. (Battersea). J. G. H. (New Cross). L. H. B. C. (Molesey). F. L. P. (Battersea).

[The absence of selections from the works of Gilbert and Sullivan is not due to the B.B.C. We are endeavouring to secure permission to add these items to our programmes, and hope to do so in the near future.]



## Special Xmas Number

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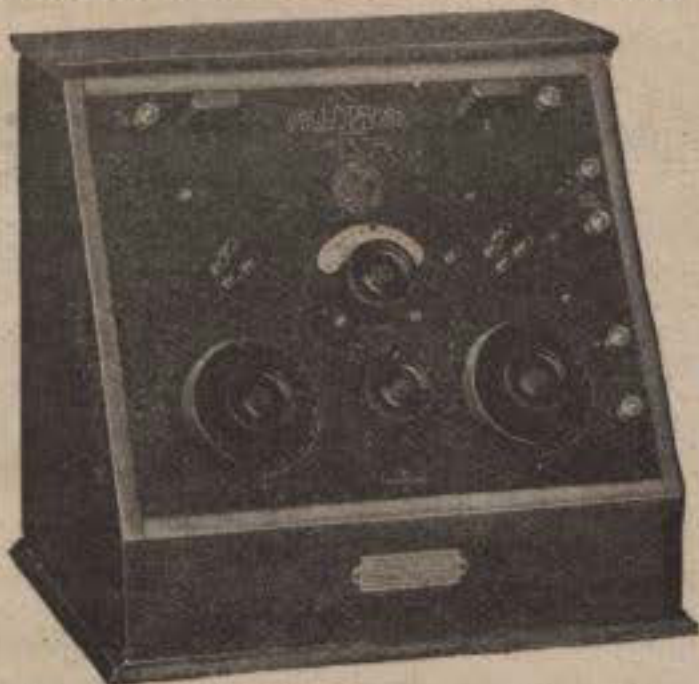
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## 2/6



## Other People's Opinions.

### AN AWFUL PROSPECT.

THE prospect of the curious being able to resurrect messages broadcast years ago is truly awful!

Anyone listening on 440 metres with one of these revivalist sets should clearly understand that he does so entirely at his own risk!

This wave was used for wireless telephony in the R.A.F. during the war, and I regret to say that it is unfortunately a fact that two officers of a certain Bristol fighter squadron at Dunkirk in April, 1918, were severely reprimanded by the naval authorities for using very unparliamentary language in the air. As the Navy objected to it, I feel this word of warning is necessary. People unused to "language" might suffer very seriously!—C. E. STEWART, in the *Daily Express*.

### A RETROSPECT.

YOU remember the old days of wireless when you, my male reader, sat with phones upon your head the livelong evening listening to the iddies and the umpties of distant stations, whilst you, dear lady, clicked knitting needles in the mazy tangles of a jumper and mentally cursed wireless as a soul-destroying pastime that made the best of husbands a mute, inglorious thing. Ah, me! What days! And then came broadcasting with music and mirth, whereupon feminine opinion veered round, as feminine opinion will, finding in wireless a heaven-sent boon instead of a thing accursed.—*Wireless Weekly*.

### ENORMOUS POSSIBILITIES.

BROADCASTING has enormous possibilities before it by way of instruction and amusement for every home and household in the country, however remote, and a diversity of programmes will probably soon become a necessity. The first step towards variety has, perhaps, been secured by the new decision which removes the restriction on the times at which broadcasting may be done. At any rate, it is highly important that the new amusement, or science, or art, as we may decide to call it, should be tuned to the highest standards. It is the product of the intelligence and should be used to serve that faculty.—*The Times*.

### VALVE AND MAGNET.

HAVE you ever tried placing a horse-shoe magnet over the valve? It should be placed symmetrically and in a vertical plane, the valve being upright. If the magnet is properly adjusted, a considerable amplification of signals will sometimes result, whilst occasionally a variety of extraneous noises is created by moving the magnet up and down.—*Wireless Review*.

### RADIO DRAMA.

RADIO drama has the subtle power of staging, or suggesting action without being under the necessity of actually reproducing it. So long as there is an ear to hear, and an imagination to construct and colour, there are no scenic limitations to the radio play, and very few as to action. Deftly written lines can carry the listener across the wilderness and overseas, through torrential rains and to the Frozen North, into deep mines and on the wings of speeding aircraft.—*Popular Wireless*.

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.

### EVENTS OF THE WEEK.

#### SUNDAY, DECEMBER 9th.

LONDON, 3.0-5.0.—Organ Recital from the Armitage Hall. S.B. to all Stations.  
9.0.—Band of H.M. Royal Air Force.  
CARDIFF, 8.35.—Grieg Programme.

#### MONDAY, DECEMBER 10th.

LONDON, 7.30.—Russian Composers' Programme. S.B. to other Stations.

#### TUESDAY, DECEMBER 11th.

CARDIFF, 7.30.—Literary Night.  
BOURNEMOUTH, 8.0.—A Night of Memories.

#### WEDNESDAY, DECEMBER 12th.

BIRMINGHAM, 7.30.—"The Lily of Killarney" (Benedict).  
BOURNEMOUTH, 8.0.—All Dance Programme.

#### THURSDAY, DECEMBER 13th.

LONDON, 8.20.—"Little Nellie Kelly," Act I, relayed from the New Oxford Theatre. S.B. to other Stations.  
9.45.—Sir William Bull. S.B. to all Stations.

#### FRIDAY, DECEMBER 14th.

LONDON, 9.40.—"Little Nellie Kelly," Act II, relayed from the New Oxford Theatre. S.B. to other Stations.  
BOURNEMOUTH, 7.30.—"The Lily of Killarney" (Benedict).  
ABERDEEN, 7.25.—Shakespeare Programme.

#### SATURDAY, DECEMBER 15th.

LONDON, 7.30.—"Pagliacci" (Leoncavallo). S.B. to Newcastle.  
8.50.—The Roosters' Concert Party. S.B. to Newcastle.  
BIRMINGHAM, 7.15.—Shakespeare Programme.



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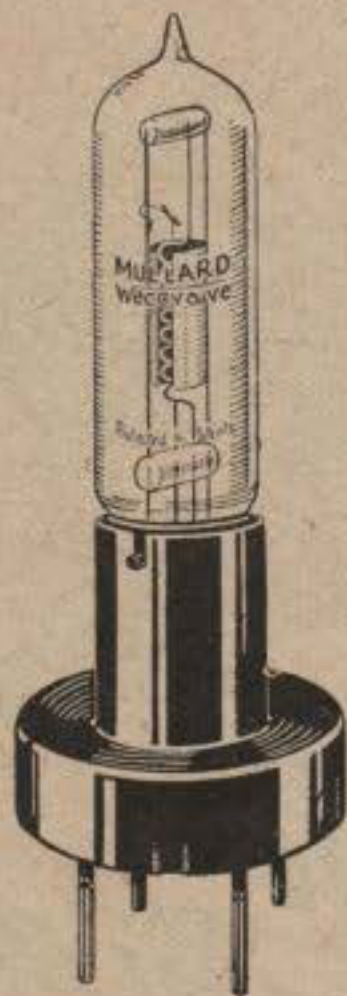
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It is short and robust in construction and has in no way been attenuated in order to reduce current consumption.

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

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

# Mullard

Advt. 1 The Mullard Radio Valve Co., Ltd., Balham, S.W.12

(E.P.S. 85)

## FREE Trial Offer to ALL sufferers from RHEUMATOID ARTHRITIS

Great Discovery by London Manufacturing Chemist—  
Thousands Cured—Prescribed and Recommended by  
over 300 Doctors



Are you a  
Human Barometer?

This simple home treatment is working miracles every day. CURICONES have saved thousands of sufferers from despair. Their wonderful action often begins with the first dose—pain is banished—swellings disappear—vitality is restored. No such remedy has ever before been placed within the reach of sufferers from

### Rheumatoid Arthritis, Rheumatism, Lumbago, Gout, Sciatica, Neuritis.

Its action is prompt and direct. The cause, whether it be Uric Acid, Urates of Soda, Lime, Potash, etc., even Microbes, is removed without resort to nauseous drugs. CURICONES are pure gelatine capsules containing an entirely new combination of medicines approved by the British Pharmaceutical Authorities. They are pleasant and easy to take and relieve torturing pain in a very short time.

## Send for TRIAL PACKAGE NO MONEY REQUIRED

Here are a few of the thousands of unsolicited Testimonials received.

Fill in and post the coupon AT ONCE. You will then receive a generous trial treatment, together with a useful book telling how CURICONES were discovered, and how a London Manufacturing Chemist cured his wife of Rheumatoid Arthritis—the most chronic of all Rheumatic ailments—by this simple home treatment after everything else had failed. Over 300 doctors have given CURICONES their warm approval, and are now recommending them as a quick, safe and easy cure for all Rheumatic ailments.

Drs. D. . . . and B. . . . write: "Pleased to say Curicones have given good results."

Dr. J. M. D. "Have used Curicones in a case of Chronic Arthritis—they have given great relief."

Dr. B. . . . "Send 500 Curicones to-night certain. They are excellent."

Dr. M. . . . "Enclosed cheque for Curicones for my daughter. I am so much better, and I want her to try them. They are invaluable."

**FREE  
TREATMENT  
COUPON.**

Please send me free and post paid your trial package and book on Rheumatoid - Arthritis and Rheumatic Affections, diet table, and full particulars of your discovery.

NAME .....

ADDRESS .....

AILMENT .....

Address Envelope to—  
**STEPHEN MATTHEWS & CO., LTD.**  
Manufacturing Chemists & Druggists  
(Dept. R.T.I.) 19-21, Farringdon Street,  
London, E.C.4.

*Send this  
Coupon TO-DAY*

If you are suffering from any trouble of a Rheumatic nature, fill in and post this coupon NOW, and in addition to the FREE treatment and useful book, you will receive further convincing testimony from the medical profession and former sufferers, of the curative action of CURICONES. This free treatment has been the first step to a complete cure with thousands of sufferers who had almost given up hope of ever enjoying life again. Don't delay. Post the coupon TO-DAY and learn how YOU can obtain relief from your pains in a few hours.

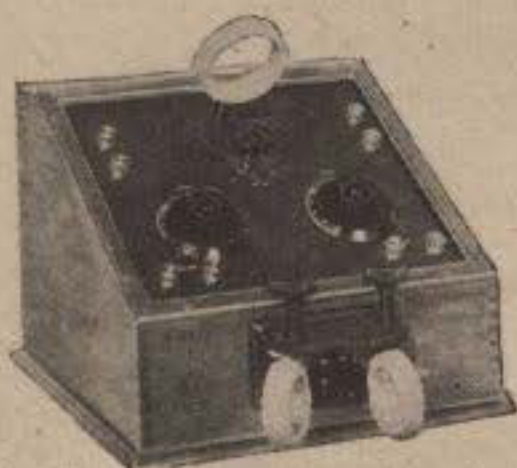


# For your Boy this Xmas—

## The Ethophone Home Constructor No III

**Y**OUR boy can build a wireless set the Burndept way. Give him the means to entertain the whole Family this Xmas, with music and song. The Ethophone Home Constructor No. III is a highly efficient 3-valve receiver, capable of receiving all British Broadcast under suitable conditions, as well as many Continental programmes from Paris, Brussels, etc. These sets have often received American concerts, but don't tell your boy that—or it may keep him up later than is good for any growing youth.

Eighty miles to a hundred miles is the ordinary range on a Loud Speaker but much greater ranges have been obtained.



*The simplicity with which this set may be constructed is clearly indicated in the following extract from a customer's letter:—*

*"... With regard to the Home Constructor which I gave my son about a month ago, it may interest you to know that he (aged 12) built it up with very little help from me, and that every night since we have had all the B.B.C. Stations with it. If a boy of 12 can do this I should imagine that any grown-up person should be able to do so without the slightest difficulty."*

MONMOUTH.

### For His Amusement

Wireless is one of the most interesting hobbies a boy could have. He can amuse himself for hours, and he can entertain the whole household. You can arrange Dances and Musical evenings, and let the youngster supply the music—he will be delighted, and the fact that all his family are depending on him to make the evening a success, will make him all the keener.

He can also listen to the great telegraphic stations of the world. Encourage him to learn the Morse code. It will keep him at home on winter evenings, and he will be healthily employed. He will get to know many of the countries of Europe; it will broaden his mind and his outlook on life.

### And Instruction

He is bound to want to know where the wireless stations he hears are situated. Fix a map of Europe in his room and make him mark up the stations he hears. Get him to keep a record of the weather reports.

The Ethophone Home Constructor No. III is a receiver specially designed for those who are desirous of constructing their own wireless set. It consists of a complete set of parts, complete down to the smallest detail, every nut and screw is included. It can be assembled by anybody in a very short space of time. Previous experience is unnecessary.

No. 532. Complete set of parts for above . . . . . £10 . 2 . 6.  
To which must be added Marconi Licence Plate . . . . . 1 . 17 . 6.

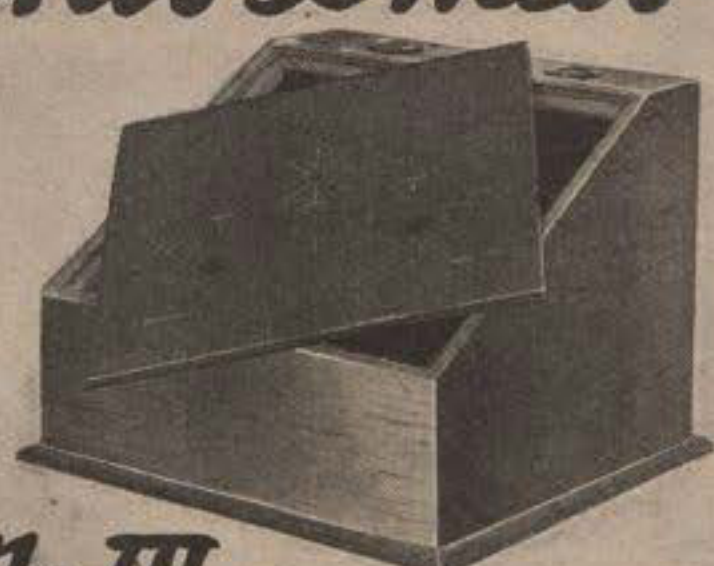
*A Constructor's Licence (15/- at any Post Office) is necessary.*

*Particulars of a cheaper model may be had on request, but it will not operate a Loud Speaker.*

Can be obtained at any of our branches or at Harrods, Selfridges, Shoolbreds, etc., and all high-class dealers in wireless.

**BURNDEPT LTD., Aldine House,  
Bedford St., Strand, W.C.2.**

**BURNDEPT**  
WIRELESS APPARATUS







## 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.

### Special Instructional Books

Wireless for All ... ..	6d.
Simplified Wireless ... ..	1/-
Wireless Valves Simply Explained ...	2/6
Practical Wireless Valve Circuits ...	2/6
Radio Valves and How to Use Them ...	2/6
More Practical Wireless Circuits ...	3/6
All the above by John Scott-Taggart, F. Inst. P.	
Pictorial Wireless Circuits ... ..	1/6
500 Wireless Questions Answered ...	2/6

**RADIO PRESS LTD.,**

Devereux Court, Strand, W.C.2.

From all Book-sellers or direct (postage 2d. per book extra.)

## A LIVING TELEGRAPH!

### Nerves That Need Tuning.

Every human being carries a living telegraph about with him. The wires are tiny threads or nerves running into every nook and crevice of the body. The instrument that receives messages is the brain; the battery that feeds the nerves is the heart. The beating of the heart sends blood coursing through the arteries. The blood picks up food through the walls of the stomach, feeds the nerves and muscles, and carries off the waste matter.

If the blood is poor, pale and thin, it can neither feed the body nor carry off the waste. Then we grow pale, sallow, and anemic and our nerves suffer. Sometimes we have horrible neuralgia. Agonising pains torture joints and muscles; we grow stiff and tired; rheumatism! Or perhaps we are so nervous that we cannot sleep, and grow irritable and fretful. All these different ills are due to the same cause—starved blood. Feed the blood and all will be well again. Dr. Williams' pink pills are the blood-food that will build up and reinvigorate your whole system.

Begin to build up your nerves by starting Dr. Williams' pink pills now. Of chemists, or from address below, 3s. 6d. per box, post free. Good for men and women too.

FREE.—"The Nerves and Their Needs" is a little book that will help you to avoid nerve troubles. Write to R. M. Dept., 36, Fitzroy Square, London, W.1, for a free copy.



## Before you buy an Amplifier—

PERHAPS you have a Receiving Set which gives a good volume in the Headphones, but insufficiently strong to work a Loud Speaker. There are two ways in which you can get louder results. One is by adding an amplifying unit, using one or two more Valves, and the other way is to connect your Set to a **Brown** Microphone Amplifier.

With the former you have the attendant cost of Valves and the usual risks of burning them out, together with the upkeep costs of current.

The Microphone Amplifier, however, is Valve-less. Its first cost is the last cost, and it requires only a cheap 6-volt dry battery to keep it running for months.

Yet this wonderful amplifier gives the amplification of two Valves and with a total absence of distortion.

Small wonder, then that an increasing number of Wireless enthusiasts are choosing this method for operating their Loud Speakers. Use a **Brown** Microphone Amplifier and a **Brown** Loud Speaker, and you can be sure of obtaining results which will delight the heart of the musically inclined, and be the envy of your friends.

### PRICES:

#### Microphone Amplifier.

Input 120 ohms ...	£5 10 0
Output 120 ohms...	
Input 2,000 ohms ...	£5 13 6
Output 120 ohms...	
Input 2,000 ohms...	£5 18 6
Output 2,000 ohms	

#### Loud Speakers.

<b>Model H.1, 21 inches high.</b>	
120 ohms ...	£5 5 0
2,000 ohms ...	£5 8 0
4,000 ohms ...	£5 10 0
<b>Model H.2, 12 inches high.</b>	
120 ohms ...	£2 5 0
2,000 ohms ...	£2 8 0
4,000 ohms ...	£2 10 0

From all dealers.

# Brown

S.G. BROWN LTD. RETAIL: 19 MORTIMER STREET, W.1. WHOLESALE: VICTORIA ROAD, N. ACTON, W.3.

Gilbert Ad.





King Arthur's (k)night's.

On chivalry insistent  
 Each knight was so persistent  
 To sacrifice his turn to don the 'phones,  
 That Arthur's table round  
 Was a (k)nightly battle ground,  
 And "Children's Hour" was passed in tuneful  
 groans.

# Polarphone

"Science's last word — Society's first choice."

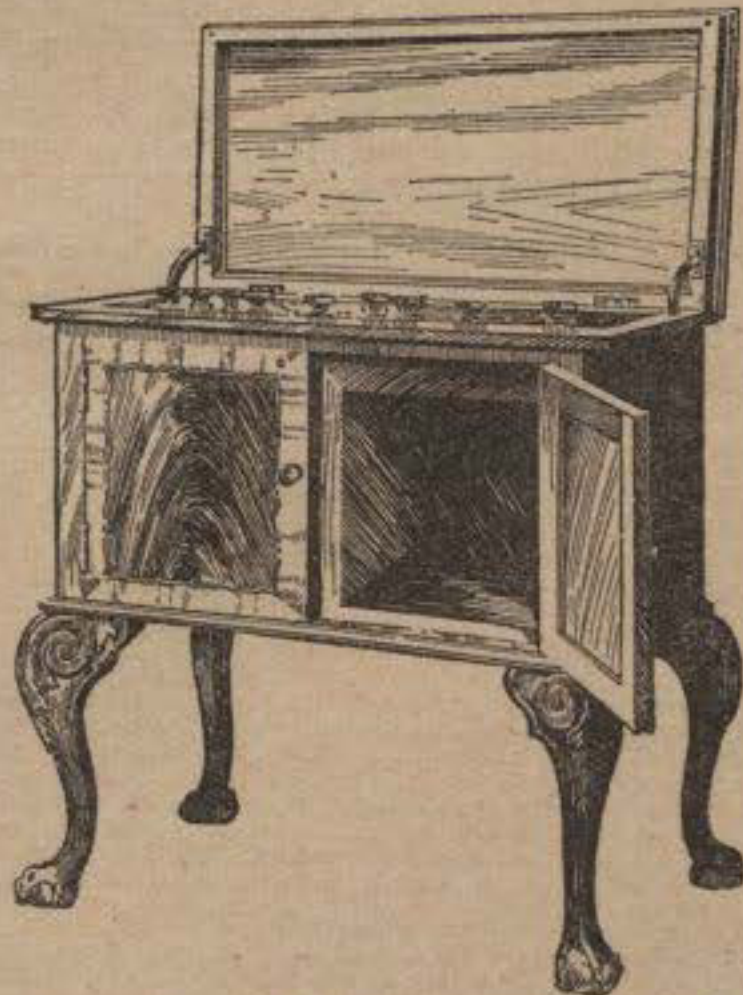
Music reproduced as music is synonymous with the Polarphone—speech becomes conversation.

It is a continual joy and revelation to the critical music lover, and is the source of the keenest enjoyment and satisfaction to all who listen.

In harmony with its surroundings, its beauty of construction exudes and creates an atmosphere of silent dignity.

This is another of the features which contribute in no small measure to the right of pre-eminence held by the Polarphone to-day in the world of wireless.

We would like you to see the beautiful models illustrated in the Polarphone brochure—gladly sent free on application.



The POLARPHONE 7-Valve Cabinet, remote control, Chippendale Model, finely brushed in polished mahogany. Price, £120 0. 0. B.E.C. Tax, £2 0. 0.

## RADIO COMMUNICATION Co., Ltd.

34-35, NORFOLK STREET, STRAND, LONDON, W.C.2.

Telephone: Central 8480 (3 lines).

Telegrams: Radiocomco-Estrand, London.



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Fleet Ad. Co.



STERLING

# RADIO COMPONENTS

The Standard of Quality.

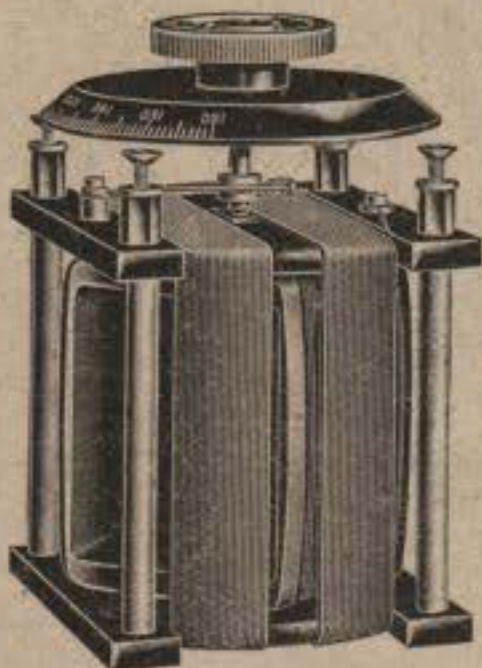
## Two Really Good Things:

HIGH GRADE VARIOMETER,  
PRECISION TYPE.

(Patent applied for.)

SQUARE LAW VARIABLE AIR  
CONDENSERS.

WHOLLY BRITISH  
MANUFACTURE.



**UNIQUE DESIGN.**  
Very Selective Tuning.  
Inductance Ratio,  
**9 : 1.**  
Rotor and stator windings brought out to separate terminals for connecting in series or parallel to cover wave ranges below.

**PRICE**  
**21/-**

**USEFUL WAVE-RANGE DATA FOR P.M.G. AERIAL.**

	0005 mfd. fixed Condenser in Series.	Direct to Aerial.	0005 mfd. fixed Condenser in Parallel.
Rotor and Stator in Parallel.	250-700 Metres.	370-940 Metres.	380-800 Metres.
Rotor and Stator in Series.	530-1340 Metres.	730-1850 Metres.	975-2725 Metres.

**STRAIGHT WAVE-LENGTH CURVE,**  
giving uniform wave-length variation.  
Permit of exact tuning.  
Nearly zero minimum capacity.  
End plates arranged for either horizontal or vertical mounting.



With Vernier Adjustment (as illustrated). The auxiliary knob controls the vernier vane.

No.	Capacity	Price.
No. R 2724	.00025 mfd.	£1 3 0
No. R 2725	.0005 mfd.	£1 5 6
No. R 2726	.001 mfd.	£1 10 6
Do. do. mounted in metal case with white ivory dial.		
No. R 2733	.00025 mfd.	£2 2 6
No. R 2734	.0005 mfd.	£2 5 0
No. R 2735	.001 mfd.	£2 10 0
Without Vernier Adjustment, otherwise as illustration.		
No. R 2729	.00025 mfd.	£1 0 0
No. R 2730	.0005 mfd.	£1 2 6
No. R 2731	.001 mfd.	£1 7 6

**"Sterling" Radio Components are not the cheapest on the market, but they are the best value ever offered consistent with quality.**

A FEW OF THE OPINIONS OF TECHNICAL EXPERTS OF THE RADIO PRESS.

**THE VARIOMETERS**

*Wireless Trader.*—"A Variometer which, to our mind, has advantages over the majority of those now in use."

*Popular Wireless.*—"There are many excellent variometers on the market at present, but perhaps none quite so neat as the new Sterling instrument."

*Amateur Wireless.*—"We have been able . . . to carry out a test of the Variometer . . . The instrument is admirably constructed and possesses many novel and ingenious features . . . This Variometer is, we think, unique in this country, covering, as it does, a wave range of from 250 to 2,725 metres . . . It is thus possible . . . to enjoy all the telephony and music that is being transmitted with the single tuning apparatus. We must confess to having had slight scepticism as to the validity of the claims put forward by the makers in this connection, but our tests of the instrument have more than confirmed these claims . . . This instrument can confidently be recommended as a tuner of vast capabilities."

*Modern Wireless.*—"It is undoubtedly a great convenience to have so large a range of inductance in one instrument, and resulting available wave-length . . . The instrument submitted represents an interesting type of variable inductance, finely made, and high-class in every particular."

The above are only two of a complete range of "Sterling" Radio Components, obtainable from all Electrical Dealers and Stores.

**THE CONDENSERS**

*Modern Wireless.*—"These . . . instruments are of particular interest to those who are making wave-meters, for the wave-length curve with these Condensers is a straight line."

*The Broadcaster and Wireless Retailer.*—"It is not generally known that the Sterling condenser vanes are so shaped as to give uniform variation of capacity throughout the scale. There is also a vernier fitted to some of these instruments which controls the movement of a single vane and gives extremely fine tuning."

*Conquest.*—"A particularly useful type of variable condenser having specially shaped plates to provide critical tuning near the minimum setting and fitted with vernier adjustment."

*Wireless World.*—"The needs of the scrutinising experimenter have been carefully considered when designing the condensers . . . These instruments represent a distinct step forward in variable condenser design."

*Wireless World.*—"This Company has earned the thanks of every user of wireless apparatus who appreciates refinement in design by the introduction of a new type of variable condenser, which has specially shaped plates providing critical adjustment near the zero position, and, if desired, a concentric knob gives vernier adjustment, which is almost indispensable when tuning the circuits of an H.P. Amplifier. There is little doubt that this condenser will find a place in every tuning instrument that the experimenter may build. There are other Sterling components useful to the experimenter and of equally clever design."

Advertisement of **STERLING TELEPHONE & ELECTRIC Co., Ltd.**, Manufacturers of Telephone and Radio Apparatus, etc.,  
210, Tottenham Court Road, London, W.1. Works: Dagenham, Essex.