



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing SUNDAY, DECEMBER 16th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE

SPECIAL CONTENTS:

HOW PLAYS WILL BE BROADCAST.
An Interview with Nigel Playfair.

HULLO, AMERICA!
Listening to the United States.

THE STORY OF "THE MARSEILLAISE."

WIRELESS: PRINCE OF HOBBIES.
By P. P. Eckersley, Chief Engineer of the B.B.C.

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.

THERE are seven statutory Wonders of the World. More recent achievements, even in their own line, may have outclassed them, but they still retain their traditional distinctive place. That very popular novelist, Mr. A. S. M. Hutchinson, has recently published a book of stories, the first of which is entitled "The Eighth Wonder." It is a very worthy "Wonder," too. Mr. Hutchinson has done more. He has recently installed a wireless receiving-set in his house.

There is nothing wonderful in that, of course. One might suggest that he should have had it much sooner. After a few weeks' experience of broadcasting in his own home, he writes me his opinion. He says he knew that broadcasting was a household word, but that he now finds it also a household boon. He concludes: "It is surely the Ninth Wonder of the World."

I do not know if it is a boon to take one's work home to such a degree. One has to talk broadcasting in the train, and at lunch as a matter of course; but, apart from this, whenever any of us appear in any sort of company, or on any occasion, the talk seems sure to switch round sooner or later in the one direction. Yet, in a way, it is very gratifying; it is a fascinating subject.

It is fortunate that it is fascinating, because all the periods of strain and rush in former business incarnations pale before the present. It is the most restless and resistless thing I have ever happened on. Philosophers have said that Truth is unattainable to men, and that man's noblest exercise is to be found in the pursuit of Truth, even though it can never be found.

A great Frenchman wrote; "If I held the Truth captive in the hollow of my hand, I would open my hand, in order to be able to pursue the Truth again." The B.B.C. can never

reach ultimate and final success, for there is no limit. There is always something new to do and there always will be.

It is easy to work for the customary criteria of success—so many cubic yards of concrete, so many tons output per week, more than last week, and at less cost; increased sales, dividends and so on. But by what can we measure?

To a great extent certainly by the voluminous mail which all stations, and particularly Head Office, receive. But vast as is the number of our correspondents, the articulate among the two million or so listeners are in small ratio to the inarticulate. I want to tell you from my own recent direct experience something about the London mail.

It was a fortnight ago, on one of the nights of the Transatlantic tests. Incidentally, I wish the Americans would do something with their time. I wish we could talk to them orientally instead of occidentally. Three o'clock in the morning is all very well occasionally, but it is not conducive to systematic and repeated effort. I told them so, and hope they heard it—sitting comfortably in their homes at 10 p.m.

Till midnight I indulged in the satisfactory recreation of "cleaning up my table" (Americanism for getting rid of everything in the "Pending" trays—though, of course, the best people don't have such things). Thereafter, in search of diversion, I went along to the untenanted General Office. The 6 and 8 p.m. delivery letters lay unopened in their proper place—perhaps 200 of them. Moreover, 18 wire baskets stood invitingly by.

Now, there is a correspondence clerk whose pleasure it is to repair betimes to the office in
(Continued overleaf in column 3.)

Broadcasting the "Old Vic."

How a Remarkable Experiment Was Carried Out.

IN the hurly-burly of the day's work there is little time for the ordinary individual to develop his powers of imagination.

But even the unimaginative individual felt something of the wizardry of wireless transmission when, on the evening of Saturday, November 23rd, a novel and remarkable experiment by the engineers of the B.B.C. achieved complete success. On that occasion, the first act of the opera *La Traviata* was relayed by wireless from the "Old Vic" Theatre in London to 2LO, and then broadcast simultaneously from London, Manchester, and Glasgow.

A Difficult Problem.

The usual way of connecting up a theatre with the headquarters of the B.B.C., at Savoy Hill, is by using a private wire direct between these two places. In the case of the "Old Vic" Theatre, it was found necessary to have a direct line from Waterloo Bridge; but the Post Office were unable to supply this, as all the existing lines are permanently engaged. They offered us, therefore, the alternative of a line seven or eight miles long, passing through three different exchanges. As most of this circuit would have been underground, and not very suitable for the transmission of music, our engineers were confronted with the problem of overcoming this difficulty. Captain A. G. D. West, Assistant Chief Engineer of the B.B.C., set to work upon the problem.

An ordinary type of microphone was placed on the stage just in front of the conductor of the orchestra. The currents passing through this were amplified by an apparatus at the back of

the stage, and brought out to sufficient strength to operate the transmitter. This apparatus was connected to the transmitter by an ordinary lead-covered cable about forty yards long. The transmitter was situated in a room on the top storey of the Royal Victoria Tavern, next door to the theatre.

To Prevent Distortion.

On the roof had been erected a single-wire aerial about twenty feet high and twenty-five feet long. The power used in the transmitter was thirty watts, and a special point about the theatre amplifier and the transmitter was that great precautions had to be taken against any possible form of distortion, so that the music received at 2, Savoy Hill, should be quite pure and undistorted. The operation of the apparatus at the theatre end was made more or less automatic without the need for control.

On the roof at 2, Savoy Hill, the aerial, a single wire about fifty feet long and six feet high, received the signals from the theatre transmitter, amplified them up to sufficient strength, and then put the music on to a line connecting the studio with Marconi House, where it was then transmitted in the usual way. The amplified signals were transferred to the Post Office lines used for simultaneous broadcasting in the customary manner. A special receiver had been designed so as to receive the music from the theatre without any interference from 2LO, which is about 200 yards away, across the Strand. It is now possible, therefore, to connect up the "Old Vic" with any or all of the stations of the B.B.C.

A Tune that Made the World Sing.

The Story of "The Marseillaise," by A. B. Cooper.

THERE are songs which are merely sentimental: amative verbiage, romantic memories of "the roses round the door," and the like; there are songs which tell of frolic and fun; there is the patriotic song, and there is the song, of which there are only half a dozen examples or so in the world, which is a powder-magazine, a power-house, a generating station, and a dynamite bomb all rolled into one. Of this last class the "Marseillaise" is the supreme and unsurpassable example.

Of course, everybody thinks of it as the song of the French Revolution, the king of revolutionary songs, in fact; yet, strange to say, it was not written as a revolutionary song at all like our own "Here's a Health Unto His Majesty" or "Charlie is My Darling." Its fitness for the occasion was accidental, just as, in quite another way, "It's a Long Way to Tipperary" seemed to be specially fitted for the singing of the lads who first went to France.

Written by a Loyalist.

For, although there were other songs of the Revolution, such as the famous "Ça Ira" and the "Carmagnole," they never had the electrical, frenzied, often maddening influence on the actions of the populace that the "Marseillaise," with its lofty spirit of devotion to country, had. Yet, in spite of all this, it was written by a man perfectly loyal to the very monarch, Louis XVI., who, a few months later, was to lose his head under the guillotine by virtue of the passions kept burning at white heat largely by this very song. At the time the song was penned, French troops were defending Strasbourg against Austria, and things were not

going too well, for even then there was great disaffection in the country, and the downtrodden masses were not too willing to flock to the flag.

It was thought by the mayor of the city that a rousing patriotic song would bring men flocking to its defence, and, his idea coming to the ear of a captain of artillery in the garrison, named Rouget de L'Isle, the latter wrote, in an incredibly short time, and in an ever-increasing frenzy of patriotic fervour, the words of this magnificent war-song with its unsurpassed chorus:—

ALEX ARMES, citoyens!
Formez vos bataillons!
Marchons, marchons! qu'un sang impur
Abreuve nos sillons.

Composed in a Night.

Nor was the young soldier a poet only: he was a musician and composer, and to the accompaniment of his violin he fitted the tune to the words, as a well-made glove fits the hand which has been measured for it. Both words and music were completed in one and the same night, and the very next day the new song was rehearsed by the French soldiers, became instantly popular, and had the desired effect upon enlistments.

It was entitled on the night of April 25th, 1792, when it was finished, "War Song of the Army of the Rhine." A little later it was sung by Mireux, the deputy for Montpellier, who had accompanied some local volunteers, at a banquet given to them at Marseilles by volunteers belonging to that town, who were later very

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What's in the Air?

(Continued from the previous page.)

the morning, with attendant satellites, to the intent that, when the staff arrive at 9.30, the mail is already sorted out for their delectation and attention. It is not my job to open letters, and I can only see a fractional part of those which come. I have to be content with sundry "Précis of Correspondence" from all departments and from the Provinces.

But there is a delight in occasionally seeing the real thing, and over the whole gamut, too. Here was the time and the place and the loved one all together. By the unkindly, the scene might have been called "The Temptation of the Managing Director." Anyhow, when the aforesaid clerk came, zealous and expectant, to his task next day, the morning delivery was there untouched, and as this is so much greater than the evening ones, he might not have observed that anyone had encroached overnight on his particular province. The trays, however, which should have been empty, were not empty.

Opening envelopes is uninspiring, but the remainder of the experience was interesting. I will only refer to one element—the letters from the children. They are few in number compared to the total, but I am told that last week they averaged almost 300 per station.

I have never had much dealings with children. I am rather afraid of them. I can rarely find the "common denominator"; but I was immensely impressed with the letters I read. There is a real living relationship between the children and their "uncles and aunts." It is a highly important potential factor in broadcasting. Many inventions only come to their full position of influence and effect in the lives of the generation subsequent to that in which they are evolved. There is neither time nor space to say more, but it is worth much thought.

They tell me that the Christmas Number of *The Radio Times* is to have several special features. The cover is to be a three-coloured effort. There are to be articles by the Postmaster General, Lord Gainsford and Lord Riddell, and several distinguished people have contributed to a symposium of opinions on broadcasting and the public. The children's corner is increased to two pages and will have all sorts of things from the various aunts and uncles.

Mr. William Le Queux is to tell of his earliest experiences in wireless, and the humorous side is well catered for by F. W. Thomas, Ashley Sterne, and our own inimitable John Henry on "Christmas is Coming." There will be plenty of illustrations.

I believe it will be a really fine production, full of interest and amusement. Special Christmas numbers are a recognized feature of this season, and we trust that our own effort will contribute in some way to the general good cheer.

EDITORIAL NOTICE.

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

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

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

Why Does a Cat Purr? Some Nature Problems Answered.

A Talk from London: By E. K. Robinson.

A QUESTION which everyone asks, but nobody answers, is why does a cat purr when she is happy and at the same time often squeeze the hearthrug with her claws?

Now, in puzzling out these nature questions, you have to do a little Sherlock-Holmes business.

Because all kittens purr and squeeze the hearthrug naturally soon after they are born, you know it must be a habit inherited from their ancestors; and because all kinds of cats do it, the habit must have belonged to the original wild ancestors of all kinds of cats. You know that these original wild cats would not have got the habit if they had not liked it; but, because at the present day kittens purr more often and loudly than grown-up cats, you know that the habit is beginning to die out.

An Answer from India.

This shows that our tame cats do not get the same pleasure from it that their wild ancestors did. But why should the original wild cats have enjoyed purring more than our tame cats do?

For years I could find no answer to these questions until I went to India, and there one day I suddenly saw the answer lying on the ground before me in the middle of a sun-baked plain in the Punjab.

I was the guest of a Maharajah and had gladly accepted his offer to see a cheetah-hunt, because I should probably never have another chance. A cheetah-hunt is not like a fox-hunt. You do not hunt the cheetah, which is a kind of long-legged leopard, but you use it to hunt antelopes. We started from the Maharajah's palace in a magnificent State carriage and went several miles along a smooth road into the country till

we came to a patch of jungle where elephants were waiting for us. On these we went through the jungle and came out by a group of palm trees, where the native hunters were waiting with the cheetah and a bullock-cart. Four of us were packed into the cart, and then the huntsman, who was going to drive the bullocks, asked which of us would take charge of the cheetah.

Being interested in animals, I volunteered; and we dragged the great cat up into the cart by its collar. He had a leather hood over his eyes and I was given a large chunk of very strong-smelling cheese for him to lick if he became restless, and we started. The cheetah smelt me all over very suspiciously at first, but seemed satisfied and rested its head upon my knee. As the springless cart jolted on for mile after mile over the rough plain, the weight of that great beast's head became almost intolerable, but every time I tried to push it away he growled, so I offered him the cheese and bore the pain as well as I could.

All this while we were travelling in a circle round a herd of black-buck antelopes, which had often seen native bullock-carts and were not scared by ours.

Superb Cunning.

They were nervous, of course; but every time they looked up they only saw the same old bullock-cart still going past; and so they went on feeding. But our circles grew gradually smaller and smaller, until at last we were near enough to loose the cheetah at them. I unhooded the great cat while the cart still went on, and at once it caught sight of the antelopes.

With superb cunning it slid from the offside of the still-moving cart and for a few yards crept beside the revolving wheel, keeping so close to the ground that it almost seemed to trickle along like water rather than creep over the sand.

Presently, we came to a little ridge of sand, which hid the antelopes from it. Here it stopped and the cart went on. With flattened head and ears bent back, the cheetah peered at its quarry over the ridge of sand and then gathered itself together for the fatal rush. In three magnificent bounds it reached the scattering herd and struck down the fine young buck it had marked down for prey.

Just Like Puss.

We tumbled out of the cart and ran to the kill; and while the huntsman was busy with his preparations for tempting the cheetah from its victim, I watched the beast of prey.

The buck's neck was broken, and the cheetah, with teeth fixed in its throat, was breathing hard, so that it made a loud purring noise through the stream of blood that was pouring down its throat. At the same time, its great claws, grasping the antelope's chest, spread wide and contracted, squeezing the heart, as it were, to force out the slackening jets of blood.

It seemed a horrid sight; but in a flash there came before me a vision of puss at home, lying before a comfortable fire and purring loudly as she squeezed the hearthrug with her claws. Then I understood why the original wild ancestor of all our cats enjoyed the sensation of purring and at the same time opening and shutting his claws.

(Continued in col. 1, page 439.)



From "The Humourist."

WIRELESS NOVELTY FOR CHRISTMAS.

The New Spectral Wireless Co. announce that ghostly groans, gurgles, wails and chain-rattling will be broadcast at midnight all through the festive season.

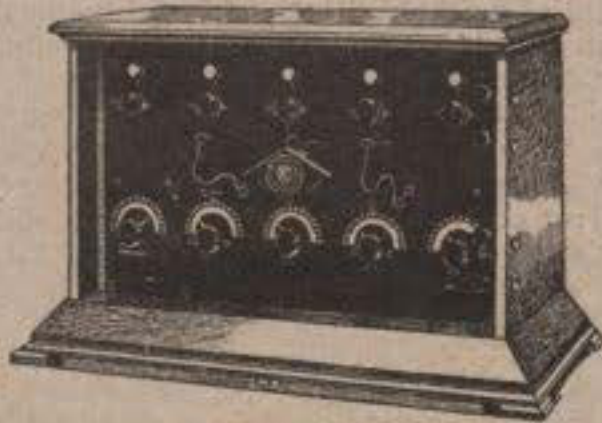


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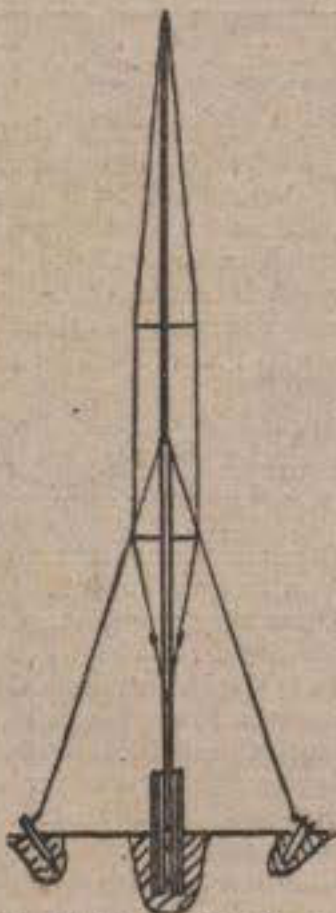
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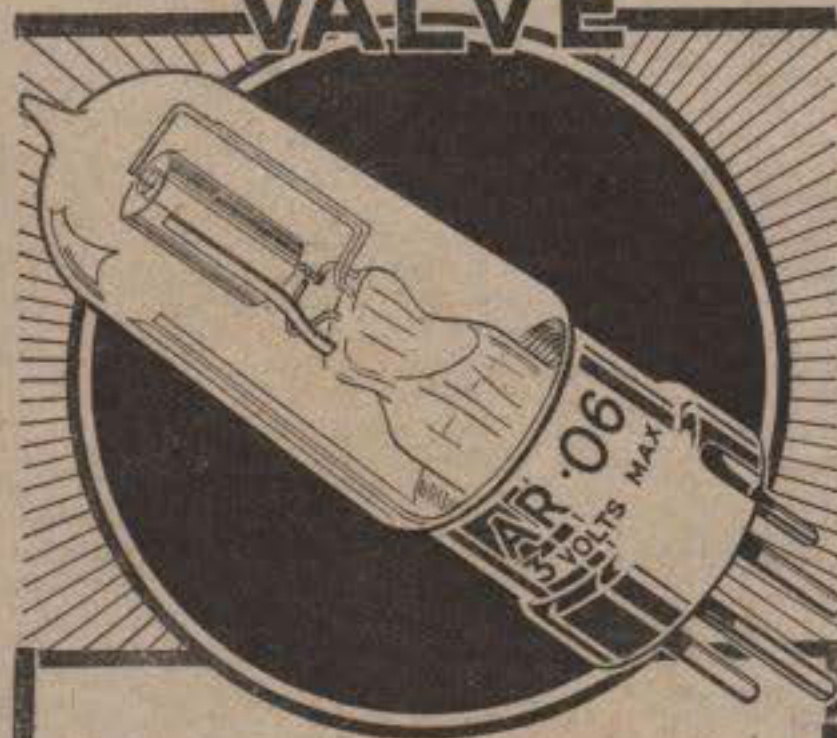
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Readers' Humour.

FUNNY STORIES TOLD BY LISTENERS.

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

My neighbour's two boys were in their garden watching me put up the post in position for my aerial. When fixed to the post, the wires were sloping considerably towards the house.

"Why do those wires slope like that?" asked one lad of his brother.

"Oh," was the reply, "I suppose that the sound slips along quicker that way."—E. BISWELL, Bromley.

Young Jimmy, a friend of mine, and the proud possessor of a valve receiving-set, paid a visit recently to his aunt in the country.

Conversation turned to wireless, and he tried to get permission to instal a set in her house.

Auntie, however, would not be persuaded.

"But," said Jimmy, "with a four-valve set you would be able to hear all stations."

"Good gracious!" exclaimed his aunt, indignantly. "I don't want to hear the wretched trains!"—E. F. RUSSELL, Enfield.

The landlord of a country inn, having installed a wireless set for the entertainment of his customers, was obtaining very feeble results, much to his annoyance, when a villager, observing his chagrin, said: "You can't expect to hear much after them town folk have had their picking. I heard one say he was using a serious rejector circuit" (series rejector). "So I suppose that we in the country have what's left."—A. E. DAVIES, Southall.

On arriving home the other evening, I found an aged relation blowing and humming through the ear-pieces of my head-phones.

"What are you doing?" I asked.

To which she replied: "I think those Savoy Orphans must be wonderful children. How ever do they manage to get such lovely music out of sacks of 'phones?" (saxophones). "I can't get a note out of your 'phones!"—G. HENRY, Fulham, S.W.

Gladys, aged nearly five years, went into the garden the other day and saw a spider making a web, stretching from one flower to another.

"Oh, mummy," she cried, "fancy a spider making a wireless!"

"What do you mean?" inquired her mother.

"Can't you see his aerial!" answered Gladys, pointing to the glistening web.—Mrs. B. GARWOOD, Ealing.

A friend of mine, listening for the first time, watched me tune-in on a coil with coarse and fine tappings, and then remarked: "What a large place 2LO must be!"

"What makes you think so?" I asked.

"Well," she replied, "there seems to be so many different departments there."

In answer to my puzzled inquiry, she explained that she thought the studs of the tappings each represented a department of 2LO.—G. A. WILLS, Acton.

An elderly couple were sitting in a friend's house the other evening with head-phones on, listening to broadcasting for the first time. A look of surprise crept over their faces as they heard an announcement that the 2ZY Orchestra would play a selection.

Presently Jane said to Joe: "'Ast getten t' same hand as me, Joe?" to which Joe replied: "Ay, I s'pose so."

Then Jane, still non-plussed, further queried: "Well, 'ow does it know to come 'ere, where we are?"—L. TAYLOR-HIBBERT, Manchester.

Wireless: Prince of Hobbies.

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

I WAS talking the other day to a friend and amongst other things he mentioned General Smuts' broadcast. He commended our company, talked of the marvellous powers science had given to mankind, uttered what I considered were fairly commonplace truisms, but ended up with the surprising remark that "he hated all this broadcasting."

I took the receiver from my telephone, tore up my letters, turned Commander Carter out of his seat, got up, locked both doors, shut the windows, took off my coat, confronted my visitor with my palms hidden in my knuckles and uttered a terse "Why?" He never moved, but spoke without a great deal of blasting, and this is what he said in so many words:—

"What are we doing with all this talk of civilization? In the old days we used the horse-omnibus and the hansom cabriolet; now we tear about in the motor-bus and the taxi."

A Thorough-going Pessimist.

"Yes," I replied, "and words like 'buses' and 'cabs' only came from your sloppy way of talking." I always say things like that in the middle of an argument; they put the other fellow off and can't be gainsaid.

He replied: "We tear about in the motor-bus and taximeter cabriolet. Do we get any more done? How does the telephone help us? It merely makes one keep more appointments that otherwise could be made. How does the electric light score over the candle, except to be more expensive? What does the fast express do except to make me have to live faster than ever before? No!"—catching my eye—"I don't mean what you mean. Science, the mad woman, is leading us a wilder and wilder dance, and we poor mortals clinging to her skirts are impelled ever faster forward, forgetting how to walk alone and forgetting to look about us at this sunny landscape of life."

"Day by day, week by week, year by year, generation by generation, we do less and less for ourselves; we narrow our outlook, our eyes are blinded by the tears of our furious pace through the lessening span of our narrow lives, less and less can we do things for ourselves, more and more we lean on our telephones, our taxis, our trains."

A Blot on the Escutcheon.

Thus my friend, my office, himself and myself, a low fog yellow without, doors shut, telephones mute (and winter come indeed to adopt the right style).

He didn't really say all that half so well as I wrote it down, but for a moment I was hard put to it to find an adequate answer. The fair fame of the B.B.C. was to be tarnished; there was to be a blot upon the escutcheon; a bar sinister across our two B's rampant with C pendant on a field, verdant circles enclosing with a motto, double spacing, "Type approved by Postmaster General." You see, he would include in this acceleration of human activity the advent of broadcasting. He would, and did say:—

"Broadcasting! the last devilish invention so that people may sit idly in their homes having things done for them. Instead of making music, this normally beautiful cacophony of sounds is tied to the wings of invisible and incredibly swift ether waves to din the ears of millions who might be in their glee clubs performing the music themselves." (He failed to catch my eye.) "I hate the slackness, the narrowness, that this same science is bringing us. It inculcates the idea of half a million people packing into an arena to see twenty-two

men kick a ball about." ("Or sometimes kick the twenty-third man about," I suggested).

"Let people do things for themselves. Curse your science which makes all the beautiful things of life so easy that they pass unnoticed, while life itself is made proportionately so quick that it leaves us gasping for breath, with no time, or inclination, for anything outside our narrow grooves."

John Citizen's Opportunity.

It was too much—I had to speak, and thus I replied: "You say," said I, "that mankind is driven to piece-work, that everything is being so stereotyped, so organized, that individuals must be driven in blinkers, that everything else is done for them, they only being left to do their narrow jobs. Instead," I said, warming to my theme, "of building their houses for themselves, one man lays the bricks, another puts in the woodwork, a third tiles the roof, a fourth puts in the pipes, there are specialists for electric-bells, fire-grates, painting, till, finally, the householder, busy all this time sharpening the pips for the raspberry jam, is ready to take possession."

"And yet you decry the greatest hobby of our time—the reception of broadcast. Do you not see in the latest achievement of science an opportunity for that same poor narrowed John Citizen to explore 'Fresh woods and pastures new'?"

Creative Work.

"So it surely is, and you, sir, with your crystal set entirely home-made, is it not one of the bright spots in your life? (Whisper not, Madam, that it is the plague of yours.) Have not you, in making that set, participated with us in creating a link with a life outside your ordinary beat? And you who have bought a 5-valve set, you who have planned your aerial, who have learned to tune to Manchester, Glasgow, Paris, Berlin, New York and 5 Vic R, have you had everything done for you? No! emphatically no! Wireless has given to you the power of doing creative work and, while in much you said you were right, you were unhappy in choosing broadcasting to point your moral."

Look upon it then, gentle reader, that you and I participate—that in adequately tuning and adjusting your receiver you are a part of that chain of perfect sound transference that it is my ideal to achieve.

It is fascinating to do any creative work, but when out of the prosaic box you buy, or build, can come the speeches of great men, the harmonious thoughts of great musicians, the prattle of children, the weighty pronouncements of politicians, the romantic verses of love-lorn poets, and lastly, but not least, the humour of John Henry, is it not indeed the prince of hobbies and the greatest of creative marvels, this same harriidan—who, to me, I must confess, cruel as she is, is my dearest love—Science?

"The Radio Times"

CHRISTMAS NUMBER

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PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS.

A Phenomenal Voice.



MISS THELMA PETERSEN.

IT is rather remarkable, that, while we have many brilliant sopranos, there are comparatively few really good mezzo-sopranos. Among the latter must certainly be classed Miss Thelma Petersen, who has been broadcasting from London Station. She has a phenomenal range of voice extending to three octaves, and her vocal expression is perfect. Miss Petersen is a native of New Zealand, and began to sing at the early age of five. At one time she hesitated between the career of a vocalist and an actress, but finally decided upon the former.

A Slight Mistake.

ON one occasion," says Miss Petersen, "I was engaged to sing at a concert in an East Coast town, and one of my selections was the well-known excerpt from 'Samson and Delilah,' which I sang in French.

"Next day, happening to see the local newspaper account of the concert, I was amused to read that the reporter—after saying some very nice things about my voice—had stated that 'Miss Petersen sang "Softly Awakes My Heart" in its native Italian.'

"So much for my French accent!"

He Didn't Want Much!

AMONG the well-known politicians who have broadcast, a conspicuous place is held by Sir William Bull, who recently gave a talk from London Station. Although he is a very busy man—he sometimes works eighteen hours a day—Sir William is a keen athlete and an expert long-distance swimmer.

Sir William relates that during the Boer War an ardent young photographer risked his life by working his camera in the fighting line in order to secure pictures of an actual battle. Later, he discovered, to his horror, that owing to something wrong with the camera, not a single photograph had been taken. His films were a blank and his effort was absolutely wasted.

With sublime impudence he went to Lord Kitchener and explained what had happened.

"I suppose," he suggested, in all seriousness, "the battle couldn't be done all over again, could it?"

An Uncommon Name.



MME. CRUÉ DAVIDSON.

MANY listeners have been struck with the curious and pretty Christian name of Mme. Crué Davidson, who sings at Glasgow Station. She herself tells how she obtained it. "At the early age of two or three years," she says, "I, with the rest of the family, sang in a cantata, *Robinson Crusoe*, in Sheffield. Being so tiny, my tongue could not get round the word 'Crusoe,' and all it could manage was 'Cruic'—so 'Cruie' I was dubbed from that day onwards.

"One day, when I grew up, the first letter I received from my (now) husband was addressed to 'Crué.' This new style of spelling caught my fancy and 'Crué' it has been ever since."

Orchestras Were Different.

THOSE well-known entertainers, the Elliotts, are very popular at Bournemouth Station, and one of them relates an amusing incident that happened in Dorset.

He was walking along a lane near his home and saw one of the villagers gazing up at some men repairing the telegraph wires.

"Good-morning, Wally!"

"Mornin' sir, nice mornin'. I were just thinkin' what a lot of this yer wireless ther is about."

"Yes, but that's not wireless."

"Go on with ee, sir; I've heard tell of ther being no wires nor nuthin', but I ain't havin' that; 'er must 'av wires. 'Er can't send things without nuthin'."

"But how do you think people receive messages if it's not true?"

"Well, I'll tell 'er, they do telephone it up to Mr. Tilsed (the village postmaster), an' he do tell 'em all what's going on like."

"Yes; but, you know, they have large bands and orchestras, and how do they manage with them?"

"Eh! Orchesters, aye, 'ers got I thinkin' now," replied the old fellow, and he was left rubbing his head in deep meditation.

Not a Baronet.



MR. ARCHIE GAY.

AN amusing story is related by Mr. Archie Gay, who sings from Cardiff Station. After one concert, an elderly lady approached him and wanted to know whether he was a tenor or a baronet. "After some consideration," says Mr. Gay, with a smile, "I told her I was a tenor." Mr. Gay has a very fine tenor voice, and as Welshmen are proverbially critical where singing is concerned, it says much for his vocalism that he is so much appreciated in Wales.

He Meant Well.

A CLEVER turn at the piano is that given by Miss Gladys Seymour and Mr. Robert Startivant, at Bournemouth Station. Miss Seymour tells the following funny incident that happened to her on one occasion.

"I very frequently go to rusticate with some friends of mine in a quaint little village in the New Forest, and on my last visit I was persuaded to assist at a local concert given in the small village hall.

"Arrived there, I peeped round a corner to view my audience. There was a large crowd, pretty well every seat being taken.

"My call came eventually, and I glided on and met with a wonderful reception. After bowing my acknowledgment for (it seemed) quite five minutes, I sat down at the piano, and very impressively and with many flourishes 'opened' up with a few melodious chords, but, to my horror, not a sound!

"I poked first one note and then another and worked the pedals up and down—no result! Looking wildly around in my despair, I beheld the sweetest old gentleman approaching with something in his arms. In apologetic tones he explained that as the piano was kept in the hall, and as the latter was rather damp, he thought that, as I was a 'professional musician,' I should like to have 'its innards warmed up a bit.'

"'Its innards' was the action of the piano!"

A Glasgow Violinist.



MR. ISAAC LOSOWSKY.

GLASGOW musicians are very proud of Mr. Isaac Losowsky, the founder of the Glasgow String Quartette, whose violin playing is much appreciated when broadcast. Mr. Losowsky began to play at the early age of five, and he made his first public appearance on board ship, when going to America in 1901. Eleven years later, he won a scholarship at the Royal College of Music, London, since when, he has continued to mount the ladder of success without once looking back.

During the war, he became musical organiser of the Y.M.C.A. in Blackpool, where he organised concerts and entertainments for 17,000 boys.

Then They Collapsed.

ONE of Mr. Losowsky's favourite stories concerns an amateur quartet, who met very regularly to play Beethoven, but never made any progress.

One day, most unexpectedly, they finished together, and the leader was so delighted that he called for drinks and toasted the quartet, Beethoven, and the quartet again.

The merry-making at an end, he said: "Gentlemen, we have done so well, let us now attempt to play the third movement."

"Heavens!" cried the 'cellist, "that's the one I've just finished!"

An Election Story.

MR. TALBO: JONES, who is a regular contributor at Cardiff Station, has been called an unusually sweet-toned tenor. It was while at Bournemouth Winter Gardens that several eminent musicians affirmed that his voice was greatly reminiscent of the famous John McCormack.

"The recent elections remind me," says Mr. Jones "of a reply which was like the curate's breakfast commodity. Two candidates for Municipal honours lived in close proximity. One of them while out canvassing was closely questioned as to the exact location of his home. Finding that this particular candidate lived nearest to his house, the householder remarked: 'All right, I'll vote for you. I may as well vote for the nearest of two evils.'"

He Got His Money's Worth.



MISS WINIFRED ASCOTT.

MISS WINIFRED ASCOTT, whose singing from Bournemouth Station has called forth many congratulations from listeners, has a delightful soprano voice, and her powerful notes are in direct contrast to her small personal stature, a fact which gave rise to the following amusing story. Miss Ascott had been engaged to sing at a particularly large and important concert in a town where she was not known, and upon making her entrance, she faintly heard the following comment:—

"I say! Paying for this, are we? We shan't get much for our money."

Miss Ascott then proceeded to show them what big voices sometimes come from small persons. The commentator evidently had a pleasant surprise after the first verse and was foremost in the applause.

WIRELESS PROGRAMME—SUNDAY (Dec. 16th.)

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

LONDON.

ORGAN RECITAL

relayed from the Armitage Hall, Great Portland Street, W. S.B. to other Stations.

Solo Organ, H. C. WARRILOW, F.R.C.O.

- 3.0. ORGAN.
 Grand Chœur in C Minor.....*Hollins*
 Melody in C.....*Salome*
 Menuet in the style of Handel.....*Wolstenholme*
DOROTHY BENNETT (Soprano).
 "Solveig's Song" ("Peer Gynt").....*Grieg*
 "Honey (Dat's All)"...*Egbert Van Alstyne*
EDITH LAKE (Solo Cello).

Air.....*Matheson*
 Lullaby.....*Brahms*

MARION SNOWDEN (Solo Pianoforte).
 "Papillons" ("Butterflies").....*Schumann*
 (Suite of Light Fantastic Pieces.)
 Organ.

Menuet Antique.....*Walling*
 Romance in A.....*Walling*
 Chorus, "Sing unto God" ("Judas Mac-
 cabæus").....*Handel*
THE REV. S. G. HOOPER, Chaplain to the
 Bishop of Southwark: "The Working
 Boy" (an appeal for helpers in Boys'
 Clubs).

Dorothy Bennett.
 "The Lass With the Delicate Air".....*Arne*
 "Tiptoe".....*Molly Carew*
Edith Lake.

"Après un Rêve".....*Faure*
 Serenade.....*Glazounov*
 Berceuse.....*Jarnfeldt*
Marion Snowden.

"Margaret at the Spinning Wheel"
Schubert-Liszt
 "Hark, Hark the Lark".....*Schubert-Liszt*
 Spinning Song from "The Flying Dutchman"
Wagner-Liszt

Organ.
 Prelude in C Sharp Minor.....*Rachmaninoff*
 Pastorale in E.....*Lemare*
 March in B Flat.....*Silas*

5.0.—Close down.
 Announcer: J. S. Dodgson.

SUNDAY EVENING.

8.30. **THE CHURCH QUARTETTE**.
 Anthem, "Bethlehem".....*Gounod*
 Hymn, "O Come, Redeemer of Mankind,
 Appear" (A. and M. 55).
THE REV. H. ANSON, M.A., Warden of the
 Guild of Health. Religious Address.

Hymn, "Hark the Glad Sound! The Saviour
 Comes" (A. and M. 53).
 9.0.—**R.A.F. BAND**. S.B. from *Bournemouth*.

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

10.15.—**R.A.F. BAND** (Contd.). S.B. from
Bournemouth.
 10.45.—Close down.
 Announcer: A. R. Burrows.

BIRMINGHAM.

3.0-5.0.—Concert. S.B. from *Manchester*.
 8.30. ORCHESTRA.

Overture, "Rosamunde".....*Schubert*
 8.40.—**REV. NORMAN L. ROBINSON**, of the
 Presbyterian Church, Moseley. Religious
 Address.

Hymn, "Ten Thousand Times Ten Thousand"
 (A. and M. 222).
 9.0. **GERTRUDE JOHNSON** of the B.N.O.C.
 (Soprano).

"Oh, for the Wings of a Dove".....*Mendelssohn*
 "Angels Guard Thee".....*Godard*

9.10.—**MRS. STEVENSON HOWELL** on "The
 Power of True Brotherhood."

9.20.—**CONSTANCE WILLIS** of the B.N.O.C.
 (Contralto).
 "In Haven," "Where Corals Lie" (from
 "Sea Pictures").....*Elgar*

9.30. Orchestra.
 First and Last Movements from Symphony
 No. 5.....*Beethoven*

9.40. **Gertrude Johnson**.
 "Solveig's Song".....*Grieg*
 "Lo! Here the Gentle Lark".....*Bishop*
Constance Willis.

"Mifanwy".....*Forster*
 "Fairy Pipers".....*Brewer*

9.50. Orchestra.
 Suite "Othello".....*Taylor*

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

BOURNEMOUTH.

3.0-5.0.—Organ Recital. S.B. from *London*.
 8.30.—**THE REV. FATHER TRIGGS**. Re-
 ligious Address.

8.45. **LULU BRADSHAW** (Contralto).
 Hymn, "Nearer My God to Thee".....*Carey*
 Accompanied by the R.A.F. Band.

8.50.—**BAND OF H.M. ROYAL AIR FORCE**.
 (By permission of the Air Council.)
 (S.B. to *London* from 9.0 onwards.)
 Director of Music: **FLIGHT LIEUT. J. H.
 AMERS, R.A.F.**

Overture, "The Merry Wives of Windsor"
Nicolai
 Intermezzo, "In a Monastery Garden"
Ketelbey

Entr'acte, "Rustle of Spring".....*Sinding*
 Selection, "Orphée aux Enfers".....*Offenbach*
 Oriental Intermezzo, "In a Persian Market"
Ketelbey

9.30. **Lulu Bradshaw**.
 "Caro Mio Ben".....*Giordani*
 "Ombra Mai Fu".....*Handel*
 With 'Cello Obligato by **THOMAS ILLING-
 WORTH**.

9.40. **R.A.F. Band**.
 "Ballet Egyptien".....*Luigini*

10.0.—**NEWS**. S.B. from *London*.
 10.15. **R.A.F. Band**.
 Suite, "La Source".....*Delibes*
 Selection, "Henry VIII".....*Saint-Saens*

10.45.—Close down.
 Announcer: Ian Oliphant.

CARDIFF.

3.0-5.0.—Organ Recital. S.B. from *London*.
 8.10. **ST. PETER'S CHOIR**.
 Organist and Conductor: **J. S. MERRY**.

"Ave Verum".....*Elgar*
 "Angels Ever Bright and Fair".....*Handel*
REV. HUBERT G. STANLEY, Vicar of
 Marshfield. Religious Address.

Choir.
 "Adeste Fideles".....*Traditional*

WAVE-LENGTHS AND CALL SIGNS.

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

Beethoven Night.

Vocalist: **DAVID THOMAS**.
 Conductor: **OLIVER RAYMOND**.
 8.40.—Introductory Chat.

8.45.—Overture, "Leonora" No. 3.
 Song Cycle:

- (a) "O'er the Purple Crested Mountain."
- (b) "On the Cliffs or in Caves."
- (c) "Lark! That Sing'st."
- (d) "Oh! Would That My True Love
 Were Here."
- (e) "The Spring is Returning."
- (f) "Wake Thy Lute."

"Mr. Everyman" on the Fourth Symphony.
 Symphony No. IV in B Flat Major: (a) adagio;
 allegro vivace; (b) adagio; (c) allegro
 vivace; (d) allegro ma non troppo.
 The National Anthem.

NEWS BULLETIN.
 Announcer: A. Corbett-Smith.

MANCHESTER.

3.0. CONCERT.
 S.B. to *Birmingham*.
THE "2ZY" ORCHESTRA.
 Conductor

DAN GODFREY, JNR., A.R.A.M.
 "March Tartare".....*Ganne*
 Overture, "The Hebrides".....*Mendelssohn*
 Prelude to "Parsifal".....*Wagner*

Selection, "Lilac Time".....*Schubert Clutsam*
SYBIL GORDON (Soprano).
 "Roberto o te che adoro".....*Meyerbeer*

Orchestra.
 Hungarian Rhapsody No. 6.....*Liszt*
 Three Dream Dances.....*Coleridge-Taylor*

Selection, "Rigoletto".....*Verdi*
Sybil Gordon.
 "Have You Seen But a White Lily Grow?"

"Easter Hymn".....*Frank Bridge*
 "Ave Maria".....*Gounod*

Orchestra.
 Symphony No. 38 (Prague).....*Mozart*

5.0.—Close down.
 8.0.—**S. G. HONEY**. Talk to Young People.
 8.30. **THE REV. L. J. SHIELDS** (Director of the
 Industrial Christian Fellowship). Religious
 Address.

8.45. **PAT RYAN** (Solo Clarinet).
 Polonaise from "Mignon".....*Thomas*
 Adagio from Concerto.....*Mozart*

DORIS LEMON of the B.N.O.C. (Soprano).
 "Dove Song" ("Figaro").....*Mozart*
 "Saper Vorreste" ("Un Ballo in Maschera")
Verdi.

WILLIAM MICHAEL of the B.N.O.C.
 (Baritone).
 "Largo al Factotum" ("The Barber of
 Seville").....*Rossini*

"Border Ballad".....*Cowen*
Pat Ryan
 "Songs Without Words".....*Mendelssohn*

Waltz in C Sharp Minor.....*Chopin*
Doris Lemon.

"Ave Maria".....*Schubert*
 "Cradle Song".....*Schubert*
William Michael.

"Credo" ("Othello").....*Verdi*
 "Drake's Drum".....*Stanford*
Pat Ryan.

"Berceuse de Jocelyn".....*Godard*
 "Cinquantaine".....*Gabriel-Marie*

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.—**WALLSEND MALE VOICE CHOIR**.
 "Far Beyond All Mortal Ken".....*Schubert*
 "O Sweet Delight".....*Bantock*

8.40. **IDA COWEY** (Soprano).
 Hymn, "Jesu, Lover of My Soul".....*Parry*

8.45.—**THE REV. A. A. LEE**. Religious
 Address.
 (Continued in col. 1, page 435.)

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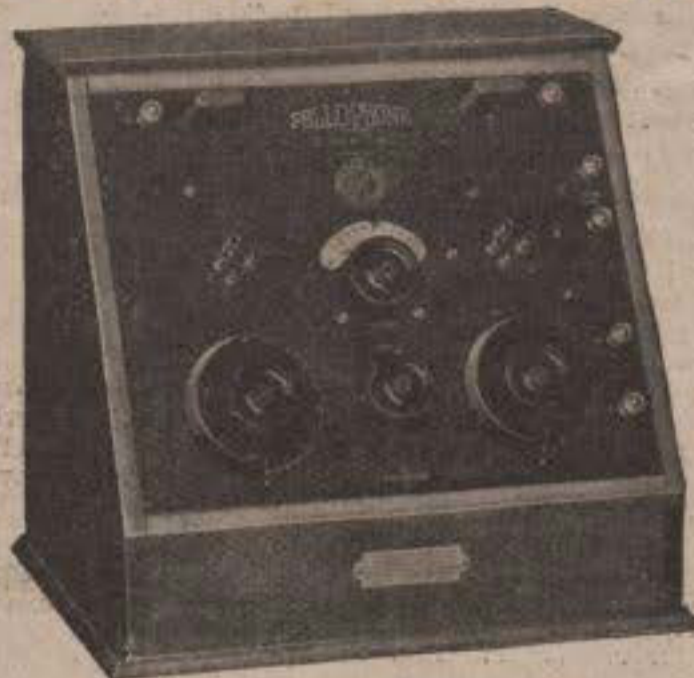
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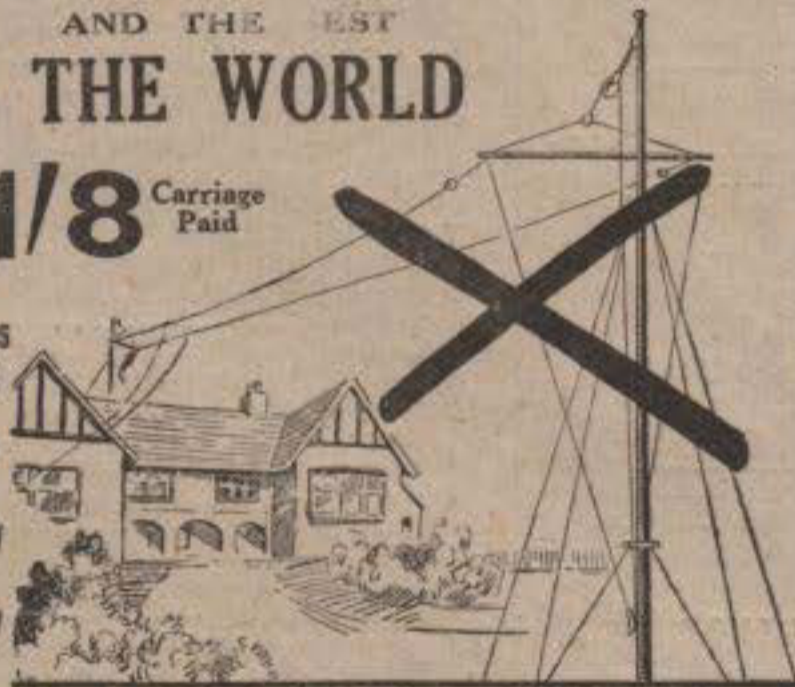
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WIRELESS PROGRAMME—MONDAY (Dec. 17th.)

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 Sydney Stocker (Baritone).
- 5.0.—WOMEN'S HOUR: Ariel's Society Gossip. Story, "The Theory and the Hound," from "Whirligigs," by O. Henry.
- 5.30.—CHILDREN'S STORIES: Mr. Eric Grant, a Talk on the Music of Swinstead. "Jack Hardy," Chap. 14, Part I, by Herbert Strang. Uncle Rex will sing.
- 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): "Our Weekly Book Talk." *S.B. to all Stations.* Local News and Weather Forecast.

Request Programme.

S.B. to other Stations.

- 7.30. THE LONDON WIRELESS ORCHESTRA. (Conducted by L. STANTON JEFFERIES.) Overture, "William Tell".....*Rossini* Cornet Solo, "Parted".....*Tosti* (Soloist, CHARLES LEGGETT.) SOPHIE ROWLANDS (Soprano) with Orchestra. "I Passed by Your Window"....*May Brahe* "Roses of Picardy".....*Haydn Wood* TOM KINNIBURGH (Bass-Baritone) with Orchestra. "Floral Dance".....*Katie Moss* "Up From Somerset".....*Sanderson* Orchestra. Selection, "The Maid of the Mountains".....*Simson* "The Voice of the Bells".....*Blaauw* The Indian Love Lyrics....*Woodforde-Finden* Tom Kinniburgh. "Four Jolly Sailormen".....*German* Sophie Rowlands. "I Love the Moon".....*Rubens* RONALD GOURLEY (Blind Entertainer, Siffleur and Improvisateur). Celeste Solo, "Tinkabel".....*Ramsey* "Wee Macgregor Patrol".....*Amers*
- 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.

- 9.45. "The Beggar's Opera." The 1,463rd and last performance after a run of three and a half years. Relayed from the Lyric Theatre, Hammer-smith. *S.B. to all Stations.* Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.40-4.30.—Concert: Beatrice Dickson (Contralto) 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. REQUEST PROGRAMME. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45. "THE BEGGAR'S OPERA." *S.B. from London.* Announcer: H. Casey.

BOURNEMOUTH.

- 3.45.—Concert: "6BM" Trio, Arthur S. Tetlow, L.R.A.M. (Solo Piano).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.0.—Boys' Brigade News.
- 6.15.—Scholars' Half-Hour: "Smuggling Days Along the South Coast," 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. REQUEST PROGRAMME. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45. "THE BEGGAR'S OPERA." *S.B. from London.* Announcer: Ian Oliphant.

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.
- 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.
- 7.30.—THE BAND OF HIS MAJESTY'S ROYAL AIR FORCE. (By kind permission of the Air Council.) Conductor: FLIGHT-LIEUT. J. A. AMERS. Vocalist: LILLIAN LEWIS. Overture, "Light Cavalry".....*Suppe* Three Dale Dances (On Yorkshire Folk Songs).....*Arthur Wood*
- 7.50.—Songs: (a) "As I Went A'roaming" (*May H. Brahe*); (b) "Fairlop Friday" (*Easthope Martin*).
- 8.0.—From the Ballet "Scheherazade" (*Rimski-Korsakov*): (a) "The Young Prince and Princess"; (b) "The Sea and Sinbad Ship."
- 8.20.—MUSICIAN J. WILSON (Solo Euphonium): "Romanza"; "Simple Aveu" (*Thome*).
- 8.25.—Morceaux. (a) "In Santa Claus's Workshop" (Anon.); (b) "The Parade of the Little Wooden Soldiers" (*Jessel*).
- 8.35.—Songs: (a) "An Old Time Mother's Song" (*Nightingale*); (b) "There are Fairies at the Bottom of Our Garden" (*Lehmann*).
- 8.45.—Suite in E Flat (*Gustav Holst*): (a) Chaconne; (b) Intermezzo; (c) March. Selection of Songs by Wilfred Sanderson (*arr. Crd. Hume*). The Cardiff Station March: "Comrados" (*Aston Tyrrold*).
- 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 9.45. "THE BEGGAR'S OPERA." *S.B. from London.* Announcer: L. B. Page.

MANCHESTER.

- 3.30-4.30.—Concert: The "2ZY" Orchestra.
 - 5.0.—MAINLY FEMININE.
 - 5.25.—Farmers' Weather Forecast.
 - 5.30.—CHILDREN'S HOUR.
 - 6.35.—Boys' Brigade News.
 - 7.0.—NEWS. *S.B. from London.* JOHN STRACHEY. *S.B. from London.* Local News and Weather Forecast.
 - 7.30. REQUEST PROGRAMME. *S.B. from London.*
 - 9.30.—NEWS. *S.B. from London.*
 - 9.45. "THE BEGGAR'S OPERA." *S.B. from London.* Announcer: S. G. Honey.
- (Continued in col. 1, page 435.)

What He Wanted.

AT an East-end post office the other day a much-worried counter clerk, who knew nothing of wireless, was wrestling with many applications for information regarding the new licences. An enthusiastic amateur approached him and requested a form of application.

The amateur's experience with radio was apparently greater than with the filling up of official forms, for after some minutes he asked the worried counter clerk: "What sort of licence do I apply for?"

"What sort of set have you?" asked the clerk.

"Oh! at present," was the answer, "I have a crystal set; but, later on, I am going to add valves with two stages of high-frequency amplification and reactance on the tuned anode circuit."

"What you want," retorted the harassed clerk, as he turned to some documents before him, "is a game licence!"

Calling Up the Pole.

ICE-LOCKED in the loneliness of a Northern sea. Only seven hundred miles distant from the Pole,

Lies the good ship *Boudoin*, where the stout explorers be, Waiting very patiently a chance to reach their goal.

Do they find those idle hours extremely dull and drear?

No; they have a wireless installation on their ship,

And they sit and listen-in delightedly, and hear Concerts in America that liven up the trip!

They have talked to Calgary and said that all was well,

Though the hunting, on the whole, was very little worth.

They have heard the latest news the world has got to tell—

Is there left to-day one lonely spot upon the earth?

C. E. B. in the London "Evening News" of Nov. 1.

"THE RADIO TIMES"

CHRISTMAS NUMBER

Next Friday, December 21st, the first Christmas Number of "The Radio Times" will be on sale.

Look out for our Splendid Coloured Cover

Among the authors of special articles and stories will be:—

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the Distinguished Newspaper Proprietor.
LORD GAINFORD,
Chairman of the B.B.C.

SIR LAMING WORTHINGTON-EVANS,
Postmaster-General in Mr. Baldwin's Government.

MR. WILLIAM LE QUEUX,
the World-Famous Novelist.

Contributors of Christmas humour will include such popular humorists as:—

F. W. THOMAS,
ASHLEY STERNE and JOHN HENRY.

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MANCHESTER; 38 Northumberland Street, NEWCASTLE-ON-TYNE.

WIRELESS PROGRAMME—TUESDAY (Dec. 18th.)

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

LONDON.

11.30-12.30.—Concert: The Wireless Trio and Dorothy D'Orsay (Contralto).

5.0.—WOMEN'S HOUR: "Christmas Decorations," by Mrs. Gordon Stables. "Miss America at College," by Kathleen Courlander.

5.30.—CHILDREN'S STORIES: "Sabo Makes Paint," by E. W. Lewis. "Walks about London—Trafalgar Square and Whitehall" (Violet M. Methley).

6.15-7.0.—Interval.

7.0.—TIME SIGNAL, 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Local News and Weather Forecast.

HER GRACE THE DUCHESS OF NORFOLK: An Appeal on Behalf of the Heritage Craft Schools and Home for Cripples.

7.30.—HILDA DEDERICH (Solo Pianoforte).
Impromptu in F Sharp }
Nocturne in F Sharp } Chopin
Waltz in B Flat }

Comedy Sketch—"The Test" (H. P. Riley)
Trixi GRACE RILEY
Edward H. P. RILEY
ROMANO CIAROFF (Tenor).

Air from "Eugen Onegin" .. *Tchaikovsky*
"Elisir D'Amore" *Donizetti*
Hilda Dederich.

"Dance of the Gnomes" *Liszt*
"Baladin" }
"La Poupée Valsante" } *Poldini*

Romp *York Bowen*
Sketch—"Collaborators" (*Daisy McGeoch*)
Marianne Grace Riley
Reginald H. P. Riley
Romano Ciaroff.

Air from "Werther"—"Zephyrs of April" *Massenet*
Berceuse *Godard*

8.45. DAISY KENNEDY,
The well-known Violinist.
A Short Violin Recital.
(At the Piano: L. Stanton Jefferies.)

Prayer *Schubert*
"Moment Musical" *Schubert*
"Chanson et Pavane" .. *Couperin-Kreisler*
"La Chasse" *Cartier-Kreisler*

Waltz in A *Brahms-Hochstein*
Moto Perpetuo *Ries*
Chaconne *Bach (Unaccompanied)*
Finnish Idyll *Kosloff*
"Dragonflies" *Zsolt*

Negro Air and Dance *Cyril Scott*
"Zephyr" *Hubay*

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

9.45.—MR. BASIL BLACKWELL, on "Children's Literature." *S.B. to Cardiff.*

10.0-11.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to other Stations.*

11.0.—Close down.
Announcer: C. A. Lewis.

BIRMINGHAM.

3.30-4.30.—Paul Rimmer's Orchestra relayed from Lozella Picture House.

5.0.—WOMEN'S CORNER.

5.30.—Agricultural Weather Forecast.
KIDDIES' CORNER.

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

Musical Comedy Night.

7.15. ORCHESTRA.
Overture, "The Arcadians" .. *Monckton*
Valse, "The Pink Lady" *Caryll*
Selection, "The Merry Widow" *Lehar*

7.45.—E. P. RAY on "Christmas at Home and Abroad."

8.0. Orchestra.
Valse, "Dancing Mistress" *Monckton*
Cornet Solo, "Under the Deodar," from
"The Country Girl" *Monckton*
(Soloist: R. MERRIMAN.)

8.15-8.45.—Interval.

8.45. PERCY OWENS in Jokes and Jingles.

9.0. Orchestra.
Selection, "Chinese Honeymoon" .. *Talbot*
Violin Solo, Violin Song from "Tina" *Rubens*
(Soloist: RALPH POWELL.)

Selection, "The Geisha" *Jones*

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

9.45.—COLIN GARDINER (Midland Organiser for the Radio Society) on "Wireless Hints to Beginners."

10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. *S.B. from London.*

11.0.—Close down.
Announcer: P. Edgar.

BOURNEMOUTH.

3.45.—Concert: Arthur S. Tetlow, L.R.A.M. (Solo Piano), Hilda Douglas (Soprano).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour.

7.0.—NEWS. *S.B. from London.*

7.10.—J. C. B. CARTER, B.A. A Second Talk on "H. G. Wells and His Works."

7.25.—Local News.

7.30-8.0.—Interval.

Symphony Night.

8.0. GRANDE ORCHESTRA.
Conductor: Capt. W. A. Featherstone.
Overture, "Tannhauser" *Wagner*

8.20. DORIS LEMON of the B.N.O.C. (Soprano).
"Ship of My Delight" }
"Sing, Joyous Bird" } *Montague Phillips*
"Butterfly Wings" .. }

8.30. Grande Orchestra.
Largo from "The New World Symphony" *Dvorak*

8.50.—WILLIAM MICHAEL of the B.N.O.C. (Bass.)
Largo al Factotum *Rossini*
(With Orchestral Accompaniment.)
"Captain Mac" *Sanderson*

9.0.—ALAN FRANKLIN (Solo Pianoforte).
Pianoforte Concerto, with Orchestral Accompaniment.
Allegro Con Brio (From Concerto No. 1, Op. 15) *Beethoven*

Largo (From Concerto No. 1, Op. 15) *Beethoven*

9.15. Doris Lemon.
"So People Say" *Howard Fisher*
"A Brown Bird Singing" *Haydn Wood*
"The Dream Canoe" *W. H. Squire*

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

9.45. William Michael.
"Credo" ("Othello") *Verdi*
(With Orchestral Accompaniment.)
"Border Ballad" *Cowen*

9.55. Grande Orchestra.
"The Welsh Rhapsody" *German*

10.10. Doris Lemon.
"Carnival Time" *Novello*
"The Market" *Molly Carey*

10.20. William Michael.
"Drake's Drum" *Stanford*
"Non Più Andrai" ("Figaro") ... *Mozart*
(With Orchestral Accompaniment.)

10.30. Grande Orchestra.
Finale from "The New World Symphony" *Dvorak*

10.50.—Close down.
Announcer: Bertram Fryer.

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.

5.45.—THE HOUR OF THE "KIDDIE-WINKS."

7.0.—NEWS. *S.B. from London.*
Local News.

7.15.—MR. RICHARD TRESEDER: "Gardening."

Shakespeare Night. VI.

7.30.—Conducted, with a critical commentary, by PROFESSOR CYRIL BRETT, M.A., Oxon., Professor of English Literature at the University College of South Wales.

"KING RICHARD II."
Performed by the
STATION REPERTORY COMPANY.
Shakespearean Lyrics Sung by
CONSTANCE WILLIS of the B.N.O.C.
(Contralto).

Incidental Music by the Orchestra.

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

9.45.—MR. BASIL BLACKWELL. *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: Eugenie Crompton (Soprano), Richard Bagot (Elocutionist), Harry Thorpe (Baritone), Madame Alice Sampson (Contralto).

5.0.—MAINLY FEMININE.
5.25.—Farmers' Weather Forecast.
5.30.—CHILDREN'S HOUR.

6.30.—BAND OF H.M. ROYAL AIR FORCE.
(By permission of the Air Council.)
Director of Music: FLIGHT-LIEUT. AMERS.
Selection, "Tangled Tunes" *Ketelbey*

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

7.15-7.45.—Interval.

7.45. R.A.F. Band.
"March Slav" *Tchaikovsky*
Overture, "Ruy Blas" *Mendelssohn*
Selection, "Veronique" *Message*

8.15. HARRY HOPEWELL (Baritone).
"The Vicar of Bray" (17th Century)
"Drink to Me Only" (arr. *Clutsam*)

8.25. R.A.F. Band.
Suite, "Scenes Napolitaines" *Massenet*
Descriptive Piece, "In a Monastery Garden" *Ketelbey*

8.45.—J. S. PHYTHIAN, M.A., on Burne-Jones' "Star of Bethlehem."

8.55. Harry Hopewell.
"Passing By" *Purcell*
"The Sweetest Flower" *Hawley*
"I Know of Two Bright Eyes" *Clutsam*

9.10. R.A.F. Band.
Selection, "Madame Butterfly" ... *Puccini*

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

9.45.—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: Florence Farrar (Solo Pianoforte), T. Brennan (Euphonium Solo), Natalie Crerar (Soprano).

4.45.—WOMEN'S HOUR.

5.15.—CHILDREN'S HOUR.

6.0.—Scholars' Half-Hour: A Short Talk on "The Old Castle," by Mr. J. Brown.

6.45.—Farmers' Corner.

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

7.20.—MR. E. AKHURST (of the Royal Grammar School) on "Monaco."
ORCHESTRA.
Overture, "Light Cavalry" *Suppe*

(Continued in col. 1, page 435.)

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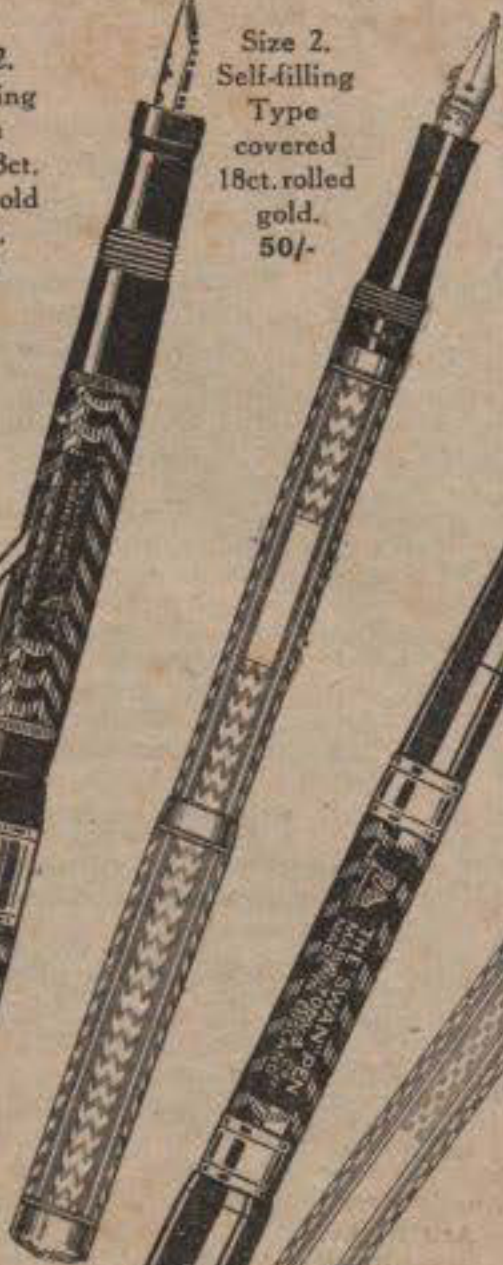
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WIRELESS PROGRAMME—WEDNESDAY (Dec. 19th.)

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

LONDON.

11.30-12.30.—Concert: The Wireless Trio and Edward Parker (Solo Cello).
 5.0.—WOMEN'S HOUR: "Japanese Festivals," by Mr. Pollard Crowther. Rosamund de Perinello, Recitations. "Paper from the Party Point of View," by Lilian Joy.
 5.30.—CHILDREN'S STORIES: Uncle Pollard Crowther's Fairy Story. Rosamund de Perinello, Recitations. The Canterbury Tales—"The Clerk's Tale," adapted by Mr. Leonard Badman.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL, 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* ARCHIBALD HADDON (the B.B.C. Dramatic Critic): "News and Views of the Theatre." *S.B. to all Stations.* Local News and Weather Forecast.
 7.30. ORCHESTRA. (Conducted by L. Stanton Jefferies.)
 March, "Entry of the Gladiators".... *Fucik*
 Valse, "España"..... *Waldteufel*
 Selection, "Monsieur Beaucaire".... *Message*
 8.0.—SIR WILLIAM BULL telling Western Fairy Tales in the Eastern Fashion.
 8.20. NORA LYNN (Contralto).
 "Venetian Song"..... *Tosti*
 "Love the Pedlar"..... *German*
 Orchestra.
 Three Miniature Ballet Dances..... *Ansell*
 LILLIAN GINNETT.
 "The Prince in Disguise" (Poem with Pianoforte Accompaniment)..... *Lomax*
 Orchestra.
 "Thistledown"..... *Hubert Bath*
 Fox-trot, "Romany Love"..... *Zamecnik*
 9.10.—SIR WILLIAM BULL continues the Fairy Tales.
 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 9.45. Nora Lynn.
 "Hushoen"..... *A. Needham*
 "Slave Song"..... *Teresa del Riego*
 Orchestra.
 Musical Comedy Selection, "Betty".... *Rubens*
 Lillian Ginnett.
 "Bob's Christmas Presents" *Stephen Leacock*
 Orchestra.
 "Woodland Pictures"..... *Fletcher*
 1. In the Hayfields; 2. Romance; 3. The Bean Feast.
 10.30.—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.*
 ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
 7.30. ORCHESTRA.
 Special Request Music.
 7.45.—JACK HANCOCK (Entertainer) in Items from his Repertoire.
 8.0. Orchestra.
 Special Request Music.
 8.15-8.45.—Interval.
 8.45. STATION REPERTORY CHORUS. under the direction of JOSEPH LEWIS.
 A selection of popular Christmas Carols, including "Noël," "Christians, Awake," "Hark! the Herald Angels," "David's Royal Son," "God Rest You Merry Gentlemen," "Good King Wenceslas."
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.

9.45. Orchestra.
 Special Request Music.
 10.30.—"Beer Vie"; Morse Practice.
 10.45.—Close down.
 Announcer: J. Lewis.

BOURNEMOUTH.

3.45.—Concert: "GBM" Trio.
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour: "Some Rambles of an Entomologist," by W. J. Harding.
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
 7.30-8.0.—Interval.

Popular Night.

8.0. ORCHESTRA.
 Conductor: Capt. W. A. Featherstone.
 Selection, "Little Nellie Kelly".... *Cohan*
 8.10. EDITH THOMAS (Soprano).
 "Whip-poor-Will" ("Sally")..... *Kern*
 "Just for a While" ("The Last Waltz")
Strauss
 8.20. GLADYS SEYMOUR (Solo Pianoforte).
 ROBERT STURTVANT (Baritone).
 Baritone: "The Garden of Allah".... *Marshall*
 Song at the Piano: "Me and My Little Banjo"..... *Dichmont*
 Duet: "Trot Here, and Trot There" *Message*
 8.30.—CONSTANCE WILLIS of the B.N.O.C. (Contralto).
 "Love is a Slave"..... *Squire*
 8.35. HAROLD STROUD (Tenor).
 "The English Rose" ("Merrie England")
German
 8.45. Orchestra.
 Selection, "A Little Dutch Girl".... *Kulman*
 8.55. Constance Willis.
 "A Request"..... *Woodforde-Finden*
 9.0. EDITH THOMAS (Soprano).
 "Mirror Song" ("The Last Waltz").... *Strauss*
 "Love Will Find A Way" ("Maid of the Mountains")..... *Fraser Simson*
 9.10.—Gladys Seymour and Robert Sturtivant.
 Baritone: "The Blind Ploughman"—*Clarke*
 Song at Piano: "Can't Remember"
Alma Goatley
 Duets: "The Bullfrog Patrol"..... *Kern*
 "Nosey Parker"..... *Darowski*
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45. Constance Willis.
 "She is Far from the Land"..... *Lambert*
 9.50. Harold Stroud.
 "A Woman's 'No'" ("The Lady of the Rose")..... *Gilbert*
 9.55. Constance Willis.
 "Honey"..... *Van Aldeyne*
 "Fairy Pipers"..... *Brewer*
 10.0. Orchestra.
 Fox-trot, "Louisville Loo"; Fox-trot, "Annabelle"; Valse, "Mary Eden"; Fox-trot, "Moon Love"; Fox-trot, "Non-stop Dancing"; Valse, "Angelus"; One-step, "Ain't Got A Minute."
 10.25.—Close Down.
 Announcer: Bertram Fryer.

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.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.* Local News.

Popular Night.

 Selection of Operatic Scenes by DORIS LEMON (Soprano) and WILLIAM MICHAEL (Bass), of the B.N.O.C.

7.30. ORCHESTRA.
 March, "Turque"..... *Mozart*
 Entr'acte, "Divertissement"..... *Luigini*
 7.40.—William Michael: "Largo al Factotum" (*Rossini*).
 Doris Lemon: "Flower Song" ("Faust") (*Gounod*).
 William Michael: "Race of Courtiers" ("Rigbletto") (*Verdi*).
 7.55.—Overture, "Tancredi" (*Rossini*).
 8.5.—Doris Lemon: "Vissi d'Arte" ("La Tosca") (*Puccini*).
 William Michael: "Credo" ("Othello") (*Verdi*).
 Doris Lemon: "One Fine Day" ("Madame Butterfly") (*Puccini*).
 8.20.—Orchestral Selection, "Manon Lescaut" (*Puccini*).
 8.35.—DR. JAS. J. SIMPSON, M.A., D.Sc., Chat on "Mice and Voles."
 8.45.—Orchestral Suite, "The Miracle" (*Humperdick*).
 9.0.—Doris Lemon and William Michael in the "Nedda and Silvio" Duet ("Pagliacci") (*Leo. cavallo*).
 9.5.—MR. C. T. HUTCHINSON (Manager of the Empire Theatre, Cardiff) on "Producing a Pantomime."
 9.15.—Orchestral Selection, "Faust" (*Gounod*).
 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: The "2ZY" Trio, and Tom Taylor (Bass Baritone), Helena Wheelhouse (Soprano), Gladys Woodward (Contralto), Robert Hunter (Entertainer).
 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.

Symphony Concert No. 8.

 AUGMENTED "2ZY" ORCHESTRA.
 Conducted by Dan Godfrey, Junr.
 7.45.—Overture, "Academic Festival" (*Brahms*).
 8.0.—"Capriccio Espagnol" (*Rimsky-Korsakov*).
 8.15.—"Past the Sweet Lilac Clover Field" (*Eric Fogg*).
 (Conducted by the Composer.)
 8.25. AMY BUXTON NOWELL (Elocutionist).
 Declamation with Orchestra, "Manfred" (*Reisecke*).
 8.45. Orchestra.
 Symphony No. 4 in D Minor..... *Schumann*
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45. Orchestra.
 Suite de Ballet, "The Seasons".... *Glaucounou*
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: Jessie Bishop (Solo Pianoforte), Tom Sherlock (Baritone), W. Fairgrieve (Solo Saxophone).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: A Short Talk on the "Story of Michael Faraday," by Mr. E. J. Williams, B.Sc.
 6.45.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.

(Continued in col. 2, page 435.)

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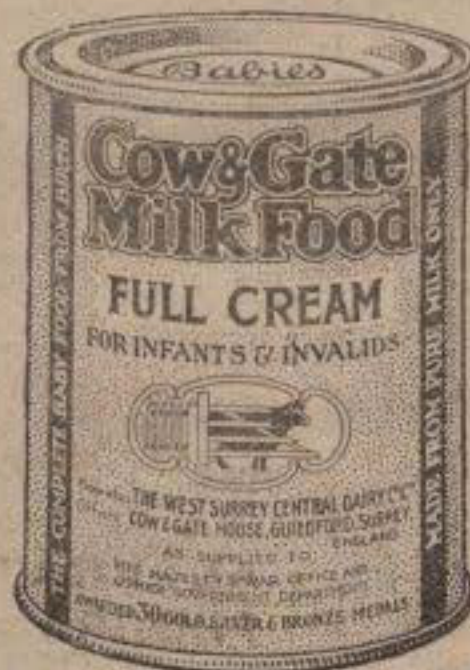
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(DEPT. A71)

WIRELESS PROGRAMME—THURSDAY (Dec. 20th.)

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

LONDON.

- 11.30-12.30.—Concert: The Wireless Trio and Violet Wilks (Soprano).
 5.0.—WOMEN'S HOUR: "Fashion Talk," by Nora Shandon. "Education and the Woman," by Mrs. Rosecoe Brunner.
 5.30.—CHILDREN'S STORIES: "What the Blackbird Told Me," by Lester Cross. "Jack Hardy," Chap. 14, Part II, by Herbert Strang, L.G.M. of the *Daily Mail*.
 6.15.—Boy Scouts' and Girl Guides' News.
 6.30-7.0.—Interval.
 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 PERCY A. SCHOLES (the B.B.C. Music Critic) on "The Week's Music." *S.B. to all Stations.*
 Radio Society of Great Britain: Talk. *S.B. to all Stations.*
 Local News and Weather Forecast.

"Memories" Programme.

S.B. to other Stations.

- 7.35. THE BAND OF HIS MAJESTY'S GRENADIER GUARDS.
 (By permission of Colonel B. N. Sargison Brooke, C.M.G., D.S.O.)
 Director of Music:
 LIEUT. G. MILLER, L.R.A.M.
 March, "The Gallant Seventh" . . . *Bidgood*
 Three Dances from "Nell Gwyn" . . . *German*
 Cornet Solo, "Love's Old Sweet Song" . . . *Molloy*
 (Soloist, Musician W. West.)
 Selection, "Veronique" . . . *Messenger*
 HELENA MILLAIS (Entertainer).
 A Song Foxtrot, followed by:
 "Our Lizzie Goes to Queen's Hall."
 FODEN WILLIAMS (Entertainer).
 "Charlie Gets There Every Time"
Foden Williams
 "A Born Poet" . . . *Foden Williams*
 Band of H.M. Grenadier Guards.
 Selection of Wilfred Sanderson's Songs
arr. Hume
 Waltz, "The Grenadiers" . . . *Waldteufel*
 Helena Millais.
 "Genevra" (the original legend of "The Mistletoe Bough") . . . *Samuel Rogers*
 "Are You Going Home For Christmas?"
 Band of H.M. Grenadier Guards.
 Musical Comedy Selection, "The Geisha"
Sydney Jones
 9.10.—MR. LEON GASTER, F.J.L., on "The Importance of Lighting in Home, School and Office." *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. "MEMORIES" PROGRAMME
 (Continued).
S.B. to other Stations.
 Band of H.M. Grenadier Guards.
 "Marche Militaire" . . . *Schubert*
 "Melodious Memories" . . . *Finck*
 Foden Williams.
 "Mary's Reply from the Mountains o' Mourne" . . . *Foden Williams*
 "How Times Flies!" . . . *Weston and Lee*
 Band of H.M. Grenadier Guards.
 Two Old Airs, arranged for Brass Quartet:
 (a) "Drink to Me Only";
 (b) "Good-night, Beloved" . . . *Pinsuti*
 Selection from Sir Harry Lauder's Songs.
 March, "The British Grenadiers."
 10.45.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Concert: Elsie Wilson (Soprano).
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.

- 6.45.—Boy Scouts' and Girl Guides' News.
 7.0.—NEWS.—*S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News and Weather Forecast.

Operatic Night.

- 7.35. "THE BOHEMIAN GIRL."
 (Balfé.)
 Augmented Orchestra and Station Repertory Company
 Directed by JOSEPH LEWIS.

Cast:—

- Arline EMILY BROUGHTON
 Gipsy Queen ALICE VAUGHAN
 Thadus GEOFFREY DAMS
 Devil's Hoof JAMES HOWELL
 Count Aruheim HAROLD CASEY
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—"MEMORIES" PROGRAMME. *S.B. from London.*
 10.45.—Close down.

Announcer: P. Edgar.

BOURNEMOUTH.

- 3.45.—Concert: Arthur S. Tetlow, L.R.A.M. (Solo Piano), William Byrne (Solo Xylophone).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.0.—Boy Scouts' and Girl Guides' News.
 6.15.—Scholars' Half-Hour: "Christmas Customs," by W. Troath.
 7.0.—NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35-8.0.—Interval.

Instrumental Night.

- 8.0. THE BOURNEMOUTH WIRELESS ORCHESTRA.
 Conductor: Capt. W. A. Featherstone.
 Suite de Ballet, "Ballet Egyptian" . . . *Luigini*
 8.15. REGINALD S. MOUAT (Solo Violin).
 "Chanson de Nuit" *Elgar*
 "Berceuse" *Jarnesfelt*
 (With Orchestral Accompaniment.)
 8.25. Orchestra.
 Selection, "Faust" *Gounod*
 8.40. THOMAS E. ILLINGWORTH
 (Solo Cello).
 "Kol Nidrei" *Max Bruch*
 (With Orchestral Accompaniment.)
 8.50. Orchestra.
 Overture, "Morning, Noon and Night" . . . *Suppe*
 9.5. BEN HUHN (Solo Viola).
 Canzone ("Noces de Figaro") *Mozart*
 "Le Cygne" *Saint-Saens*
 (With Orchestral Accompaniment.)

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.

- 9.15. Orchestra.
 "Reverie and Dance Russe" . . . *Tchaikovsky*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Orchestra.
 "A Lament" } (from the Celtic Suite). . . *Foulds*
 "The Call" }
 9.55. Reginald S. Mouat.
 "Idyll" *Haynes*
 (With Orchestral Accompaniment.)
 10.5. Orchestra.
 Romance from Symphony No. 4. . . *Schumann*
 10.15.—Close down.
 Announcer: Bertram Fryer.

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 Artists, 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.—"MEMORIES" PROGRAMME. *S.B. from London.*
 9.10.—MR. LEON GASTER. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—"MEMORIES" PROGRAMME (Contd.)
S.B. from London.
 10.45.—Close down.
 Announcer: W. N. Settle.

MANCHESTER.

- 11.30-12.30.—Concert by the "2ZY" Trio.
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.30.—Boy Scouts' and Girl Guides' News.
 6.40.—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.
 7.35.—"MEMORIES" PROGRAMME. *S.B. from London.*
 9.10.—MR. LEON GASTER. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—"MEMORIES" PROGRAMME (Contd.)
S.B. from London.
 10.45.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: W. A. Crosse (Solo Clarinet), Audrey Colvin (Soprano).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: A Short Talk on "The Humble Bee," by Mr. Carr, B.Sc.
 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.—"MEMORIES" PROGRAMME. *S.B. from London.*
 9.10-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 9.45.—"MEMORIES" PROGRAMME (Contd.)
S.B. from London.
 10.45.—Close down.
 Announcer: C. K. Parsons.



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WIRELESS PROGRAMME—FRIDAY (Dec. 21st.)

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

LONDON.

11.30-12.30.—Concert: The Wireless Trio and Reg. Knights (Tenor).
 5.0.—WOMEN'S HOUR: "Lace," by Violet M. Mottley. "Impressions of the Week," by Mrs. Ivy Van Someren.
 5.30.—CHILDREN'S STORIES: "Gulliver in Lilliput," No. 4, from "Gulliver's Travels," adapted by E. W. Lewis. Uncle Willie's Story.
 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.
 THE LONDON WIRELESS ORCHESTRA.
 (Conducted by L. Stanton Jefferies.)
 Overture, "Zampa" Herold
 Intermezzo, "The Wedding of the Rose" Jessel
 Valse, "Nights of Gladness" Ancliffe
 LYELL JOHNSTON (Baritone).
 "My Old Shako" Protère
 Two Cumberland Songs Lyell Johnston
 1. "Maybe I Will." 2. "A Barrel of Beer."
 CHARLES STAINER (Solo Banjo).
 "Pro Patria" Grimshaw
 "Snakes" Castle
 Orchestra.
 Melodies from "The Arcadians" .. Monckton
 THE ELLIOTTS (of Gramophone Fame) in Syncopated Mirth and Harmony.
 Lyell Johnston.
 Cycle, "Four Ages of Man" (5, 15, 25, 50) Lyell Johnston
 "The Flower That Fell" .. Lyell Johnston
 Orchestra.
 Descriptive Item, "By the Swanee River" Myddleton
 "Humoreske" Dvorak
 Charles Stainer.
 "Dixie Medley" Osman
 "Dashwood Quickstep" Oakley
 9.10.—MR. C. T. GORHAM (Secretary of the Rationalist Press Association) on "The Uses of Adversity."
 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News and Weather Forecast.
 9.45.
S.B. to Newcastle.
 Suite, "Peer Gynt" Grieg
 1. "Morning." 2. "Death of Ase."
 3. "Anitra's Dance." 4. "In the Hall of the Mountain King."
 THE ELLIOTTS. More Mirth and Harmony. *S.B. to Newcastle.*
 Orchestra.
S.B. to Newcastle.
 Fox-trot, "Down Among The Sleepy Hills of Tennessee" Mayer
 March, "Old Faithful" Holzmann
 10.30.—Close down.
 Announcer: J. S. Dodgson.

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. G. J. JEFFCOCK (Baritone).
 "The Mistress of the Master" Phillips
 "The Song of the Waggoner" Greville-Smith
 "The Floral Dance" Moss

7.45.—DORIS LEMON of the B.N.O.C. (Soprano.)
 "A Brown Bird Singing" Wood
 "The Market" Lemon
 8.0.—MAJOR VERNON BROOK, M.I.A.E. Engineering Review.
 8.15-8.45.—Interval.
 8.45.—WILLIAM MICHAEL of the B.N.O.C. (Bass.)
 "Largo al Factotum" Rossini
 "Captain Mac" Sanderson
 9.0.—JOE LONGMORE (Humorist), with NEVILLE BOSWORTH at the Piano, in Selected Items of Fun and Humour.
 9.15. Doris Lemon.
 "Santuzza's Romance" and the "Ave Maria" from "Cavalleria Rusticana" Mascogni
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. William Michael.
 "Credo" from "Othello" Verdi
 "Invictus" Huhn
 "Border Ballad" Cowen
 10.0.—ALICE COUCHMAN (Solo Pianoforte).
 "Polichinelle" Rachmaninoff
 "Seguidillas" Albeniz
 Polonaise No. 1 Liszt
 10.15. G. J. Jeffcock.
 "A West Country Courting" Sanderson
 "A Little Fairy Tale" Morris
 "Friend" Davies
 10.30.—Close down.
 Announcer: P. Edgar.

BOURNEMOUTH.

3.45.—Concert: "6BM" Trio.
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour. "Science and Christmas," by W. J. Woodhouse, A.C.P.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30-8.0.—Interval.
 8.0. "Eighty Years Ago."
 We are going back eighty years and we want you to accompany us.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. ORCHESTRA.
 Fox-trot, "Seven and Eleven"; Fox-trot, "Idaho"; Valse, "Mareheta"; Fox-trot, "Tom, Tom"; Fox-trot, "Sudan"; One-step, "I'm Getting Better."
 10.15.—Close down.
 Announcer: Bertram Fryer.

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.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News.

Choral Night.

THE CARDIFF AND DISTRICT MALE VOICE CHOIR, GEORGE LLEWELLYN (Baritone) and THE STATION ORCHESTRA.
 7.30.—March, "Des Vainqueurs" Popy
 Entr'acte, "Barcarolle" Tchaikovsky
 7.40.—Part Songs, "By Babylon's Wave" Gounod
 "The Lost Love" Vaughan Williams
 "The Rosary" Neville
 7.55.—Songs, "The Wanderer" Schubert
 "Who is Sylvia?" Schubert
 8.5.—Suite, "Poetique" Bloch

8.20.—Part Songs, "Nidaros" Protheroe
 "When Evening's Twilight" Hatton
 8.35.—Songs, "Bedouin Love Song" Pinsuti
 "The Arrow and the Song" Balfe
 8.45.—Selection, "Cavalleria Rusticana" Mascagni-Tavan
 9.0.—MR. RALPH PICKEN, Medical Officer of Health for Glamorgan: Chat on "Slums."
 9.10.—Songs, "Gogoniant i Gymru" Dr. Parry
 "Gymru fy'n Ngwlad" Pugh Evans
 9.20.—Part Songs, "Fallen Heroes" Cyril Jenkins
 "Aen Wlad Fy Nahdau."
 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: Edgar Sidebottom (Bass Baritone), Bessie Blackburn (Soprano), Frank Carleton (Tenor), Annie Calvert (Contralto).
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.40.—MR. FRANCIS J. STAFFORD, M.A., M.Ed. French Talk.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
 7.45. "The Butterfly on The Wheel."
 (Edward G. Hemmerde and Francis Neilson.)
S.B. to Newcastle.
 Presented by the "2ZY" DRAMATIC COMPANY.
 The Rt. Hon. George Admaaton, M.P.
 EDWARD JAMES
 Roderick Collingwood .. VICTOR SMYTHE
 Lord Ellerdine A. P. FLEMING
 Sir John Burroughs (President of the Court) EDWARD JAMES
 Sir Robert Fyffe VICTOR SMYTHE
 Gervaise McArthur, K.C. MR. LEE
 Stuart Menzies, K.C. MR. ORMEROD
 Foreman of the Jury MR. LEE
 Jacques (a Waiter) VICTOR SMYTHE
 Mr. Parks (Valet to Lord Ellerdine) MR. ORMEROD
 Lady Attwill BETTY ELSMORE
 Pauline MOLLY GRAY
 Peggy DOROTHY FRANKLIN
 Incidental Music by THE "2ZY" TRIO.
 Adapted and Produced for Broadcasting by VICTOR SMYTHE.
 9.30.—NEWS. *S.B. from London.*
 9.45.—A little Music by the Trio.
 10.5.—MR. W. F. BLETCHER (Examiner in Spanish to the Union of Lancashire and Cheshire Institute); Spanish Talk.
 10.20.—Weekly Morse Practice.
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: Florence Farrar (Solo Pianoforte), The Misses Clark and Brook (Duets)
 J. W. Sowerby (Solo Cello).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: A Short Talk on "Christmas Customs in Other Lands," by Miss A. Shaw.
 6.45.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
 7.45. "THE BUTTERFLY ON THE WHEEL."
S.B. from Manchester.
 9.30.—NEWS. *S.B. from London.*
 9.45.—Concert. *S.B. from London.*
 10.30.—Close down.
 Announcer: R. C. Pratt.

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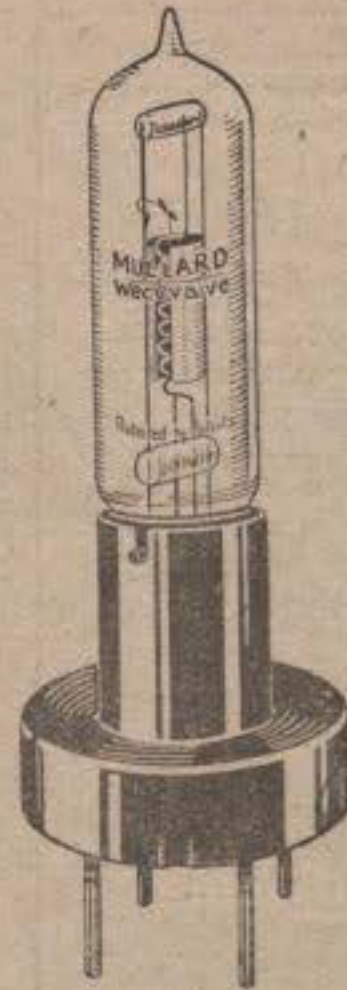
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(E.P.S. 85.)

WIRELESS PROGRAMME—SATURDAY (Dec. 22nd)

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

LONDON.

- 11.30-12.30.—Concert: The Wireless Trio and Catherine Spalding (Solo Violin).
 5.0.—WOMEN'S HOUR: "In and Out of the Shops," by "The Copy Cat." A Tabloid Talk by Phillida.
 5.30.—CHILDREN'S STORIES: Mr. John Kirkham Hamilton on "The Mistletoe Bough." Auntie Sophie at the Piano. Children's News.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL, 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations* Local News and Weather Forecast. CAPT. RICHARD TWELVETREES on "Motoring."
 7.30. "2LO" OCTETTE.
 March, "The Gladiator".....*Sousa* Selection, "The Merry Widow".....*Lehar*
 HECTOR GORDON (Scottish Entertainer).
 "2LO" Octette.
 "Madinette".....*Marling*
 CAPTAIN GRIERSON: Readings from *Punch*.
 8.15. "2LO" Octette.
 Old Dance Music.
 Valse, "Gold and Silver"; Barn Dance, "Careless Cuckoo"; Grand March, Lancers, "The Arcadians."
 Hector Gordon will entertain.
 "2LO" Octette.
 More Old Dance Music.
 Valse Cotillon, "Fairy Dreams"; Polka, "See Me Dance"; Galop, "John Peel."
 9.10.—MAJOR L. R. TOSSWILL, O.B.E., the Old International and Devon County Rugby Player: "Rugby Football—International Trials and Prospects."
 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations*. Local News and Weather Forecast.
 9.45. "2LO" Dance Band.
 Fox-trot, "Dearest"; Fox-trot, "Keep It Under Your Hat"; Valse, "Mellow Moon."
 Captain Grierson: Humorous Readings.
 "2LO" Dance Band.
 Latest Dance Music.
 10.30.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Kiddies' Concert.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER, and further Adventures of "Snooky."
 7.0.—NEWS. *S.B. from London*. Local News and Weather Forecast.
 7.15.
 THE BAND OF H.M. ROYAL AIR FORCE. (By permission of the Air Council.)
 Director of Music: FLIGHT-LIEUT. J. AMERS.
 Quick March, "Urvullers".....*D'Etcheopar*
 Overture, "Giovanna d'Arco".....*Verdi*
 Danse Suite from Ballet, "The Shoe".....*Ansell*
 Rhapsody, "Slavonic".....*Friedmann*
 7.45.—JOHN HINGELEY: "Some Ghost Stories of the Midlands."
 8.0. R.A.F. Band.
 Pot Pourri, "Tangled Tunes".....*Ketelbey*
 Descriptive Piece, "In Santa Claus' Workshop".....(Anon.)
 8.15-8.45.—Interval.
 8.45.—PERCY EDGAR in Scenes from "The Christmas Carol" (*Dickens*).
 9.0. R.A.F. Band.
 Suite, "The Miracle".....*Humperdinck*
 Cornet Solo, "Caro mio Ben".....*Giordani*
 Soloist: Corpl. G. Regan, D.C.M.
 Suite, "Sylvia" (*Delibes*): (a) Valse Lente; (b) Pizzicato.
 9.30.—NEWS. *S.B. from London*. Local News and Weather Forecast.
 9.45. R.A.F. Band.
 Selection, "Popular Songs".....*Pether*
 Oriental Phantasy, "In a Chinese Temple Garden".....*Ketelbey*

- 10.0.—Percy Edgar in "The Carol Singers" *Sterndale-Bennett*
 10.10. R.A.F. Band.
 Selection of Christmas Carols.
 10.30.—Close down.
 Announcer: J. Lewis.

BOURNEMOUTH.

- 3.45.—Concert: Arthur S. Tetlow, L.R.A.M. (Solo Piano), Hiram Lear (Solo Clarinet), Gladys Lonnen (Soprano).
 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.—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.
 Petite Suite de Concert.....*Coleridge-Taylor*
 8.15. THE ELLIOTTS.
 "Wake Me Up When We Get to Alabama" *Stanley and Allen*
 "My Sweetie Went Away".....*Turk and Handman*
 "Sweet Indiana Home"
 "Memories of Home".....*The Elliots*
 8.30. Orchestra.
 Selection, "La Fille du Madame Angot" *Lecocq*
 8.45.—W. H. LESTER and LINCOLN WRIGHT.
 "Sikes and Fagin".....*Dickens*.
 8.55. The Elliots.
 "Barney Google".....*Rose and Conrad*
 "Annie".....*Stanley, Allen, and Gilbert*
 "Do I?".....*Lewis Young and Akst*
 "I Ain't Nobody's Darling" *Hughes and King*
 "Wake Up, Little Girl".....*Herscher and Burke*
 9.10. Orchestra.
 Fox-trot, "The Cat's Whiskers"; Blues, "Imperial Blues"; Valse, "I Wonder"; Fox-trot, "That Red Head Girl."
 9.30.—NEWS. *S.B. from London*. Local News and Weather Forecast.
 9.45. Lincoln Wright.
 Serjeant Buzfuz's Speech.....*Dickens*
 10.0. Orchestra.
 Fox-trot, "Christmas"; Fox-trot, "Keep It Under Your Hat"; Valse, "Who's Sorry Now?"; Fox-trot, "Jeannette"; Fox-trot, "Queen of the Nile"; Valse, "Roll Along, Missouri"; One-step, "Happy."
 10.30.—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 Artists, the Station Orchestra. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 7.0.—NEWS. *S.B. from London*. Local News.
 7.15.—MR. WILLIE C. CLISSITT on "Sport of the Week."
 Popular Night.
 ORCHESTRA.
 7.30. March, "Colonel Bogey".....*Alford*
 Entr'acte, "Anita" (Spanish Serenade) *Bilton*
 7.40. GEORGE F. JEFFCOCK (Baritone).
 "Yeoman's Wedding Song".....*Poniatowsky*
 "Molly Ochone".....*Laura Lemon*
 7.50. BELLA REDFORD (Soprano).
 "O Lovely Night".....*Sir Landon Ronald*
 "Blackbird Song".....*Cyril Scott*
 8.0. Orchestra.
 Suite, "Four Indian Love Lyrics" *Woodforde-Finden*
 8.10. George J. Jeffcock.
 "Old Barty".....*Douglas Grant*
 "The Mistress of the Master" *Lyall Phillips*
 8.20. THE STATION REPERTORY COMPANY.
 Comedy, "Five Birds in a Cage" *Gertrude Jennings*

- 8.50. Orchestra.
 Selection, "A to Z".....*Novello*
 9.0. Bella Redford.
 "Elegie".....*Massenet*
 "Cuckoo".....*Liza Lehmann*
 9.10.—MR. HOWARD COATH: Chat on "Income-Tax Down-to-Date."
 9.20. Orchestra.
 Concert Valse, "Immortellen".....*Gung'l*
 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. Armitage, F.R.C.O.
 7.0.—NEWS. *S.B. from London*. Local News and Weather Forecast.
 7.15-7.45.—Interval.
 THE GARNER-SCHOFIELD DANCE BAND.
 Waltz, "Whirled Into Happiness"; Fox-trot, "Never Let Her Learn to Dance"; One-step, "A Bit o' Blarney"; Fox-trot, "Vamp Me"; Waltz, "Miami"; Saunter, "Yearning."
 8.20. LILIAN GIBSON (Mezzo-Soprano).
 "Glory of the Sea".....*Sanderson*
 "Spring Time and Love".....*Cook*
 8.30. Dance Band.
 Fox-trot, "Annabelle"; One-step, "Allah"; Waltz, "Mon Rêve"; Lancers, "Old Times."
 9.0.—VICTOR SMYTHE has something to say.
 9.15. Lilian Gibson.
 "A Dream of Egypt".....*Woodforde-Finden*
 "The Joy Bird".....*Lewis Barnes*
 9.30.—NEWS. *S.B. from London*. Local News and Weather Forecast.
 9.40. Dance Band.
 Blues, "Nobody Lied"; Fox-trot, "Sawmill River Road"; Waltz, "You'll Soon Forget"; Tango, "Romero"; Fox-trot, "Louisville Loo"; One-step, "The Midnight Choo-choo"; Fox-trot, "My Sweetie Went Away"; Waltz, "That Naughty Waltz."
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Ella Tomlinson's Trio; George Bainbridge (Baritone).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour. A Short Talk on Dickens's "Christmas Carol," by Mr. J. J. Todd, B.Sc.
 6.35.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London*. Local News and Weather Forecast.
 7.35. LEE DIXON AND PARTY.
 "A CHRISTMAS CAROL" (Chas. Dickens).
 Musical Accompaniment by MAY GRANT'S QUARTETTE PARTY.
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London*. Local News and Weather Forecast.
 9.45. JAZZ ORCHESTRA.
 Fox-trot, "Fate"; Valse, "Dream Kiss"; One-step, "Who Threw the Water on the Cat's Back?"; Fox-trot, "Blue Danube Blues"; Valse, "Three O'Clock in the Morning"; One-step, "I Want Some Money"; Fox-trot, "Wana"; Valse, "Jose"; One-step, "Oh, Harold"; Fox-trot, "Cabaret Girl"; Valse, "Lady of the Rose."
 10.30.—Close down.
 Announcer: E. L. Odhams.

"HULLO, AMERICA!"

Recent Tests and Future Possibilities.

A VASTLY extended field of interest was opened, not only to wireless amateurs, who are now numbered by the hundred thousand, but also to all listeners in this country, who number some two millions, by the wireless developments that took place in the last week of November. Communication between America and this country by means of wireless telephony was definitely established in the early hours of Monday, November 26th. It is true that amateurs in this country had previously reported reception of American transmissions and we hold records of individual listeners in America who have received programmes sent from this country; but for the first time in the history of British broadcasting an organized effort was made by wireless stations in America to send programmes to listeners in Great Britain.

Thrilling Moments!

At 3 a.m. (Greenwich time) on the 26th November, a programme was simultaneously broadcast from all stations until 3.45 a.m. Popular American airs were played on the gramophone and pianola, including, "Yes, We Have No Bananas." None of the airs was announced previous to their being played, yet on the following day Captain Eckersley received a cablegram from Montreal, Canada, which not only told of good reception there, but also commented upon the apparently universal shortage of this delectable fruit! From 3.45 a.m. each station then transmitted to America for ten minutes. The result of this experiment was awaited with eagerness, and cables which arrived the following day told of reception from London, Cardiff, Newcastle, Bournemouth and Glasgow Stations.

In the early hours of the following morning, hundreds of amateurs in Great Britain were listening intently to the programme being broadcast from some twenty-four different American stations, operating on wave-lengths varying from 252 metres of the station at North Plainfield, New Jersey, to 509 metres of the station of John Wanamaker at Philadelphia, Pa.

Senatore Marconi's Views.

These amateurs were requested to report whatever messages they had received, and arrangements for this were made at the station of Mr. Harold Walker, at 20 Emma. The result of this request proved to be both harassing and startling to the operators in charge of the Ealing exchange. Trunk calls from all over England, Scotland and Wales were made to such an extent that eventually the Post Office authorities were asked to transfer the calls from the Ealing exchange to the offices of the *Wireless World*. In addition, telegrams were being received from such far distant places as Cork, in Ireland.

Following upon this, the B.B.C. were fortunate in securing Senatore Marconi to broadcast a message of greeting to listeners in America. At 3 a.m. on the 28th November, Senatore Marconi made a speech that might well become historical. Speaking from the London Station, he congratulated the radio engineers of America on behalf of the radio engineers of the United Kingdom upon the achievements connected with the tests.

"It is true," he said, "that in speaking over a distance of 3,000 miles with only a kilowatt or so input to the transmitters, we are working without what an engineer would call an adequate factor of safety; but in showing that it is possible to communicate over so vast a distance with so small a power we are paving the way for future developments which may make a striking difference to the world's history. You

may remember that when I first tried to signal across the Atlantic by means of wireless telegraphy twenty-two years ago, the signals received were very faint and were hardly reliable.

"At the present day, the wireless telegraph bridges this distance as reliably as the cable. It is, therefore, not improbable that, in time, the wireless telephone will in the same way do what the cables have never been able to do, that is to link up the two continents by telephone.

A Landmark in History.

"I have lately been making some experiments on short wave-lengths which seem to prove that the disadvantage of broadcasting private messages will be perfectly overcome, because it may be possible to send out between England and America beams of radiation which cannot be tapped, except at points lying between the two stations. Thus, the ideal of a private inter-continental telephone seems on the way to be reached. Communications between peoples widely separated in space and in thought is undoubtedly the greatest weapon against the evils of misunderstanding and jealousy, and if my fundamental invention goes some way towards averting the evils of war, I shall feel that I have not lived in vain.

"It appears to me to be not unlikely that these days of international broadcast tests will be considered as a landmark in the history of communication, because, although it is true that the wireless telephone has formerly bridged the Atlantic, never before have actual messages been exchanged in the way that we are doing in these series of tests. To the radio engineers and amateurs of America and to my many friends on your side of the ocean I, therefore, send a word of greeting.

From America by Crystal?

The station WGY Schenectady, N.Y., was the one most successfully heard, and reports were received showing the details of the programme they broadcast.

In addition to Senatore Marconi, those who shared the privilege of participating in this test were M. Georges Carpentier, the famous boxer, Mr. Reith, the Managing Director of the B.B.C. and Captain Eckersley, the Chief Engineer of the B.B.C. All spoke, and, in addition, the programme was augmented by the playing of music on the gramophone and the pianola. Unfortunately reception of these speeches was marred by several stations in the New York area who failed to keep to the understanding not to broadcast during the time that our programme was being transmitted. This failure to keep to the arrangement resulted in a few stations only receiving satisfactorily. Later, cables, however, show that, except for the New York area, reception was good in such distant places as Nova Scotia, Massachusetts, Connecticut, Texas, Iowa and Pennsylvania.

The efforts of radio engineers on both sides of the Atlantic are being directed to provide even the crystal-set user with concerts coming from thousands of miles. The idea was to pick up the American station at a remote place clear from all oscillation troubles, magnify it up to sufficient strength and send it over a Post Office line to the London Station. There it would be transmitted and also distributed to every station in this country, thus enabling even the owners of crystal sets to hear a message from the United States by wireless.

While there is no immediate possibility of this, the tests conducted by Captain Round, Captain Eckersley and Mr. West hold out a hope that this achievement will one day be possible.

Broadcasting The Nightingale.

By Arthur R. Burrows, Director of Programmes.

DURING a birthday burlesque at the London Broadcasting Station, the unfortunate Director of Programmes was presented as demanding from his colleagues, as an element of "novelty," the broadcasting of sparrows twittering from the top of Nelson's column. There was more behind that skit than met the ear.

On Saturday evening, November 24th, Anno Domini 1923, Captain Eckersley demonstrated to this right little, compact little island that he had out-Darwined Darwin—that he had discovered the missing link. This link is a baby wireless transmitting station, not even christened with call letters, which can be carried from place to place and renders unnecessary the use of telephone lines between the building in which an entertainment is happening and the wireless station broadcasting that entertainment.

New Year's Feats.

Now, in broadcasting so successfully a difficult subject like the opera *La Traviata*, Captain Eckersley and his able assistants have fallen right into my hands, just as I wanted them to do. Before the dew has melted from the New Year they will find themselves performing greater, though, perhaps, less acrobatic, feats than stealing twitters from tiny tongues on top of Trafalgar's Nelson.

How many are the Odes to a Nightingale?

Thou wast not born for death, immortal Bird!

Poets of many centuries have written round the flood of song poured forth in solitude at eventide, yet how many of us in the privileged south can claim to have heard this wonderful songster? And if we can so claim what memories we have of pilgrimages and tedious waitings in strange places!

Wanderings at Eve.

Captain Eckersley and his assistants, possibly amidst protests, will change all this. Next summer they will sally forth to many reputed haunts of the nightingale, and, if fortunate, will give to half a million homes "The same that oft-times hath charm'd magic casements." If unfortunate in their quest we may rely upon P.P.E. to provide an excellent counterfeit (with reaction obbligato).

But Captain Eckersley's wanderings at eve may be still more extensive. By the autumn of next year, he should know more about the haunts of reptiles, birds and beasts than any living naturalist. We can picture him sitting out on Plumstead Marshes, warmed by his briar pipe, capturing by wireless the croaking chorus of more frogs than passed the mind of Aristophanes. We can visualise these portraitists of nature unadorned wirelessly to us the howls of owls, the raving of ravens, the chaff of the chaffinch, the grouching of grouse and the wheezing of weasels.

At the Zoo.

We may also hear something of a skylark, and if the Chief Engineer's ultra-sensitive supersonic thought-transmitter has passed from the design department to the realms of grim reality, we may even hear a lovesick housefly changing its mind!

Finally, we may spend, in spirit, if not in substance, a night with Captain Eckersley and John Henry at the Zoo, the one looking after the modulations and the other looking for the exit, whilst somewhere near the Lion House "sighing moans commence as shades of evening fall."

The Director of Programmes will take his annual holiday about this time.

How Plays Will be Broadcast.

By NIGEL PLAYFAIR (in an Interview).

Mr. Nigel Playfair is one of the leading theatrical producers of the day, and among the remarkable and successful plays that he has produced may be mentioned "Polly" and "The Beggar's Opera."



MR. NIGEL PLAYFAIR.

THEATRICAL PRODUCERS have many problems to face before a play is staged. As in other industries, the theatrical industry has a variety of interests constantly urging it to go in one direction or another; but I think the experience of theatrical producers shows that however experimental certain of their efforts may be, ultimate success is awarded by the

public to the producer when he has given them what they want.

The chief things to be studied are the views of the consumer, not those of the producer. That is why, in the controversy that has waged regarding the question of broadcasting theatrical performances, I am in favour of free trade in broadcasting. All theatrical productions are not of necessity suitable for broadcast reproduction, but for those that are, I am convinced that it is wrong for theatrical managers to prevent the listening public from hearing the best that can be given.

The broadcasting of *The Beggar's Opera* and *Robert E. Lee*, from my own experience, produced no ill effects: on the contrary, I am convinced that many people were induced to visit these productions as a result of hearing parts of them broadcast.

Most new inventions (or the practical application of new discoveries) are invariably regarded with suspicion, chiefly because they are new. The history of mechanical invention, the story of the development of the uses of electricity, the early struggles of the motor industry and the growth of the cinema industry, all testify to this characteristic attitude of certain sections of society towards what is new. Particularly do I remember in the early days of the cinema the feeling among theatrical producers that it was likely to be a rival of the stage. It was thought that the cinema would be able to produce plays just as they were done upon the stage.

I remember once going with the late H. B. Irving to act in one of Mason's plays for the cinema. It was acted just as in the theatre, but it was a failure. It was absolutely reproduced as on the stage. This was the first idea of using the theatre, with its subjects and actors, for the purposes of the cinema.

It took the cinema some time to give good entertainment. They could not reproduce the old stage methods and stage situations. They had to produce their own technique, their own actors and actresses and their own plays! In the case of broadcasting, I am convinced that something similar will happen. It may be that broadcasting will indeed not want to use the theatre in a year or so; certainly they will want to use theatre people, actors and actresses, producers and ideas from people closely associated with theatre craft. But I believe that, ultimately, they will want to do all their entertainments themselves. I cannot believe that the greatest future of wireless telephony lies in the broadcasting of things direct from the theatre.

From my own experience, I am convinced that I could give a far better performance in the broadcasting studio than I could in my theatre for broadcasting purposes. I should most certainly have to cut a good deal, and alter much of a stage play to make it what I consider a more or less perfect broadcast entertainment.

From the above it will be clear that I do not regard broadcasting as in any way a danger to the theatrical profession. In many respects it will be an aid to the cultivation of public taste for entertainment such as the theatre can give. In other respects I do not think it will influence the theatre either for good or for evil. But I do think that more good than evil will accrue to the theatre and to the theatrical profession, particularly as I believe that the developments of broadcasting will give a good deal of employment to our profession.

We can serve the public through broadcasting in a way that no other industry can, for we have behind us experience and knowledge of what constitutes good entertainment, and these we

could place at the disposal, not only of broadcasting as such, but of the public too.

Because I think it is right to have free trade in the entertainment world, and it is wrong to boycott what is new because it is new, I have not supported the attempt to resist broadcasting. It is simply a waste of time to indulge in political quarrels in the theatre world, and the cry of "Protection for the theatre" is futile when raised against the development of wireless telephony, which obviously has come to stay. On the contrary, I think that theatrical managers would do well to accept the situation, realising that a new development has taken place. It is certain to be permanent, although it is at present in its infancy, and they should cultivate it for their own good and get as much money out of it as possible.

For my own part, I do not believe that the broadcasting of plays will injure the attendance at theatres. Personally, I want to hear such things as normally I have not the time to hear—such as speeches by the Prime Minister and the leading members of other political parties, whose decisions are likely to influence my life, and the lives of those about me. I think, therefore, that the time will come when the British Broadcasting Company will set about making its own company of players in its own studio and with its own producer, finding, therefore, much employment for the theatrical profession.

All plays that are broadcast should receive special adaptation for that purpose. Everything, ultimately, should be considered from a broadcasting point of view, and all the stage directions will have to be done most deftly. A new craft will be developed, and new methods evolved to make things much less dull through the medium of broadcasting.

Looking into the future, I believe there is a wonderful opportunity for playwrights and others who will direct their abilities to the production of material specially suitable for broadcasting. The cinema produced a special type of author and actor—a special type of artiste—similarly do I believe that broadcasting will develop a new type of craft, and in this respect the public will be fortunate.



A Scene from "The Beggar's Opera."

Photo: Stage Photo Co.

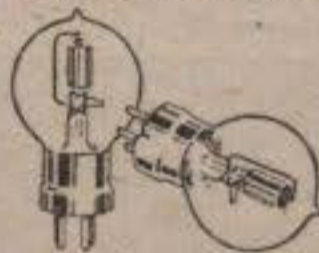


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WIRELESS PROGRAMME—ABERDEEN (Dec. 16th to Dec. 22nd.)

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.—JOHAN BLAZER (Solo Cello): "Sonata" (Corelli).
 8.40.—TINA MACINTYRE (Soprano): (a) "I Will Sing of Thy Great Mercy" (Mendelssohn); (b) "Ye Men of Gaza" (Handel).
 8.50.—NANCY LEE, JOHAN BLAZER and A. SIMPSON: "First and Second Movements of the Trio in C Minor" (Beethoven).
 9.0.—Quartette from East Belmont Street United Free Church: Hymn.
 THE REV. J. K. THOMSON, M.A., East Belmont Street United Free Church, Religious Address.
 9.15.—Quartette: Hymn.
 9.20.—Tina Macintyre: (a) "Hear Ye, Israel" (Mendelssohn); (b) "Come Unto Him" (Handel).
 9.30.—Johan Blazer: "Hungarian Rhapsodie" (Popper).
 9.40.—Tina Macintyre: (a) "How Lovely Are Thy Dwellings" (Liddle); (b) "Care Salvo" (Handel).
 9.50.—Nancy Lee, Johan Blazer and A. Simpson: "Third Movement from the Trio in C Minor" (Beethoven).
 10.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 10.15.—Close down.
 Announcer: W. D. Simpson.

MONDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette: Popular Afternoon.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S HALF-HOUR.
 6.5.—Boys' Brigade News.
 6.10.—Talk on French Language, No. 2, with simple conversation.
 6.40.—W. D. Simpson: Boy Scouts' Talk—"The Story of the Flag," Imperial Headquarters, Scottish Headquarters and District News, City News.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.

Listeners' Own Programme.

- 7.20.—ORCHESTRA: "Four Characteristic Waltzes" (Cateridge-Taylor).
 7.30.—BESSIE GIBSON (Soprano): (a) "Annie Laurie" (Neil Gow, Jr.); (b) "Lochnagar" (Barker).
 7.40.—Orchestra: "Indian Love Lyrics" (Woodford-Finden).
 7.50.—JAMES SUTHERLAND (Baritone): "Maire My Girl" (Aitken); "For You Alone" (Gehl).
 8.0.—JOHN BROWN (Entertainer): (a) "I'm Ticked to Death, I'm Single" (Gideon); (b) "Over and Over and Over Again" (Bennet).
 8.10.—Bessie Gibson: (a) "The Auld Scotch Songs" (Lesson); (b) "Robin Adair" (Hook).
 8.20.—Orchestra: "Musical Switch" (Alford).
 8.30.—James Sutherland: (a) "The Waters of Minnetonka" (Laurence); (b) "I Know of Two Bright Eyes" (Clutsam).
 8.40.—Orchestra: "Henry VIII Dances" (German).
 8.50.—John Brown: (a) "Hezekiah Johnson's Jubilee" (Anon.); (b) "Foolish Questions" (Sloane).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—"THE BEGGAR'S OPERA," *S.B. from London.*
 Announcer: R. E. Jeffrey.

TUESDAY.

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

Classical Night.

- 7.15.—ORCHESTRA: First Movement, Symphony No. 7 (Beethoven).
 7.30.—JOSEPH FARRINGTON of the B.N.O.C. (Bass): (a) "Take, O Take Those Lips Away" (Quilter); (b) "Heigh Ho! the Wind and the Rain" (Quilter).
 7.40.—Orchestra: Two Movements from "Casse Noisette Suite" (Tchaikovsky).
 7.50.—MARIE S. MYLES (Contralto): "Knowest Thou the Land?" ("Mignon") (Thomas).
 8.0.—ALEX. C. SIMPSON (Solo Pianoforte): Movement from "The Emperor" Concerto (Beethoven), with orchestra.
 8.10.—Joseph Farrington: (a) "Shepherd, See Thy Horse's Foaming Mane" (arr. Korbay); (b) "Love Went a-Riding" (Bridge).
 8.20.—NANCY LEE (Solo Violin): "Legende" (Wieniawski), with orchestral accompaniment.
 8.30.—Marie S. Myles: (a) "Nay, Though My Heart Should Break" (Tchaikovsky); (b) "Ever So Far Away" (Braun).
 8.40.—Alex. C. Simpson: Movement from the Mendelssohn Concerto, Op. 25, with orchestra.
 8.50.—Orchestra: Minuet and Finale of Symphony in C (Mozart).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Joseph Farrington: (a) "Bright is the Ring of Words" (Vaughan Williams); (b) "I Pitch My Lonely Caravan" (Coates).
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: R. E. Jeffrey.

WEDNESDAY.

- 3.30-4.30.—Aberdeen Wireless Quartette: Dance Afternoon.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 PUPILS OF MISS NELLIE DONALDSON Choir: "The Lamplighter" (Quilter); "Where Go the Boats?" (Quilter); Carol, "Noel" (Traditional); "Christmas Boxes" (Scott Gatty); "May Dew" (Sterndale Bennett); "Gallant Soldier Lad"; "Twinkle, Twinkle Little Star" (Dunhill).
 Margaret and Nan Pirie: Duet, "The Keys of Canterbury" (Sharpe).
 Hilda Williamson, Songs: "Good Night, Mama" (Scott Gatty); Jack Hutcheson, "Where My Caravan Has Rested" (Lohr); Rose Innes, "My Treasure" (Prevalse).
 Lorna Reid: Recitations.
 Songs by Colin Cromar and Bobby Thomson.
 6.30.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—"A CHRISTMAS CAROL." (Dickens).
 Produced for Wireless Transmission by R. E. JEFFREY.
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Orchestra: Fantasia, "Joyous Christmas" (Simon).
 9.55.—COL. DAWSON, M.A., Director of Education, Aberdeen: "Some Aspects of Education."
 10.10.—Orchestra: Medley Fox-trot, "Christmas"; Waltz, "Kiss in the Dark"; Fox-

- trot, "Joyous"; Waltz, "Isle of Sweethearts."
 10.30.—Close down.
 Announcer: W. D. Simpson.

THURSDAY.

- 3.30-4.30.—The Aberdeen Wireless Quintette: Classical Afternoon.
 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.
 7.30.—BAND OF H.M. ROYAL AIR FORCE (By permission of the Air Council.)
 Conductor: FLIGHT-LIEUT. J. AMERS.
 "Coppelia" (Delibes): (a) "March of the Bell"; (b) "Valse of the Hours"; (c) "March of the Warriors."
 7.40.—A. B. DUNCAN (Baritone): (a) "The Devout Lover" (White); (b) "When the Swallows Homeward Fly" (White).
 7.50.—R.A.F. Band: "Reminiscences of Scotland" (arr. Godfrey).
 8.5.—PHEBE CHALMERS (Soprano): "Waltz Song" ("Romeo et Juliet") (Gounod).
 8.25.—R.A.F. Band: "Serenade and Pierette" (Chaminade).
 8.25.—A. B. Duncan: (a) "I Know the Place Where We Will Rest" (Vannah); (b) "Because I Were Shy" (Johnston).
 8.35.—R.A.F. Band: "Reminiscences of Weber" (arr. Godfrey).
 8.50.—Phoebe Chalmers: (a) "Yang Yang" (Bantock); (b) "Eventide" (Austin).
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—R.A.F. Band: "Ballot Russe" (Luigini).
 10.0.—A. B. Duncan: (a) "Tis the Day" (Leoncavallo); (b) "The Pretty Creature" (Lane Wilson).
 10.10.—R.A.F. Band: Selection, "Sally" (Kern); "Algerienne" (Saint-Saens).
 10.30.—Close down.
 Announcer: R. E. Jeffrey.

FRIDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette: Musical Comedy Afternoon.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.5.—Weekly Talk for Scholars.
 6.25.—Answers to Scholars' Inquiries.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
A Night of Scotch Music,
 including Gaelic Songs sung by Gaelic Singers.
 7.30.—ORCHESTRA: Overture, "Humours of Donnybrook" (Volti).
 7.40.—MARY A. DAWSON (Contralto): (a) "There Cam' a Young Man" (Scottish Air); (b) "Kate Dalrymple" (Scottish Air).
 7.50.—Orchestra: Waltz, "Songs of the Highlands" (Hatton).
 8.0.—PIPERS OF THE BRITISH LEGION: (a) March, "Siege of Delhi"; (b) Strathspey and Reel, "Braes O' Mar and Miss McLeod."
 8.5.—ALBERT ADAMS, F.R.C.E., on "Scottish National Songs—with Special Reference to Gaelic Songs."
 8.20.—RODERICK M. FRASER (Baritone): (a) "Maighdeanan na H-Airidh" (Kennedy Fraser); (b) "Cumba Mbio Criomhain" (Murray).
 8.30.—Orchestra: "A Nicht wi' Burns" (arr. Volti).
 8.40.—Mary A. Dawson: (a) "Ay Wakin O" (Scottish Air); (b) "Come Under My Plaidie" (Scottish Air).
 8.50.—NANCY LEE, L.R.A.M. (Solo Violin): "Scottish Airs" (Moffat).
 (Continued in col. 2, page 435.)



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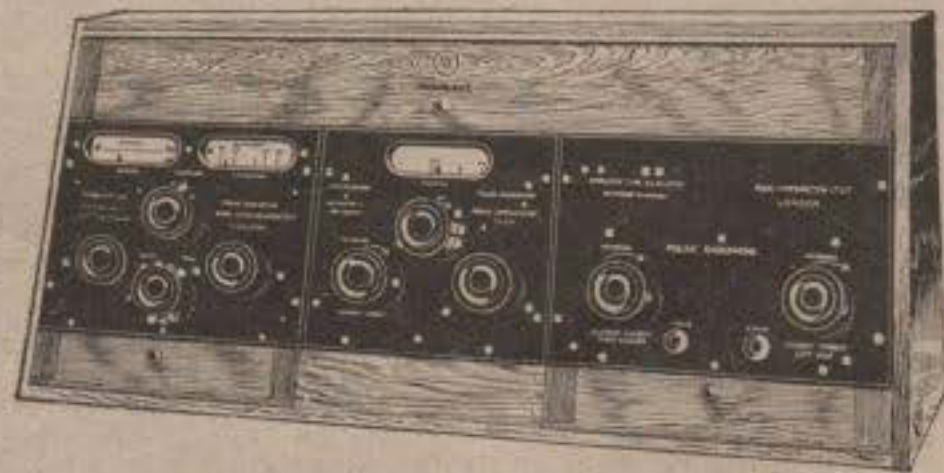
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WIRELESS PROGRAMME—GLASGOW (Dec. 16th to Dec. 22nd.)

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

SUNDAY.

- 3.9-5.6.—Organ Recital. *S.B. from London.*
 8.30.—Hymn, "Lead Us, Heavenly Father, Lead Us" (A. and M. 128).
 8.40.—THE REV. W. H. HARROWES, M.A., of St. Enoch United Free Church. Religious Address.
 8.50.—Hymn, "O God, Our Help in Ages Past" (A. and M. 163).
 9.0. ROBERT WATSON (Baritone).
 "Requiem" *Sidney Homer*
 "The Sands o' Dee" *Clay*
 9.10. ISAAC LOSOWSKY (Solo Violin).
 "Allegro" *Flocco*
 "Chanson Meditation" *Cottinet*
 "Polichinelle Serenade" *Krieger*
 9.20. KATHLEEN GASCADEN (Soprano).
 "I'm Alone" ("Lily of Killarney") *Benedict*
 "Butterfly Wings" *M. Phillips*
 9.30. Robert Watson.
 "The Old Superb" *Stanford*
 "The Knight's Song" *M. Shaw*
 9.40. Isaac Losowsky.
 Recitative and Scherzo "Caprice" .. *Krieger*
 (For violin unaccompanied.)
 "Negro Air and Dance" *Cyril Scott*
 9.50. Kathleen Gascadden.
 "The Willow Song" *Coleridge-Taylor*
 "Oh, Tell Me, Nightingale" *L. Lehmann*
 10.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 10.15. Isaac Losowsky.
 "Souvenir de Moscow" *Wieniawski*
 10.30.—Special Announcements. Close down.
 Announcer: H. A. Carruthers.

MONDAY.

- 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.
 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.—REQUEST PROGRAMME. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45. "THE BEGGAR'S OPERA."
S.B. from London.
 Announcer: A. H. Swinton Paterson.

TUESDAY.

- 3.30-4.30.—An Hour of Melody.
 6.0.—A TALK TO WOMEN: A Short Talk on "Fancy Dress and How to Wear It," by Fred Smith.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 7.10.—WASHINGTON BROWN, R.S.A., on "What About Architecture?"
 7.25.—Local News and Weather Forecast.
 7.30. ORCHESTRA.
 Overture, "Peter Schmoll" *Weber*
 7.40. WILLIAM A. PEACOCK (Tenor).
 "Celeste Aida" *Verdi*
 Turiddu's Cavatina from "Cavalleria Rusticana" *Mascagni*
 7.50. Orchestra.
 Selection, "The Merry Widow" *Lehar*
 8.0. ALEX. KELVIN (The Topical Scot).
 "Sandy McGregor" *A. Kelvin*
 "Ma Wee Dug's Deid" *A. Kelvin*
 8.12. Orchestra.
 Romance and Two Dances from "The Conqueror" *German*
 1.22. William A. Peacock.
 "O Sole Mio" *Di Capua*
 "Inter Nos" *McFadyen*

- 8.32. Orchestra.
 Entr'acte, "Slumber Song" *Squire*
 8.42. Alex. Kelvin.
 "Fancy That" *A. Kelvin*
 "Hamo, Sweet Hame" *A. Kelvin*
 8.52. Orchestra.
 Waltz, "Lilac Time" *Schubert*
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. William A. Peacock.
 "O' A' the Airts" (Traditional)
 "Mary" *Richardson*
 9.55. Orchestra.
 "Slavonic Rhapsody" *Friedmann*
 10.5. Alex. Kelvin.
 "When I Went to America" *A. Kelvin*
 "My Umbrella" *A. Kelvin*
 10.15. Orchestra.
 Entr'acte, "Intermezzo" *Bantock*
 March, "Liberty Bell" *Souza*
 10.30.—Special Announcements. Close down.
 Announcer: Mungo M. Dewar.

WEDNESDAY.

- 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.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.
 7.35. BAND OF H.M. ROYAL AIR FORCE.
 (By permission of the Air Council.)
 Director of Music: FLIGHT LIEUT. J. AMERS.
 Overture, "Ruy Blas" *Mendelssohn*
 Prelude, Chorale and Fugue *Bach*
 "The Nightingale and the Frog" *Lilienberg*
 8.0. JOSEPH FARRINGTON of the B.N.O.C. (Bass).
 "Sigh No More" *Aiken*
 "Ruddier than the Cherry" *Handel*
 "The Vagabond" *Vaughan Williams*
 8.10. R.A.F. Band.
 Danse Suite from the Ballet "The Shoe" *Ansell*
 "The Warbler's Serenade" *arr. Wood*
 French Military March, "Algerienne" *Saint-Saens*
 8.38. Joseph Farrington.
 "In Summer Time on Bredon" *Peel*
 Large—Al Factotum *Rossini*
 8.48. R.A.F. Band.
 Sea Songs, "A Life on the Ocean Wave" *Binding*
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. R.A.F. Band.
 Descriptive Piece, "In Santa Claus's Workshop" *Anon*
 Suite, "L'Arlesienne" *Bizet*
 1. Intermezzo. 2. Farandole.
 "Reminiscences of the Plantation" *arr. Chambers*
 "Student's Songs" *arr. S. Douglas*
 10.30.—Special Announcements. Close down.
 Announcer: H. A. Carruthers.

THURSDAY.

- 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.
 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.—"MEMORIES" PROGRAMME. *S.B. from London.*
 9.10.—MR. LEON GASTER. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*

- 9.45.—"MEMORIES" PROGRAMME (Contd.)
S.B. from London.
 10.45.—Special Announcements. Close down.
 Announcer: Mungo M. Dewar.

FRIDAY.

- 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.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30. Dance Night.
 ORCHESTRA.
 Fox-trot, "My Sweetie Went Away";
 Waltz, "Hawaiian Rainbow" One-step,
 "Have You Paid the Rent?"
 7.47. BERTRAM GRIFFITH (Bass)
 "Four Jolly Sailormen" *German*
 "Rolling Down to Rio" *German*
 7.57. Orchestra.
 Quadrilles, "Harry Lauder"; Waltz, "You'll
 Soon Forget."
 8.13. JAN WIEN (Zither-Banjoist).
 Patrol, "Hot Stuff" *Oseman*
 March, "Twin Star" *Cullen*
 8.23. Orchestra.
 Highland Schottische, "Hooch Aye!"; Fox-
 trot, "Vamp Me."
 8.33. Bertram Griffith.
 "Fine Old English Gentlemen" *arr. Clutson*
 "Mavourneen" *Florence Aythard*
 8.43. Orchestra.
 One-stop, "I Want Some Money"; Fox-trot,
 "Kiss Mama, Kiss Papa."
 8.54. Jan Wien.
 "Hurry Little Children's Xmas Morn"
Canneyer
 "Gallopade" *Canneyer*
 9.0.—WILLIAM CARSWELL, on "Physical
 Exercise for Health."
 9.10-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Orchestra.
 Eightsome Reel, "The Old Standard";
 Waltz, "Night of Joy"; Fox-trot, "Sister
 Kate"; One-step, "I Love Her, She Loves
 Me"; Waltz, "Love Bells"; Fox-trot,
 "He Used to Sing in His Sleep."
 10.30.—Special Announcements. Close down.
 Announcer: A. H. Swinton Paterson.

SATURDAY.

- 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. "5SC's Christmas."
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 Costumes by Mrs. Mike
 Scenery by Mr. Mike
 Lighting by Jimmy
 Sauce by All and Sundry
 Interruptions by the Authors and Producer,
 MR. GEORGE ROSS
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. ORCHESTRA.
 Selection of Popular Songs
 Intermezzo from "Cavalleria Rusticana"
Mascagni
 Barcarolle, "Tales of Hoffmann" .. *Offenbach*
 Selection, "Melodious Memories" .. *Finck*
 Patrol, "The Wee Macgregor" *Amers*
 10.30.—Special Announcements. Close down.
 Announcer: H. A. Carruthers.

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SUNDAY'S PROGRAMME.

(Continued from page 415.)

- 9.0. Choir.
Hymn, "For All the Saints" Williams
Chorus, "Turn Back, O Man" Holst
ROBERT YOUNG (Tenor).
"I Hear a Thrush at Eve" Cadman
Choir.
"God Is a Spirit" Bennett
Ida Coway.
"Chariots of the Lord" Elgar
MESSRS. LYNCH, YOUNG, WHITE
AND STIMPSON.
Quartette, "An Evening Lullaby" Shaw
Choir.
"Good King Wenceslas"
H. SHUTTLEWORTH (Bass).
"Ethiopia Saluting the Colours" Wood
Choir.
"Lull Me to Sleep" Kidner
T. MORTON (Alto).
"Nearer, My God, to Thee" Carey
Choir.
"Hallelujah Chorus" Handel
- 10.0.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 10.15.—Close down.
Announcer: R. C. Pratt.

MONDAY'S PROGRAMME.

(Continued from page 417.)

NEWCASTLE.

- 3.45.—Concert: John Phillips (Tenor), E. Forster (Solo Cornet).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: A Short Talk on "The Evolution of the Telescope," by Mr. S. Hirst.
- 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. REQUEST PROGRAMME.
S.B. from London.
- 9.30.—NEWS. S.B. from London.
- 9.45. "THE BEGGAR'S OPERA."
S.B. from London.
Announcer: C. K. Parsons.

TUESDAY'S PROGRAMME.

(Continued from page 419.)

- 7.45.—THE DOMINO SET CONCERT PARTY.
"We Introduce Ourselves" Knowles
Orchestra.
- 7.55. Selection, Francis and Day's Songs.
- 8.5. Concert Party.
"Annie" Wynn Stanley
"I'm Going to Make You Love Me"
Gifford and Long
"The Battle Eve" Bonheur
"Tenor and Baritone" Wilson
- 8.25. WILL KNOWLES (Entertainer.)
"Tripe" Lee and Rule
Orchestra.
- 8.35. Valse, "Baden Baden" Bosquet
Concert Party.
- 8.45. "Park Lane" Knowles
"Swank" Low
Orchestra.
- 8.55. Entr'acte, "Baby's Sweetheart" Corri
- 9.0-9.30.—Interval.
- 9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 9.45. Concert Party.
"On a Cold and Frosty Morning" Low
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. S.B. from London.
- 11.0.—Close down.
Announcer: E. L. Odhams.

WEDNESDAY'S PROGRAMME.

(Continued from page 421.)

- 7.35. ORCHESTRA.
March, "Old Comrades" Ticks
Entr'acte, "Love's First Kiss" Forster
- 7.45. MAY GRANT (Contralto).
"My Ain Folk" Lemon
"The Gleaners' Slumber" Watkiss

- 7.55. J. WILSON BEVERIDGE (Tenor).
"Bloom is on the Rye" Bishop
"Serenade" Schubert
- 8.5. Orchestra.
Excerpts from "The Cabaret Girl" Kern
- 8.15. TOM SHERLOCK (Baritone).
"The Village Blacksmith" Weiss
"Come, Lassies and Lads" Cleveland
"Drink to Me Only" Mellish
- 8.25. Orchestra.
Excerpts from "The Geisha" Jones
- 8.35. May Grant.
"O Dry those Tears" Del Riego
"Annie Laurie."
- 8.45. Orchestra.
Gavotte, "Moonlight in Versailles" Gersheim
Valse, "Venus Reigen" Strauss
- 9.0-9.30.—Interval.
- 9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 9.45. Orchestra.
Entr'acte, "Bring Back That Dreamland"
Osselt
- 9.55. J. Wilson Beveridge.
"Mary of Argyle" Nelson
"Where'er You Walk" Handel
- 10.5. Tom Sherlock.
"Early One Morning" Moore
"Down Among the Dead Men"
"John Peel" (Old Hunting Song)
- 10.15. Orchestra.
Selection, "Irene" Tierney
- 10.30.—Close down.
Announcer: C. K. Parsons.

ABERDEEN PROGRAMME.

(Continued from page 431.)

- 9.0-9.30.—Interval.
- 9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 9.45.—Pipers: (a) March, "21st Farewell to Merrit"; (b) Slow March, "Lochinside Lament"; (c) "Gordon's March"; (d) Strathspey and Reel, "Thick Lies the Mist in the Wind That Shook the Barley."
- 9.55.—Orchestra: Patrol, "Highland Mary."
- 10.5.—JAMES FRASER (Tenor): (a) "Hi oro's na hovo eile" (Ferguson); (b) "Chi mi na Mor-bheanna" (Be'l).
- 10.15.—Orchestra: Selection, "The Thistle."
- 10.30.—Close down.
Announcer: H. J. McKee.

SATURDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette.
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S CORNER: Children's Party with Auntie Nellie Donaldson.
- 6.30.—Weather Forecast for Farmers.
- 7.0.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 7.20.—ORCHESTRA: Selection, "La Bohème" (Puccini).
- 7.35.—CATHIE THOMSON (Soprano): Musetta's Song, "As Thro' the Street," from "La Bohème" (Puccini).
- 7.45.—Orchestra: Overture, "William Tell."
- 8.0.—SAM P. GRIEVE (Baritone): "Ye Twice Ten Hundred Deities" (Purcell).
- 8.10.—Cathie Thomson: (a) "Know'st Thou the Land?" ("Mignon") (Thomas); (b) "Fair Spring is Returning" ("Samson and Delilah") (Saint-Saens).
- 8.20.—Orchestra: Selection, "The Bohemian Girl" (Balfe).
- 8.35.—Sam P. Grieve: (a) "Within These Sacred Bowers" (Mozart); (b) "Pilgrim's Song" (Tchaikovsky).
- 8.45.—Orchestra: Selection, "Lohengrin" and "Tannhäuser" (Wagner).
- 9.0-9.30.—Interval.
- 9.30.—NEWS. S.B. from London.
- 9.45.—Orchestra: Fox-trot, "Ain't Love Grand?"; One-step, "I'm Wild About Wild Men"; Fox-trot, "Broadway Blues"; Waltz, "Honolulu Eyes"; Fox-trot, "The Sheik."
- 10.30.—Close down.
Announcer: H. J. McKee.

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).

- 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.

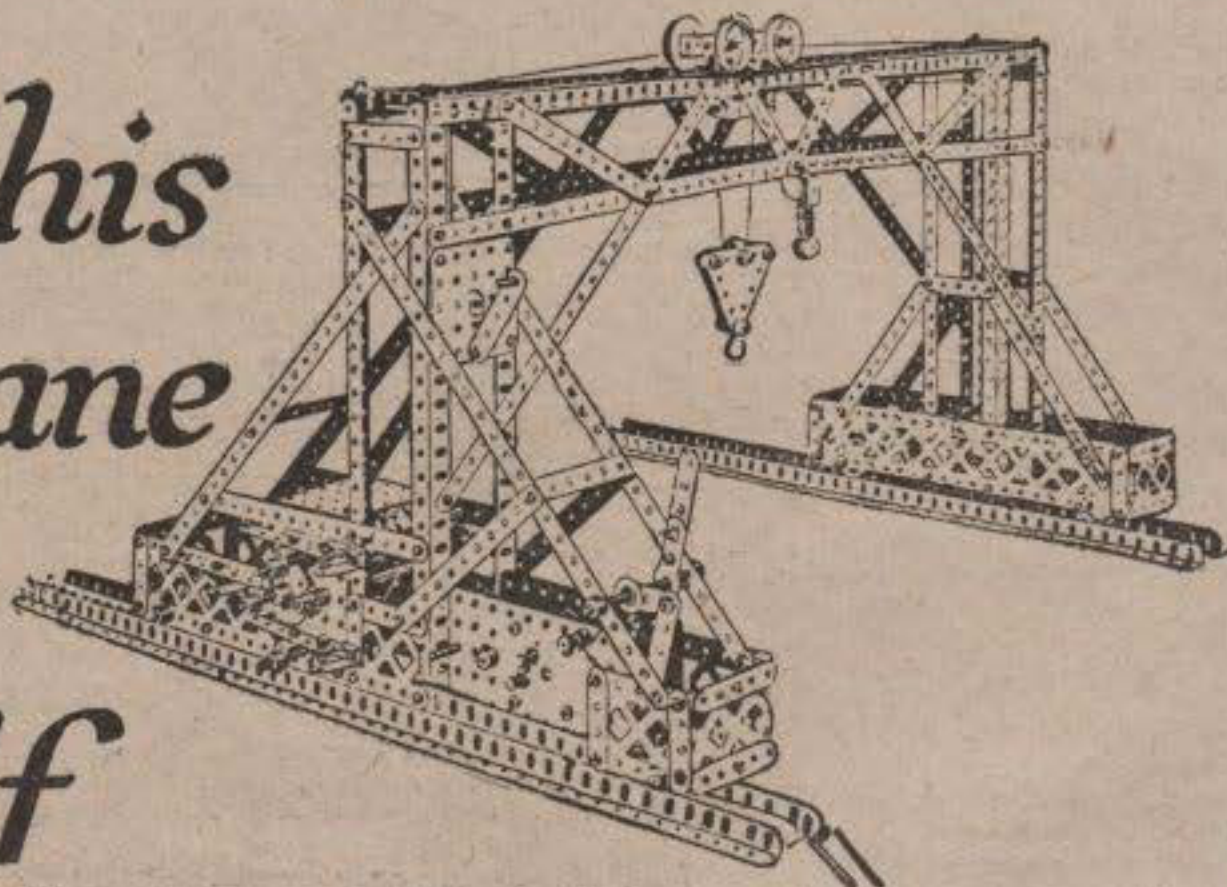
- FRIDAY, 9.0 p.m.—Musical Festival. On this day the Station will transmit an Opera or Comic-opera played at the studio.

- 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.

- RADIO-STATION-MARCONI, S.A. GENEVA.
The Station T.S.F. of Geneva has started Wireless Transmissions Daily (Sundays excepted) from 1.15 p.m. to 1.30 p.m. on a wave-length of 1,100 metres.



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THE CHILDREN'S CORNER. ALL ABOUT "HOPSCOTCH."

Conducted by UNCLE CARACTACUS.

HULLO, CHILDREN!

Some of you who have listened to the London Station will often have heard stories by Uncle Kirkham. The other week he told a very interesting one about the ancient game of "Hopscotch."

I thought that you would all like to hear about Hopscotch, particularly in this cold and miserable weather, when everybody wants to jump about to keep warm; so here is the story, and the next time you play the game you will know all about it:—

Hopscotch.

In some parts of the country the children call the game hop-score; in others, hop-bed; and I don't know what you may call it, but it is the game in which you score a number of lines on the ground or pavement, and try to pass a stone or piece of tile from one "bed" or compartment to another, taking heed that it does not rest on the dividing line.

It is a very ancient game, and it used to be played on a bigger scale. Two thousand years ago, the boys of Rome were fond of it; but they made the pattern, or plan, or whatever it ought to be called, much larger than you make it, and rather differently. The lines had openings, so that you could thread your way from beginning to end of the plan without touching one of them—that is, if you played very well. Sometimes the plan was so big as to enclose a mile or more, if you went from one end to the other, taking every turn and twist.

Patterns in Churches.

A very curious thing happened in some of the churches where Christian people met. On the floor the builders drew a plan just like that which they used to draw on the pavement or on the level of a field. In time the reason why the patterns were made on the church floors was forgotten, and it came to be fancied that they had something to do with the temple of Jerusalem. So, in the time of the Crusades, some people who could not afford to go to the Holy Land, to see the temple there, used to walk in and out, threading their way through the plan on the church floor, thinking that it would do good to their souls. They did so in the cathedral at Rheims in the thirteenth century. How strange that seems to us!

Now all the games children play in various countries are imitations of something which children have seen their elders do. Boys fly kites because men used to fly kites, and men used to fly kites in order to send trouble away on the wings of the wind, as, indeed, men

still do in China and Japan to this day. After they have got their kite well up in the sky they cut the string and let the kite float away, believing that it will carry off any bad luck which may be threatening them.

What was it that the Roman boys were imitating with their queer pattern on the ground? I believe they were keeping up a play which began in ancient Egypt, where there was a tremendous building underground, halls, vaults, passages, going up and down and round about, one of the most wonderful works ever made by man. In that labyrinth men used to walk in the dark, trying to find their way from end to end of it. They supposed that after death, one had to go down into a world below the surface of the earth, and wander through there in rough vaults and tunnels, avoiding pits and precipices, climbing steep stairways, going

down into deep caverns, fighting monsters, or escaping from them. This was believed to be the way in which men suffered for the sins they had committed during this life.

boys and girls, and so at last we come to hopscotch as it is played to-day.

Now I have another interesting story about sheep dogs from Uncle Mungo.

Wonderful Highland Shepherd Dogs.

All Scotch children know that the Highlands of Scotland are devoted, more or less, to sheep-farming, but I wonder if you have ever thought of the shepherd's faithful friend, who helps him tend the flocks?

Thousands of sheep graze on the moors during the long spring and summer months, and furnish the world with immense quantities of wool of the finest quality. Naturally, the work of tending these flocks in such wild and stormy districts is extremely difficult; it would, in fact, be impossible were it not for the devotion and untiring zeal of the shepherd's very dear friend, the collie dog.

I could relate to you numerous stories of the bravery and sagacity of the collie, but I shall confine myself to one which is outstanding.

During one wild, stormy night on the mountains, as the result of a very heavy snowstorm, a large flock of sheep became separated into two divisions, and while the shepherd, with his faithful dog, were housing one portion of the flock, the other frightened party wandered away among the hills. The snow fell heavily and in a short time covered the earth with a white mantle two feet thick. In spite of this, however, the shepherd's dog, which had been sent off by its master to search for the lost ones, kept up his search all through the night, and did not return to the fold until the next morning. It was then all tired out by its desperate exertions, but it showed by its manner that it had something to communicate to its master.

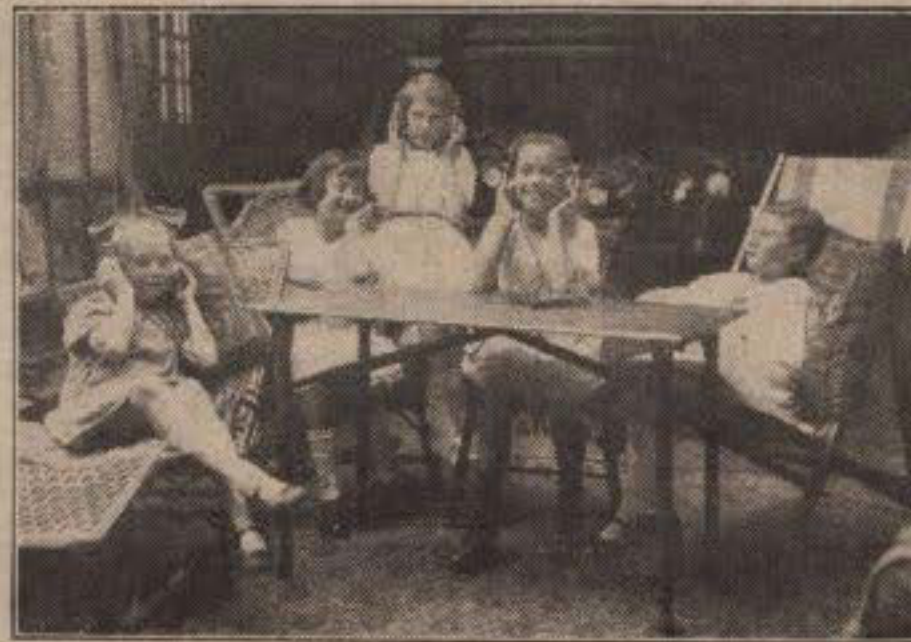
A warm breakfast was given to the poor creature, and then the shepherd prepared to start out with the animal in search of the sheep. After tramping through the deep snow for a long time the dog suddenly came to a halt in a small glen, where the snow had drifted in all night. Looking up at its master for a moment, it then began to throw up the snow with its front paws, making a peculiar whining noise at the same time. The shepherd at first did not understand the meaning of the dog. Then it dawned upon him that the sheep might be buried beneath the snow where he stood, and the dog was trying to acquaint him with the fact.

Home at Last.

A few minutes' work revealed to him the form of one of his sheep lying quietly on the ground, with a mantle of snow spread over it. On further examination, he found that the glen was full of the sheep, which had fled into the small enclosure to escape the terrors of the storm, and had been buried several feet deep in the snow. Fortunately the storm had not been a very cold one and the sheep could not have frozen to death, although they appeared stiff and lifeless. Soon after being exposed to the air, they showed signs of recovery, and before the second night closed in, the greater part of the lost sheep were led home to a place of safety.

Your affectionate uncle, MUNGO.

These are all the stories this week, and I hope you will like them. Good-bye. CARACTACUS.



THE CHILDREN'S HOUR.

[This photograph, sent by Mr. Arthur Dunn, "Ashdene," 31, Church Road, Willesden, N.W., was awarded second prize in the B.B.C.'s recent Brighter Britain Competition.]

Wireless Wisdom.

"We are putting the interests of self before the duty to the whole."—REV. F. O. T. HAWKES.

"Try to live as if you had no body and you will be a poor anemic caricature of man or woman."—THE VERY REV. THE DEAN OF MANCHESTER.

"The core of the world is love."—REV. T. PHILLIPS.

"What the public wants it will have."—ARCHIBALD HADDON.

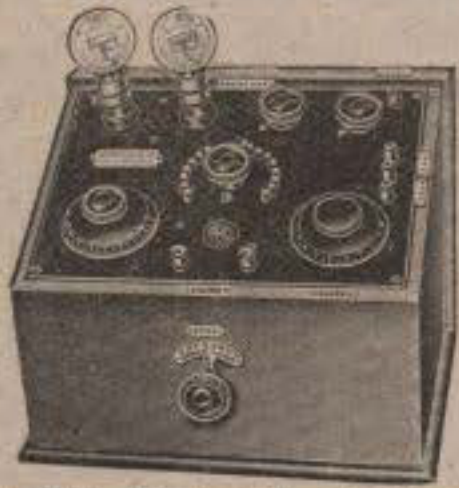
"It is very easy to be a pessimist and one-sided in passing judgment."—REV. ARCHIBALD REITH, M.A.

"We can still help ourselves by helping others in misfortune."—DR. S. HENNING BELFRAGE.

"In mediæval times the floor of a dwelling-house served many of the purposes now performed by the dust-bin."—A. F. KENDRICK.

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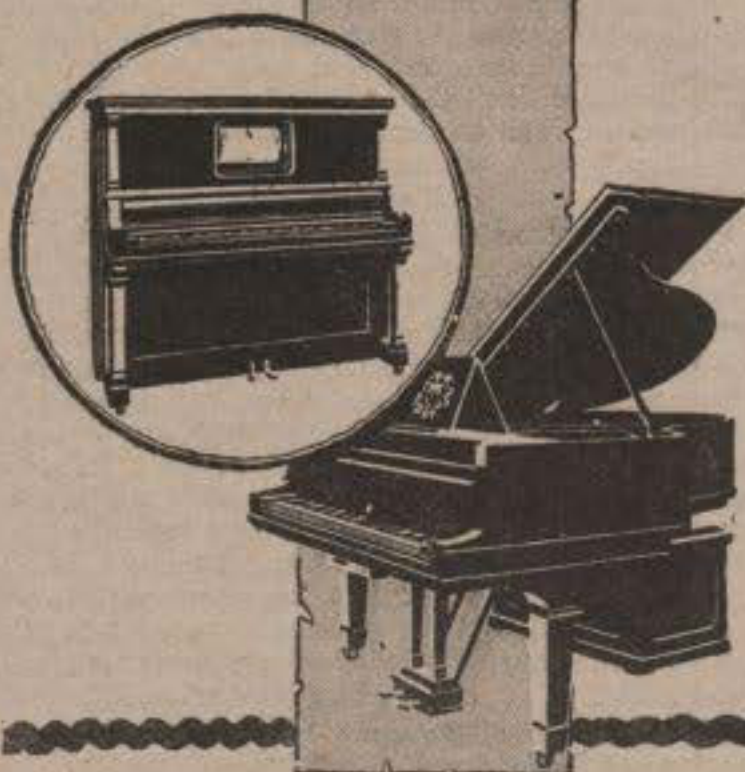
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EVENTS OF THE WEEK.

SUNDAY, DECEMBER 16th.

LONDON, 3.6-5.0—Organ Recital relayed from the Armitage Hall. S.B. to other Stations.
 MANCHESTER, 1.6-5.0.—Concert. S.B. to Birmingham.
 BOURNEMOUTH, 8.30.—R.A.F. Band. S.B. to London.

MONDAY, DECEMBER 17th.

LONDON, 7.30.—Request Programme. S.B. to other Stations.
 9.45.—"The Beggar's Opera" (last performance after a run of three and a half years) relayed from the Lyric Theatre, Hammersmith. S.B. to all Stations.
 CARDIFF, 7.30.—R.A.F. Band.

TUESDAY, DECEMBER 18th.

LONDON, 8.45.—Daisy Kennedy, the well-known Violinist.
 MANCHESTER, 6.30.—R.A.F. Band.
 BOURNEMOUTH, 8.0.—Symphony Concert.

WEDNESDAY, DECEMBER 19th.

MANCHESTER, 7.45.—Symphony Concert No. 8.
 GLASGOW, 7.35.—R.A.F. Band.
 ABERDEEN, 7.30.—"A Christmas Carol" (Dickens).

THURSDAY, DECEMBER 20th.

LONDON, 7.35.—Grenadier Guards Band. S.B. to other Stations.
 BIRMINGHAM, 7.35.—"The Bohemian Girl" (Balle).
 ABERDEEN, 7.30.—R.A.F. Band.

FRIDAY, DECEMBER 21st.

MANCHESTER, 7.45.—"The Butterfly on the Wheel" (Ed. G. Hemmerde and Francis Neilson). S.B. to Newcastle.
 BOURNEMOUTH, 8.0.—"One Hundred Years Ago"—an Old-fashioned Christmas Programme.
 ABERDEEN, 7.30.—"A Night of Scotch Music."

SATURDAY, DECEMBER 22nd.

BIRMINGHAM, 7.15.—R.A.F. Band.
 NEWCASTLE, 7.35.—"A Christmas Carol" (Dickens).
 GLASGOW, 7.35.—"SSC's Christmas Pudding and Pie."

Why Does a Cat Purr?

(Continued from page 411.)

He was rehearsing the happiest possible experience in a wild cat's life, when it had stalked and killed some large creature and was drinking its blood. Puss on the hearthrug may never have killed anything bigger than a mouse, but the old instinct still works.

We are just as ignorant as the cat about the reasons why we do certain things to show pleasure or goodwill. Why do we smile at a friend and frown at an enemy? Why not frown for friendship and smile in anger? Why do our men merely shake hands to express good feeling, whereas our women and children and foreign men of many nations kiss each other?

For the meaning of all these things, as with the tail-wagging of the dog, the purring of the cat, and our own hair standing on end when we are badly frightened, we must go back to the habits of our ancestors of long ago.

The smile and the frown are the oldest, as well as the most universal, means of expressing the feeling of one human being towards another. They go back to the time when our remote ancestors were four-handed animals which had not learned to use any other weapons than their hands and teeth.

Watch two angry monkeys quarrelling and see how quickly they exchange vicious snatches at each other's faces: then you understand why our ancestors, like the great apes, had heavy brows overhanging their eyes to protect them, and why we still instinctively increase this protection to the eyes by frowning when we are in the mood for quarrelling.

The kiss was, of course, a more intimate and convincing proof of mutual goodwill: because to put your mouth with lips gently closed within reach of a bite was the greatest token of confidence which one animal could possibly show to another; but the handshake is of later origin. It dates from the time when our ancestors had learned to use weapons: and to offer your unarmed right hand was a supreme proof of goodwill, because it put you at his mercy.

"Highbrows" and "Lowbrows."

A Frank Discussion, by Percy A. Scholes.

IF by Highbrow you mean a person of conscious superiority, I'm with you in wishing to "down" him! If by Lowbrow you mean an inferior person who only likes the cheapest rubbish, I hope you're with me in wanting to "down" him too!

There are Highbrows in that sense; they go to certain concerts because they think it's the thing to do, and don't enjoy the music any more than the frankest Lowbrows. But there aren't many such people, I believe, and, at any rate, they don't come into consideration when we are discussing broadcasting, because the public doesn't see them with their head-phones or loud-speaker, so they can't swank. That's why the wireless audience is probably the sincerest in the world.

There are Lowbrows in the sense just indicated. Most probably they will always remain Lowbrows, for they haven't wit enough to recognize the difference between the musically true and the musically untrue, the musically dignified and the musically vulgar.

They Have Common Ground.

But in this article I'm not writing about either the *Swanking Highbrow* or the *Half-witted Lowbrow*. I am writing about the man who honestly loves a good Symphony, on the one hand, and the man who honestly prefers good Ragtime, on the other.

Now I want to point out (what is often forgotten) that these two people have really quite a lot of common ground!

For instance, as a rule, they both love Gilbert and Sullivan. They both love "Handel's Celebrated Largo." They both love good light French comedy music. They both love the first part of Beethoven's (so-called) "Moonlight Sonata." They both love Grieg's "Peer Gynt" Suite. They both love Tchaikovsky's "Nutcracker" Suite. They both love the "Blue Danube Waltz." They both love certain airs from Italian operas. They both love the "Bridal March" from *Lohengrin*.

Nearly all the things I have mentioned are played frequently at the music-halls and all of them are regularly to be heard at the picture palaces; so they are undoubtedly "popular." I could make a much longer list if I wished, but these few examples are, perhaps, sufficient.

Then What's the Difference?

Now if the Lowbrows like some good music, why don't they like *all* good music? And if the Highbrows like some light music, why don't they like *all* light music?

The answer is this—the Lowbrows like *good* music if it's also *light*, and the Highbrows like *light* music if it's also *good*.

But if you give the Lowbrows *good* music that is not *light* they don't understand it. And if you give the Highbrows *light* music that isn't *good* they're bored.

A Personal Confession.

I suppose I'm a pretty typical "Highbrow," and yet at ten o'clock I sometimes put on my headphones and if there's a bit of good dance music (even a good "rag" or "jazz") going, I listen to it for a quarter of an hour with great pleasure. I went to a most thoroughly Highbrow concert the other day (the concert at the Æolian Hall of music by the young Modern French school), and the only music I enjoyed was that of some "Blues" beautifully played on the piano. And as I came out, I met one of the greatest symphonic composers of the world, and he said, "What a rotten concert—those

'Blues' were the only things worth hearing!"

A Matter of Patience.

It really comes to this. That composer and I, as "Highbrows," can enjoy a bit of good light music that makes no demand on us, and can do so just as well as any avowed "Lowbrow." But if, instead of *good light* music, they give us *bad light* music, we turn up our noses at it, and that is what the Lowbrow often does not do.

Moreover, if instead of *good light* music they give us *good heavy* music (if we may call it such), instead of throwing up our hands in despair and saying, "Oh, that's not for me!" we listen with patience, and try to find out whether, after all, there isn't something in it.

Literary Lowbrows.

Lowbrows in music are like Lowbrows in literature. There are thousands of people who never read anything beyond a penny daily or a twopenny weekly or a simply-written novel, because to read anything beyond these would *tax their brains*.

And though they have brains, they don't believe in taxing them—once they get outside the door of their business office! Life to them is a matter of (a) Business, (b) Amusement. Life to us Highbrows is a matter of Business and Amusement too, but we extend that latter term, and don't mind occasionally applying our minds to our own entertainment as well as to the task of earning our living.

It Pays to Become a Highbrow!

We think it pays us to do this. We believe our lives are fuller and more interesting. It may, in our youth, have taken us a little effort to learn to enjoy a Shakespeare play, but having made the effort we came at last to find Shakespeare a solid joy added to our life. It may have taken us a little effort to learn to follow a Beethoven Symphony, but having done so we find that we possess something that gives us a pleasure worth ten times the effort.

A Pardonable Error.

I don't blame the Lowbrow too much for his lack of interest in the sort of music that needs listening to with brains. I know that it is not altogether his fault. For one thing, until, first, the Gramophone, and, second, Broadcasting, came into existence the opportunities of hearing the higher kinds of music were few. Many people don't enjoy a Symphony in A, or a "Sonata in B Flat," or a "Concerto in C Sharp," because they hardly know what those cold, unattractive names imply.

To explain some of these terms, and the musical facts they represent, is the purpose of my writing week by week in *The Radio Times*. I suggest that when a Monday "S.B." concert of "classical" music is to be given the intelligent Lowbrow should read my article on Friday, Saturday or Sunday, and then on Monday listen to the concert, item by item, with the article in front of him. He will not at once jump right into a condition of advanced "highbrowism," but I believe that, bit by bit, he will find himself progressing until music that is at present frankly beyond his capacity of understanding will become to him comparatively simple.

The enjoyment of Highbrow music once gained is a lifetime's possession. I have met lots of people who once enjoyed only Lowbrow stuff, and now enjoy the Highbrow too, but I have never in my life met a man or woman who once liked the Highbrow stuff and now likes only the Lowbrow. *Have you?*

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.]

Wireless and Health.

DEAR SIR,—In reply to the letter from F. Lloyd, under the heading, "Does Listening Promote Health?" I should like to relate the experience of my son, who, since we have had a wireless set has become much brighter, and says it seems as if he is in a new world directly he puts on the 'phones.

Wireless is such a source of pleasure to him, and also of attraction, that he says something seems to draw him towards the set, and he is never tired of listening. This greatest invention ever given to mankind has already proved itself to be of the greatest educational value to my boy.

We think that listening to music helps one to appreciate a beautiful piece much more than if one heard it at a concert, because one has to listen to it much more intently over the radio than one has at an entertainment. Although not of a mechanical turn of mind, my son feels he would like to construct a set himself, so great is his interest in wireless telephony.

Congratulations to the B.B.C. on their transmission of *Faust* and *La Traviata* from the "Old Vic." without the aid of a land line. My son said it was the clearest reception of an opera he had yet heard, and he enjoyed it immensely.

Yours faithfully,

London, S.W. (Mrs.) M. E. R. B.

[This letter is typical of many we have received on the question of wireless and health.]

Listening versus Reading.

SIR,—As a regular listener, I observed with more than ordinary interest Viscount Burn-

ham's reference to broadcasting as an educational medium (in your issue of November 23rd.)

The efficacy of learning by listening as against reading is a matter that has caused me much thought for some time past, because I have felt that while valuable educational topics are broadcast, the average listener does not grasp the subject matter so readily and thoroughly as by the old method of "swatting" over a book.

As a student of psychology for nearly sixteen years, the study of this important subject has made a profound impression upon my way of thinking in regard to the best ways and means of education: (1) The filling in of useful knowledge; (2) its retention; (3) its application; and I am strongly of opinion that while many who hear educational topics over radio would not take the trouble to acquire such useful information by other means, its value as an educational channel cannot supplant the old-fashioned method of reading and digesting.

In penning my thoughts, I do so not in any way to disparage the broadcasting of these interesting weekly "talks," as I believe that wireless holds wonderful possibilities as an educational medium.

Yours faithfully,

Birmingham.

"COLWYN."

[We do not regard our educational programme as in any way competitive with the recognized methods of teaching or instruction. On the contrary, it is regarded as a new medium of education, and the expert assistance we have received from teachers and others is greatly appreciated.]

Facts About "John Peel."

DEAR SIR,—Under the title "The Epic of the Chase," the story of John Peel was recently published in your paper. As a Cumbrian, it was interesting to me to read this, but my pleasure was tinged with regret, as your contributor has made some statements which show that he probably obtained his information at second-hand. He says, for instance: "There was not a 'top' betwixt Bow Fell and Caw Fell he had not been over." Now, Bow Fell and *Scaw* Fell are neighbouring hills on the south-western boundary of Cumberland and Westmorland, and far removed from the scene of Peel's prowess.

"The famous song was written by John Woodcock Graves about the year 1820." As a matter of fact, it was written in the winter of 1832.

Further, in the last verse of the song, second line, "He lived at Troutbeck once on a day," is incorrect. John Peel never lived at Troutbeck.

There are two Troutbecks in the county—Troutbeck on the old C. R. and P. Railway, Troutbeck for Ullswater, and the other Troutbeck Windermere.

John Peel was born at Park End, Caldbeck, but the exact date of his birth is not known. The date of his baptism is shown in the parish church register as 24th September, 1777. He died at Ruthwaite, in the neighbouring township, on the 13th November, 1854, aged seventy-nine.

"D'ye Ken John Peel?" is not only "The Marseillaise" of the hunting field, but of all our kindred associations, and also of Cumbrians and Westmorians wherever gathered together, at home or overseas. We are naturally jealous that anything historical relative to our homeland should be stated accurately.

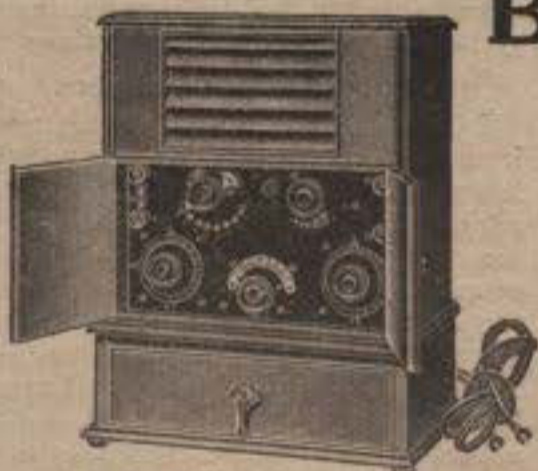
Yours respectfully,

J. MALLINSON

(Cumberland and Westmorland Association, Glasgow).



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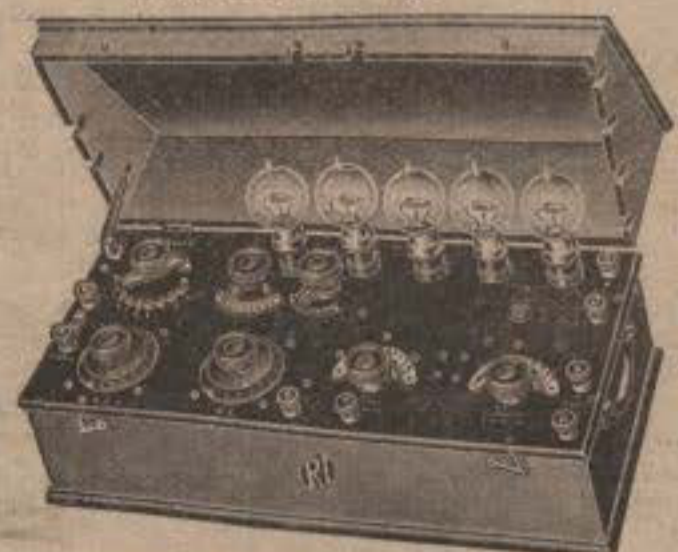
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Other People's Opinions.

BRITISH ENTERPRISE.

TWO years ago broadcasting was limited to the uncertain transmissions of a few enthusiastic amateurs, and the weekly effervescence from Writtle. To-day—just a little over twelve months since a regular service of broadcasting actually commenced in this country—we still have the enthusiastic amateurs—especially on Sundays; and we have the best-organized regular broadcasting service in the world. And yet some people still declare this country is behind the times; that America is ahead of us even in the art of radio.—*Wireless Review*.

IF PARLIAMENT WERE BROADCAST.

IN some quarters it is seriously suggested that the proceedings of Parliament should be broadcast. Complaints are sometimes made that the present speeches and entertainments broadcast are on the dull side. These criticisms would be increased if Parliament were tapped for the wireless users.

In this connexion one is reminded of the story of Dan Leno, who was asked his opinion after paying his first visit to the House of Commons. "Oh," replied the little comedian, "it is all right, but it would go better with a piano."—*The Newspaper World*.

TREAT YOUR LOUD-SPEAKER WELL.

A LOUD-SPEAKER will work as sweetly as telephones on a crystal set if you treat it kindly and feed it well. By the former statement I mean, do not overload it; and by the latter, use a straight circuit for reception. It's

no use expecting the loud-speaker to amplify and pour forth liquid sparkling music or crisp, clear speech if the works which come before it distort and mutilate the signals.

I have sat and listened to loud-speaker music for hours, and tested upwards of six different varieties, and found that almost all of them gave excellent quality of music. Do not be afraid of the loud-speaker. He will not torture you if you don't torture him.—*Amateur Wireless*.

A WEIRD PROSPECT.

THEY tell me that wireless is catching on just as widely abroad as it is in this country. France was, of course, the pioneer of broadcasting—how we used to bless FL's afternoon transmissions in the old B.B.C.-less days—and Italy was not far behind with ICD working on 3,200 metres. Sweden and some of the Central European countries are shortly to have full broadcasting services.

It is to be hoped that some kind of agreement will be reached as regards suitable wavelengths, and that there will be a general policy of live and let live; otherwise confusion may become worse and worse confounded as Europe gets under way with broadcasting.—*Wireless Weekly*.

OUR "READY-MADE" AGE.

IF it were possible to take a plebiscite of listeners to determine what is the true attraction which wireless holds for its devotees, quite a large proportion of the answers would point to the joy of making a piece of apparatus which works. This pride of achievement may, in a few instances, be augmented by the pleasure of saving a few shillings compared with the price of a shop-made set, but we prefer to think that the home-built set is a species of revolt from the gramophone, and other "tinned amusements," which are the products of this very "ready-made" age.—*The Wireless World*.

A Tune that Made the World Sing.

(Continued from page 410.)

active in the attack on the Tuilleries, and its name was changed for all time to "The Marseillaise."

The author himself was unfavourably affected by this event, and the complete fall of the monarchy, for he was thrown into prison, and only regained his liberty by the counter-revolution which brought Robespierre to the guillotine to which he had consigned so many others. But, of course, this was the real triumph of this fervid song. It is well known how the "Reds," a ragged, patriotic army of men and women, marched from Marseilles to Paris, singing the song all the way. On July 30, 1792, they arrived at the capital, still singing the song, and it fired the Parisians into an indescribable fervour of patriotism which in those days and times meant revolution.

Wonderful Effect.

Rouget de L'Isle retired later in life to Choisy le Roi, and died there in 1836. As he lay dying he was heard to murmur: "I know that the end is approaching, but I have made the world sing."

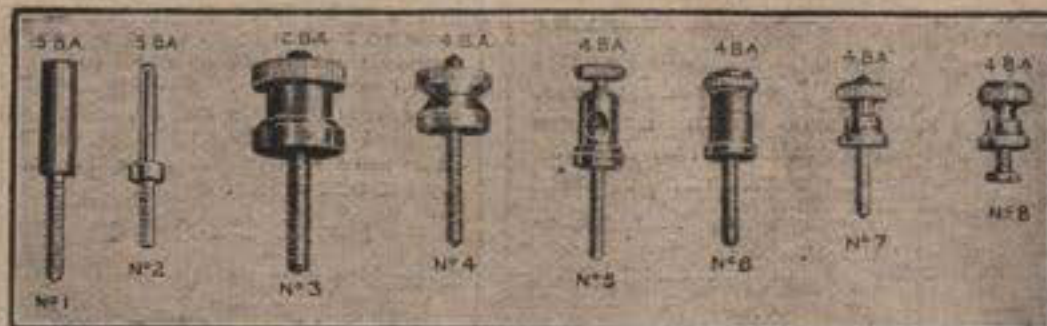
People flocked during the whole day to the house where the national song-writer lay, and when evening came, the doctor had the windows opened, and then, on the evening air, rose a song, sung in almost hushed tones by the crowd, but with wonderful effect, all the same. And it was whilst his own "Marseillaise," thus softly reached his ear, that Rouget de L'Isle passed away. The poem as it is always printed and sung to-day consists of seven stanzas, and the seventh was written, in the same year, 1792, but six months later, by Louis Dubois. Like ourselves, where our own National Anthem is concerned, there are few Frenchmen who could be trusted to sing the great song right through!

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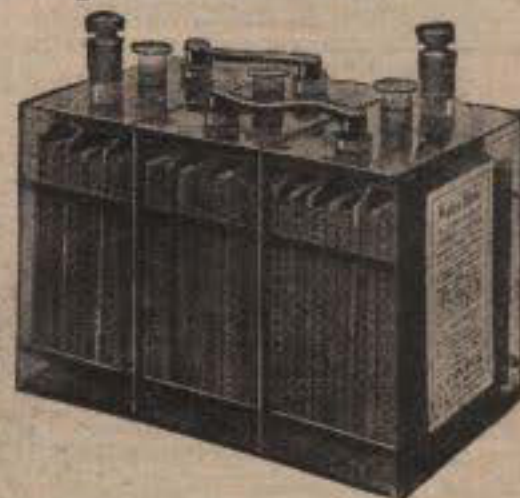
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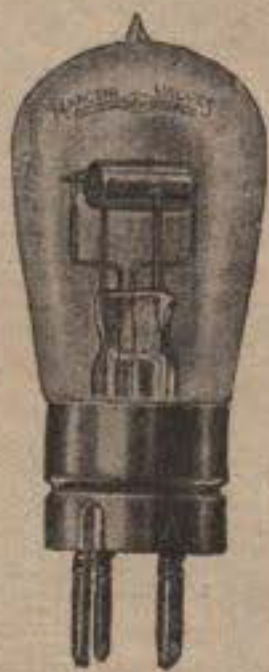
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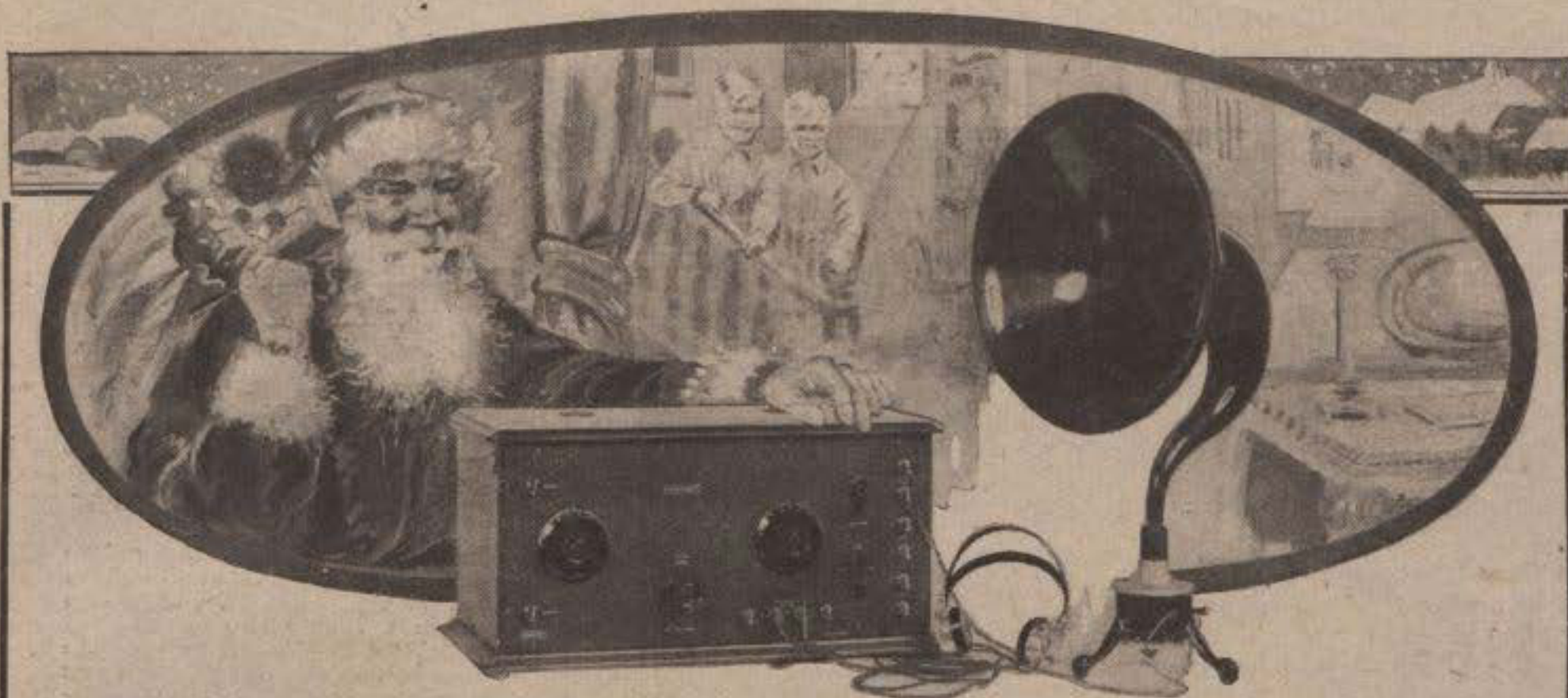
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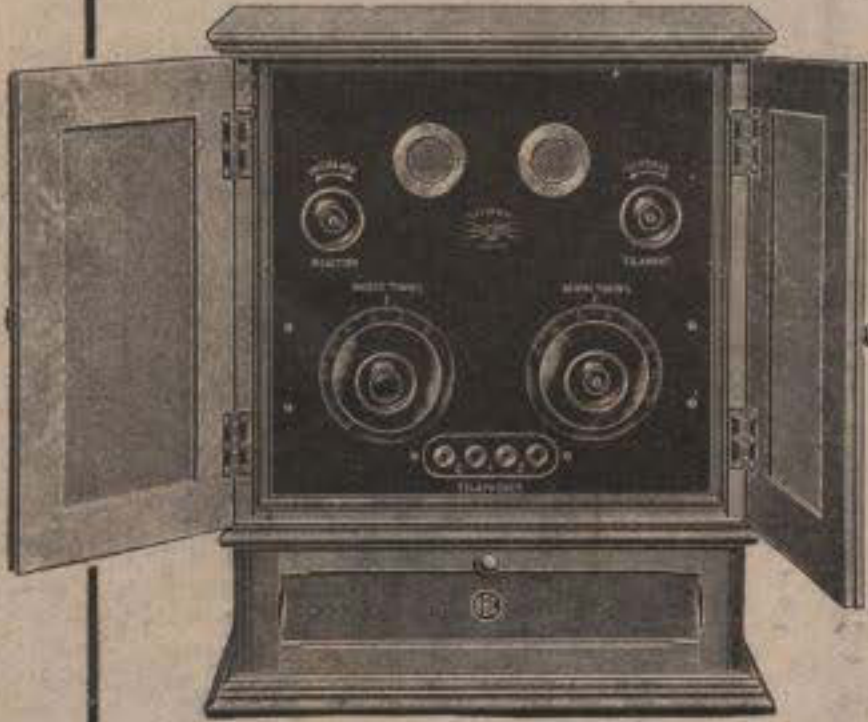
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