



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 2. No. 14.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing SUNDAY, DECEMBER 30th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE

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

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THE CHILDREN'S CORNER.

Conducted by Uncle Caractacus.

LETTERS FROM LISTENERS.

WHAT'S IN THE AIR?

NEW YEAR NOTES.

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

AND so Christmas is past again, but for many there is still the anticipation of New Year celebrations. Particularly in the North there is much attention given to "Hogmanay" and the ceremonies of bringing in the New Year and "first footing." To those who are awake wireless will bring at any rate the earliest greetings.

At 6.30 p.m. on December 31st the Archbishop of Canterbury will send a short message from London, broadcast from all stations. We feel that this will be of particular interest to listeners throughout the country. His Grace has not broadcast before, although he has followed with close interest the development of the Service, and is a great believer in the influence of the beneficent functions which it exercises.

The Archbishop may have to speak from Canterbury instead of from 2LO, but this, while adding considerably to the responsibilities of the engineers, will enhance the interest of the occasion. One wonders what the shades of his predecessors in the historic Old Palace of Canterbury will think of it all.

The rest of the night will be "filled with music" of an appropriate kind, while at midnight Dr. Archibald Fleming, of St. Colomba's in London, will send a New Year greeting.

I have never forgotten one most picturesque and pleasing custom which I witnessed some years ago in the United States. I was staying in a small town in Pennsylvania over Christmas and the New Year. The land was covered with snow in ideally seasonable fashion, and at about 11 o'clock on the 31st some friends took me for a sleigh-drive round the town.

I remember how the bells of the horses echoed back in the still, frosty streets. It was wonderful, and I saw something that I shall never forget. All the houses had lighted candles in the windows, their dim beams throwing little trails of light across the snow. I have forgotten the origin of this custom; I suppose it was to light the New Year in. Anyhow, it was all very beautiful and romantic. A little snow regularly every Christmas might induce similar quaint customs over here. But are we simple enough?

I want to revert to the experiment—for it was only an experiment—tried out when we switched over to the Three Arts Ball at Covent Garden on Election night. The suggestion was our Chief Engineer's. He thinks that there is too often an absence of sentiment in broadcasting, and that the right atmosphere of such a function as the above can never be got over by simply transmitting the music. An undeniable contention.

The general object we have in view is to convey not only what one hears, but also, if possible, what those actually present see and even feel—that is, something of the impressions caused by the exercise of all the faculties. Without this, the effect must be lopsided, incomplete, and unconvincing. The real effect of a Masked Ball or any similar event is, of course, produced by a variety of causes, physical and mental; the decorations, the many-coloured lights, the dresses, the carnival toys, the music; and for some, other things as well, not unconnected with sentiments of the heart.

Well, it is some part of all this combination of effects which we wish to "get across." A description of the scene, if well done, goes part

(Continued overleaf in column 3.)

Wireless and the Weather.

Broadcast Warnings that Save Lives. By F. A. Cobb.

MANY people are only acquainted with wireless through concerts broadcast from the various stations, and their knowledge concerning its other uses is rather vague.

Even here in Britain, where serious storms are rare, the weather reports issued daily, although of not much importance to the average person, are of very real value to the aviator, for whose information they are chiefly compiled.

At different places all over these islands and the Continent are situated meteorological stations. It is their duty to report on the weather conditions in their vicinity at stated periods. All this information having been collected by the authorities, an accurate forecast of the weather can be arrived at. This is transmitted by wireless telephony to the different aeroplanes that may need it.

The Deadly Typhoon.

A weather report is also of great value to the mariner, and reports are transmitted by wireless telegraphy at intervals to all ships in the vicinity.

Weather reports, however, are of far less importance to us than to people in other parts of the world where cyclones or typhoons are, at certain times of the year, quite common. Typhoons are very prevalent in the China seas north of latitude 10 degrees; they can be described briefly as a very high wind moving in a circular direction, the wind velocity very often attaining to a speed of 100 miles per hour or more. The whole storm moves forward at about 140 miles per day.

These storms do great damage to ships, and to life and property ashore. It can be easily

realized that, if the inhabitants of a place where typhoons are prevalent had warning of their approach, they could make some preparation to meet them, and thus minimize the damage which would otherwise result.

In the course of many years meteorologists were able to work out an average, and found that if a typhoon started in a certain place at a given time it would, as a rule, move in a certain direction, and they were, of course, helped by the barometer and the general appearance of the weather.

It was not until wireless telegraphy came into general use that any really satisfactory work could be accomplished in compiling storm warnings and broadcasting them.

Reports from Sea.

Now, as soon as a typhoon forms, even far out in the ocean away from all land, there is almost sure to be a ship in its vicinity which can report the particulars to the nearest coast station by wireless. The different meteorological observatories are informed, and they are kept supplied by coast and ship wireless stations as to its movements, and a warning is sent to every place it is likely to strike.

Every ship equipped with wireless telegraphy on the China coast compiles a *resumé* each day of the weather conditions in its vicinity; this is transmitted to Hong-Kong, thus keeping the observatory there well informed as to the state of the weather for many miles around. This procedure is now in operation in many parts of the world, and there are very few places to which a ship can go and not receive by wireless an accurate weather report at least once a day.

What's in the Air?

(Continued from the previous page.)

of the way, the chatter and applause of the dancers help one to visualize what is going on, and a conversation in one of the boxes, with the dance music in the background, completes the impression. The effect of this particular effort may have been crude, but it was an experiment with an excellent object. Moreover, though it was quite misunderstood by a few, it was appreciated by the majority of listeners. Many seem to have grasped the underlying idea and recognized the potentialities. It becomes increasingly apparent that broadcasting needs atmosphere, and the more the atmosphere of an event can be incorporated the more acceptable and intriguing will broadcasting become.

Selah.—The dreadful time of Resolution is upon us. They are all right in their way, even though often disregarded later. If the making of new resolves induces a gloomy survey of the numerous ones made last year, it is better to avoid them altogether, as nothing is more inimical to progress than the discouragement which comes from the contemplation of repeated failures.

"The moving finger writes, and having writ
Moves on; nor all thy piety nor wit
Shall lure it back to cancel half a line,
Nor all thy prayers wash out a word of it."

Then why worry, some say! The past being irrevocable, however, all the more reason to concentrate on thoughts of the future, and a good resolution or so kept is worth a battle.

So a Happy New Year to you all, with attendant Prosperity and Success in every Undertaking.

England's Most Famous Song.

The Story of "Home, Sweet Home." By A. B. Cooper.

"HOME" is one of the great little words of the English language. It means more to the English-speaking man and woman than any equivalent in any other language means to those who use it in their daily speech. To the Briton it means almost everything life holds dearest. Thus it is more than remarkable that the most popular of all English songs, "Home, Sweet Home," was written by an American in Paris!

Dr. Charles Mackay, himself a poet, says that "Home, Sweet Home," written by John Howard Payne, an American citizen, and set to a lovely melody by a great English composer, Sir Henry Bishop, "has done more than statesmanship or legislation to keep alive in the hearts of the people the virtues that flourish at the fireside, and to recall to its hallowed circle the wanderers who stray from it."

Stranded in Paris.

Much controversy has raged around the origin of this great song, both with respect to the words and the music. The tune was long thought to be a Sicilian air adapted by Bishop, until he denied in the courts during a copyright action any such source, and said that it was wholly original. As for the words, Payne's authorship is no longer in dispute. They were written by him when he was badly stranded in Paris, on a dull October day, in the year 1822.

Payne, who was born on All Fools' Day, 1791, was the son of a New York schoolmaster, who probably had the gifts of an actor, for he made a great local fame as an elocutionist. Nevertheless, this did not prevent his opposition to his son's going on the stage, for he

wished him to follow a business career. It might have been better for the author of "Home, Sweet Home" had he taken to business rather than the footlights, for his career was much chequered, and he was more or less a wanderer over the face of the earth all his days.

Actor and Dramatist.

It must not be thought, however, that Payne was the failure he is sometimes represented as being. A man who, after playing leading rôles in the States, comes to London with introductions to Byron, Coleridge, and other great men of the time, must have made a name for himself.

He had always had a leaning to journalism, and now he turned his attention to supplying pabulum for the stage in the shape of melodramas and libretti, mostly translations from the French. Probably little can be said of their merits at the present day, but they were played by such great actors as Edmund Kean and Charles Kemble. The thing that mainly concerns us is that in the libretto of an operetta, set to music by Bishop and written by Payne, first appeared the immortal song, "Home, Sweet Home." It is usual now to sing but two verses—the first two—but herewith is the poem as Payne first wrote it, and as Miss Tree first sang it to delighted thousands.

Later the song was sung by the Great Jenny Lind, the Swedish Nightingale, in the National Hall of the City of Washington, before a company as distinguished as America could show, and among her auditors was Howard Payne himself. The scene was indescribable, and probably was the greatest night of Payne's chequered life.

MID pleasures and palaces, though we
may roam,

Be it ever so humble, there's no place like
home;

A charm from the skies seems to carry us
there,

Which, seek through the world, is not met
with elsewhere.

Home! home! sweet, sweet home!

There's no place like home. There's no
place like home.

An exile from home splendour dazzles in
vain;

Oh, give me my lowly thatched cottage
again;

The birds singing gaily that came at my
call—

Give me them, with the peace of mind
dearer than all,

Home! home! etc.

How sweet, too, to sit 'neath a fond father's
smile,

And the cares of a mother to soothe and
beguile!

Let others delight 'mid new pleasures to
roam,

But give me, oh, give me the pleasures of
home!

Home! home! etc.

To thee I'll return, overburdened with
care;

The heart's dearest face wilt smile on me
there;

No more from that cottage again will I
roam,

Be it ever so humble, there's no place like
home.

Home! home! etc.

"Home, Sweet Home" will be sung at the London Station on Wednesday by Miss Irene Wynne.

Learn First Aid!

A Talk from Glasgow by Wellwood R. Ferguson.

FIRST Aid is simply the temporary treatment of an injury pending its receiving skilled surgical attention. Its importance lies in this fact that the first few minutes after the occurrence of an accident are the most important.

Not only does First Aid instruction teach one how to diagnose and treat every kind of injury and many forms of sudden illness, but it also imparts some very useful knowledge on the anatomy and physiology of the human body. In this mechanical age it is not astonishing to find that one out of every three persons between the ages of twelve and fifty can tell you all about the internal economy of a motor-car. An even greater proportion can explain the mysterious workings of wireless, and can even, if all tales are true, make their own receiving sets; but I doubt if one in a thousand could explain any simple part of the interior mechanism of the oldest of machines, the human body. Well, a course of First Aid will give you a good general knowledge of the workings of that machine. That, in itself, is useful and interesting.

Tragedies Avoided.

Now, ordinary persons (the persons we call "the man in the street") are apt to think that an accident is no concern of theirs. They seldom see one, and if they do, they are content to be one of the crowd. Attention to the sufferer, they think, is a matter for the police and the ambulance. Well, so it is, but we have not yet reached that pitch of perfection when policemen and ambulance wagons drop from the skies at the pressing of a button. Mind you, I am not encouraging an officious person without knowledge to push himself forward and probably do a lot of mischief to the patient. Such a person would be better advised to remain in the crowd, or go away. But what I do say is this: if more people would obtain a really good knowledge of First Aid, we should see fewer aggravations of injuries and have fewer fatal results than we have to-day.

Now I should like to mention one or two cases out of the many that have come to my notice illustrative of what I have said. The first had tragic results. Merely a young butcher whose knife slipped, penetrated his thigh and cut his femoral artery. He was not alone when the accident happened, but those about him, possibly panic-stricken at the sight of arterial bleeding, rushed off for medical assistance; but by the time assistance was obtained, the poor chap was dead.

Now, if only one of the persons present had known First Aid, the bleeding would have been stopped in time and that young man would be alive and well to-day.

Good Intentions—Bad Results.

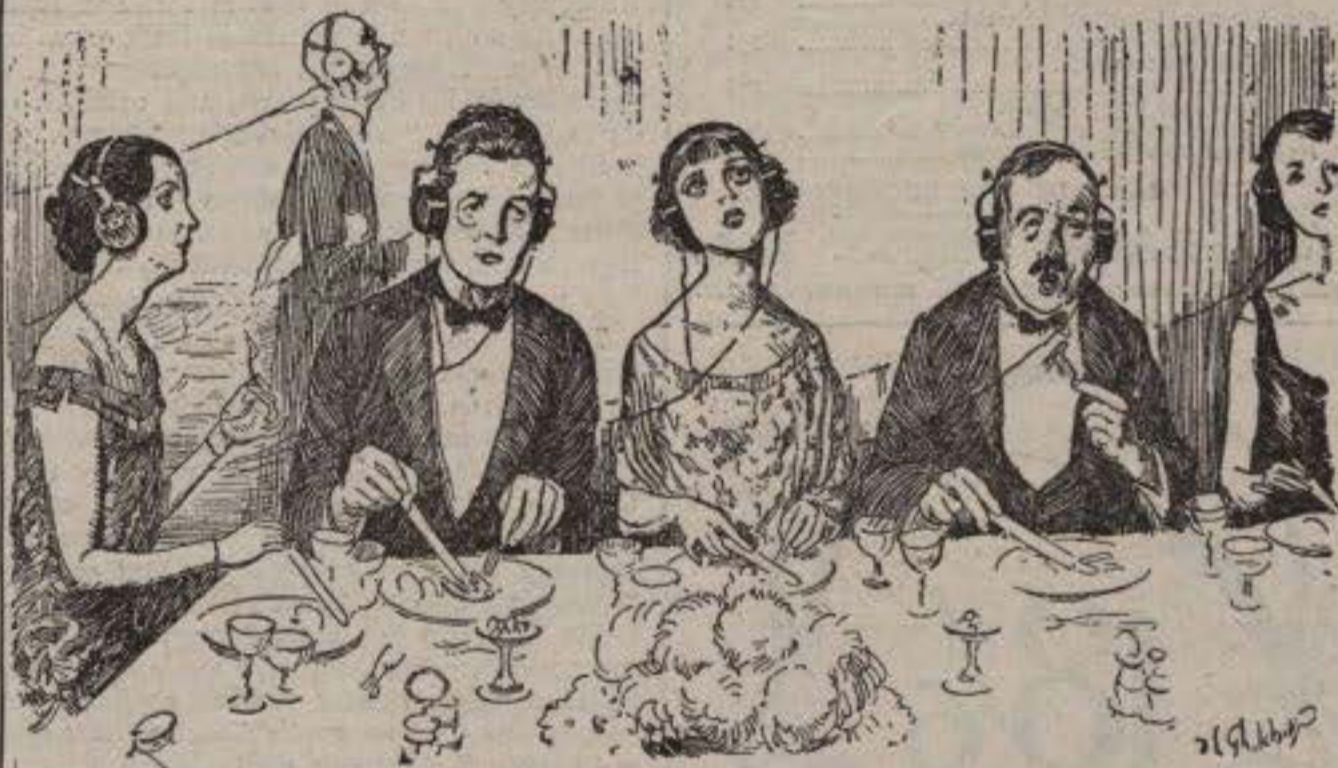
Here is a case illustrating the difference between unskilled and skilled treatment. A woman passing along a street in Glasgow burst a varicose vein. For some reason she ran into a court behind some offices. Several people saw her and came to her assistance. With the best intentions in the world they did everything they should not have done, with the result that they actually accelerated the flow of blood. The woman was pretty far through when a man who knew something about First Aid happened to look out of an office window. He took in the situation, made his way to the spot and stopped the bleeding in the twinkling of an eye.

Just one word more. When, as I hope you will, you have learned First Aid, don't let it rest there. All forms of knowledge will rust from disuse. Attend another class or two, read your text-book, and keep up your practice.

A LOST ART.



The dinner-parties of our ancestors were embellished with sparkling conversation—



But nowadays the talking is done "off."

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

Wireless Vision.

Glimpses into the Future.

ALMOST every day brings us nearer to the realization of the miracle of seeing by wireless. The distinguished scientist, Dr. E. E. Fournier d'Albe, deals with the subject in a very interesting article in the *London Evening News*. After discussing the wonderful results that have already been achieved by wireless, he leads us on to a glimpse of the future.

"When once our sense of hearing extends all over the world," he writes, "our sense of sight will follow. Even now the problem of 'seeing by wireless' is solved in principle.

...
"Once television becomes a practical reality, our bodily and material limitations are reduced almost to vanishing point. Look at this picture:—

"A busy doctor sits in his consulting room and rings up his patients one after the other. He talks to them, examines their tongues and their

general appearance, interviews the nurses, and inspects the sickroom—all without leaving his house.

"The patient, on the other hand, having decided that a visit to the pantomime would be a welcome change, switches on the loud-speaker and a view from one of the boxes and proceeds to watch the fun.

"Sight and sound, already mingling in many fields of research, will become more and more interwoven and convertible into each other. One of the developments which is fast approaching is a visible and legible record of speech. Already we have photographic tracings of Melba's voice. Leslie Miller's wonderful pictures of the voices of Caruso and Tetrassini are things of beauty.

"But all that is only a beginning. What we want—and what we soon shall have—is a machine which will print our words as we utter them; not, indeed, in type, or even in Morse code, but in a code of its own, which can be easily read, and which not only will give the very words of the speaker, but even his accent and his mispronunciations!"



Getting at the bottom of it

BEFORE you can hope to understand the working of your Set you must first master the theory of the Valve. The easiest way to do this is to read the excellent books on the Valve written by John Scott-Taggart, F.Inst.P. (Editor of "Modern Wireless"). A new one has just been issued entitled "Radio Valves and How to Use Them." It deals with its subject in a most interesting manner. You cannot fail to understand how the Valve works after reading it. Why not get a copy to-day?—it will be half-a-crown well spent.

ABRIDGED LIST OF BOOKS:

How to Make your Broadcast Receiver. By John Scott-Taggart, F.Inst.P.	1/6
The Construction of Crystal Receivers. By Alan L. M. Douglas	1/6
How to Make a "Unit" Wireless Receiver. By E. Rodpath	2/6
Pictorial Wireless Circuits. By Oswald J. Rankin	1/6
Wireless Valves Simply Explained. By John Scott-Taggart, F.Inst.P.	2/6
Practical Wireless Valve Circuits. By John Scott-Taggart, F.Inst.P.	2/6
500 Wireless Questions Answered. By E. Rodpath and G. P. Kendall	2/6
12 Tested Wireless Sets. By P. W. Harris	2/6
More Practical Valve Circuits. By John Scott-Taggart, F.Inst.P.	3/6
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FELLOWS

Manchester's Symphony Concert.

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

Debussy—Prélude à l'après-midi d'un faune.

IN the 'nineties, when this work was new to London, it was once performed at the Queen's Hall under the title "The Afternoon of a Young Gazelle," and elder concert-goers still smile as they recall this "howler." It is, of course, not a "fawn," but a "faun" that is in question, a sort of minor god Pan, a rural half-deity, the upper part that of a man, but with horns, and the lower part that of a goat, with hoofs and tail.

The faun is resting slumberously in the heat of the day, and half dreaming. There drift through his mind thoughts of the nymphs he has pursued with his affections; he reflects on the woods, the pools, and the meadows where he has sought them, and at last, vaingloriously and sacrilegiously, he wonders whether the time may not perhaps come when, upon the slopes of Etna, he may meet the great goddess Venus herself. With a start he realizes his sacrilege and dreads punishment.

In all this Debussy is translating into music the emotions of a poem by Mallarmé, which will be found by those who want it in the small volume of "Poesies" of Mallarmé (Editions de la Nouvelle Revue Française).

Debussy was born in 1862 and died in 1918. "L'après-midi" was written in 1902, when he was forty. It marks the accomplishment of a new stage in his development, and exhibits, at its highest, his "impressionistic" manner. It is all very vague and indefinite and hazy, as the picture of a summer afternoon should be. It glows with sunlight and palpitates with heat. Its orchestral colouring is wonderfully delicate.

Beethoven—The "Emperor" Concerto.

This is the last of Beethoven's Pianoforte Concertos, and his Opus 73 (i.e., nominally, at any rate, the seventy-third work of the 250 or so that make up his list of compositions). He did not call it the "Emperor," any more than he called one of the best-known of his piano sonatas "Moonlight," but the name well expresses the sense of authority and mastery in the main opening theme of the orchestra.

The Concerto has three "movements"—in other words, it is a long work made by putting together three shorter works, composed as companions for one another and so managed as to contrast effectively with one another.

First Movement. Quick.

After a piano prelude, which is preceded by and interrupted occasionally by a loud chord on the Full Orchestra, the loud "imperial" Main Tune I, spoken of above, enters in Orchestra alone (chiefly the Strings at first, but afterwards the Full Orchestra).

After a short time the Main Tune II, appears, very softly in the Strings, played *staccato* (i.e., in detached fashion) with a little Wood-Wind added. This is in the minor, but in a moment, handed over to the Horns, it is heard in the major (this time not detached but very smoothly), with the Kettledrums playing *Dohs* and *Sohs* underneath it. By and by the Piano comes in again, with a run up the Chromatic Scale (i.e., the black and white notes of the keyboard, as they occur), and a shake on a high note.

You have now heard most of the material of this movement. The great thing is to listen for the two Main Tunes (technically called "First Subject" and "Second Subject"), so as to recognize them when they reappear, as wholes or in part, later in the work.

The ground-plan, so to speak, of a movement like this, in a sonata, a symphony, or a concerto, is: (a) Main Tunes; (b) a Development of them

—that is, a long section made out of fragments of these tunes, treated ingeniously in various ways and passing through various keys; (c) a Repetition of the first section, pretty much as it stands, merging into a "Coda," i.e., a passage designed to make an effective ending to the movement.

Second Movement. Slow, but with a gentle, steady motion.

This movement needs little explanation. It is a sort of expressive hymn. It is soft, almost throughout, and the Violins are "muted" from beginning to end. The interpolations of the Piano are very charming. The orchestration is entirely for the Strings and Wood-Wind, the Brass and Drums being silent. Notice at the opening the effect of Violins and Violas played by the bow, with, under them, Cellos and Double Basses plucked (= *pizzicato*).

At the end of this short and lovely slow movement, the Horns come in, with a long-held note, in octaves. Very quietly the Piano plays a new theme, a passage made out of chords, with their top note rising—*Soh-Doh* (rest), *Doh-Me* (rest), *Me-Soh*, etc. You cannot miss this, and it feels like what it is, a hint that something new and exciting is coming.

Third Movement. Quick.

Suddenly the Piano bursts into this same tune, but now loud and fast, and this turns out to be the Main Tune of the Third Movement, the poetical quiet passage that we have just heard being a link between movements two and three.

This last movement is bubbling with energy. It is a Rondo—i.e., a piece in which the First Main Theme comes round and round again. It has, however, a Second Main Theme, which is naturally contrasted with the first. This can be easily recognized. Look out for a place where the Orchestra becomes silent, and the pianist dashes into the gap in rapid scaly triplets. He tires of this in a few seconds and settles down to a swaying melody, with no accompaniment at first (except a soft single Horn, low down).

Practically the whole movement is made out of these two themes, so no more need be said.

Glazounov—Fourth Symphony.

Glazounov was born in Petrograd, where he still lives; he is now fifty-seven years of age. He is not an out-and-out member of the Russian national school of composers, having a tendency to reversion to the classical and the cosmopolitan. This Symphony, in E flat, is the fourth of eight that he has composed, and his forty-eighth work or "Opus" (of about eighty). It is in three Movements:—

1. Rather slow Introduction, leading into a Quick Movement.
2. A "Scherzo," i.e. a rapid, lively movement.
3. Another rather slow Introduction, leading into a Quick movement.

Goldmark—Overture, "Sakuntala."

Goldmark was a Hungarian Jew—born in 1830; died in 1915. He is best known through his opera on a Jewish subject, "The Queen of Sheba." His "Sakuntala" overture was first performed in 1865. Sakuntala is an attractive female figure in Hindu mythology. This is a "Concert Overture," i.e., it is not, as might be thought, an overture to an opera or other large-scale work, but a complete piece in itself.

NEIGHBOUR: "We could hear your loud speaker quite distinctly last night."

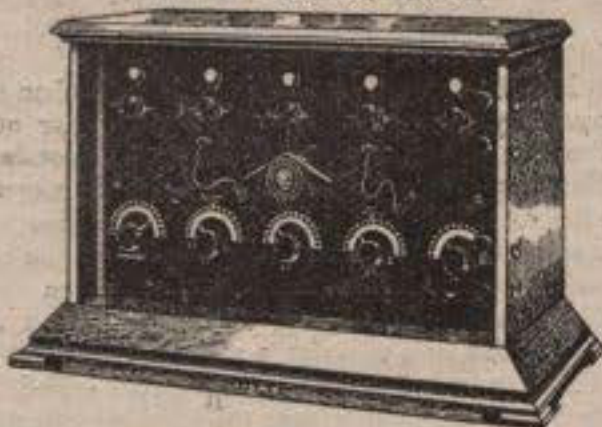
Jones (testily): "Kindly do not speak of my wife in that way. In any case our domestic differences are no concern of yours."



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What "Reaction" Means.

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

I SHOULD like to try and explain exactly, and in simple words, what reaction means.

(1) The terms Reaction, Oscillation, Heterodyning, Howling, mean the same thing.

(2) Any valve receiver may be made to oscillate, and so cause interference by Reaction, Oscillation, Heterodyning, Howling, etc. A crystal set can never offend. When a valve receiver is handled in this way, it may cause a howling noise in every receiver in an area of 75 square miles around the offender.

(3) If a howling noise is heard in your own receiver, it may be you, or it may be someone else. To test if it is you, perform the following operation.

Alter the tuning of your aerial and listen to the howl. If the howl changes its note sympathetically with your tuning, it is you. If the intensity only of the note changes, it is not you.

The tuning adjustment must not be confused with the reaction adjustment; the tuning adjustment means, probably, altering of a condenser or variometer in the aerial circuit.

(4) Reaction occurs on a set by the following means.

A Single Valve Set.

A coil is connected in the lead from the high-tension battery to the anode of the valve *via* the 'phones. This coil is coupled variably to the aerial circuit. The tighter the coil is coupled, the louder the signals up to a point (and provided the set is working properly).

After a certain degree of coupling is obtained, the set will oscillate and cause howling, and the signals will be distorted. It is useless to use too

much reaction, both from your point of view and that of your neighbours.

A Two-Valve Set (Tuned Anode).

Use only reaction on the second valve, if you must use it. The reaction coil is coupled to the tuned anode circuit inductance. *This circuit can interfere just as badly as any other if the reaction coil is too tightly coupled.* It can also oscillate without a reaction coil. Keep down the coupling between stray leads to avoid this, and avoid stray wiring everywhere.

It is not in the scope of this article to go more fully than this into the subject, but if from the above you find you are oscillating, please, for the sake of the enjoyment of hundreds of others around you, take steps to stop it.

If in trouble, consult your local Radio Society.

Don'ts for Listeners.

Don't do it.

Don't think that a two-valve set with reaction on the second valve will not interfere. Without special precautions, it will.

Don't tune in a station by receiving its howl first, tuning to the silent point, and then relaxing the reaction coil.

Don't have a set that can only be adjusted in this way, unless it is guaranteed by the makers not to offend.

Don't have a home-made set that has not got an adequate factor of safety, and therefore requires intense reaction.

Don't PLEASE do it.

Listening in Switzerland.

By Stephen E. Wadey, B.A.

I HAVE been wondering whether this wonderful modern science of wireless telephony which has developed so rapidly since regular broadcasting commenced, less than two years ago, has not already become so familiar to us as to be devoid of romance.

To you who listen in your own homes, the "mystery" has ceased almost to be, and the daily entertainment has become an item of life, on a footing with the call of the postman. But do you ever think of the thrill it would give you to hear the voice of your favourite announcer in the same way, if you were in a foreign land?

A few evenings ago, I was one of a little party who listened in the grounds of a little hostel high up the slopes of Mount Fleuri, above Montreux, in Switzerland.

London Calling!

In front of us, across the Lake of Geneva, stood the awe-inspiring and majestic Dent du Midi and the Savoie Alps. The glory of the setting sun coloured their snow-covered peaks with flaming crimson, then to purple, and as it sank in the west behind the Jura Mountains, it cast over them its blue-black pall of night. At our feet the lights of Territet and Montreux twinkled out one by one.

What a place for romancing! Here, far up a mountain, drinking in its exhilarating air, standing, as it were, like a god on the roof of the world, far from maddening crowds and jostle of life, far from its—

"Hullo, Everybody!—2LO Calling—Stand by for the Wireless Orchestra. In one minute the Wireless Orchestra will play you—"

Thus were we brought to the reality of the greatest of the miracles of modern science, and there, high on a mountain side nearly 700 miles distant from London, as the crow flies, we listened on a four-valve set to the 2LO programme for more than an hour, every item of which was clear and distinct.

Wireless Devotees.

I suppose that by reason of the broken surface of their country, mountains to ascend, descend and cross, valleys to bridge, torrents, to stem, and rocky gorges to turn into roads, the Swiss have become wonderful engineers. Now they are taking up wireless with zeal, and I have no doubt they will soon be among the most enthusiastic wireless devotees in Europe.

The arrangements of the Station in Lausanne reflect great credit upon the enterprise and faith in the future of broadcasting by the wireless company. They undertook all the arrangements for the Comptoir Concerts, which were given in the morning, afternoon and evening. The quality of the programmes was excellent. In addition to the vocal, instrumental and orchestral items, a choir, formed entirely for broadcasting, added a new interest.

Each industry had a day devoted to it for a broadcast lecture and news concerning it, by one of its leading men. In conjunction with this, films of the industry under discussion were shown while the lecture proceeded. The receiving apparatus was good, but at present cannot compete with the best British apparatus for merit.

The novelty of broadcast concerts is at full (Continued at foot of col. 1, page 9.)

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

Favourite with the Children.



MRS. A. G. LATHAM.

A GREAT favourite with the children is Mrs. Albert G. Latham, who tells them her own stories from the Newcastle Station, and gives them little talks on the romance of wild flowers and kindred topics. She is the wife of Professor Albert G. Latham, of Armstrong College, Newcastle-on-Tyne.

Mrs. Latham is a sympathetic writer for children, and is well-known to the young folk in the pages of the children's annuals and magazines. She comes of a literary stock. Her father was Mr. A. D. Murray, for many years editor of the *Newcastle Daily Journal*, and Sir James A. H. Murray, the editor of the "New English Dictionary," was her uncle.

Mrs. Latham first began writing stories to amuse her own children.

A Lucky Escape.

MR. CYRIL FOSTER, of Llandaff Cathedral, is the possessor of a baritone voice of exceptional transmitting quality, and is, therefore, a frequent performer at the Cardiff Station. He recalls a rather embarrassing predicament in which he found himself while fulfilling an engagement at a small country village.

"I had, as I thought," he says, "made certain that the train would stop at the place I wanted; but, on arrival, to my consternation, instead of pulling up, it glided slowly through the station. Determined not to be carried away, I opened the carriage door and made a jump for it!

"I must have been a bad judge of speed, for the next thing I knew was that I was sprawling on the side of the track, cut and bruised, with what promised to be a first-class black eye.

"After much tribulation I eventually reached the concert room, and completed my programme, but I can assure you that I did not enjoy it, as by that time my eye was nearly closed, and although the audience controlled themselves admirably, my appearance must have amused them intense!"

They Were Not New-Laid.



MR. LEGGAT PAISLEY.

MR. LEGGAT PAISLEY, who sings from Glasgow Station, takes a great interest in amateur grand opera, and he has appeared successfully as Tonio in *Pagliacci* and as Ammonazro in *Aida* at the Glasgow Theatre Royal.

Of his concert experiences Mr. Paisley narrates the following:—

"Immediately preceding me on the platform," he says, "a conjurer showed the audience how he managed to produce real eggs from his hat. To prove that they were real, he dropped quite a number on the platform—and some of them were obviously not new-laid!

"You can well understand how I felt and from the audience's view point how funny it must have looked to see me standing there surrounded by eggs of many different arômas!"

He Couldn't Stand It.

A SINGER who is always a favourite at Bournemouth Station is Mr. Bert Kellaway, who has a particularly good voice for broadcasting.

Mr. Kellaway recalls the following incident which happened whilst he was playing in an amateur operatic society's production of *Les Cloches de Corneville*. As Grenichieux, in the haunted chamber, he was being roughly handled when a shrill voice came from the stalls: "Mummy, can't you help daddy?"

It was Mr. Kellaway's little son, who could stand the way in which his father was being treated no longer.

Both Were Trapped.

OF his first audition, Mr. Kellaway has a painful, yet humorous memory. On arriving, he was told that no pianist had come, so he volunteered to procure one. He went out and returned very hot, and ushered the lady to the piano. She was rather excited, and did not notice a hole in the platform which was intended to take a pillar, stepped back, and promptly disappeared half down it.

Mr. Kellaway, who was opening the lid of the piano, gallantly started to her assistance, but dropped the lid with a hearty whack on his arm, and so singer and accompanist were both temporarily trapped.

In spite of these comedy happenings, Mr. Kellaway went through the audition, and was rewarded by a series of concerts.

Why He Went.



LORD ABERDEEN.

A GREAT interest is being taken in wireless affairs by the Marquess of Aberdeen and Temair, who opened the Aberdeen Station, and who broadcast an important message from there last week. Lord Aberdeen is one of the best raconteurs of the day and he could easily fill a good-sized volume with his funny stories.

One of his best is the following: Two small boys were invited by an austere and much-disliked aunt to spend a holiday with her. When Dick arrived and was asked by his relative why he and not Tom had come, he explained that the matter had been settled by tossing a coin.

"And you won?" asked his aunt.

"No," answered the boy, "I lost!"

The Wrong Bouquet.

THE Misses Violet and Amy Cockburn, who broadcast for Bournemouth, are two favourite singers and well known as duettists and soloists. Miss Violet Cockburn has a clear soprano voice of beautiful quality, which blends exceptionally well with her sister's rich tones.

When singing at a certain charity concert in the country some time ago, they were handed, much to the amusement of the audience and their own consternation, a vegetable bouquet (meant for the comedian!). After one look of dismay the youth who had made the mistake, realizing his error, rushed to get the flowers, and the vegetables were handed back with thanks, amidst much applause.

An Alarming Intruder.



MISS MAY BLYTH.

AN artiste who frequently appears with great success on the programmes at London Station is Miss May Blyth. It is not often that she broadcasts ordinary ballads, but reserves her energies rather for work of a more ambitious nature—as, for instance, when she broadcast in the rôle of Guiletta in the *Tales of Hoffmann*, and as Stephano and Gertrude in *Romeo and Juliet*.

Miss Blyth tells an amusing story of when she was deputizing for a well-known singer at a Sunday afternoon concert at Bermondsey. Half-way through her first group of songs a man who had lunched not wisely but too well staggered up the centre of the arena of the hall and seated himself immediately before Miss Blyth in the front row. How he passed the attendants is to this day a mystery.

At the end of one of her songs, he called out in a very raucous voice: "Ain't we going to 'ave no 'ymns?" Though feeling very uncomfortable, Miss Blyth continued with her next song, at the end of which the man's frenzied appeal for hymns became really alarming, and in order to appease him, Miss Blyth sang two verses of a well-known sacred song.

Before the end of it, however, the man regained his feet with difficulty and, with his arms extended, and in an endeavour to retain a respectable walking balance, he tottered from the hall.

Very Awkward.

A YOUNG pianist of considerable note in Manchester is Mr. Eric Fogg, who has been broadcasting from the Manchester Station. He is also well known as a composer, and, at the age of seventeen, conducted a composition at the Queen's Hall, London.

Mr. Fogg relates a humorous incident which occurred whilst he was playing in a small town which shall be nameless. When he started to play, he found, to his surprise, that the piano pedals were fixed the wrong way round, and he had to play the whole evening with his legs crossed!

Nothing the Matter.



MISS CLOVIA GILES.

MISS CLOVIA GILES, the well-known soprano of Barry, who has been broadcasting from Cardiff Station, tells an amusing story of an experience she had while singing at a village concert during the War. The song was "Keep the Home Fires Burning," and after the first verse Miss Giles was surprised to see a farmer acquaintance get up quickly and leave the

room. Thinking that perhaps the song had worked on his emotions, she went up to the man's wife, after the concert, and expressed her sorrow at the occurrence.

"It is all right, miss," was the reply. "There is nothing the matter, except that your song reminded John that the lamps were not on under our last brood of chickens, so he went back to do it!"

WIRELESS PROGRAMME—SUNDAY (Dec. 30th.)

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.
S.B. to all Stations.

SINCLAIR LOGAN: Solo Organ.

- 3.0. Allegro Maestoso (from 2nd Sonata) *Mendelssohn*
"Humoresque" *Dvorak*
"March Heroique" *Saint-Saens*
DAVID OPENSHAW (Baritone).
"Rosebud" *Drummond*
"Tommy the Whistler" *Ernest Melvin*
CHARLES HAMBURG (Solo 'Cello).
Negro Spirituals, "Nobody Knows the
Trouble I've Seen"; "Deep River."
Neapolitan Serenade *Drigo-Squire*
BEATRICE BELLINI (Solo Pianoforte).
Hungarian Rhapsody, No. 6 *Liszt*
Organ.

- Carillon *Wolstenholme*
Minuet in B Flat *Wolstenholme*
Scherzo in F *Wolstenholme*
David Openshaw.
"Sanctuary" *Hewitt*
"Real Devon by the Sea" *Clarke*
Charles Hambourg.
Nocturne in E Flat *Chopin-Popper*
Allegro Appassionata *Saint-Saens*
Beatrice Bellini.
Two Preludes—C Sharp and C Minor *Chopin*
"Seguidilla" *Albeniz*
Organ.

- "Spring Song" *Hollins*
Serenade *Walling*
Triumphal March *Karg-Elert*
Epilogue *Sinclair Logan*

5.0.—Close down.

Announcer: A. R. Burrows.

SUNDAY EVENING.

8.30.—Hymn, "Lead Us, Heavenly Father."

THE RT. REV. THE BISHOP SUFFRAGAN OF KENSINGTON: Religious Address.

Hymn, "O Jesus, I Have Promised."
KATE WINTER (Soprano).

"Hear Ye, Israel" ("Elijah") *Mendelssohn*

2LO LIGHT ORCHESTRA.

Overture, "Italians in Algeria" *Rossini*
"Mock Morris" *Grainger*
KEIGHLEY DUNN (Tenor).

"The Night's Afire With Love" *Coningsby Clarke*

"The Curtain Falls" *Guy d'Hardelot*
Kate Winter.

"Beat Upon Mine, Little Heart" *Nevin*

"The Daisies" *Walford Davies*

"Fairy Lullaby" *Quilter*

"At the Well" *Hageman*
2LO Light Orchestra.

"Loin du Bal" *Gillet*

Three Movements from Bagatellen Suite, for
Strings and Piano *Dvorak*

10.0.—TIME SIGNAL, AND GENERAL
NEWS BULLETIN. *S.B. to other Stations.*

Local News and Weather Forecast.
2LO Light Orchestra.

Morceau, "Rose Mousse" *Bosc*

"The Dance of the Hours" *Ponchielli*
Keighley Dunn.

"Go, Lovely Rose" *Roger Quilter*

"Merry Wanderer" *Martin Shaw*

10.30.—Close down.

Announcer: J. S. Dodgson.

BIRMINGHAM.

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

8.30. ORCHESTRA.
Conductor: Joseph Lewis.

Overture, "Gabrielle" *Rosse*

Selection, "Henry VIII" *Saint-Saens*
THE REV. RONALD H. ROYLE of the
Birmingham Branch of "Toc H," Religious
Address.

STATION REPERTORY CHORUS.

Hymn, "O Come, All Ye Faithful."

Anthem, "The Glory of the Lord" ("The
Messiah") *Handel*

9.0. Orchestra.

Suite, "Peer Gynt" *Grieg*

(a) "Morning"; (b) "Death of Ase"; (c)
"Anitra's Dance"; (d) "In the Hall of
the Mountain Kings."

GEORGE DILLON and HARVEY
SMALLWOOD.

Duet for Flute and Cor Anglais, "Romance"
Oscar Klose

Orchestra.

Serenade, "Sorrento" *Severne*

10.0.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

10.15.—Close down.
Announcer: Joseph Lewis.

BOURNEMOUTH.

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

8.30.—THE REV. C. R. STEWART.
THE REV. J. COURTENEY JAMES.
FATHER TRIGGS.

Religious Addresses.

8.45. CLARENCE WRIGHT (Treble).

"Jerusalem" *Parry*

"Rose Song" *Parker*

8.55. THE AEOLIAN QUINTETTE.

NELLIE FULCHER *Violin.*

MAUD VENUS *Violin.*

SEYMOUR BURTON *'Cello.*

FRANCIS J. SANDFORD *Contra Bass*

HENRY HANCOCK *Piano.*

Suite, "Summer Days" *Coates*

9.5. SEYMOUR BURTON (Solo 'Cello).

"Romance" *Fischer*

9.15. Clarence Wright.

"There Were Four Lilies" *Haynes*

"Mate o' Mine" *Elliot*

9.25. NELLIE FULCHER (Solo Violin).

Polonaise in A *Wieniawski*

9.35. Quintette.

Suite, "Ballet Egyptien" *Luigini*

Morceau, "Liebestraum" *Van Blon*

Three Dances from "Nell Gwyn" *German*

10.0.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

10.15.—Close down.
Announcer: W. R. Keene.

CARDIFF.

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

8.10. ST. TEILO'S CHURCH CHOIR.

Besancon Carol, "Chantans, Noug Noug."

Hymn, "From East to West" (A. & M. 483)

THE REV. S. J. EDWARDS, M.A., St.
Andrew's Church. Religious Address.

Choir.

Carol of the Bells on New Year's Eve.

Nature Pictures.

"Life is sweet, brother . . . There's day
and night, brother, both sweet things; sun,

moon and stars, all sweet things; there's
likewise a wind on the heath."

STATION SYMPHONY ORCHESTRA.
Conductor: OLIVER RAYMOND.
Recitals: CYRIL ESTCOURT.

8.40.—"By the Brook." Andante from Sym-
phony No. VI. ("Pastoral") *Beethoven*

"On First Hearing the Cuckoo in Spring"
Delius

Recitals: (a) "To the Evening Star"
William Blake

(b) "Ode to a Nightingale"
Keats

"Forest Murmurs" ("Siegfried") *Wagner*

"Summer Night on the River" *Delius*

Recitals: (a) "Of Gardens" *Francis Bacon*

(b) "Daffodils" *Wordsworth*

"Clouds" (from "Nocturnes") *Debussy*

"Impressions of a Windy Day" *Sargeant*
Bacchanal, "Autumn and Winter" *Glazounow*
NEWS BULLETIN.

10.20.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

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

8.0.—SIDNEY G. HONEY: Talk to Young
People.

8.30.—Hymn, "Jesu, Lover of My Soul"

THE REV. K. L. PARRY, B.Sc., of Upper
Chorlton Road Congregational Church. Reli-
gious Address.

Hymn, "Fierce Raged the Tempest o'er the
Deep."

8.45. THE CAMBRIA MALE VOICE
CHOIR.

Chorus, "Crossing the Plain" *T. M. Price*

A. Lee, "Arm, Arm Ye Brave" *Handel*

Chorus, "Fishermen" *T. M. Price*

Chorus, "Italian Salad," Solo by T. McGrath

PAT RYAN (Solo Clarinet).

"Phantaisiestücke" *Schumann*
Choir.

A. Bertram and J. Roberts: Duet, "Flow
Gentle Deva."

J. Roberts: "Guide Me, O Thou Great
Jehovah."

J. Greenhalgh: Selected (Song).
Pat Ryan.

"Impromptu" *Sabathal*

"Albumblatt" *Wagner*

"Chanson sans Paroles" *Tchaikovsky*

10.0.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

10.15. Choir.

L. D. Rilli: "Martyrs of the Arena."
Welsh Anthem.

10.30.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

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

8.30. BAND OF THE SUNDERLAND
CONSTABULARY.

Overture, "Le Duc d'Olonne" *Auber*

8.40. MADGE RAINE (Contralto).

"Lead, Kindly Light."

8.45.—THE REV. F. W. BEAL: Religious
Address.

9.0. Madge Raine.

"Abide with Me" *Liddle*

9.5. Band.

Morceau, "The Wedding of the Rose" *Jessel*
Second Movement of the Unfinished Sym-
phony *Schubert*

9.25. Madge Raine.

"Land of Might Have Been" *Novello*

"Roadways" *Lohr*
Band.

9.35. "Songs of Araby" *Clay*
(Cornet Soloist: Sergeant W. L. Allen.)

Selection, "Il Trovatore" *Verdi*

10.0.—NEWS. *S.B. from London.*

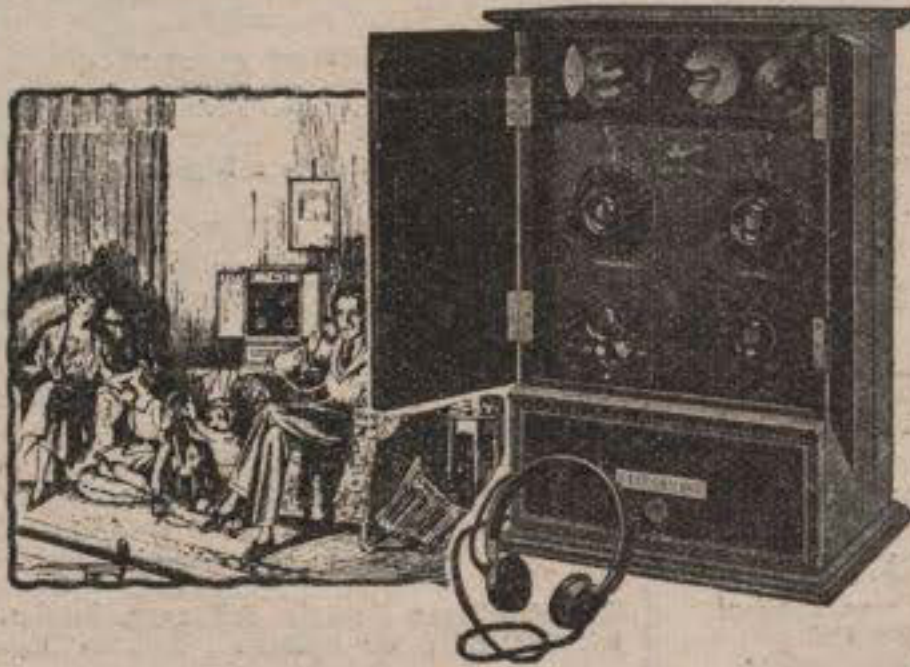
Local News and Weather Forecast.

10.10.—Close down.
Announcer: C. K. Parsons.

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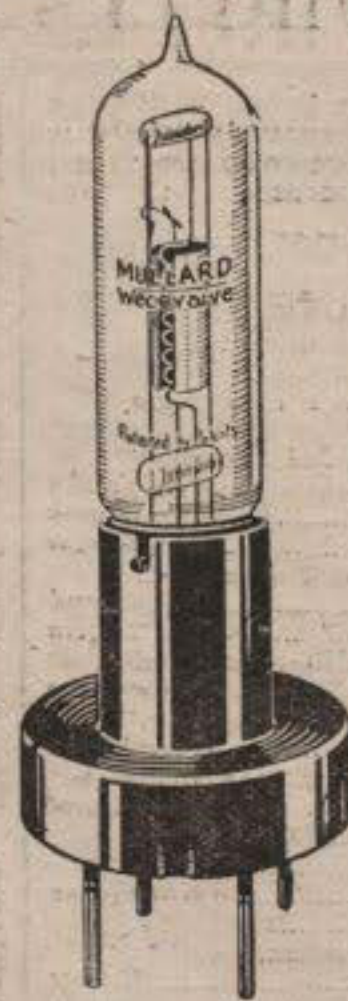
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(E. P. S. 85.)

WIRELESS PROGRAMME—MONDAY (Dec. 31st.)

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 Leonard Hawke (Baritone).
- 5.0.—WOMEN'S HOUR: Ariel's Society Gossip. Story, "Springtime à la Carte" (abridged), by O. Henry.
- 5.30.—CHILDREN'S STORIES: Children's Songs by Uncle Rex. A New Year Story.
- 6.30-6.50.—Hymn, "A Few More Years Shall Roll" (A. and M. 288).

His Grace The Archbishop of Canterbury, D.D., G.C.V.O.

Hymn, "Father, Let Me Dedicate" (A. and M. 74).

S.B. to all Stations.

Popular Concert.

S.B. to other Stations.

- 8.30. THE LONDON WIRELESS ORCHESTRA.
Conducted by L. STANTON JEFFERIES.
Overture, "Light Cavalry".....*Suppé*
Magic Serenade.....*Drigo*
ETHEL KEMISH (Soprano) with Orchestra.
"Dear Love, My Love," from "June Love"
Rudolf Friml
"The Wayside Road" (from the Revue,
"Dover Street to Dixie").
Orchestra.
Valse, "The Girl in the Taxi".....*Gilbert*
- 9.0.—M. POINCARÉ, the French Premier, relayed from the Foreign Office, Paris. *S.B. to all Stations.*
- 9.30.—TIME SIGNAL, GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Local News and Weather Forecast.
- 9.45.—TOM COPELAND and SUZETTE TARRI will entertain.
Orchestra.
Musical Comedy Selection, "After the Girl"
Rubens
"The Parade of the Tin Soldiers".....*Jessel*
HAYDEN COFFIN (the well-known Musical Comedy Star).
"The Dover Patrol".....*Carrington*
"Who Sings of England".....*Clutsam*
Ethel Kemish.
"One Who Will Understand" ("Katinka")
R. Friml
"Rackerty Koo" ("Katinka").....*R. Friml*
Waltz Song ("The Lilac Domino")
du Billier

- Orchestra.
Selection of Scotch Melodies, "The Thistle"
arr. Myddleton
March, "Old Faithful".....*Holzmann*
Hayden Coffin.
"Tommy Atkins" (from "The Gaiety Girl")
Potter
"Queen of My Heart" (from "Dorothy")
Cellier
- 11.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.45.—THE REV. DR. ARCHIBALD FLEMING, M.A., of St. Columba's (Church of Scotland), Pont Street. *S.B. to all Stations.*
- 11.50.—Hymn, "O God, Our Help in Ages Past"
Stations
12.0.—"Auld Lang Syne"
except Aberdeen.
12.5.—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. Sidney Rogers, F.R.H.S.: Weekly Horticultural Hints.
- 5.30.—Agricultural Weather Forecast, KIDDIES' CORNER.
- 6.30-6.50.—HIS GRACE THE ARCHBISHOP OF CANTERBURY. *S.B. from London.*
- 8.30.—POPULAR CONCERT. *S.B. from London.*
- 9.0.—M. POINCARÉ, relayed from Paris. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—POPULAR CONCERT (continued). *S.B. from London.*
- 11.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.45.—THE REV. DR. FLEMING, followed by a Hymn and "Auld Lang Syne." *S.B. from London.*
- 12.5.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Concert by the "GBM" Trio.
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.30-6.50.—HIS GRACE THE ARCHBISHOP OF CANTERBURY. *S.B. from London.*
- 8.30.—POPULAR CONCERT. *S.B. from London.*
- 9.0.—M. POINCARÉ, relayed from Paris. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*

- 9.45.—POPULAR CONCERT (continued). *S.B. from London.*
- 11.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.45.—THE REV. DR. FLEMING, followed by a Hymn and "Auld Lang Syne." *S.B. from London.*
- 12.5.—Close down.
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."
- 6.30-6.50.—HIS GRACE THE ARCHBISHOP OF CANTERBURY. *S.B. from London.*

Popular Night.

- THE CORY WORKMEN'S SILVER BAND.
Conductor: J. G. DOBBING.
Vocalist: MORGAN MORGAN (Baritone).
- 7.30.—Overture, "Ruy Blas".....*Mendelssohn*
Scotch Medley, "Sandy's Frolic".....*Sutton*
- 7.50.—Songs: (a) "Son of the Desert am I"
Phillips
(b) "The Trumpeter".....*Dir*
- 8.0. A. TROTMAN and J. CARTER
(Cornet Duet).
"Badinage".....*Rimmer*
- 8.10.—Selection, "Faust".....*Gounod*
- 8.25.—Songs: (a) "Shipmates O' Mine"
Sanderson
(b) "I Wish That I Were There"
Ledie and Elliott
- 8.35. W. J. DAVIES (Solo Euphonium).
"Old Folks at Home".....*Hartman*
Humoresque, "Macgregor's Wedding"
Campbell
- 8.50.—MR. E. W. ALLSOPP (the well-known bird fancier and judge): "Cage Birds."
- 9.0.—M. POINCARÉ relayed from Paris. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—POPULAR CONCERT. *S.B. from London.*
- 11.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.45.—THE REV. DR. FLEMING, followed by a Hymn and "Auld Lang Syne." *S.B. from London.*
- 12.5.—Close down.
Announcer: L. B. Page.
(Continued in col. 1, page 27.)

Listening in Switzerland.

(Continued from page 5.)

hood, and it was most interesting, and often amusing, to watch the audiences. While the Comptoir is on, Lausanne is the great Mecca for the country folk, and the Cantonal dresses of many of them are an exhibition in themselves.

Throughout Switzerland I had the one insistent desire expressed to me: "We want to hear London calling." Why should so many strangers want to hear my city call, I wondered?

I think the answer is that, despite her many faults, all eyes are ever on London. London, the city where dwell the people so often said to be slow and behind the times, the city with a climate which causes its hospitals to deal with cases of frostbite and sunstroke on the same day, yet with ten thousand more faults—just London, the centre of the Universe. Quietly and unostentatiously that city worked on the new science, until to-day her "call" in even that is the one to which all nations listen.

AN ANNOUNCER'S DIFFICULTIES.

WITH the pronunciation of some composers' names, there are many stiles which must be successfully negotiated before the announcer at a broadcasting station can stand before the microphone and suggest the requisite degree of musical culture.

For some of the names to be spoken which hold the component parts of coughs and sneezes the wearing of a bib and tucker is desirable if the purchase of new waistcoats is to be infrequent.

During a discussion at the Aberdeen Station on the English language, one of the staff mentioned that he would write down the longest word as an announcer's test for syllabication on paper. He was as good as his word, and it appeared thus: "DICHLOROTETRAHYDROXYBENZINE!"

After restoratives had been effectively applied one of the victims of the outrage exclaimed: "Thank goodness, it isn't the name of a composer!"

FRAME AERIAL AND CRYSTAL SET.

SOME controversy has been created by a book by a French author, M. J. Roussel, called "Wireless for the Amateur," an English translation of which has recently been published by Messrs. Constable.

M. Roussel is secretary of the French Society for the Study of Wireless Telegraphy and Telephony, and the statement he makes that will cause so much discussion is that it is all wrong to assert that the frame aerial is no use for wireless reception with an ordinary crystal set. He says that with a frame aerial and a crystal set he not only receives from the Eiffel Tower, but that he can get clear results at a distance of nearly forty miles.

Such a range would require a frame of which the four sides should each be 78ins. long, or, two sides can be long and two short. It is necessary to dispose of ten turns of wire, each turn being 26ft. long. The author puts pegs at the four corners of a room to take the winding, and obtains directional effect by opening the door to the required angle.

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WIRELESS PROGRAMME—TUESDAY (Jan. 1st.)

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

LONDON.

3.30-4.30.—Concert: The Wireless Trio and Sylvia Robin (Soprano).
 5.0.—WOMEN'S HOUR: "Colour Schemes," by Mrs. Gordon Stables. Mrs. Belloc Lowndes will talk "To Those who Want to Write."
 5.30.—CHILDREN'S STORIES: "Sabo Plays Games," by E. W. Lewis. "Jack Hardy," Chap. 15, Part I, by Herbert Strang.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 MR. RAYMOND PARKS on "The New Year's Work in the Garden."
 7.30.—THE BAND OF H.M. GRENADIER GUARDS.
 (By permission of Colonel B. N. Sergison Brooke, C.M.G., D.S.O.).
 Director of Music: LIEUT. G. MILLER, L.R.A.M.
 Overture, "To an Irish Comedy" Ansell
 Cornet Solo, "I Know of Two Bright Eyes" Clutsam
 (Soloist, Musician W. West).
 Selection, "The Bing Boys" Ayer
 FREDERICK LAKE (Tenor).
 "Onaway, Awake Beloved" Coleridge-Taylor
 "Thora" S. Adams
 WILFRED CLISSOLD (Entertainer).
 "Writing a Musical Monologue."
 "Family Songs."
 Grenadier Guards Band.
 Movements from Suite, "Scheherazade" Rimski-Korsakov.
 1. Waltz Scene. 2. Finale.
 Entr'acte, "In the Cloisters" Leo Torrance
 Selection, "Pagliacci" Leoncavallo
 Frederick Lake.
 "My Queen" Blumenthal
 "All That I Ask" Colman
 9.10.—MR. H. S. POCKOCK (Editor of "Wireless World") on "Aerials and Earths."
 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 9.45. Grenadier Guards Band.
S.B. to other Stations.
 Dance Music, Old and New.
 Savoy Lancers.
 Valse, "Les Patineurs" Waldteufel
 Fox-trot, "Blue Danube Blues" Kern
 10.0. Wilfred Clissold.
 "The Caretaker."
 "Love Songs."
 Grenadier Guards Band.
 Dance Music—Old and New, Continued.
 Quadrilles, "Hit and Miss" Herve
 Valse, "Moonlight on the Alster" Fetras
 Polka, "Rouge et Noir" Coote
 Fox-trot, "Humming" Brean Henderson
 Galop, "Faust" Gounod
 10.45.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

3.30-4.30.—Ingram Benning (Tenor), Lead of the Station Repertory Company, in a Song Recital.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
Miscellaneous Programme.
 7.15. ORCHESTRA.
 March, "Friedrich" Friedmann
 Overture, "French Comedy" Keler Bela
 MABEL FRANCE, Humorous Character—Recital: "Aunt Maria on Broadcasting."
 Orchestra.
 Selection, "Gipsy Princess" Kalman
 Mabel France, "Aunt Maria on Making Marmalade."

Orchestra.
 Entr'acte, "The Call of the Angelus" Walton
 8.15-8.45.—Interval.
 8.45. Orchestra.
 Suite, "Poetique" Bloch
 (a) "Souvenir"; (b) "Gavotte"; (c) "Berceuse"; (d) "March."
 BRAMPTON HAWKINS in Humorous Recitals.
 Orchestra.
 Selection, "Songs by Sanderson" arr. Baynes
 WILLIAM CLARKE.
 Bassoon Solo, "Lucy Long."
 Orchestra.
 Descriptive Piece, "Mr. Thomas Cat" Hall
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.40.—HAROLD MARGETTS on "Impressions of New Zealand."
 10.0.—BAND OF H.M. GRENADIER GUARDS. *S.B. from London.*
 10.45.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—Concert, Arthur S. Tetlow, L.R.A.M. (Solo Piano), Walter Stagg (Siffleur), Rita Jelly (Soprano).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour: E. Nash, B.W.S., "Appreciation of Pictures."
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15.—J. C. B. CARTER, B.A., on "New Year Traditions."
 7.30-8.0.—Interval.
 8.0. ORCHESTRA.
 Conductor: Capt. W. A. Featherstone.
 Folk Tune and Fiddle Dance Fletcher
 "Baby's Sweetheart" Corri
 8.15. JESSY HALL (Mezzo-Soprano).
 "Arise, O Sun" Day
 "Beloved, It Is Morn" Aylward
 8.25. Orchestra.
 Suite, "The Seasons" Ames
 "Traumerei" Schumann
 "Schlummerlied" Schumann
 8.45. STRING QUARTETTE.
 Minuet from Quartette in G. Mozart
 8.55. Orchestra.
 "Death of Ase" Grieg
 "Anitra's Dance" Grieg
 Excerpts from "The Faery Queen" Purcell
 9.15. Jessy Hall.
 "The Spring is in My Garden" Tennant
 "Blackbird's Song" Cyril Scott
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45. Strings and Woodwind.
 Pizzicato from Sylvia Ballet Delibes
 9.55. Jessy Hall.
 "Now Sleeps the Crimson Petal" Quilter
 10.0. Orchestra.
 Excerpts from "The Seasons" Ames
 10.15.—Close down.
 Announcer: W. R. Keene.

CARDIFF.

3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.
 5.0.—"5WAS" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women. Edward Isaacs (Pianoforte Recital). Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 7.0.—NEWS. *S.B. from London.* Local News.
 7.15.—MR. RICHARD TRESEDER, F.R.H.S., Chat on "Gardening."
Shakespeare Night, VII.
 Conducted, with a critical commentary, by PROFESSOR CYRIL BRETT, M.A., Oxon., Professor of English Literature in The University College of South Wales.
 "RICHARD III."
 Richard III. ... FRANK ROYDE
 Lady Anne HAIDEE GUNN
 Supported by
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 Edward German's Incidental Music by The Orchestra.

9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 10.0.—THE BAND OF H.M. GRENADIER GUARDS. *S.B. from London.*
 10.45.—Close down.
 Announcer: W. N. Settle.

MANCHESTER.

3.30-4.30.—Concert: Alice Wragg (Soprano), Lizzie Pickles (Contralto), Charles Turner (Tenor), David Lewis (Baritone).
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15-7.45.—Interval.
 7.45.—THE GARNER-SCHOFIELD DANCE BAND.
 Waltz, "Roll Along, Missouri"; Fox-trot, "Barney Google"; Fox-trot, "Seven and Eleven"; One-step, "On the Road to Anywhere"; Blues Fox-trot, "Blues Hosier Blues"; Waltz, "In the Eyes of the World You're Mine"; Fox-trot, "Bonnie"; Lancers, "Operatic"; Fox-trot, "Shake That Shimmy"; One-step, "Say It While Dancing."
 8.45.—PERCY PHLAGE will persiflage.
 9.0. Dance Band.
 Blues Fox-trot, "I've Got Yes We Have No Bananas Blues"; Waltz, "Pluie d'Or"; Tango, "Tangoland"; Fox-trot, "Marchita"; One-step, "Scenes That Are Brightest"; Fox-trot, "I Love Me"; Waltz, "Romance"; Jig, Selected.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.40.—MR. W. F. BLETCHER (Examiner in Spanish to the Union of Lancashire and Cheshire Institute), Spanish Talk.
 10.0.—BAND OF H.M. GRENADIER GUARDS. *S.B. from London.*
 10.45.—Close down.
 Announcer: Victor Sipythe.

NEWCASTLE.

3.45.—Leonora Nicholson's Quartette Party.
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Chas. Wain. Talk on "Natural History."
 6.45.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.20.—MR. PHILLIP J. RYAN, Talk on "Economies."
 7.35. ORCHESTRA.
 March, "Unter Den Linden" Crosse
 Entr'acte, "The Sweetest Flower of All"
 7.45. HAROLD BROWN (Baritone).
 "Old Barty" Grant
 "Hear Me, Ye Winds and Waves" Handel
 7.55. CATCHESIDE WARRINGTON (Entertainer).
 "The Sandgate Lass's Lament" Traditional.
 8.5. Orchestra.
 Melodies from "Romeo and Juliet" Gounod
 8.15. J. W. BABBS (Solo Violin).
 "Chanson sans Paroles" Tchaikovsky
 "Traumerei" Schumann
 8.25. Harold Brown.
 "Arrow and the Song" Balfe
 "Sea Fever" Ireland
 8.35. Orchestra.
 Valse, "Baiser de Printemps" St. Croix
 8.45. Catcheside Warrington.
 "Blaydon Races."
 8.55. Orchestra.
 Song, "Life's Roadway" Adams
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45. Orchestra.
 Excerpts from "San Toy" Jones
 10.0.—BAND OF H.M. GRENADIER GUARDS. *S.B. from London.*
 10.45.—Close down.
 Announcer: R. C. Pratt.

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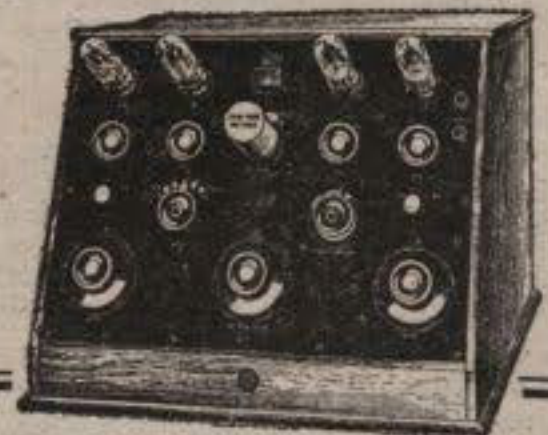
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WIRELESS PROGRAMME—WEDNESDAY (Jan. 2nd.)

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

LONDON.

3.30-4.30.—Concert: The Wireless Trio and Harry Bedford (Baritone).
 5.0.—WOMEN'S HOUR. "Indian Servants," by C. Romanne James. Miss Desirée Mac Ewan at the Piano. "Aré Chaperons Coming Back?" by Helen Hope.
 5.30.—CHILDREN'S STORIES: "What the Mole Said," by Olga Somech. Miss Desirée MacEwan at the Piano. "Jack Hardy," Chap. 15, Part I, by Herbert Strang.
 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, "Federation" *Klohr*
 Waltz, "Estudiantina" *Waldteufel*
 "Le Soir" *Gounod*
 IRENE WYNNE (Soprano).
 "The Bell Song" *Lakmé*
 "Break of Day" *Sanderson*
 STANLEY HOLT (Piano Syncopations).
 "Blue" *Handman*
 "The Cyclone" *Grofe*
 "My Pet" *Confrey*
 Orchestra.
 Three Dances from "Hullo America" ... *Finck*
 1. Processionelle and Danse Florale. 2. Valse des Adoratrices. 3. Danse Barbare.
 JOSEPH BLASCHECK (Entertainer) in Coster Songs.
 Irene Wynne.
 "Home, Sweet Home," *Sir Henry Bishop*
 Waltz Song, "Romeo and Juliet" ... *Gounod*
 Orchestra.
 Selection from the Musical Play "Catherine" *Tchaikovsky*
 Fox-trot, "Sunset Land" *Kawelo*
 Stanley Holt.
 "Over and Under" *Johnson*
 "Piano Puzzle" *Reichenhath*
 "Cho-piano" *Lange*
 9.10.—MR. G. E. DUVEEN on "The Navy's Value in Peace."
 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News and Weather Forecast.
 Orchestra.
 Selection, "Gipsy Love" *Lehar*
 Joseph Blasccheck in original items.
 Orchestra.
 Slavonic Rhapsody *Friedemann*
 Aragonaise from "Le Cid" *Massenet*
 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.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.
Symphony Programme.
 7.30. JOHN HENDRY (Solo Cello).
 "The Moth and the Flame" *Furnival*
 "Kol Nidrei" *Max Bruch*
 "Le Cygne" *Saint-Saëns*
 7.45.—HILDA KIRKBY: Recitations, "He Kissed I Once," "I Can't Think Why," "Nini, Ninette, Ninon," "Tommy Boy."
 8.0. DONALD SPARROW (Blind Solo Pianist).
 Military March *Schubert*
 "Tannhäuser Overture" *Wagner*

Ballade in F *Debussy*
 "Noël" *Balfour Gardiner*
 Valse in A Flat, Opus 34 *Chopin*
 8.15-8.45.—Interval.
 8.45. ORCHESTRA.
 Overture, "Figaro" *Mozart*
 Suite, "The African" *Barcroft*
 (a) On Safari—Caravan Journey; (b) Kraal Song—from a Native Village; (c) Shamba Song—Plantation Boy's Singing; (d) Kenya Idyll—Moonlight on the River; (e) A Massed Ngoma—Festal Tribal Dance.
 Praeludium *Jarnefeldt*
 Pizzicati from the "Sylvia Ballet" ... *Debussy*
 Two Movements from Symphony Pathétique *Tchaikovsky*
 (a) Second—Allegro con grazio; (b) Third—Allegro molto vivace.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.40. Orchestra.
 Suite, "Casse Noisette" *Tchaikovsky*
 (a) Miniature Overture; (b) Danse de la Fee Dragee; (c) Trepac; (d) Danse des Mirlitons; (e) Valse des Fleurs.
 Finale, 5th Symphony *Beethoven*
 10.30.—"Beer Vic" Morse Practice.
 10.45.—Close down.
 Announcer: Percy Edgar.

BOURNEMOUTH.

3.45.—Concert: The "6BM" Trio.
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour: C. H. Woodward, A.M.I.E.E., "The Story of Wireless."
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30-8.0.—Interval.

A Night of Memories.

8.0. ORCHESTRA.
 Conductor: Capt. W. A. Featherstone.
 Selection, "The Bohemian Girl" *Balfe*
 8.15. HAROLD STROUD (Tenor).
 "Drink to Me Only" *Hullah*
 "Tom Bowling" *Dibdin*
 8.25. Orchestra.
 Valse, "Blue Danube" *Strauss*
 8.35. MARY JEFFERIES (Soprano).
 "My Love is Like a Red, Red Rose" *Old Scotch*
 "Comin' Thro' the Rye" *Old Scotch*
 8.45. PERCY HARDING (Baritone).
 "The Wolf" *Shield*
 "The Storm Fiend" *Rockel*
 8.55. Orchestra.
 Selection, Sir Henry Bishop's old English Songs and Ballads.
 9.10. Mary Jefferies and Harold Stroud.
 Duet, "O That We Two Were Maying" *Smith*
 9.15. Orchestra.
 Selection, "The Grand Duchess" *Offenbach*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Mary Jefferies.
 "Nymphs and Shepherds" *Purcell*
 9.50. Harold Stroud.
 "Alice Where Art Thou" *Ascher*
 9.55. Orchestra.
 Selection, Sir Harry Lauder's Songs.
 10.5. Percy Harding.
 "To Anthea" *Hatton*
 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.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News.

Popular Night.

7.30. ORCHESTRA.
 March, "A Bunch of Roses" *Chapi*
 Entr'acte, "Rustic Dance" ("Airs and Graces") *Monckton*
 7.40. SAM LUCAS (Baritone).
 "The Sentinel" *Herbert Oliver*
 "Are They Forgotten?" *Harcy*
 7.50. EMRYS PRICE (Solo Violin).
 "The Legend" *Weinawski*
 "Schlummerlied" *Schumann*
 8.0. Orchestra.
 Overture, "A May Day" *Wood*
 8.10. LILLIAN LEWIS (Contralto).
 Two Bird Songs *Liza Lehmann*
 (a) "The Wood Pigeon"; (b) "The Owl."
 8.20. Sam Lucas.
 "Lorraine" *Sanderson*
 "Do You Not Know?" *D'Auvergne Barnard*
 8.30. Orchestra.
 Suite, "Ballet Egyptien" *Lulline*
 8.40. Lillian Lewis.
 "As All the Maids" ("Tom Jones") *German*
 "Rhoda and Her Pagoda" *Monckton*
 8.50.—DR. JAS. J. SIMPSON, M.A., D.Sc.
 Chat on "British Mammals."
 9.0. Sam Lucas.
 "The Vagabond Song" *Eric Cundel*
 "Why Shouldn't I?" *Kennedy Russel*
 9.10. Orchestra.
 Selection, "A Little Dutch Girl" .. *Kalman*
 9.20. Lillian Lewis.
 "House of Happiness" *Melville Hope*
 "Little Holes in Heaven" *Melville Hope*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.40.—MAJOR E. H. GUN (the well-known dog-judge) on "Dogs."
 10.0.—Dance Music.
 10.30.—Close down.
 Announcer: A. Corbett-Smith.

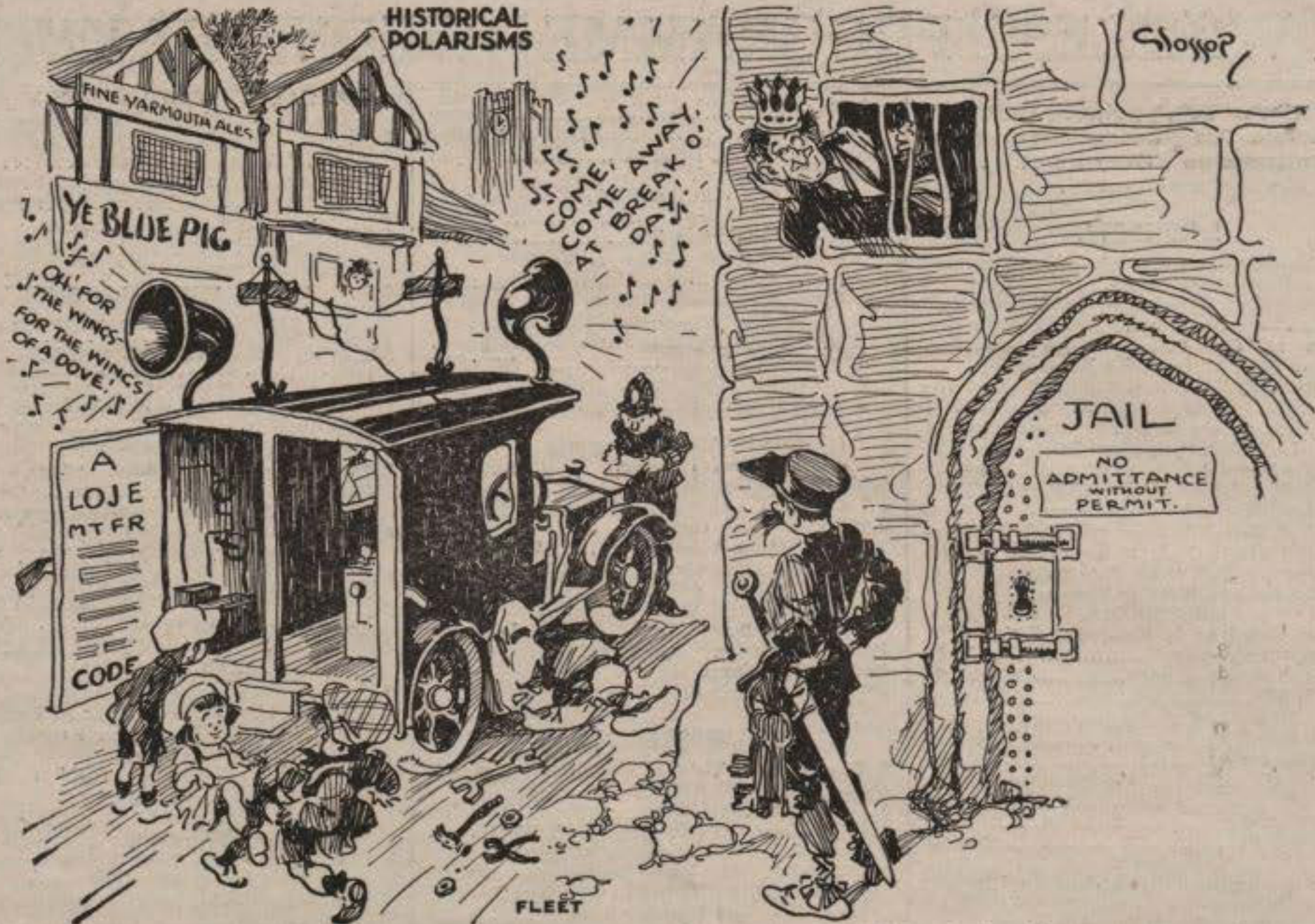
MANCHESTER.

3.30-4.30.—Concert: Phyllis Gregory (Soprano), John Palmer (Tenor), Bertram West (Baritone).
 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.)
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.
10th Symphony Concert.
 8.0. AUGMENTED "2ZY" ORCHESTRA.
 (Conducted by Dan Godfrey, Jun., A.R.A.M.)
 Overture, "Sakuntala" *Goldmark*
 Prelude, "Past the Sweet Lilac Clover Field" *Eric Foggy*
 (Conducted by the Composer.)
 Prelude, "L'Après midi d'un faune" *Debussy*
 Concerto No. 5, "Emperor" *Beethoven*
 (Solo Pianoforte: ARNOLD PERRY.)
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Orchestra.
 Symphony No. 4 in F Flat *Glazounow*
 (First Performance in Manchester.)
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: Melody Four Quartette, William Fraser (Baritone).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Mr. William Carr, Talk on "The Aquarium."
 6.35.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.

(Continued in col. 1, page 27.)



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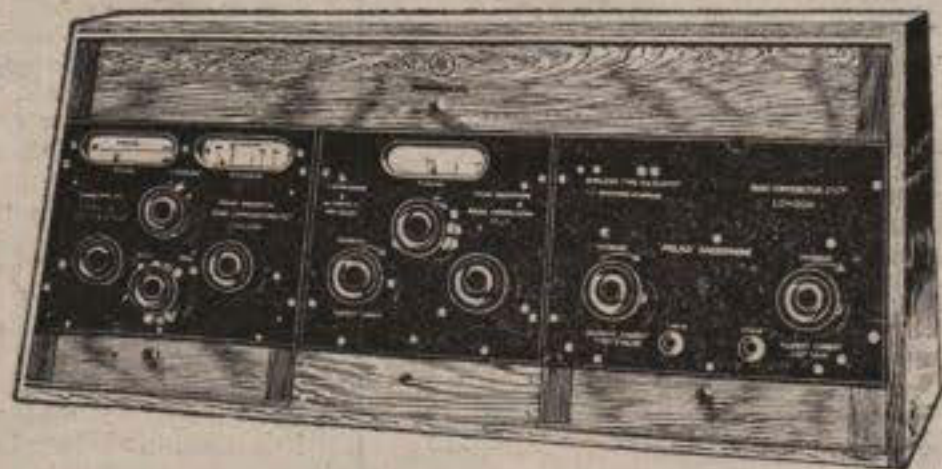
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WIRELESS PROGRAMME—THURSDAY (Jan. 3rd.)

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

LONDON.

- 3.30-4.30.—Concert: The Wireless Trio and Lily Augustus (Contralto).
 5.0.—WOMEN'S HOUR: Fashion Talk by Nora Shandon. "Preparatory School Aims and Ideals," by Mr. Paul King.
 5.30.—CHILDREN'S STORIES: "Happy Billy Bunny," by Mrs. Vernon Bell. The Canterbury Tales: "The Tale of the Wife of Bath," adapted by Leonard Badman. L.G.M. of the *Daily Mail* on "Married Zoo Couples."
 6.15.—Boy Scouts' and Girl Guides' News.
 6.25-7.0.—Interval.
 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 PERCY A. SCHOLÉS (the B.B.C. Music Critic): "The Week's Music." *S.B. to all Stations.*
 Bulletin of the Radio Society of Great Britain. *S.B. to all Stations.*
 Local News and Weather Forecast.

Short Modern English Programme.

- S.B. to other Stations.*
 KATIE GOLDSMITH (Violin), and HILDA DEDERICH (Pianoforte).
 Last Movement of Viola and Piano Suite
B. J. Dale
 (Arranged for Violin by Woof.)
 WINIFRED FISHER (Mezzo-Soprano).
 "The Devon Maid".....*Frank Bridge*
 "By the Sea," from "Three Songs of the Sea"
Roger Quilter
 "The Cuckoo".....*Martin Shaw*
 MADOC DAVIES (Baritone).
 Cycle of Four Songs.....*A. Mallinson*
 1. "Four by the Clock." 2. "Eleanore."
 3. "El Dorado." 4. "We Sway Along."
 KATIE GOLDSMITH (Solo Violin).
 "Chanson de Nuit".....*Elgar*
 "Rosalinde".....*Dorothy Howell*
 "Romp".....*Woof*
 Winifred Fisher.
 "The Feast of Lanterns".....*Granville Bantock*
 "Sorrow of Mydath" (with Violin obbligato)
Dorothy Hogben
 "Weathers".....*Dorothy Hogben*
 Hilda Dederich (Solo Pianoforte).
 "Naiads".....*Leo Livens*
 "The Darkened Valley".....*John Ireland*
 "Humoresque".....*Felix Swinstead*
 Madoc Davies.
 "Songs of Travel".....*Vaughan Williams*
 1. The Vagabond. 2. Bright is the Ring of Words. 3. The Roadside Fire.

THE ROOSTERS' CONCERT PARTY.

- S.B. to Cardiff.*
 The Roosters Break their Shell; Concerted, "Home, Sweet Home," The Roosters; Dialect Monologue, "The First Pipe," Percy Merriman; Humorous Trio, "Hoodoo," Septimus Hunt, Arthur Mackness, and Percy Merriman; Duet, "Where My Caravan has Rested," Septimus Hunt and Arthur Mackness; Humorous Song, "I Love Me," William Mack; Duet, "Singing," Arthur Mackness and George Western; Humorous Trio, "A Venturesome Life," Septimus Hunt, Arthur Mackness, and Percy Merriman; "Carry On," William Mack and Percy Merriman; Song at the Piano, "I'm Ticked to Death I'm Single," George Western; Humorous concerted, "Fancy versus Fact," The Roosters.

TIME SIGNAL, 2ND GENERAL NEWS BULLETIN.

- S.B. to all Stations.*
 Local News and Weather Forecast.
 9.45.—MR. PAGET BOWMAN (Managing Director of the B.N.O.C.) on "The Forthcoming Opera Season." *S.B. to all Stations.*

- 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: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Sidonie Wasserman, Solo Pianiste, in a Recital.
 5.0.—WOMEN'S HOUR.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 6.45.—Boy Scouts and Girl Guides.
 7.0.—NEWS. *S.B. from London.*
 PERCY SCHOLÉS. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35.—ORCHESTRA.
 "March, "Fame and Glory" (*Matt*); Overture, "Rosamunde" (*Schubert*).
 ERIC SIDNEY (Siffleur).
 "Carmena," (*Wilson*); "Just a Little Love" (*D'Hardelot*).
 Orchestra.
 Entr'acte, "Simple Aven" (*Thome*); Selection, "Othello" (*Verdi*).
 Eric Sidney.
 "Il Bacio".....*Arditi*

Interval.

- 8.45.—Orchestra.
 Suite, "Three Hungarian Dances," Nos. 1, 5, 6.....*Brahms*
 W. H. BEACH (Solo Clarinet).
 "Morceau de Concert".....*Walterson*
 SIDNEY LEIGHTON (Entertainer at the Piano).
 "Electioneering" (*Leighton*); Some Stories and Child Imitations; "The English Gentleman" (*Newman*).
 Orchestra.
 Morceau, "Chanson Indoue" (*Rimski-Korsakov*), (arr. for Strings and Wood Wind); Selection, "The Flying Dutchman" (*Wagner*).
 9.10.—MAJOR VERNON BROOK, M.I.A.E. Bi-Weekly Talk, "Engineering Review."
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—MR. PAGET BOWMAN. *S.B. from London.*
 10.0.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Concert: Arthur S. Tetlow, L.R.A.M. (Solo Piano), Elsie Conkes (Contralto).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.0.—Boy Scouts' and Girl Guides' News.
 6.15.—Scholars' Half Hour: G. Guest, B.A., "Old Twelfth Night."
 7.0.—NEWS. *S.B. from London.*
 PERCY SCHOLÉS. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35-8.0.—Interval.

A Night With Folk Songs.

- 8.0. ANTONIO MEO (Solo Harp).
 Selection of old Scotch Airs.....*arr. A. Mco*
 8.10. FOLK SONGS.
 DOROTHY BARNES, Soprano; DOROTHY RANDALL, Contralto; GERALD KAYE, Tenor; ERNEST EADY, Baritone; DOROTHY FORREST, At the Piano.
 Contralto and Baritone, "The Keys of Canterbury" (*Somerset*); Tenor, "A Ballymaire Ballad" (*Old Irish*); Soprano, "The Lark in the Morn" (*Somerset*); Baritone, "I Will Give My Love an Apple" (*Old English*); Contralto, "The Fox" (*Old English*); Soprano and Tenor, "On Ilka Moor baht 'at" (*Yorkshire*) (With description).
 8.30. STANLEY HOW.
 Nicholas's Chastisement of Mr. Squeers ("Nicholas Nickleby") (*Dickens*).

- 8.45. Folk Songs.
 Baritone, "William Taylor" (*Somerset*); Quartette, "The Tree in the Woods" (*Somerset*); Soprano, "I Know Where I'm Goin'" (*Old Irish*); Contralto, "Oh! No, John?" (*Somerset*); Tenor, "I Know My Love" (*Old Irish*).
 9.0. Stanley How.
 The Boots at the Holly Tree Inn (from "Reprinted Papers") (*Dickens*)
 9.10. Folk Songs.
 Soprano, "Belfast Mountains" (*Sussex*); Baritone, "Oh! the Trees are High" (*Sussex*); Tenor, "The Next Market Day" (*Irish*).
 9.20. Stanley How.
 Micawber's farewell and advice to David Copperfield ("David Copperfield") (*Dickens*).
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—MR. PAGET BOWMAN. *S.B. from London.*
 10.0.—Folk Songs.
 Tenor, "A Good Roarin' Fire" (*County Derry*); Quartette, "Here's a Health unto His Majesty" (*Old English*).
 10.15.—Close down.
 Announcer: Ian Oliphant.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra relayed from Capitol Cinema.
 5.0.—"5WA'S" "FIVE O'CLOCKS." Talks to Women, Mr. Isaac Williams, Keeper of Arts, National Museums of Wales, on "The Dirth of Pictorial Expression," "Mr. Everyman," Vocal and Instrumental Artistes. 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 SCHOLÉS. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News.
 7.30.—MODERN ENGLISH PROGRAMME. *S.B. from London.*
 8.30.—THE ROOSTERS' CONCERT PARTY. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—MR. PAGET BOWMAN. *S.B. from London.*
 10.0.—THE SAVOY BAND. *S.B. from London.*
 11.0.—Close down.
 Announcer: W. N. Settle.

MANCHESTER.

- 11.30-12.30.—Concert by the "2ZY" Trio.
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.30.—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 A. SCHOLÉS. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News and Weather Forecast.
 8.0. ORCHESTRA.
 March, "The God of Thunder" (*Howgill*); Overture, "John and Sam" (*Ansell*); Waltz, "Ciribiribin" (*Bucalossi*); Serenade for Strings (*Toselli*); Selection, "La Bohème" (*Puccini*).
 JOSEPH MARKHAM (Tenor).
 "Love in Youth" (*Carey*); "I Attempt from Love's Sickness" (*Purcell*); "The Goddess of My Heart" (*Carey*).
 T. A. COWARD, M.Sc., on "How Animals Spend the Winter."
 8.55. Joseph Markham.
 Serenade (*Schubert*); "Thou Art Repose" (*Schubert*); "To Sylvia" (*Schubert*).
 9.10. Orchestra.
 Three Yorkshire Dale Dances (*Arthur Wood*); Selection, "The Passing Show" (*Finck*).
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 (Continued in col. 2, page 27.)

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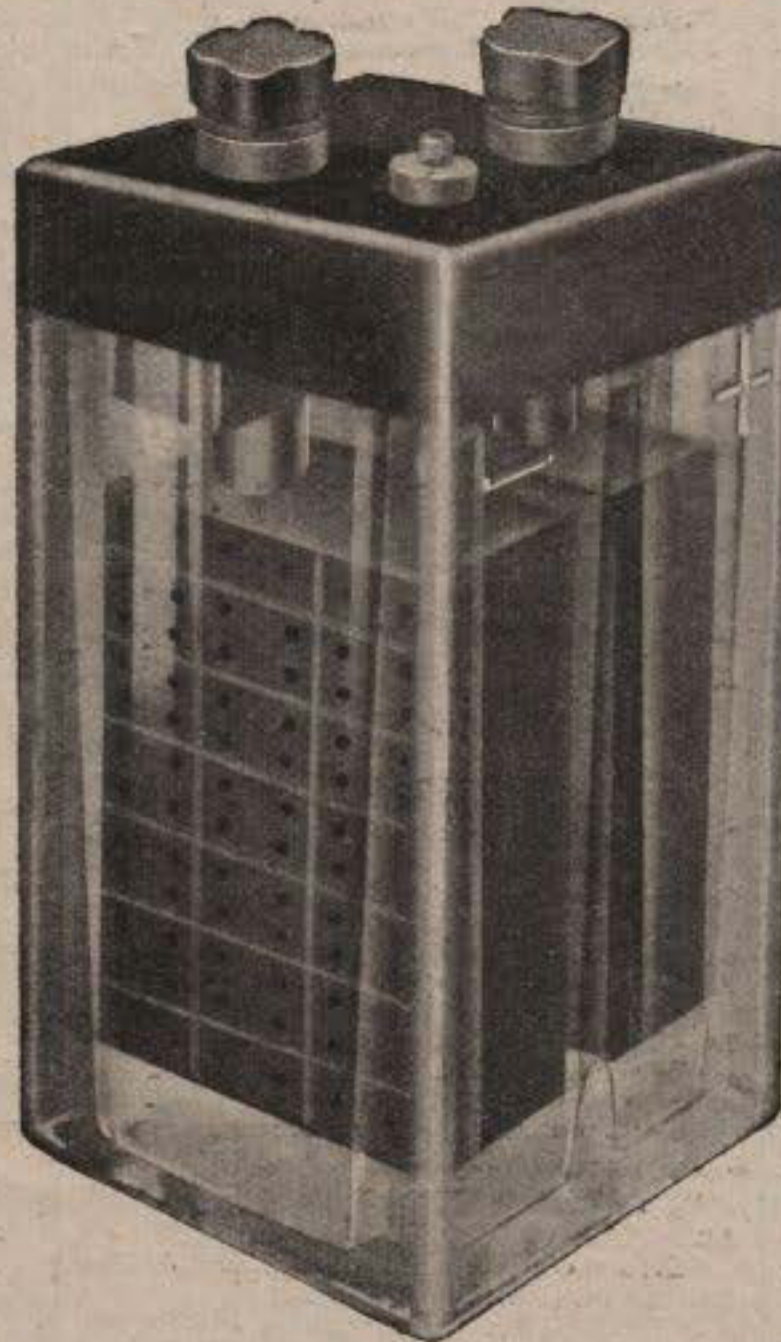
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WIRELESS PROGRAMME—FRIDAY (Jan. 4th.)

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

LONDON.

- 11.30-12.30.—Concert: The Wireless Trio and Raymond Metcalfe (Baritone).
 5.0.—WOMEN'S HOUR: "The Child in America," by Miss Kathleen Courlander. "Impressions of the Week," by Ivy van Someren.
 5.30.—CHILDREN'S STORIES: "Sabo Falls on His Feet," by E. W. Lewis. "Jack Hardy," Chap. 15, Part 2, by Herbert Strang.
 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.

Popular Night.

S.B. to Newcastle.

- 7.30. WIRELESS ORCHESTRA.
 Conducted by L. STANTON JEFFERIES.
 Overture, "Le Roi Pa Dit"..... *Delibes*
 Valse, "L'Étoile Polaire"..... *Waldteufel*
 CHARLES STAINER (Solo Banjo).
 "Niggertown"..... *Morley*
 "Darktown Dandies"..... *Morley*
 MABEL TWEMLOW (Soprano) with Orchestra.
 "Mah Lindy Low" (Coon Melody).
 "When You and I Were Dancing" (Vocal Fox-trot).

Orchestra.

- Selection from the Musical Comedy,
 "Lady Madcap"..... *Rubens*
 Two Songs without Words—"Serenade"
 and "Bee's Wedding"..... *Mendelssohn*
 PITT AND MARKS (Entertainers).
 Mabel Twemlow.
 "Red Moon" (Vocal Waltz).
 "Don't Bring Me Posies."

Orchestra.

- Three Famous Pictures: 1. "The Village Wedding." 2. "The Doctor." 3. "The Laughing Cavalier"..... *Haydn Wood*
 Charles Stainer.

- "A Black Coquette"..... *Grimshaw*
 "The Gay Gossamer"..... *Ossman*
 9.10.—MR. W. GOODACRE, F.R.A.S. (President of the British Astronomical Association and Director of the Lunar Section) on "The Moon." *S.B. to Newcastle.*

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

Orchestra.

- Selection, "The Damnation of Faust" *Berlioz*
 PITT and MARKS (Entertainers).

Orchestra.

- Pastorale and Torch Dance..... *Thomas*
 Fox-trot, "Little Red School House"..... *Wilson*

- 10.30.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Hilda Raybould (Contralto) in a Song Recital.
 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. ARNOLD NICKSON.
 Songs at the Piano: "The Wedding Day," "Two Years After."
 7.45.—WALTER R. STOKES, F.R.H.S., on "Saturn and its Rings."
 8.0. BERT ASHMORE (Tenor).
 "When a Charmer Would Win Me" ("Rigoletto")..... *Verdi*
 "Annabel Lee"..... *Shair*
 "Life and Death"..... *Coleridge-Taylor*
 Flower Song from "Carmen"..... *Bizet*
 8.15-8.45.—Interval.

8.45. Chamber Music Programme.

STRING TRIO

from Leamington Spa Pump Room, under the direction of EDNA WILLOUGHBY, L.R.A.M.

- Trio, Sonata (1710-1778)..... *Thomas Arne*
 Minuet, "The Countess of Westmorland's Delight"..... *Traditional*
 Air, "Londonderry Air"..... *Old Irish*
 Morceau, "Colonial Song"..... *Percy Grainger*
 Clog Dance, "Handel in the Strand"..... *Percy Grainger*

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

- 9.45. String Trio.
 Finale, Trio in D Minor—Opus 63 *Schumann*
 Lento, Trio in A Minor..... *Chaminade*
 Slow Movement and Finale, Trio in D Minor—Opus 49..... *Mendelssohn*

- 10.30.—H. CECIL PEARSON: French Talk.

- 10.45.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Concert: The "6BM" Trio.
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour: W. J. Woodhouse, A.C.P., "The Hub of the Universe."
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30-8.0.—Interval.

Gounod Night.

All Songs accompanied by Grand Orchestra.
 8.0.—CAPT. W. A. FEATHERSTONE: Introductory Talk.

- 8.15. GRAND ORCHESTRA.
 Conductor: Capt. W. A. Featherstone.
 March, "March Militaire."
 Overture, "Mirella."

- 8.30. ROBERT PARKER of the B.N.O.C. (Baritone).

- "She Alone Charmeth My Sadness" ("La Reine de Saba")
 "The Path of Gold" ("Faust").

- 8.40. Grand Orchestra.
 Selection, "La Reine de Saba."

- 8.50. DOROTHY STREET (Soprano).
 Ariette, No. 3 ("Romeo and Juliet").

- 8.55. GERALD KAYE (Tenor).
 Romanza ("Faust").

- 9.0. Grand Orchestra.
 Funeral March of a Marionette.

- 9.10. Robert Parker.
 "The Vulcan's Song" ("Philemon et Baucis").

- 9.20. Dorothy Street and Gerald Kaye.
 Duet, "The Hour is Late, Farewell" ("Faust").

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

- 9.45. Grand Orchestra.
 Ballet Music ("Faust").

- 9.55. Gerald Kaye.
 "All Hail, Thou Dwelling-Pure and Lowly" ("Faust").

- 10.0. Dorothy Street.
 Serenade.

- 10.5. Grand Orchestra.
 Ballet Music, "Romeo and Juliet."

- 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, and the Station Orchestra. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE WINKS."
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News.

Choral Night.

THE ECLIPSE PRIZE SINGERS.

Vocalist: HARRY J. SMITH (Tenor).

- 7.30.—Orchestra: March, "Cresantemi" (*Jonaske*); Entr'acte, "Barcarolle" ("Tales of Hoffmann") (*Offenbach*).

- 7.40.—Part Songs: (a) "When Evening Twilight" (*Hatton*); (b) "My Love is Like a Red, Red Rose" (*Bantock*); (c) "Robin Adair" (*Lewis*).

- 7.50.—Songs: (a) "Pleading" (*Elgar*); (b) "Ständchen" (*Schubert*).

- 8.0.—Orchestra: Suite, "As You Like It" (*Quilter*).

- 8.15.—Part Songs: (a) "Since First I Saw Your Face" (*Ford*); (b) "It was a Lover and His Lass" (*Morley*); (c) "Evening Repose" (*Abt*).

- 8.25.—Songs: (a) "Youth and Love" (*Geo. M. Saker*); (b) "I Think" (*Guy D'Hardelot*).

- 8.35.—MR. E. HALL WILLIAMS, Organizer of the Great Western Railway Housing Scheme; Chat on "Co-operative Garden Villages."

- 8.45.—Orchestra: Overture, "Euryanthe" (*Weber*).

- 8.55.—Part Songs: (a) "In this Hour of Softened Splendour" (*Pinsuti*); (b) "An Evening Lullaby" (*Shaw*); (c) "Home, Sweet Home" (*Lewis*).

- 9.5.—Orchestra: Selection, "L'Enfant Prodigne" (*Wormser*).

- 9.20.—Songs: (a) "I'll Sing Thee Songs of Araby" (*Clay*); (b) "I Know of Two Bright Eyes" (*Clutsam*).

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

- 9.40.—Dance Music.
 10.15.—Close down.
 Announcer: L. B. Page.

MANCHESTER.

- 3.30-4.30.—Concert: Mabel Whittaker (Soprano), Elizabeth Dibb (Contralto), Richard Hurst (Tenor), Wilfred Blackburn (Solo Concertina).

- 5.0.—MAINLY FEMININE.
 5.20.—Farmers' Weather Forecast.

- 5.30.—CHILDREN'S HOUR.
 7.0.—NEWS. *S.B. from London.*

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

- 8.0. ORCHESTRA.
 March, "Gaily Thro' the World" ... *Macbeth*

- Overture, "Tancredi"..... *Rossini*
 Waltz, "Balmoral"..... *Lotter*
 Mme. TOMSON DE KONCHEN (Soprano).

Two Songs.

- JAMES WORSLEY (Dialect Entertainer).
 "Lost Babby"..... *Waugh*

- Mme. Tomson de Konchen.
 Two Songs.

(Continued in col. 2, page 27.)

ALTERATIONS TO PROGRAMMES, Etc.

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

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II

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WIRELESS PROGRAMME—SATURDAY (Jan. 5th.)

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

LONDON.

3.30-4.30.—Concert: The Wireless Trio and Gladys Henman (Soprano).
 5.0.—WOMEN'S HOUR: "In and Out of the Shops," by "The Copy Cat." "Careers—The Woman Doctor," by Stella Wolfe Murray.
 5.30.—CHILDREN'S STORIES: Mr. Kirkham Hamilton. Auntie Sophie at the Piano. Children's News.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL, 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 7.15.—PROFESSOR WINIFRED CULLES on "Monkey Glands and Others." Relayed from King's College, London.
 8.0. "ZLO" LIGHT ORCHESTRA.
 Overture, "La Dame Blanche" ... *Boieldieu*
 Waltz, "The Merry Peasant" ... *Fall*
 Intermezzo, "The Call of the Angelus" ... *Walton*
 GWLADYS NAISH (Soprano).
 "A Little Voice" ("Barber of Seville") ... *Rossini*
 "The Blackbird" ... *F. E. Weatherly*
 FRANK WOOD (Entertainer).
 "Our Wedding."
 Orchestra.
 Selection, "Monsieur Beaucaire" ... *Messenger*
 Gwladys Naish.
 "Little Princess Look Up" ... *Farraday*
 "The Bells of Brittany" ... *Phillips*
 Orchestra.
 A Children's Suite ... *Anzell*
 (a) Punchinello; (b) Box of Soldiers; (c) Story Book; (d) Waltz.
 Frank Wood.
 "Mirth and Mimicry."
 Orchestra.
 Entr'actes—
 "O Sole Mio" ... *Capua*
 "Humoreske" ... *Tchaikovsky*
 "Tarantella" ... *Mezzacapo*
 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 9.45.—MR. H. E. HASLAM, the well-known Hockey International, on "Hockey."
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.
 11.0.—Close down.
 Announcer: G. C. Beadle.

BIRMINGHAM.

3.30-4.30.—KIDDIES' CONCERT by the "Kiddies."
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15. COOMBS WOOD MALE VOICE CHOIR.
 "Feasting I Watch" ... *Elgar*
 "The Newquay Fisherman's Song" ... *Newbolt*
 "The Pilgrim's Chorus" ("Tannhäuser") ... *Wagner*
 JACK HULBERT (Humorist): "Simpson." Choir.
 "Down in Yon Summer Vale" ... *Wood*
 "Martyrs of the Arena" ... *de Rille*
 "Crossing the Plain" ... *Price*
 "In Absence" ... *Buck*
 Jack Hulbert (Humorist): More "Simpson." Choir.
 "Comrades in Arms" ... *Adam*
 8.15-8.45.—Interval.

8.45. BAND OF THE 48TH S.M.D. ROYAL CORPS OF SIGNALS.
 By permission of Lt.-Col. J. W. Danielson, D.S.O.
 Bandmaster: I. PERRIN.
 March, "Mountain Gnomes" ... *Eilenberg*
 Overture, "Poet and Peasant" ... *Suppe*
 (a) Andante maestoso; (b) Allegro strepitoso; (c) Allegro.
 Eastern Scene, "In a Persian Market" ... *Ketelbey*
 Suite, "Ballet Egyptienne" ... *Luigini*
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45. Band.
 Idyll, "Blumengefluster" ... *von Blon*
 Scoich Patrol, "Wee Macgogor" ... *Amers*
 Selection, "Mary" ... *Hirach*
 Intermezzo, "In a Monastery Garden" ... *Ketelbey*
 10.30.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—Concert: Mary Lohden (Mezzo-Soprano), Thomas Illingworth (Solo Cello).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., "Japan and the Japanese."
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15.—R. RUSSELL OAKLEY, on "Smuggling in the 18th Century."
 7.30-8.0.—Interval.

Musical Comedy Night.

8.0. ORCHESTRA.
 Conductor: Capt. W. A. Featherstone.
 Selection, "Miss Hook of Holland" ... *Rubens*
 8.10. ADELINE SENIOR (Soprano).
 "The Amorous Goldfish" ("The Geisha") ... *Jones*
 "Over the Hills" ("The Shop Girl") ... *Caryll*
 8.20. ARTHUR GODWIN (Baritone).
 "In the Shade of the Sheltering Palm" ("Florodora") ... *Stuart*
 8.25. Orchestra.
 Selection, "Betty" ... *Rubens*
 8.40. LULU BRADSHAW (Contralto).
 "Home" ("Head Over Heels") ... *Fraser Simson*
 "Someone" ("The Happy Day") ... *Rubens*
 8.50. Orchestra.
 Selection, "Florodora" ... *Stuart*
 9.0. ALBERT BOLTON (Tenor).
 "Little Liqueurs" ("Miss Hook of Holland") ... *Rubens*
 9.5. Adeline Senior and Albert Bolton.
 Duet, "The Sleepy Canal" ("Miss Hook of Holland") ... *Rubens*
 9.10. Orchestra.
 Selection, "The Cingalee" ... *Monckton*
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45. Lulu Bradshaw.
 "Just for a While" ("The Last Waltz") ... *Strauss*
 9.50. Arthur Godwin.
 "Pearl of Sweet Ceylon" ("The Cingalee") ... *Monckton*
 9.55. Orchestra.
 Selection, "The Maid of the Mountains" ... *Fraser Simson*
 10.15.—Close down.
 Announcer: W. R. Keene.
 N.B.—All Songs this night with Orchestral Accompaniment.

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.
 MR. WILLIE C. GLISSITT on "Sport of the Week."

Popular Night.

7.30. ORCHESTRA.
 March, "The Children of the Regiment" ... *Fucik*
 Entr'actes, (a) "Reverie"; (b) "Danse Russe" ... *Tchaikovsky*
 7.40.—IVOR MORGAN (Baritone): (a) "Invictus" (*Bruno Huhn*); (b) "The Desert" (*Emanuel*).
 7.50.—Orchestral Suite, "Stars of a Summer Night" (*Stafford*).
 8.0.—SIDNEY EVANS and BERT SIESE (Entertainers) in Songs and Duets.
 8.15.—Ivor Morgan: (a) "The Call" (*Oliver*); (b) "The Lute Player" (*Allisen*).
 8.25.—Orchestral Selection, "Airs and Graces" (*Monckton*).
 8.35.—MR. T. HOWARD COATH, F.A.A., "Income Tax Down-to-Date."
 8.45.—Ivor Morgan: (a) "The Toreador" ("Carmen") (*Bizet*); (b) "Glorious Devon" (*German*).
 8.55.—Orchestral Selection, "Little Nellie Kelly" (*Cohan*).
 9.10.—Sidney Evans and Bert Siese (Entertainers) in Songs and Duets.
 9.25.—Concert Valse, "Amorettenanze" (*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.
 7.45. THE THREE M'S CONCERT PARTY.
 Concerted Opening, "Cheerio"
 The Three M's.
 Contralto { "Ave Maria" } BOBBIE
 Songs { "Sandman" } MORCELLO
 Original Monologue, "My Serial"
 VICTOR NEDRA
 Phono Fiddle { "Phantom Melody" } MARGIE
 Selections { "Home, Sweet Home" } MORCELLO
 Concerted Number, "Go Bye Bye"
 The Three M's.
 8.30. TOM H. MORRISON (Solo Violin).
 "Tambourin Chinois" ... *Kreisler*
 "St. Patrick's Day" ... *Vieuxtemps*
 8.40.—KEYBOARD KITTY will manipulate the keys.
 8.55.—VICTOR SMYTHE has something to say.
 Tom H. Morrison.
 "Rose Softly Blooming" ... *Spoer*
 "Saltarelle" ... *Vieuxtemps*
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45. Concert Party.
 Concerted Opening, "Current Puns"
 The Three M's.
 Contralto { "Melody in F" } Bobbie Morcello
 Songs { "My Treasure" }
 "Merry Moments" ... Victor Nedra
 (Continued in col. 3, page 27.)

Broadcasting and the Child.

By E. V. Kirk, West Ham Education Committee.

THE last half century has seen a remarkable development in the educational system of this country. Not only has the method of teaching considerably altered, but the subjects taught and the general curricula of schools has been improved beyond recognition.

It is not always possible to agree upon a true definition of what is meant by Education, but it is generally agreed that it does not consist in a mere accumulation of known facts. It is rather a development of the intellectual and moral powers of the individual: a training to meet and understand the facts of life rather than a possession of a mass of them.

Citizens of To-morrow.

Since this point of view was accepted, it has been generally agreed that the attention paid to developing in children an appreciation of intellectual and moral factors is one of the highest services that the teacher can render to the State. The children of to-day will be the citizens of to-morrow, and the benefits of the care and attention devoted to them will be reaped by the community in proportion as they are sown.

My work for the education of the poorer children of the East-end of London has brought me in contact with many who have devoted arduous years for this same purpose, and in discussing one's plans and ideas with them, one often hears the echo of a desire to see equal facilities afforded for the development of the imaginative and moral resources of all children. This may be considered an impracticable ideal, but I would ask those who believe so to consider the new factor that, in the past year, has made its influence felt in the homes of every section of the community. I refer now to broadcasting.

Of Value to the Teacher.

As an educationalist, I think that the British Broadcasting Company has assumed a responsibility which, at the moment, cannot accurately be measured. What I am certain of is that it is profoundly influencing the minds and the outlook of thousands of young children. I do not regard broadcasting as inimicable to the interests of any educational work now in progress; on the contrary, I believe that educationalists are alive to the fact that it is a valuable asset to their work. I have made a critical study of the programmes broadcast during the past year, and whilst in some respects they may be open to criticism, their general advantages far outweigh their defects. The musical programmes are a boon to hundreds of thousands of people, and are adding an interest to life, the results of which must be beneficial to the community.

Its "talks" are delivered nightly to an audience without any practical physical limitation. The subjects cover almost every kind of interest, and I know of an increasing number of East-end working men who take a very thorough interest in this section of the daily programmes. This interest cannot be confined to one particular section of the community, and it is obvious that the pioneer work of these "talks" is appreciated in every part of the country. In taking education, and educational talks, into the homes of the people themselves, and thus adding a new interest to the evening hours of a hard day's work, I am confident that outside educational associations will benefit.

Appeals to men and women to leave their homes to attend educational classes in the evening, have not met with overwhelming success, because of the difficulty of whetting their appetites by a mere printed appeal.

Where, however, one can stay at home and listen to someone telling, in an interesting manner, new facts about a subject one has formerly taken a vague interest in, there is a greatly increased probability that a desire to learn more will send one to such other educational sources as give fuller information than can obviously be received by broadcasting.

The British Broadcasting Company has, however, a great responsibility in its charge. Its audiences are enormous, and the influence exercised by the matter broadcast is infinitely beyond that of any other organization, which touches daily the lives of the people. I believe it is fully alive to this responsibility, but educationalists must be equally vigilant.

Rousing the Imagination.

This is of supreme importance for all material broadcast to children. From my own experience I know of many children who have approached me to explain something that they have heard from their favourite "Uncle" or "Aunt." They have come to me to re-tell the wonderful stories they have heard, or the enjoyment they have had from the humorous side of the Children's Hour. This is a wonderful side of the work of broadcasting. For many of these same children had little or no opportunity previously to enjoy such fairy stories as they are now told. The psychological effect of so stimulating the imaginative powers of the children and thereby unconsciously developing their sense of moral values will only be felt by the community which will know them as men and women.

Another experience I have had that is not uncommon, is to overhear children discussing the relative merits of their favourite "Uncles" and "Aunts"; although utterly unknown to them, they have succeeded in impressing their personality on the lives of numerous children.

Wireless in Every School.

The result is working itself out in many agreeable ways. The pronunciation of their words shows an improvement that is, in some cases, very distinct. Many children whom I know personally are overcoming the defects of their accent by studiously attempting to imitate the pronunciation of "Uncle A." or "Uncle B." Fortunately, these gentlemen set a standard that will benefit any child who can reach it, and the result will be a purer English spoken by those whom they influence.

The environment in which many children are placed, often undoes the patient work of the teacher. Faulty pronunciation and bad colloquialisms heard in the street life and home life of children are difficult to eradicate during the few hours the child is at school. At the best these can be but minimized. Broadcasting, however, brings a new influence to bear for the good in this respect. The keenness displayed by children is remarkable, and I know of more than one case where they have subscribed together for the purpose of providing themselves at school with wireless apparatus.

I should like to see educational authorities consider most seriously the question of installing apparatus in every school. It would then be possible for a specialist in any subject to broadcast at certain specified times to a class comprising the childhood of the nation! What a prospect! But how great the responsibility. Yet I am confident that something of this kind will be adopted in the future, for the educational possibilities of broadcasting are limitless, if carefully guided and wisely controlled.

Judging a Novel.

A Talk from Glasgow, by J. R. Peddie.

I MUST first of all say something of the reader, of whom there are many classes. The purely casual reader is not much concerned with any sort of judgment. If the story be a good one, that is sufficient; and when a surreptitious glance at the end has revealed the climax, no more is needed for the enjoyment of the passing hour. "There are worse things than a good book when you have nothing else to do," once said an old lady to me—a staggering remark to one who deals with books and writers, but one which indicates a large class of readers. I think we must demand some more exalted standard with reference to books than that which the good lady exhibited. So much for the reader.

Sizing up the Author.

What of the author? There, in making judgment, we must, soon after we have begun the novel, be able to say: "This author is a serious artist, bent on a really creative bit of work," and him we must discuss exactly in the same way as we would discuss a poet, or a great painter, or sculptor, or playwright. Or we must be able to say: "This writer is a lightweight, a pleasant fellow who writes for the transient hour," or again: "That author is a manufacturer of books pending near to the pot-boiler stages," or, "This man is obviously writing with a purpose—a propagandist who desires to reveal or amend some evil in the social structure."

The Aim of Reading.

Once we have got the measure of the author, we can then set to work. And here I would say that no one can hope to become a reasonably good judge of the essential worth of a book who does not assiduously practise the maintenance of a spirit of generous catholicity. A wide and generous survey is the first great essential.

The aim and object of reading are surely *pleasure*. I have little patience with those advocates of literature who ask you to read primarily with a view to "improving your mind." Every great book does most assuredly improve your mind, developing and enriching your whole outlook upon the pageantry of humanity. Does this novel give me *pleasure*? If it does, we may then inquire why it does so. Obviously, the first fact that induces pleasure is the interest that is evoked.

Delight versus Interest.

Now, the interest that is evoked by a novel is of many kinds, ranging from the voluptuous, gloating delight of the errand-boy buried in his "blood," to the ascetic, almost weary interest of, say, a professional publisher's reader. But for general purposes I think we may take it that a developed taste in reading comes fully and finally when the reader is a person who has experienced something of the "slings and arrows of outrageous fortune," who has had his joys and tribulations, and who has not suffered his own affairs to dim his interest in mankind.

Suppose, then, that such a reader comes to a seriously-conceived novel. Let us say that he wishes to form an estimate of John Galsworthy's "The Forsyte Saga," one of the great books of our day and generation. Of what is the interest in that book compounded? (1) The story. (2) The background of the nineteenth century. (3) The great style. (4) The acute and sustained delineation of many characters. These are the constituents of this great novel as in many others.

How Barrie Became a Dramatist.

A Talk from Bournemouth. By J. C. B. Carter, B.A.

IT is a matter of great regret to some people that over twenty years ago Barrie ceased to write novels. There are many themes that he could treat with his own individual delicacy and beauty. But with *Tommy and Grizel* he seemed to exhaust Thrums, and having done so, the spirit has never moved him to seek fresh scenes and pastures new in the world of fiction.

He has told us himself the reason for this. In 1897 he went over to America at the invitation of a man who was to influence his life greatly. This was Charles Frohman, an American theatrical manager.

The Man Who Won.

Barrie says of him:—

"He was very dogged, I had only one quarrel with him; but it lasted all the sixteen years I knew him! He wanted me to be a playwright, and I wanted to be a novelist. All these years I fought him on that. He always won, but not because of his doggedness; only because he was so lovable that one had to do as he wanted." Out of that meeting came a friendship like that of David and Jonathan.

Frohman once persuaded Barrie to visit him in Paris. He thought what would be a pleasurable evening for an eminent literary man, and he arranged a magnificent dinner at the Café de Paris, ordered a smart victoria for the evening, and booked a box at the Comédie Française.

"Aunt Sally" Instead of Dinner.

Barrie arrived. Frohman courteously asked where he would like to dine. "Oh, quietly at the hotel," said Barrie, and afterwards he suggested they should go to some country fair. So with dinner, victoria, and box waiting for them, they went out to Neuilly by bus, and spent the evening throwing at old Auntie Sallys and arrived back with fifty knives, the prize, between them. Then they did the same thing the next night!

Before he made the acquaintance of Frohman, Barrie had had several theatrical ventures, not all of which had met with success. He had written a burlesque on Ibsen, in which J. L. Toole took part, made up with bushy side whiskers to represent Ibsen himself. He had collaborated with Conan Doyle in a comic opera, called *Jane Annie, or, The Conduct Prize*, which was about as definite a failure as a play can be. He had joined forces with Mr. Marriott Watson in a serious play, called *Richard Savage*, the subject being a poet in the age of Sam Johnson, who would be entirely forgotten had not that great man written his life.

This, too, was a failure. A farce, *Walker, London*, however, had suggested that Barrie might be able to do something with the theatre, and this was justified to a considerable degree in *The Professor's Love Story*.

It is full of sentiment and of improbability, but the British public wept joyously over it for five hundred nights. And when it was produced in

America, Frohman saw it, cabled to Barrie to go over there, and insisted on his making a play out of *The Little Minister*.

That it was a success the great interest in the revival of it the other night shows. But there was considerable doubt at the time. It was considered an impossible thing for a novelist effectively to dramatize his own novel, and Barrie himself doubted his ability at first.

The play was produced almost simultaneously in New York and London. In London they rehearsed no less than two months. The story of the book was altered considerably to suit the stage, and Barrie showed that his instinctive knowledge of stage-craft had been amplified by his previous experience, and the play took both cities by storm.

Since then, there has been a succession of plays that have entertained thousands all over the English-speaking world.

There has been the quaint satire of *The Admirable Crichton*, in which the shipwreck of the Earl of Loam and his family gives the butler, Crichton, an opportunity of showing he is the re-incarnation of a Babylonian King.

A Supreme Moment.

On the island his resourcefulness compels the willing homage of them all. Lady Mary considers it an honour to be loved by him. Earl Loam is a nonentity. The Hon. Ernest Woolley submits readily, if not cheerfully, to having his head ducked in a bucket by Crichton, the "Gov," for making injudicious epigrams. But the sudden boom from an English warship brings this mock world of reality, where Crichton is his real self, tumbling about his ears. In one supreme moment he throws off his royalty and stands before Lady Mary, who a moment before had been his slavish lover, and with bowed shoulders and the humble bearing of a servant utters the words: "My Lady," symbolizing his return to the old world.

Once home again, the conventionalities and the class distinctions are as rigid as though there had been no shipwreck and no island, and Crichton marries "Tweeny," the betwixt and between maid.

It was written in 1902, but it deals with a

problem that was greatly accentuated by the war, as it is in all times of national crisis—the extraordinary power of ordinary people that lies latent until some great upheaval of the *status quo* reveals it.

But there is another side to the picture. Even when the chance comes, there are few who are capable of making use of it. Most of us are very ordinary creatures. It is the fond dream of us all that if only we were—well, what we are not—we could do something great. It is a comforting delusion, and has been the happiest secret of many a life, but Barrie has dispelled it for most of us. It was rather a cruel thing to do, but he has done it so beautifully in *Dear Brutus* that we can almost forgive him.

At the invitation of a curious old man named Lob, who is the Puck of a *Midsummer Night's Dream*, grown old, but not less puckish, a number of people gather at a country house on Midsummer Night's Eve. All of them have thought how much better life would have been had things been different. There was Dearth, an artist, a fine fellow, whose talents had been dissipated by his love for the decanter, dreaming of the child whose coming would have been his incentive to work. Mrs. Dearth, who wishes she had married someone else of position; Mr. Coade, a widower, re-married, who regards his happiness as being due to his wedded state, and Mr. Purdie, whose attentions are always fixed on some lady other than his wife. To each he says, "You are the only person who has ever understood me. I'm the loneliest man alive."

Where Wishes Come True.

Then there is Matey, the butler, so scorned by Lady Caroline—or "Cawoline," as we should have pronounced it, for she has come "lately from the enormously select school where they are taught to pronounce their r's as w's; nothing else seems to be taught, but for matrimonial success nothing else is necessary."

These are all sent into a mysterious wood where their wishes come true. Matey, a successful business man, is adored by Caroline. Mr. Purdie, married to the lady he formerly wanted, now wants the lady who formerly was his wife.

I hope you've got that right. It sounds a bit mixed, but then he got so mixed up himself he didn't know which was which. Coade, a bachelor, is just his old sunny self that no circumstances can change. Mrs. Dearth, ruined and abandoned by her titled husband, begs from Dearth, now supremely happy with his daughter, Margaret.

The scene between these two is one of the finest in modern drama.



SIR J. M. BARRIE.



THEN TROUBLE STARTED IN BUNKVILLE.

(A Wireless Tragedy of 1945.)

Hyam D. Bunk, of Bunkville, U.S.A., who has been quite unable to get a drink since Prohibition set in, overhears his next-door neighbour state in a London bar that:

"A guy that can't get a drink in Bunkville is a darned idiot, and then come."



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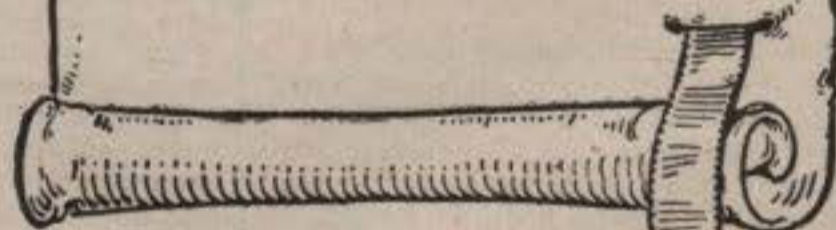
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Ericsson

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WIRELESS PROGRAMME—ABERDEEN (Dec. 30th to Jan. 5th.)

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. REPRODUCING ORGAN.
 "Hallelujah Chorus" Mendelssohn
 Selection, "Tannhäuser" Wagner
 8.45. CATHIE THOMSON (Soprano).
 "I Know that My Redeemer Liveth" Handel
 8.50. Reproducing Organ.
 "Cujus Animam" Rossini
 "Ave Maria" Gounod
 9.0.—THE REV. DAVID MAIR, B.A., Ferryhill U.F. Church. Religious Address.
 9.20. Reproducing Organ.
 "Rhapsodie Hongroise No. 12" Liszt
 9.30. Cathie Thomson.
 "The Promise of Life" Cowen
 "Glory to Thee, My God, this Night" Gounod
 9.40. Reproducing Organ.
 "Hymn of Praise" Mendelssohn
 "The Harmonious Blacksmith" Handel
 9.55. Cathie Thomson.
 "O Divine Redeemer" Gounod
 10.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 10.15. Reproducing Organ.
 "War March of the Priests" Mendelssohn
 10.25.—Close down.
 Announcer: R. E. Jeffrey.

MONDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette, Isabella Wilkie (Soprano).
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.5.—Boys' Brigade News.
 6.30-6.50.—HIS GRACE THE ARCHBISHOP OF CANTERBURY. *S.B. from London.*
 7.30. JAZZ ORCHESTRA.
 Fox-trot, "Chansonette"; Waltz, "Eastern Love."
 7.40. GLADYS COOPER (Mezzo-Soprano).
 "Down the Burn" Moffat
 "Corin' Thro' the Rye" Diack
 7.50. PIPE-MAJOR CRUICKSHANKS.
 Eightsome Reel.
 8.0. ARTHUR G. LONIE (Tenor).
 "The Lea Rig" Blamphin
 "Oh, My Love is Like a Red, Red Rose" Lees
 8.10. Orchestra.
 Selection, "Heart of Midlothian" Volti
 8.20. "HOGMANAY."
 A One-Act Play.
 Produced by R. E. JEFFREY.
 9.0.—M. POINCARÉ, relayed from Paris. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.50. Jazz Orchestra.
 One-step, "La-La-La"; Waltz, "Swing-time"; Fox-trot, "The Cat's Whiskers."
 10.0. Gladys Cooper.
 "The Bonnie Briar Bush" Anon.
 "Kirkconnel Lea" Anon.
 10.10. Orchestra.
 Patrol, "Wee Macgregor" Amers
 10.20. Arthur G. Lonie.
 "Bonnie Lass o' Ballochmyle" Jackson
 "Afton Water" Hume
 10.30.—POPULAR CONCERT. *S.B. from London.*
 11.0.—THE SAVOY BANDS. *S.B. from London.*
 11.45.—THE REV. DR. FLEMING. *S.B. from London.*
 11.55.—R. E. JEFFREY: "The Death of the Old Year" (Tennyson).
 12.0.—Chime of Bells, followed by the singing "A Guid New Year to Ane an A'."
 Announcer: W. D. Simpson.

- 12.10.—"First Footing" by Broadcast.
 12.15. Orchestra.
 "The Gathering of the Clans" ... arr. Volti
 12.30.—Close down.
 Announcer: W. D. Simpson.

TUESDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette, Herbert Ewen (Humorist).
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 GEO. G. ESSLEMONT, M.B.E., B.Sc. (Director of County Work, North of Scotland College of Agriculture), Agricultural Talk.
 7.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 7.20. OAKBANK INDUSTRIAL SCHOOL PIPE BAND.
 (Under the conductorship of PIPE-MAJOR JOHN REID.)
 March, "Caller Herrin'" (Traditional); Strathspey, "Stirling Castle" (Traditional); Reel, "Tail Toddlie" (Traditional).
 7.30. JAZZ ORCHESTRA.
 Fox-trot, "Where the Volga Flows"; Waltz, "Kiss in the Dark"; Two-step, "Colonel Bogey."
 7.50. Orchestra.
 "Highland Schottische" arr. Kerr
 8.0. Pipe Band.
 March, "The Barren Rocks" (arr. Logan); Strathspey, "Inverness Rant" (Traditional); Reel, "Colonel Stewart."
 Pipe-Major John Reid.
 "Lady Glentanar's Salute" Reid
 8.15. Jazz Orchestra.
 Fox-trot, "That Red Head Gal"; Fox-trot, "My Sweetie Went Away"; Waltz, "Barcarolle"; Waltz, "Angelus."
 8.35. Orchestra.
 "Flirtations" arr. Kerr
 Pipe Band.
 March, "Lochan Side" (Traditional); Strathspey, "The Marquis of Huntly" (Traditional); Reel, "The De'il Amang the Tailors" (Traditional).
 Quartette.
 Slow March, "The Green Hills of Tyrol."
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—BAND OF THE BRITISH LEGION.
 Scotch March, "The Lea Rig" (Wood); Selection, "Triumphland."
 10.0. Jazz Orchestra.
 Fox-trot, "My Sweet Hortense"; Waltz, "Lazy Honolulu."
 10.10. Orchestra.
 "Petronella" arr. Kerr
 10.20. Pipe Band.
 March, "The Badge of Scotland" (Paisley); Strathspey, "Munlochy Brig" (Traditional); Reel, "The Kilt is My Delight" (Traditional).
 10.30. Jazz Orchestra.
 Fox-trot, "Running Wild"; One-step, "I'm Wild About Wild Men"; Waltz, "Valse Me to Sleep"; Eightsome Reel; Fox-trot, "You tell Her, I Stutter"; Waltz, "Hawaiian Eyes"; Foursome Reel; One-step, "When You're Old"; Fox-trot, "Just Like a Thief."
 11.45. Band of the British Legion.
 Two-step, "The Grasshopper" (Gillbourne); Bell Piece, "Les Cloches de Ouseley" (Hume).
 11.55. Jazz Orchestra.
 One-step, "She Walks in Her Husband's Sleep"; Waltz, "Peggy O'Neil."
 12.5. Band of the British Legion.
 Selection, "Bonnie Scotland" (Hare)
 12.15. Jazz Orchestra.
 Fox-trot, "Scotch Broth"; Waltz, "Dreamy Hawaii."
 12.30.—Close down.
 Announcer: W. D. Simpson.

WEDNESDAY.

- 3.30-4.30.—Popular Afternoon: Alexander Leitch (Tenor), Aberdeen Wireless Quartette.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30. JAZZ ORCHESTRA.
 One-step, "Wagneritis"; Fox-trot, "You Can't Sting a Nigger."
 7.40.—A. B. HENDERSON (Entertainer at the Piano).
 Humorous Musical Sketch, "The Possibilities of a Popular Melody" Bedbrook
 Humorous Song, "The Musical Hall Shakespeare" Fragon
 7.50. RUTH BARRON (Soprano).
 "The Dancing Lesson" Oliver
 "Sing, Joyous Bird" Phillips
 8.0. Jazz Orchestra.
 Waltz, "Drifting"; Fox-trot, "John Peel."
 8.10. GUS STRATTON (Entertainer).
 "I Belong to Glasgow" Willfyfe
 8.20. Ruth Barron.
 "Sleep and the Roses" Tate
 "Jessie's Dream" Blockley
 8.30. Jazz Orchestra.
 Waltz, "Three o'Clock in the Morning"; Fox-trot, "When You're Old."
 8.40. A. B. Henderson.
 Humorous Musical Monologue, "A Melodrama" Sydney
 Humorous Song, "By Desire" Richardson
 8.50. Jazz Orchestra.
 Fox-trot, "Birds of a Feather"; Fox-trot, "Canterbury Canter."
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Jazz Orchestra.
 Fox-trot, "Oh Me! Oh Ma!"; Waltz, "Imagination"; Fox-trot, "Plinky Plonky."
 10.0. Gus Stratton.
 "My Sweet Italian Maid"
Fred Malcolm and Arthur Leclerc
 10.10. A. B. Henderson.
 Humorous Song, "It Does Go" Spurr
 Musical Monologue, "The Lesson of the Water Mill" arr. Andrews
 10.20. Jazz Orchestra.
 Waltz, "Haunting"; Fox-trot, "You Won't Be Sorry."
 10.30.—Close down.
 Announcer: R. E. Jeffrey.

THURSDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette, Johanna J. McPherson (Soprano).
 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.
 7.35.—MODERN ENGLISH PROGRAMME. *S.B. from London.*
Russian Programme.
 8.30. ORCHESTRA.
 "Nocturne" Borodine
 8.45. ROBERT WATSON (Baritone).
 "Oh, Could I But Express in Song" Malashin
 "The Song of the Volga Boatmen"
Chaliapin-Koenemann
 8.55. Orchestra.
 Movement from Pathétique Symphony
Tchaikovsky
 9.5. ALEXANDER SIMPSON (Solo Pianoforte).
 "Romance" Sibelius
 "The Sea" Palmgren
 9.15. Orchestra.
 "Eugène Onegin" Tchaikovsky
 (Continued in col. 1, page 28.)

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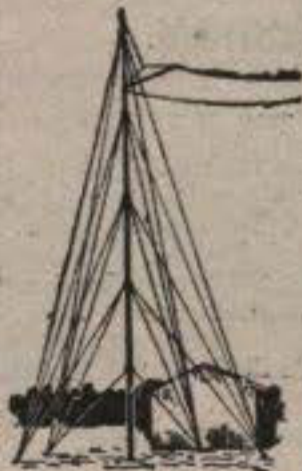
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WIRELESS PROGRAMME—GLASGOW (Dec. 30th to Jan. 5th.)

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. AUGMENTED ORCHESTRA.
 Overture, "Athalie" Mendelssohn
 Hymn, "Soldiers of Christ Arise!" (No. 270 in Church Hymnary).
 8.40.—THE REV. JOHN BRASH, M.A., of Blythswood United Free Church, Religious Address.
 8.50.—Psalm, "The Old Hundredth."
 8.55. Orchestra.
 Movement from Symphony No. VI. ("Jupiter") Mozart
 9.5. MARGARET THACKERAY (Contralto).
 "Hills of Home" N. Dykes
 "The Songs My Mother Sang" A. Grimshaw
 9.15. Orchestra.
 "Symphonic Dances" Grieg
 9.25. Margaret Thackeray.
 "Dream Once Again" Squire
 "The Setting Sun" Graham Peel
 9.35. Orchestra.
 Suite, "The Miracle" Humperdinck
 9.55. Margaret Thackeray.
 "My Gentle Child" Teresa del Riego
 10.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 10.15. Orchestra.
 Esquisse Symphonie, "On the Steppes of Central Asia" Borodine
 March, "Imperial" Elgar
 10.30.—Special Announcements. Close down.
 Announcer: Herbert A. Carruthers.

MONDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette.
 5.0.—A TALK TO WOMEN.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.30-6.50.—THE ARCHBISHOP OF CANTERBURY. *S.B. from London.*

"Hogmanay Night."

ORCHESTRA.

- 7.30.—Overture, "The Highlands" Gade
 7.40. PHEMIE MARQUIS (Soprano).
 "Within a Mile o' Edinburgh Toon" Hook
 Gaelic Song, "Tha Mi Sgith" (The Fairy Love Song) Kennedy Fraser
 7.50. "THE JOLLY BEGGARS."
 A Play produced by
 GEORGE ROSS.
 8.50. Phemie Marquis.
 "When the Kye Comes Home" Traditional
 Gaelic Song, "Caisneachd Chloinn Chamrain"
 ("The Cameron Men") Dun
 9.0.—M. POINCARÉ, relayed from Paris.
S.B. from London.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Orchestra.
 Selection, "The Thistle" Myddleton
 9.55. Phemie Marquis.
 "Flora MacDonald's Lament" N. Gow, Junr.
 10.0. Orchestra.
 Waltz, "Queen of the North" Bucalossi
 Entr'acte, "Scottish Serenade"
 David Stephen
 Selection of Scottish Dances W. H. Cole
 March, "The London Scottische" Haines
 10.30.—POPULAR CONCERT. *S.B. from London.*
 11.0.—THE SAVOY BANDS. *S.B. from London.*
 11.45.—THE REV. DR. FLEMING, followed by a Hymn and "Auld Lang Syne." *S.B. from London.*
 12.5.—Close down.
 Announcer: Mungo M. Dewar.

TUESDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette.
 4.45.—WOMEN'S HALF HOUR.
 5.15.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.

An All-Scotch Night."

ORCHESTRA.

- Overture, "The Fair Maid of Perth" Waddel
 7.25. LEWIS COWIE (Baritone).
 "A Guid New Year" Hume
 "Scotland Yet" McLeod
 7.35. ANNIE HAMILTON (Solo Violin)
 Minuet from "Rizzio" W. M. Murdoch
 "Waverley" W. M. Murdoch
 7.50. DOROTHY PUGH (Soprano).
 "Robin Adair" Traditional
 "Comin' Thro' the Rye" Traditional
 8.0. Orchestra.
 Fantasia, "Songs of the North"
 Meredith Kay
 8.10. Lewis Cowie.
 "A Lowland Love Song" W. Senior
 "Maggie Lauder" Semple
 8.20. Annie Hamilton.
 "Samoan Lullaby" T. Boyd
 "Clack-na-Cuddin'" W. M. Murdoch
 8.30. Dorothy Pugh.
 "Ye Banks and Braes" Traditional
 "The Scottish Bluebells" Traditional
 8.40. Orchestra.
 Entr'acte, "Forget-me-not" MacBeth
 Patrol, "The Wee MacGregor" Amers
 8.50. Lewis Cowie.
 "Braes O' Mar" Dewar
 "Scots, wha Hae" Macfarren
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Dorothy Pugh.
 "Milking Song" Fraser
 "Skye Fishers Song" Fraser
 9.55. Orchestra. Old Scotch Dances.
 Quadrilles, "Reel Time—The Pibroch"
 I. Maclean
 Guarcha Waltz, "Circassian Circle"
 I. Maclean
 Highland Schottis he, "Prince Charlie"
 Sneddón
 Waltz, "A Sprig O' Heather" Meredith Kay
 Foursome Reel, "Ben Cruachan"
 10.30.—Special Announcements. Close down.
 Announcer: A. H. Swinton Paterson.

WEDNESDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette.
 4.45.—WOMEN'S HALF HOUR.
 5.15.—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.

"Mozart Night."

Born 1756, on the 27th January.

- 7.30.—A Short Talk on "Mozart."
 7.40. ORCHESTRA.
 Overture, "Don Giovanni" Mozart
 7.50. FRANK PHILLIP (Baritone).
 "Non Piu Andrai" ("Nozze di Figaro")
 Mozart
 "Fin Ch'han dal Vino" ("Don Giovanni")
 Mozart
 8.02. Orchestra.
 Selection from "The Magic Flute" Mozart
 8.12 ANNIE BALLANTINE (Contralto).
 "Voi che Sapete" Mozart
 "With a Swanlike Beauty Gliding" Mozart
 8.22. Orchestra.
 Movement from Symphony No. 40 in G Minor
 Mozart

- 8.32. Frank Phillip.
 "Sunday" Brahms
 "A Farewell Toast" Schumann
 8.42. Orchestra.
 Turkish March Mozart
 8.52. Annie Ballantine.
 "Porgi Amor" ("Marriage of Figaro")
 Mozart
 "Adieu" Mozart
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 Orchestra.
 Request Items.
 Selection, "The Merry Widow" Lehar
 10.0. Annie Ballantine.
 "Vedrai Carino" ("Don Giovanni") Mozart
 "Wiegenlied" Mozart
 10.10. Orchestra.
 Request Items.
 Entr'acte, "In a Monastery Garden"
 Kotelbey
 Suite, "Three Dances Nell Gwyn" German
 March, "Old Comrades" Teike
 10.30.—Special Announcements. Close down.
 Announcer: H. A. Carruthers.

THURSDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette.
 4.45.—A TALK TO WOMEN.
 5.15.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.5.—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.—MODERN ENGLISH PROGRAMME.
S.B. from London.

Popular Programme.

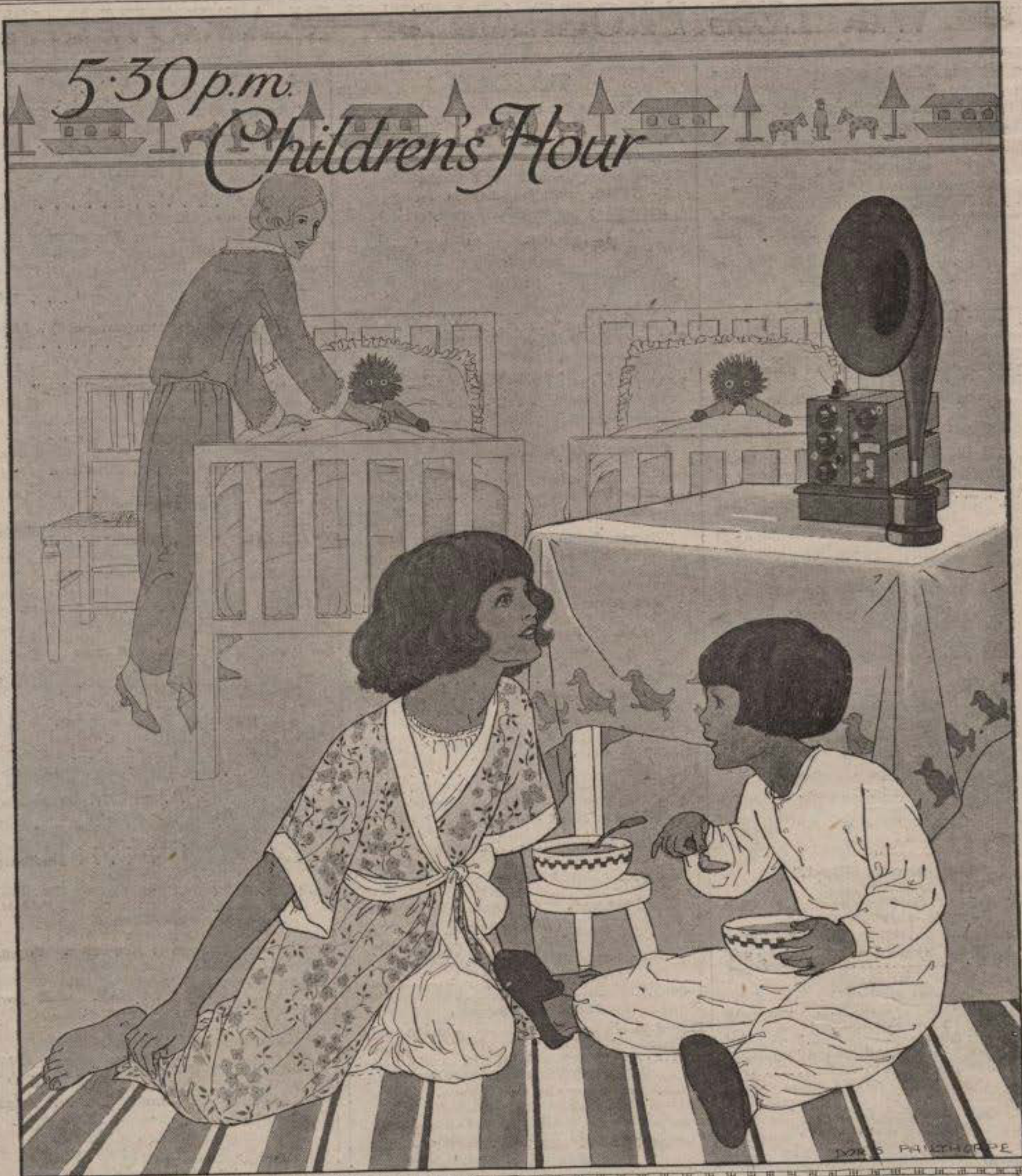
- 8.30. ORCHESTRA.
 Overture, "Fierrabras" Schubert
 8.40. J. W. SILCOX (Entertainer and Siffleur.)
 Humorous Song, "Mistress MacKenzie's Party" H. W. Robinson
 Short Stories, "Just a Few."
 8.50. NAN STENHOUSE (Contralto).
 "The Spinning Wheel" Traditional
 "Lovely Polly Stewart" Traditional
 9.0. J. W. Silcox.
 Humorous Song, "The Fly on the Black Nigger's Nose" H. W. Robinson
 A Few Burlesque Imitations.
 9.15. Orchestra.
 Selection, "Princess of Kensington" German
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—MR. PAGET BOWMAN. *S.B. from London.*
 10.0. Nan Stenhouse.
 Japanese Lullaby, "Little Blue Pigeon"
 A. Needham
 "Little Bunch of Snowdrops" Phillips
 10.15. Orchestra.
 Suite, "A Children's Suite" Ansell
 10.30.—Special Announcements. Close down.
 Announcer: Mungo M. Dewar.

FRIDAY.

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette.
 4.45.—A TALK TO WOMEN.
 5.15.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmer.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.

Dance Night.

- 7.30. ORCHESTRA.
 Fox-trot, "When the Leaves Come Tumbling Down"; Waltz, "Dreamy Melody"; One-step, "Too Young to Know"; Fox-trot, "I'm Ticked to Death I'm Single."
 (Continued in col. 2, page 26.)



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MONDAY'S PROGRAMME.

(Continued from page 9.)

MANCHESTER.

- 3.30-4.30.—Concert by the "2ZY" Trio.
- 5.0.—Mainly Feminine.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 6.30-6.50.—HIS GRACE THE ARCHBISHOP OF CANTERBURY. *S.B. from London.*
- 8.30.—POPULAR CONCERT. *S.B. from London.*
- 9.0.—M. POINCARÉ, relayed from Paris. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—POPULAR CONCERT (continued). *S.B. from London.*
- 11.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.45.—THE REV. DR. FLEMING, followed by a Hymn and "Auld Lang Syne." *S.B. from London.*
- 12.5.—Close down.

Announcer: Sidney G. Honey.

NEWCASTLE.

- 3.45.—Concert: William Laws' Trio: W. R. Yates (Baritone), Charles Myers (Solo Cello), William Laws (Solo Violin).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mr. A. Rae, M.A., on "The Life and Works of Newton."
- 6.30-6.50.—HIS GRACE THE ARCHBISHOP OF CANTERBURY. *S.B. from London.*
- 6.50.—Farmers' Corner.
- 8.30.—POPULAR CONCERT. *S.B. from London.*
- 9.0.—M. POINCARÉ, relayed from Paris. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—POPULAR CONCERT (continued). *S.B. from London.*
- 11.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.45.—THE REV. DR. FLEMING, followed by a Hymn and "Auld Lang Syne." *S.B. from London.*
- 12.5.—Close down.

Announcer: E. L. Odhams.

WEDNESDAY'S PROGRAMME.

(Continued from page 13.)

- 7.30. ORCHESTRA.
March, "Il Segreto" *St. Croix*
Entr'acte, "Hush-a-bye" *Hop*
- 7.45. ROBERT D. STRANGEWAYS (Baritone).
"Silent Moon" *Williams*
"Molly o' Donegal" *Austin*
- 7.55. IDA COWEY (Soprano).
"Flower Song" ("Faust") *Gounod*
"Summer Night" *Thomas*
- 8.5. ORCHESTRA.
"Czardas Wana" *Michaels*
- 8.15. WILLIAM A. CROSSE (Solo, Pianoforte).
"Serenade" *Chaminade*
Valse in E Flat *Godard*
- 8.25. GEORGE VAN HEE (Solo Cello).
"Intermezzo" *Tours*
"Danse Rustic" *Squire*
- 8.35. Ida Cowey.
"The Enchanted Forest" *Phillips*
"Ritorna Vincitor" ("Aida") *Verdi*
- 8.45. ORCHESTRA.
Selection of Irish Songs, "The Shamrock" *Myddleton*
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.

- 9.45. ORCHESTRA.
Selection from the Ballet "Coppelia" *Delibes*
- 9.55. George Van Hee (Solo Cello).
"Serenade Badine" *Marie*
- 10.5. Robert D. Strangeways.
"Roadways" *Lohr*
- 10.15. ORCHESTRA.
Excerpts from "Dorothy" *Cellier*
- 10.30.—Close down.

Announcer: R. C. Pratt.

THURSDAY'S PROGRAMME.

(Continued from page 15.)

- 9.45.—MR. PAGET BOWMAN. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

Announcer: Dan Godfrey, Jr.

NEWCASTLE.

- 3.45-4.45.—Concert: Arthur J. Beaty (Solo Pianoforte), Elsie and Tom Golightly (Duets and Solos).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mr. S. Hirst, Talk on "Methods of Measuring Temperature."
- 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. ORCHESTRA.
March, "Paris" (*Mezzacapo*); Valse Lente, "The Shadow Valse" (*Arnaud*).
- 7.45. ADAM T. NOCKELS (Tenor).
"The Carnival" (*Molloy*); "Annabella Lee" (*Leslie*).
- 7.55. MICHAEL KELLY (Solo Saxophone).
"Cherry Ripe" (*Horn*); "Star of Eve" (*Wagner*).
- 8.5. LILIAN ROWELL (Contralto).
"The Brightest Day" (*Martin*); "The Nightingales of Lincoln's Inn" (*Oliver*).
- 8.15. ORCHESTRA.
"Serenade Miniature"; "Love Lilt."
- 8.25. Adam T. Nockels.
"Mistress Mine" (*Quilter*); "Absent" (*Metcalfe*); "When Lovers Meet Again" (*Parry*).
- 8.35. Michael Kelly.
"To-morrow"; "My Sweetie Went Away."
- 8.45. Lilian Rowell.
"Gretna Green" (*Oliver*); "Once in a Blue Moon" (*Fisher*).
- 8.55. ORCHESTRA.
"Serenade Roccoco" *Meyer-Helmund*
- 9.0-9.10.—Interval.
- 9.10. ORCHESTRA.
Valse, "Three O'clock in the Morning"; Fox-trot, "Three Blind Mice."
- 9.20. JOHN W. LABBS (Solo Violin).
"Andante" *Molique*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—MR. PAGET BOWMAN. *S.B. from London.*
- 10.0. ORCHESTRA.
"Serenade Improvisée" *Flament*
- 10.10. John W. Babbs.
"Loure" *Bach*
- 10.20. ORCHESTRA.
"Suite de Ballet" *Rondelle*
- 10.30.—Close down.

Announcer: C. K. Parsons.

FRIDAY'S PROGRAMME.

(Continued from page 11.)

- James Worsley.
- "Roman Guide" *Mark Twain*
- ORCHESTRA.
Ballet Music, "Faust" *Gounod*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.

- 9.45. ORCHESTRA.
Selection, "Tom Jones" *German*
Two Request Dance Items.
- 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), Ethel Cowell (Soprano), Arthur Robing (Solo Cornet).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mr. W. F. C. Campaign, B.Sc., Talk on "The Bridges of the Tyne."
- 6.35.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.
- 7.30-10.30.—The entire Programme *S.B. from London.*

Announcer: E. L. Odhams.

SATURDAY'S PROGRAMME.

(Continued from page 19.)

- Humorous Duet, "Mr. Gallagher and Mr. Sheen," Margie Morcello and Victor Nedra
Song and Child Stories, Selected
Margie Morcello
- Operatic Finale *The Three M's*
- 10.30.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Nord Maitre Singers (Quartet), John B. Stephenson (Alto).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Miss A. C. Lyall; Talk on "Old Gateshead."
- 6.35.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 7.20.—"Fenman" Manuscript Poultry Talk.
- 7.35. ORCHESTRA.
March, "Wiesbaden" *Crosse*
Overture, "Orphée aux Enfers" *Offenbach*
- 7.45. WILLIAM PEACOCK (Bass).
"Requiem" *Peel*
"The Tinker's Song" *Dibdin*
"Old Clothes and Fine Clothes" *Shaw*
- 7.55. FRANK CHARLTON and NORMAN WRIGHT (Entertainers).
ORCHESTRA.
Selection, "The Grand Duchess" *Offenbach*
- 8.15. MAY OSBORNE (Mezzo-Soprano).
"April's Here" *Ronald*
"A Smile."
- 8.25. William Peacock.
"Shipmates O' Mine" *Sanderson*
"The Merry Monk" *Bevan*
- 8.35. ORCHESTRA.
Pizzicato, "Baby's Sweetheart" *Corri*
Entr'acte, "Thistle-Down" *Bath*
- 8.45. May Osborne.
"Sing Sing Blackbird" *Phillips*
"Will o' the Wisp" *Spross*
- 8.55. ORCHESTRA.
Valse, "Rêve d'Enfant" *St. Croix*
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. ORCHESTRA.
Three Characteristic Dances *Ketelbey*
- 9.55.—Frank Charlton and Norman Wright (Entertainers).
- 10.5. ORCHESTRA.
Selection of Haydn Wood's Songs.
- 10.15.—Frank Charlton and Norman Wright (Entertainers).
- 10.20. ORCHESTRA.
"A Musical Switch" *Alford*
- 10.30.—Close down.

Announcer: C. K. Parsons.

ABERDEEN PROGRAMME.

(Continued from page 23.)

- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
9.45.—MR. PAGET BOWMAN. *S.B. from London.*
10.0. Alexander Simpson.
"Nocturne"..... *Glazounov*
"Musical Box"..... *Liadov*
10.10. Orchestra.
Movement from Pathétique Symphony..... *Tchaikovsky*
10.20. Robert Watson.
"The Midnight Review"..... *Glinka*
"Mephisto's Song of the Flea"..... *Moussorgsky*
10.30.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.
Announcer: R. E. Jeffrey.

FRIDAY.

- 3.30—4.30—The Aberdeen Wireless Quartette.
Mary Pennington (Soprano).
5.0.—WOMEN'S HALF-HOUR.
5.30.—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.—BAND OF THE BRITISH LEGION.
Overture, "Tancredi"..... *Rossini*
March, "Allisons"..... *Wakelton*
7.40. JEAN WHITEHEAD (Mezzo-Soprano).
"Romanza and Scena"..... *Mascagni*
"O Lovely Night"..... *Sir Landon Ronald*
7.50. ORCHESTRA.
Ballet Music ("Faust")..... *Gounod*
8.0. Band of the British Legion.
Selection, "Songs of Northern Scotland"..... *Hume*
Descriptive Piece, "Jamie's Patrol"..... *Anon*
8.15. Jean Whitehead.
"St. Nicholas Day in the Morning"..... *Martin*
"The Smile of Spring"..... *Fletcher*
8.25. Orchestra.
Selection, "The Dollar Princess"..... *Rubens*
8.40. Band of the British Legion.
Fantasia, "Reminiscences of Ireland"..... *Godfrey*
March, "Quarter Deck"..... *Alford*
9.0—9.30.—Interval.
9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
9.45. Orchestra.
Selection, "The Girl from Utah"..... *Rubens*
10.0. Jean Whitehead.
"The Swallows"..... *Cowen*
10.5. Band of the British Legion.
Overture, "La Coquette"..... *Laurent*
Intermezzo, "Tancredi"..... *Rossini*
10.20. Orchestra.
"Folk Tune and Fiddle Dance"..... *Fletcher*
"Serenade Napolitan"..... *Costa*
10.30.—Close down.
Announcer: H. J. McKee.

SATURDAY.

- 3.30—4.30.—George W. L. Rae (Tenor), The Aberdeen Wireless Quartette.
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.
7.15. ORCHESTRA.
Selection, "Scotch Songs."
7.30.—MR. W. A. STEWART, O.B.E., J.P., on "Granite."
7.45—8.0 and 9.45—10.30.

Aul' Eel Time—Sowens Nicht.

in Seasonable Songs and Plays.
This Programme will be carried through by
CHRISTINE CROW, Elocutionist.
MESSRS. HARVEY AND McCALLUM,
Entertainers.
Pipers and Station Staff.
Directed by R. E. JEFFREY.

- 9.0—9.30.—Interval.
9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
10.30.—Close down.
Announcer: H. J. McKee.

GLASGOW PROGRAMME.

(Continued from page 25.)

- 7.55. R. E. CUNNINGHAM (Baritone).
"Strike Up a Song"..... *Murlin Morgan*
"The Deathless Army"..... *Trotère*
8.05. Orchestra.
Lancers, "Dancing"; Waltz, "Red Moon";
Fox-trot, "In Granny's Days."
8.27. R. E. Cunningham.
"The Ould Side Car"..... *Airlie Dix*
"Nirvana"..... *Stephen Adams*
8.37. Orchestra.
Military Two-step, "The Vigour of Youth";
Waltz, "Honeymoon Chimes"; One-step,
"Arabian Moon."
R. E. Cunningham.
"Lighterman Tom"..... *W. H. Squire*
"In An Old-fashioned House"..... *W. H. Squire*
9.0—9.30.—Interval.
9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
9.45. Orchestra.
Eightsome Reel; Waltz, "Merry-go-round";
Fox-trot, "Hot Lips"; One-step, "To-
Morrow"; Waltz, "I Wonder"; Fox-
trot, "In Dreamy-Araby."
10.30.—Special Announcements. Close down.
Announcer: A. H. S. Paterson.

SATURDAY.

- 3.30—4.30.—An Hour of Melody by the Wireless Quartette.
4.45.—A TALK TO WOMEN.
5.15.—THE CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
7.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
7.15. ORCHESTRA.
Overture, "Plymouth Hoe"..... *Ansell*
7.25. GRETA ROBERTSON (Soprano).
"When the House is Asleep"..... *E. Stanford Haigh*
"The Valley of Laughter"..... *Sandeman*
7.35.—THE BOYS' BRIGADE BAND, 47TH GLASGOW (CATHEDRAL).
Quick March, "Fraternity"..... *Johnson*
Waltz, "Flights of Fancy"..... *J. Gillot*
Selection, "Scotia"..... *Wallace*
7.55.—LOUIS H. BRENNAN on "How Dye Stuffs Are Made."
8.07. Orchestra.
Novelty for Piano and Orchestra, "The Clock is Playing"..... *P. Blaauw*
(A. Bryson at the Piano.)
8.15. Greta Robertson.
"The Roumanian Mountains"..... *H. Lohr*
"Roumanian Night Song"..... *H. Lohr*
8.25. Orchestra.
"Barcarolle" and "Spring Song"..... *Mendelssohn*
8.35. The Boys' Brigade Band.
Fantasia, "National Gems"..... *M. Rayner*
Quick March, "The Leader"..... *J. Ord Hume*
8.45. Orchestra.
Selection, "The Tales of Hoffmann"..... *Offenbach*
9.0—9.30.—Interval.
9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
9.45. Orchestra.
Entr'acte, "O Sole Mio"..... *Di Capua*
Waltz, "Nights of Gladness"..... *Ancliffe*
10.0. Greta Robertson.
"Black Roses"..... *Sibelius*
"A Song From O'er the Hill"..... *Ireland*
10.10. Orchestra.
American Fantasia, "Happy Days in Dixie"..... *Bidgood*
March, "Yankee Grit"..... *Holzmann*
10.30.—Special Announcements. Close down.
Announcer: Mungo M. Dewar.

Foreign Stations.

WIRELESS TRANSMISSIONS FROM EIFFEL TOWER. (Wave-Length 2600 Metres.)

- 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).

(Wave-Length 1780 Metres.)

- 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.

THE CHILDREN'S CORNER. FAIRY HAPPENINGS.

Conducted by **UNCLE CARACTACUS.**

HULLO, CHILDREN!

Uncle Jack, of Bournemouth, wrote me such a beautiful letter last week that I simply had to have it printed, so that you could all see it. I don't really know whether the letter was to me or to you—it seems to be half to me and half to you.

Here it is:—

What busy times are these amongst us. The New Year will soon be on us, and with it some extra-special things for your hour, Kiddies. Did you all enjoy the Fairy Plays and your own little orchestra? Talking of Fairy Plays, how hard you Kiddies must have wished and how good you must all have been to have got the Fairy with her Fairy Piano back again. (You didn't know that, did you, Uncle Caractacus?)

The Bournemouth Studio was visited the other evening by a Fairy with a Fairy Piano, and after the Fairy had disappeared, lots and lots of mummies and daddies rang up the studio and asked for the Fairy Piano to return. Well, now, Uncle Caractacus, what would you have done to have got the Fairy back? They don't come just by telling them, do they?

The Fairy's Return.

Oh dear, I shall never forget how poor old Uncle Jumbo and I stared at each other in blank amazement—here were all the mummies and daddies ringing us up and telling us the Kiddies wanted the Fairy Piano again. Well, as Uncle Jumbo said to me—how, now, HOW are we going to get the Fairy back? Well, we set our brains going, and—thought. You could positively hear us thinking.

At last we had a brain-wave (the length of which I am not at all sure). "Now, Kiddies," said Uncle Jumbo and I together, thus preventing the Kiddies from hearing either of us, but we were too excited to think of that. "Well, Kiddies," we continued together, "the only thing we can think of is for you to wish very hard for the Fairy to return, promising at the same time to be very, very good."

Well, Uncle Caractacus, evidently Uncle Jumbo and I made ourselves plain, because, firstly, the Fairy returned with the Piano, and, secondly, we got lots and lots of lovely letters telling us so. Now, all the kiddies know that so long as they wish very hard, and are very, very good, the Fairy will come regularly once a week and play.

You know the night I sang to the Fairy Piano—oh, I did have to sing in such a tiny voice, or I'm sure I should have frightened her away, and I also had to keep out of sight.

Rollo, the Radio Dog.

Did you know that G B.M. has got a mascot? All the other stations have a mascot, so I think we should have one, don't you? Well, we have, and it is—Rollo, the Radio Dog. He stands on the piano in the studio, and on his back he carries a great bundle of choes, all done up in different coloured shining paper.

Rollo is a black-and-white terrier, so—

If Rollo, the Radio Dog,
Should ever get lost in a fog,
He's white and he's black,
With a lump on his back,
Is Rollo, the Radio Dog.

So if ever you see Rollo wandering aimlessly about the streets on his tiny little wheels, please

pack him up in a parcel and address the label:—

Rollo, the Radio Dog,
The Bournemouth Station
of the B.B.C.
With Care.

By the way, he was sent to us by a little nephew, and, as I told you, has now got the place of honour in the studio.

Now, as the New Year is so near, it would be all wrong if the Uncles of 6BM did not wish you all the most scrumptious Happy New Year and God bless you all.

Uncle Jack is becoming quite a poet, isn't he? You never know where he will break out next. I shall have to go down to Bournemouth and see this radio dog of his.

Auntie Cyclone's Story.

Now here is another story from Glasgow, written by the famous Auntie Cyclone. I don't quite understand what it is all about, but it has got something to do with Fairies and Conundrums, and this is what it says:—

Hullo, Kiddies! Auntie Cyclone, 5SC, calling. I wonder if Uncle Caractacus could spare me

the little Glasgow children. At eight o'clock each morning, when you have all finished sprinkling the grass with little dewdrop diamonds, we are going to meet under the Holly Bush, where I shall hold a conundrum examination. You know, I suppose, that Auntie Cyclone adores conundrums? In fact, she is only perfectly happy when she has some really difficult ones with which to bewilder Uncle Mungo and Uncle Alex, and keep them guessing.

A Happy New Year.

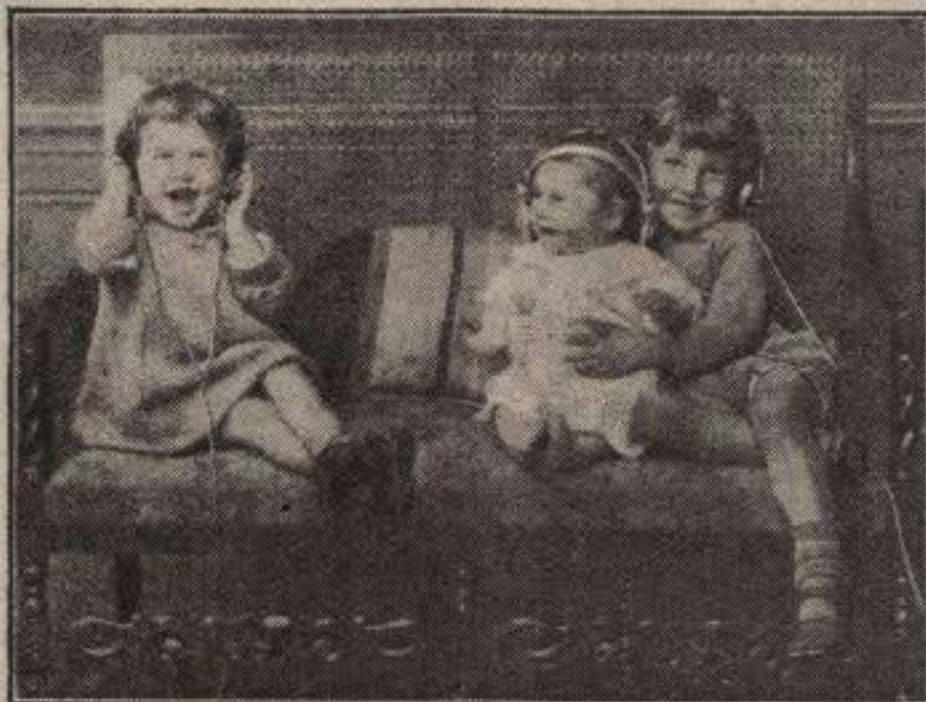
"Well, my little elves," continued her Fairy Highness, "whoever among you has thought out the cleverest conundrum each morning will be sent down in charge of Ronald, the Robin Redbreast, to play the six o'clock chimes to the little mortals who listen to the Glasgow Station of the B.B.C."

So there, my dears! Now you know where your Auntie gets her seemingly endless stock of conundrums. Whatever will happen if, some day, no Fairy is clever enough to think out a new conundrum? No six o'clock chimes, too! It might mean that we would have to carry on the Children's Corner until six o'clock the following day before a clever Fairy could be found. That would be jolly, wouldn't it?

Your loving AUNTIE CYCLONE.

I expect all the uncles and aunts will be wishing you a Bright, Happy, and Prosperous New Year on New Year's Eve, but in case any of them should forget (which does not seem at all possible) I am going to wish you all the most wonderful year of luck and good fortune from all your very own Uncles and Aunts.

Good-bye, CARACTACUS.



ENJOYING THE CHILDREN'S HOUR.

[This photograph, sent by Mr. Albert Elsy, 343, Finchley Road, London, N.W., was awarded a consolation prize in the B.B.C.'s recent Brighter Britain competition.]

just a tiny wee corner of his precious page, so that I might tell my nieces and nephews a story about the Six o'Clock Fairy.

You know, dears, at the Glasgow Station we are very fortunate in having a visit from a Fairy every day at six o'clock. It isn't very often that the Fairy Queen allows her little attendant sprites to come down to earth. But, since the Wireless Auntie and Uncles promised faithfully to take great care of the little visitor and send her back safely to Fairyland each night at one minute past six o'clock, the Queen graciously gave her consent.

Conundrums for the Elves.

When this news was broadcast in Fairyland, what a commotion there was! What excited chattering and eager questioning as to which would be the lucky sprite to visit 5SC. The Queen smiled at their eagerness, and looked very wise and knowing. "What impatient little elves!" she said. "However, if you must know, I suppose I may as well tell you my plan. Well, I have decided that every one of you shall have a chance to visit Auntie and the Uncles of

pennies from among your audience. (It makes a better impression to use pennies that are not your own.)

"Ladies and gentlemen," you say, "I will now perform a wonderful feat. This glass of water, as you can see, is absolutely full right up to the top. It could not hold another single drop of water. I will now drop all these twenty pennies into the glass without spilling any of the water. Now, I must ask you all to take a deep breath and hold it until I have dropped in five pennies. After that, you will please take three more long breaths, and by that time all the pennies will be in the glass." (Of course, you only have these long breaths taken to make the trick seem more difficult.)

Now drop the pennies, one by one, edgeways, into the water. Immediately, as soon as a penny touches the water, let it fall, and be very careful that the edge of the glass does not become wet. You will find that, with care, you will be able to do as you said you would, without spilling a drop; but you must make certain of putting the pennies in edgeways, and you must not allow the rim of the glass to get the least bit wet.

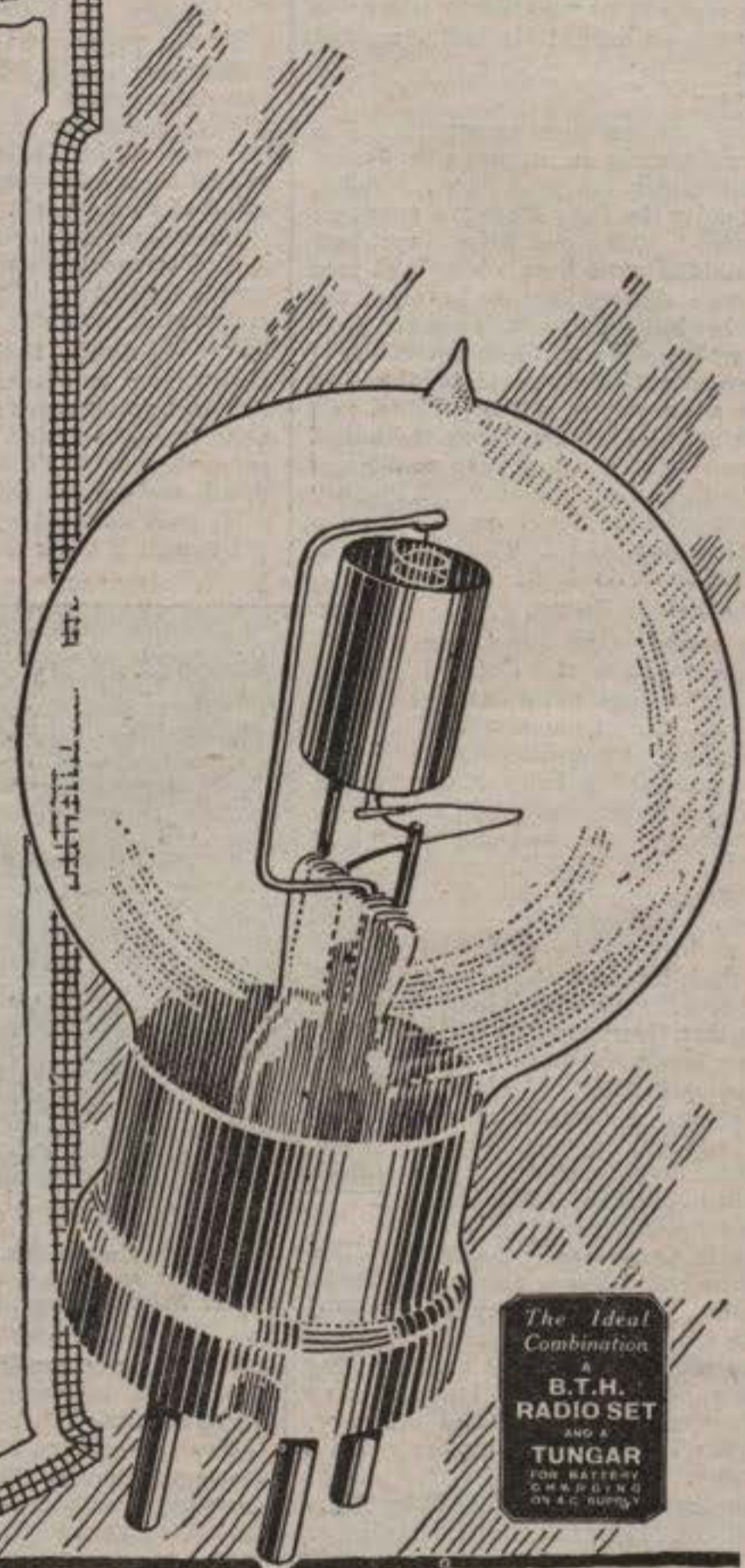
B.T.H. R Type RADIO VALVES

B.T.H. "R" type valves can be employed in any set designed for use with a 4 or 6 volt accumulator. All who possess such sets, and have made satisfactory arrangements for battery charging, should make a point of specifying B.T.H. "R" type valves, both for detecting and amplifying.

Here are some facts about B.T.H. "R" type valves:—

- (1) They are *amber-tinted* and therefore do not produce "glare."
- (2) The filaments are mechanically strong and, owing to the method of support, cannot sag.
- (3) They are smooth and noiseless in operation.
- (4) They are equally suitable for detecting or for H.F. or L.F. amplification.
- (5) They bear the B.T.H. monogram which, on electrical apparatus, is the sign and symbol of highest efficiency and finest workmanship.

When next you order "R" type valves see that they are amber-tinted and are marked B.T.H.



1973



From all Electricians and Wireless Dealers

Wholesale only

The British Thomson-Houston Co Ltd

Crown House, Aldwych, London, W.C. 2

Readers' Own Humour.

Funny Stories Told by Listeners.

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

A little girl was invited to listen by her mother.

"Come, dear," said the latter, "come and listen to the fox-trot."

The little one put on the headphones, and after a moment or two exclaimed: "Oh, isn't the band lovely?" Then she added, after a pause: "But I cannot hear the fox trotting about!"—F. J. ROWE, London, W.

I invited a friend to come to listen to a broadcast concert.

"What time does it begin?" he asked.

"It will begin at 7.30," I informed him.

"Yes," he insisted, "but what time will it get here?"—A. E. OLIVER, South Shields.

The following conversation actually occurred recently:—

Two small boys were standing outside the transmitting station at Bournemouth, when an engineer arrived and went inside to prepare for the afternoon concert.

A loud buzzing noise was heard soon afterwards, and one boy said to his companion: "He's just started up the dynamos."

"No, he hasn't," was the reply; "he's getting the ether ready."—A. C. GREEN, South Nutfield.

A friend was listening intently to a song being broadcast, when she suddenly exclaimed: "It's going much too fast!" and, to our sur-

prise, she went across to the receiver and, by turning the filament resistance this way and that, endeavoured to make the singing slower! Needless to say, we were greatly amused.—E. F. BUTTERWORTH, Cardiff.

The other night my reception seemed somewhat poorer than usual, and I remarked that perhaps the frost, which was thick on the aerial, might be earthing the aerial across the insulators; so I lowered it down and cleaned them.

On re-entering the house, I said, "Why, the frost was a quarter of an inch thick on the wire!"

One of my little boys, aged six, thereupon piped in with the remark: "Dad, do you think the waves have been slipping off the aerial on the way to the set?"—H. D. CHATTON, Hassall, Cheshire.

A few weeks ago I asked a friend if he would like to listen, and when I gave him the 'phones I was amazed to see him sit down upon the floor. On asking him why he did so, he replied: "You can hear it better on the floor than sitting in a chair, as the wireless waves travel close to the ground."—M. FARRIER, London, S.E.

An old man entered a wireless dealer's shop and made inquiries about the merits of various receiving sets.

"How will I be able to listen to different broadcasting stations with one set?" he inquired.

"By tuning," answered the salesman.

"Oh, well," said the customer, "that would come easy to me, considering that I am a tuner by trade!"—G. V. TYLER, Swinton.

The Alsatian Wolf Dog.

A Talk from Glasgow. By Alfred Fulton Wright.

ALSATIAN wolf dogs have become very fashionable since the War, and those who have taken them up have found that, as a useful all-round dog, they have no equal. I have heard people say that they do not take any interest in the breed because they are a German production, but this is not the case. The breed originated in Alsace-Lorraine, and the Germans, who saw great possibilities in the breed as a war dog and also as a police dog, did the same as they usually do with all things that they think can be used to their advantage—they stole the breed, and now claim that they originated it.

I am not going to go into the details of how the breed was started, but it was originally a cross between the sheep dog and the wolf, and to-day we have the best qualities of both in the Alsatian wolf dog.

Need for Proper Training.

I have also heard people say that they do not interest themselves in the breed because they are uncertain in temper and cannot be relied upon. It is certainly the case that there are dogs of this breed that are unapproachable, but that is due to training. As pups, the Alsatis are the most playful and affectionate creatures possible to find; but if they are not properly trained, they are decidedly dangerous. They are not the type of dog that should be allowed to run all over the streets, because, in the first place, they are too valuable, and, in the second place, they must be trained for whatever purpose they are required.

As companions and guards they will never leave the persons to whom they have been

attached, and as watch dogs they never leave the places they are watching.

As trackers of criminals and evildoers they have no equal, not even in the blood-hound—for this reason, the blood-hound depends a good deal on the scent left by the footprints of the object being tracked, whereas, the wolf dog tracks with the nose up and depends principally on the scent left in the air.

Severe Tests.

On the Continent both sexes are used by the police as guards, trackers, and patrols, and the standard of the work the dogs do is very high, and any dog that cannot obtain 75 per cent. marks when tested is not regarded as clever. The test consists of tracking, guarding, patrolling, finding lost articles, jumping, attacking, defending, refusing to be seduced from duty by offers of food, by abuse with weapons, and obedience to commands. The arbiters at the tests are experts in the handling of the dogs and points are awarded for each item, and dogs that do not obtain 5 per cent. marks are discarded for police work.

Before the War, the breed was practically unknown in this country, but those who came into contact with working dogs during the War were quick to notice that the Alsatian was superior to any of our own breeds as a worker, and those who had the means started to import them. There are dogs in Britain to-day which their owners regard as priceless, and only recently three thousand pounds was paid for a dog, while still more recently, one thousand pounds was paid for another, and most of the dogs that are exported change hands for large sums.



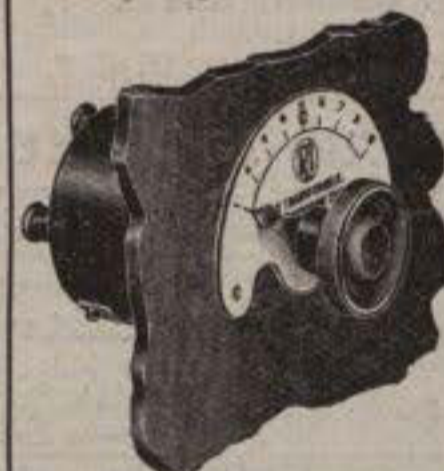
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House, Commercial Street, LEEDS.

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.]

To Unskilled Listeners.

SIR,—Do you not think that it would be as well if, in future, enthusiastic, but unskilled, possessors of receiving-sets (amongst whom I regretfully include myself) were to leave the American tests to those who are able to profit by them?

The other night's exhibition of incompetence was little short of disgraceful, and Captain Eckersley's frantic appeals to oscillators, and his short, but pithy, lecture on interval reaction, must have shown British sportsmanship in a poor light if they were received on the other side.

The mere fact that speech had not been heard during the first two periods of the American transmission should have convinced most of the reaction fiends that they could not hope to succeed where experts with twice the number of valves had failed.

Large numbers seemed to be incapable of even tuning-in on Bournemouth without oscillating, and the noise they made was reminiscent of a gale in a ship's rigging.

If the desire to pick up faint signals is overwhelming, the novice would be far more profitably employed if he were to make a small frame aerial, and to devote some of his leisure to getting the more distant B.B.C. Stations on it.

The reception of a station 400 miles distant is just as fascinating and meritorious on a small set as that of 3,000 miles on a multi-valve set—and if he can't do it on one or two valves, he has no right to interfere with others in attempting the harder task of receiving America.

Yours faithfully,

South Norwood.

W. H. P.

A Boon to Working Women.

SIR,—As the mother of a family and the wife of a working man, I should like to say that wireless is a great blessing in my life. I no longer feel out of things by being tied down to the babies and unable to go out in the evenings. I can put on my head-phones, take up my sewing or knitting, and listen to an ever-varying programme, knowing that my children are safe in bed and that I am there on the spot if anything should happen.

I want you to publish the fact that wireless is a greater boon to working-class mothers than it can possibly be to any other class of people.

Yours truly,

London, W.

(Mrs.) E. A. B.

Long-Distance Results.

DEAR SIR,—The following extract from a report by the operator-in-charge of s.s. *Monica Seed*, which is fitted with a marine apparatus, may be of interest to you. The receiver is of the crystal type.

"When trading to Hamburg, I was able to hear the broadcasting from London, Newcastle and Glasgow, at distances to 400 miles strong; I have also heard Newcastle as far away as Stettin, about 600 miles. We are at present at Cadiz, Spain, about 1,000 miles off England, and I can hear Bournemouth and also London when they send their simultaneous broadcast. The speech isn't so very clear, but the music is clear enough."

Yours faithfully,

London, W.C.

W. N. Rowe.

Foreign Programmes.

DEAR SIR,—Some time ago *The Radio Times* gave a short notice of all concerts and news items broadcast from Paris, with the wave-lengths of the station. Cannot this be done each week?

It would also be to the advantage of many of your readers who, like myself, have a three, or more, valve set with high frequency, and wish to obtain the advantage of listening to concerts at the Hague.

Yours faithfully,

London, E.C.

R. C. G.

[We publish weekly the type of programmes broadcast from the Paris Stations. We hope to include the Hague at an early date.]

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If you want to make your Radio friend really happy, give him a box of Cymosite—the super Crystal. Each piece of Cymosite is tested and graded by special

machinery and is not touched by hand at all. Because of this it gives much louder signals and is efficient over much longer distances.

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2/6

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Messrs. "RABOK" Manufacturing Co., Oughtibridge, Sheffield. April 5th, 1922.

Gentlemen—We have tried your "RABOK" Plate Cleaner under extremely trying factory conditions, and have been exceedingly surprised at the result obtained.

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144 pages (including 28 diagrams), 1/3 post free.

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B.B.C. PRIZE.

The first prize-winner of the "Brighter Britain" Competition (recently promoted by the British Broadcasting Company) chose a Re-Echo 3v. set in preference to ANY OTHER MAKE. The following letter, entirely unsolicited and published with the consent of the writer, bears testimony to the remarkable efficiency of this wonderful set, and can be inspected at our offices at any time.

November 10th, '23.

Messrs. The Re-Echo Electrical Manf'g. Co., Ltd., LONDON.

Dear Sirs,

I am writing to thank you for the very fine Re-Echo 3v. set you have sent me. This set is the one I have chosen as my prize (1st) in the B.B.C. "Brighter Britain" Competition. It is handsome in appearance and reflects great credit to your firm. I have thoroughly tested it and using M.O. dull emitter valves I get loud and clear reception from all British stations on the Loud Speaker, also Paris, the Hague and Continental stations.

Again thanking you,

Yours faithfully,

148, Chase Side,

ENFIELD, Midd'x.

WILLIAM BAINES.

This remarkable set is built in an upright oak cabinet of exquisite Jacobean design, all terminals and fittings heavily nickel plated and polished.



For those who require a less powerful set, the Re-Echo 2v. set is recommended. It will receive all British and Continental stations on headphones, and has a Loud Speaker range of 20 miles.

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Filament Volts 1.8-2.0	Overall Length including pins.....110 mm. max.
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Do not put more than 2 volts across the filament. Eminently suitable for reflex circuits.

TYPE "A.R. '06."

The LATEST DULL EMITTER 30/-

This valve can be run off dry cells, reducing upkeep costs to a minimum. The current consumption at a filament voltage of 2.5 volts is only .06 of an ampere.

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Other People's Opinions.

THE GREATEST PROBLEM.

TWENTY years ago the problems of the future seemed far different from those which confront the vast army of wireless experimenters of to-day, but the greatest problem of 1903 remains, unfortunately, the greatest problem of 1923, viz., the elimination of the effect of atmospherics on the reception of wireless signals.

This problem has been attacked unceasingly throughout these twenty years, and every improvement made in transmitting and receiving circuits has helped in its solution. No one can deny the fact that great progress has been made, but most of this progress has resulted, not from direct assault but from, as it were, an enveloping attack produced by the solution of other problems.—*Wireless Weekly*.

"FADING."

VERY little is known about the fading of signals, and investigation of this phenomenon is likely to lead to the solution of many problems in radio. . . .

It is surprising how wide a field of investigation is opened up when one attempts to find out something about this interesting subject. Many theories have been propounded to explain why signals on short wave-lengths should vary in strength, but none of them can be said to be really satisfactory.

When the atomic theory of matter was first propounded it became evident, as time went on, that many problems in science could be solved by it. The more it was used, the more evident

it became that it was more than a mere guess, until to-day it is universally adopted as the true conception of matter, and has been proved beyond doubt to be correct. What is wanted in fading is a similar theory, which, once propounded, would probably solve many more problems than fading alone.—*Experimental Wireless*.

HOW WIRELESS HELPS MUSIC.

ANYTHING that brings music to a mass of people is good, for when all is said and done, it is only a reproduction, and sooner or later it will make all those people interested enough to hear the real thing.

That applies to opera, for instance. I heard it myself on the radio, and it was very interesting, too, though it was marred a little by—what do you call it?—static. To my mind, though, broadcasting is still in its infancy.—Mr. Mark Hambourg in *Popular Wireless*.

BROADCASTING TO MARS?

THE recent discussion of the possibility of communicating with Mars by wireless has again raised the question of the possibility of life existing on Mars similar to that on the earth. It has been stated that owing to the thinness of the Martian atmosphere the surface temperature of that globe must be very low, approaching the intense cold of space.

According to Dr. W. Coblentz, of the U.S. Bureau of Standards, who has measured the heat reflected from the surface of Mars, the mean surface temperature of our sister planet is between 50 and 70 degrees F., about the same as the mean temperature of the earth. The nights are, however, very cold, and the days very warm, which supports Prof. Lowell's theory that the Martian climate is similar to that of a desert on the earth.—*Wireless Review*.

EVENTS OF THE WEEK.

SUNDAY, DECEMBER 30th.

LONDON, 3.0-5.0.—Organ Recital, relayed from the Armitage Hall. S.B. to all Stations.

MONDAY, DECEMBER 31st.

LONDON, 6.30.—The Archbishop of Canterbury. S.B. to all Stations.

8.30.—Popular Concert. S.B. to other Stations.

9.0.—M. Poincaré, relayed from Paris. S.B. to all Stations.

11.45.—The Rev. Dr. Archibald Fleming. S.B. to all Stations.

GLASGOW, 7.30.—"Hogmanay Night" Programme.

ABERDEEN, 11.55.—New Year Celebrations.

TUESDAY, JANUARY 1st.

LONDON, 7.30.—Band of H.M. Grenadier Guards. S.B. to other Stations.

CARDIFF, 7.15.—Shakespeare Night VII.

GLASGOW, 7.25.—All Scotch Night.

WEDNESDAY, JANUARY 2nd.

BIRMINGHAM, 7.30.—Symphony Concert.

MANCHESTER, 8.0.—10th Symphony Concert.

GLASGOW, 7.30.—Mozart Night.

THURSDAY, JANUARY 3rd.

LONDON, 7.30.—Modern English Programme. S.B. to other Stations.

8.30.—The Roosters' Concert Party. S.B. to Cardiff.

9.45.—Mr. Paget Bowman (Managing Director of the B.N.O.C.). S.B. to all Stations.

ABERDEEN, 8.30.—Russian Night.

FRIDAY, JANUARY 4th.

LONDON, 7.30.—Popular Programme. S.B. to Newcastle.

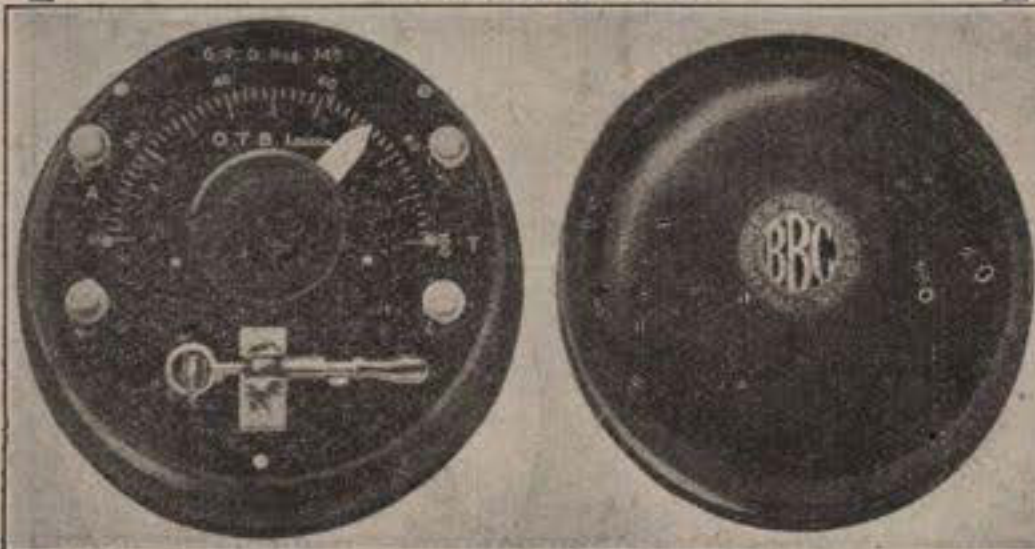
BIRMINGHAM, 8.45.—Chamber Music.

BOURNEMOUTH, 8.0.—Gounod Night.

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These instruments, both in finish and efficiency, are unsurpassed. B.B.C. stamped and each set guaranteed. In choice and selected woods.

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Plus 1/- for B.B.C. Stamp.

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is fitted with special plug-in terminals on the sides, also internal lightning arrester enabling the set to be worked with cover on and no disconnection is required.

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TYPE B

is fitted with outside ordinary nickel-plated terminals with no lightning arrester.

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RETAILERS.



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CLIMAX MONOVALVE"

No Outside Aerial. No Earth.
Portable as a Gramophone.
No Installation Cost.

It gives loud and clear reception on local stations up to about 50 miles, while quite a pleasant volume can be obtained at distances of 100 miles and over.

The set on which *Popular Wireless* got all stations at 3 miles from 2L.O.

Price of Climax Monovalve with Climax patented folding frame aerial (if used with B.B.C. Licence Tax 11/- extra.) **£10**

ACCESSORIES REQUIRED: HEADPHONES, VALVE AND BATTERIES
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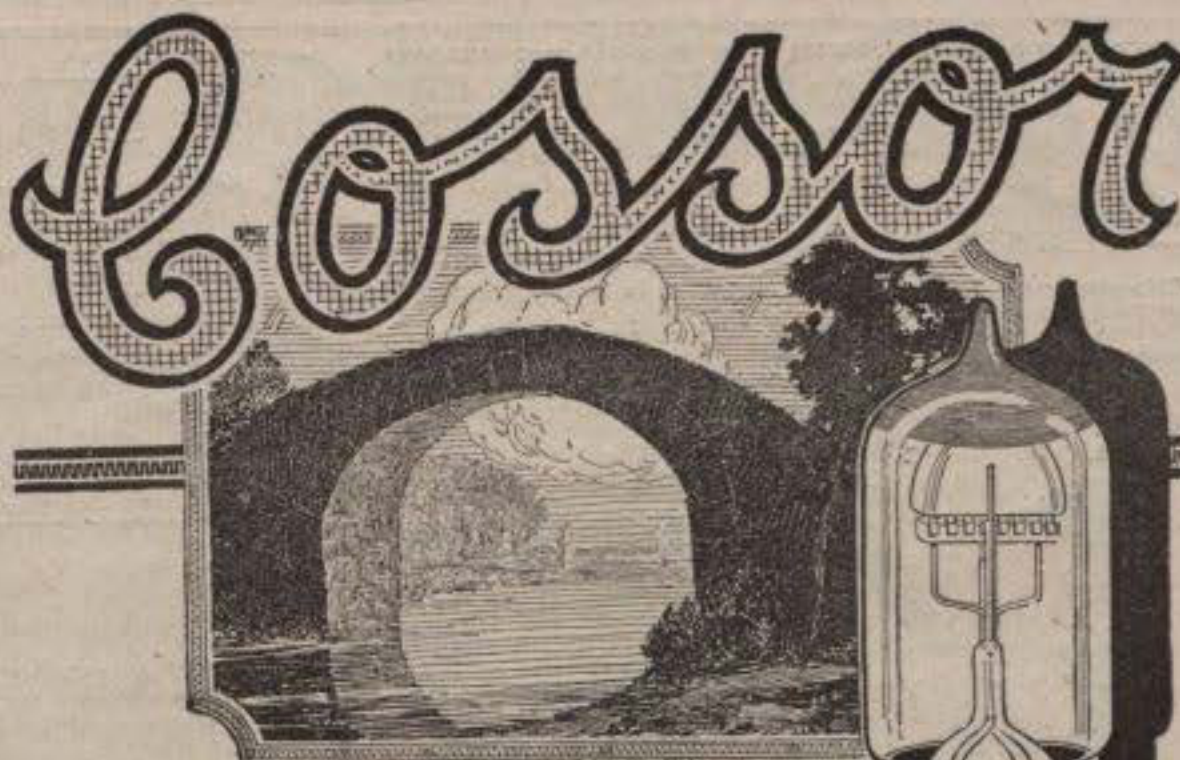
Dance of Spring J. Ashworth

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SCATTERED throughout the country are many fine old Roman bridges which are still standing up to the immense traffic burdens of to-day.

The secret of their immense strength and rigidity lies in their arched shape and the stout buttresses at either end. If the bridges were flat, or almost so, they would be unable to support even their own weight, and would quickly collapse.

So with the filament of the wonderful Cossor Valve. Here we have a fine wire curved to the shape of an arch, and supported at either end by stout electrodes.

Throughout its whole life, the filament cannot possibly sag or fall out of shape. This cannot be said for any Valve with a long, straight filament, for its weight alone is sufficient to cause a gradual sagging which ultimately develops into a weak spot and a fracture. This, then, is a fruitful cause of the untimely end of many ordinary valves. Thus the design of the Cossor is a big factor in ensuring a much longer life.

Remember this—when the filament sags, it causes an alteration of the characteristic curve of that Valve. The Valve, therefore, is no longer dependable and you will not get the best possible results from it.

When buying a Cossor you get all the advantages of dependability, longer life and superior rectification at no greater cost.

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P 1. For Detector & Low-Frequency use.
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15/- each

The Wuncell
A new Dull Emitter which requires less than one volt, and can be worked from any dry battery.

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From All Dealers.

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(Patent applied for)
This new type of terminal has proved itself to be much more efficient than the ordinary type. Its uses are manifold and it is especially recommended where quick changing over of connections is desired. The price of 4½d. complete is almost negligible in comparison with the extra efficiency obtained and the improved appearance it gives to any set.



1. Complete Terminal—actual size. 2. Terminal disassembled. 3. Terminal with wire joined—mounted on panel.

CELLULOID ACCUMULATORS, built throughout with best quality materials. The PLATES are very robust, with ebonite separators and non-corrosive terminals, and the whole is enclosed in a very strong celluloid case.

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WATES' VARIABLE CONDENSERS.
From .001 @ 8/- To .0001 @ 3/3.
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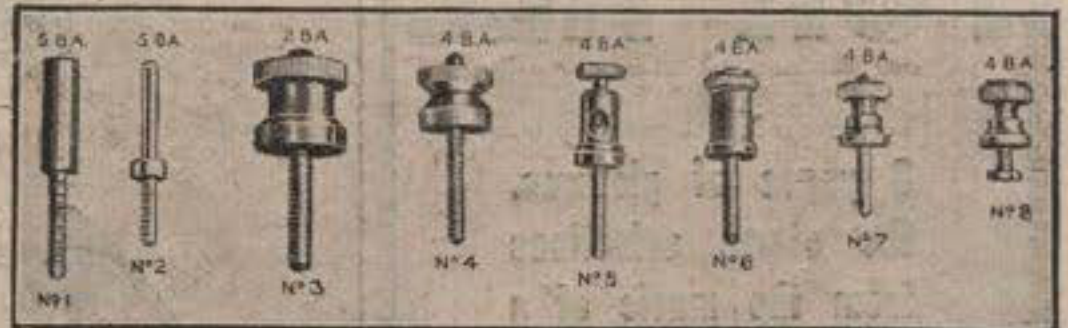
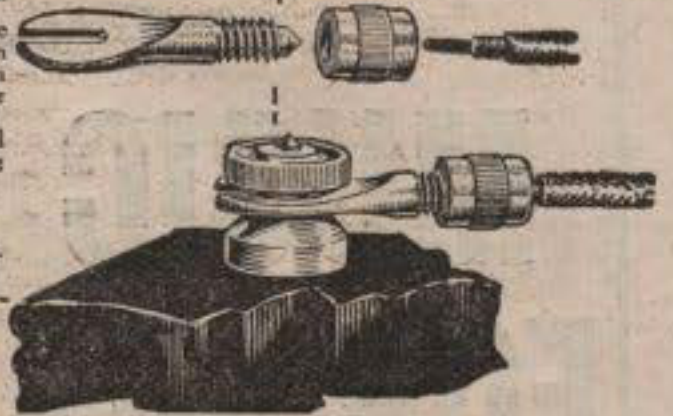
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Avoid the trouble caused and time wasted by making your connection with untidy ends of wire, which are always likely to slip off or break.

The use of this Spade Terminal ensures a quick, neat and strong connection.

Price 1½d. each.
1/6 dozen, Post-Free.
Illustrations show the terminal disassembled and mounted on the panel.



Price per doz. with nuts & washers.

No. 1	...	8d.	No. 5	...	1/2
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THE FLUXITE TOUCH



The touch that stamps your delicate little wireless set as perfect—without that touch, how can you say with conviction, "My set is all it should be"? We must admit ourselves that nothing is easier than twisting two wires into connection—it is quick and it serves to a certain

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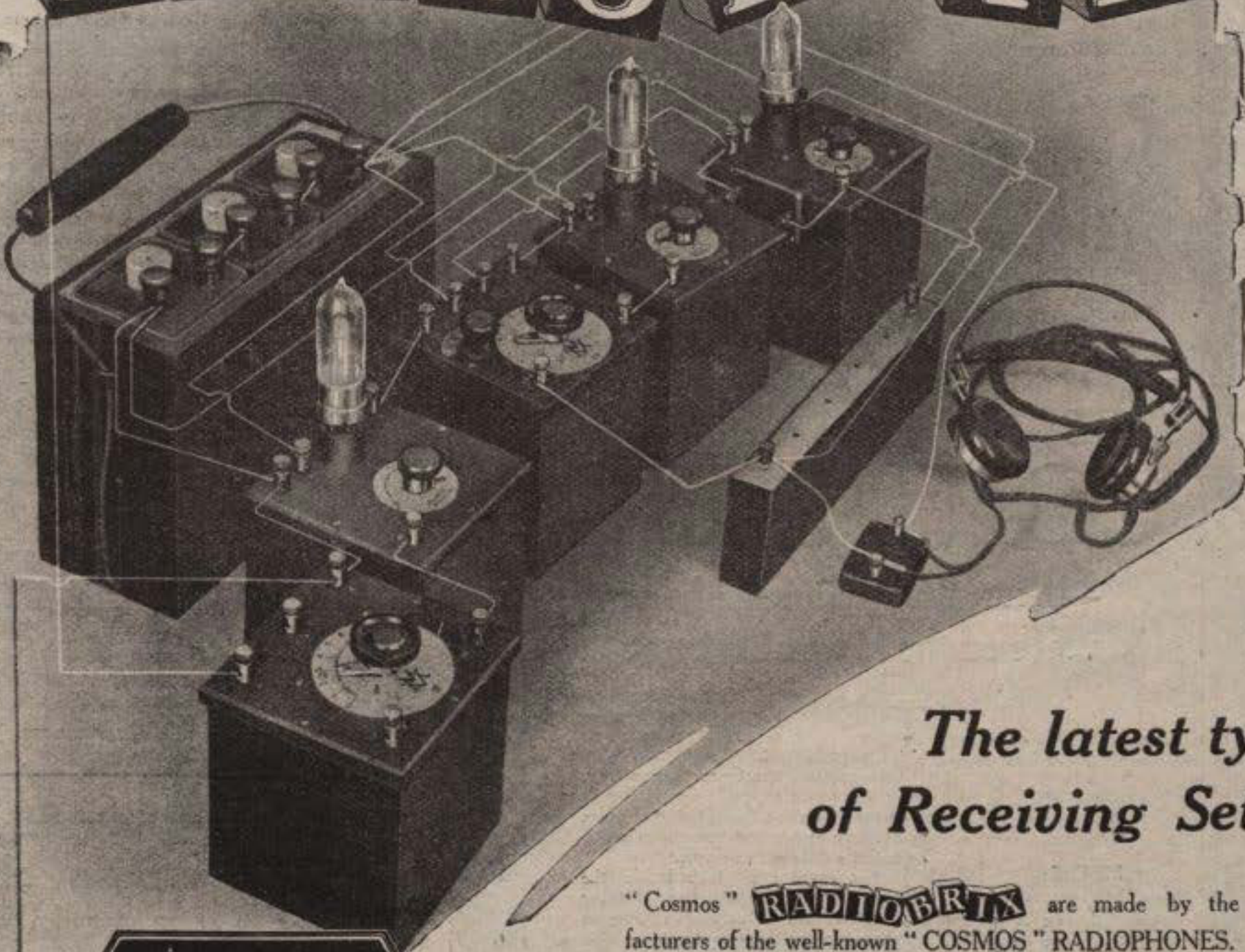
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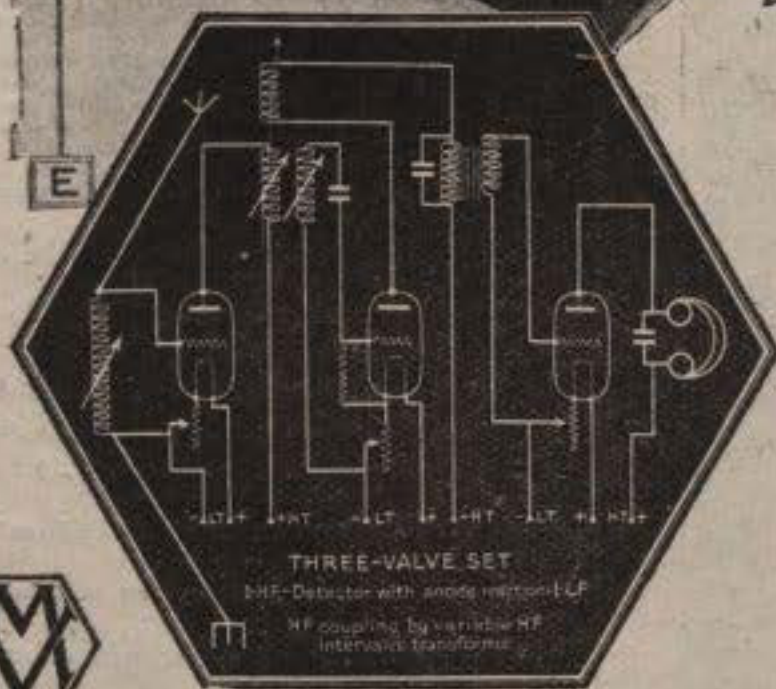
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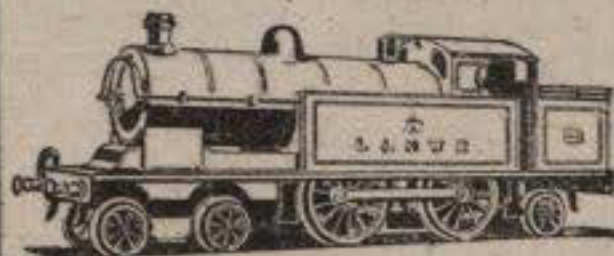
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