



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the Week Commencing
SUNDAY, JANUARY 13th.

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SPECIAL CONTENTS:

ENCOURAGE BRITISH INVENTORS.
By Sir William Bull, Bart., M.P.

THE FARMER AND RADIO.

THE ENGINEER ROMANTIC.
P. P. Eckersley on Fairies and Flowers.

WIRELESS AND HEALTH.

THE STORY OF "THE OLD FOLKS AT HOME."

THE CHILDREN'S CORNER.

LETTERS FROM LISTENERS.

WHAT'S IN THE AIR?

From America by Crystal.

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

NOW that the Christmas holidays are a pleasant memory and the year's work beckons, it seems a fitting time to consider the possible developments which lie ahead. Technically, there is much achievement promised. The re-radiation of American concerts to English listeners is a development which will bring an interesting novelty into the range of the most modest crystal set.

Our sceptical neighbours who don't believe in wireless, and view our jampot-and-wire contrivances with disdain, have surely been converted now. *America!* a word to conjure with in wireless circles.

Another technical development will be the portable transmission stations which are under consideration as a means of solving the difficulty of collecting outside material for our programmes. Hitherto we have relied upon special installations for "outside broadcasts," but with these little sub-stations the wireless link which proved so satisfactory in the "Old Vic." transmissions can be used.

Again, attention is being given to the idea of two programmes on different wave-lengths from the same station. With this plan those with a taste for serious talks could listen to them undisturbed by the lighter fare provided for their neighbours.

This week we are again to enjoy the British National Opera Company's performance from Covent Garden. To-night we shall hear Mr. Rutland Boughton's new Opera, "Alkestis," and to-morrow "Aida" is to be given. Full particulars will be found in the detailed programmes for the week.

I have a picture in my mind as I write. It stands out clear and distinct as though Time had but served to brighten the colours instead of dull their vigour. Covent Garden Theatre, packed from orchestra stalls to gallery steps, the curtain up, and a great singer accepting wild applause from an adoring audience, bouquets and gifts of every description, and among them a strange-looking object—how the audience cranes forward to see—a miniature house made of beautiful white flowers, with queer-looking apparatus at each end.

What is it? Half that great audience are at a loss, the other half whispers excitedly, "Wireless." Then the singer—it is Dame Nellie Melba herself—thanks the audience for their appreciative reception, and begs their indulgence while she speaks for a moment to that greater unseen audience for whom, she understands, she has been singing, and from whom this beautiful wireless tribute has come.

It marked an epoch, I think, that microphone speech from the stage by Dame Melba. That was a year ago. What will another year bring forth?

We are making efforts to prove that wireless can be a sympathetic medium for dramatic representation, and I am hoping that our listeners will give us the necessary assistance. In a theatre, for instance, the lights are turned down and all alien sounds are shut out in order to eliminate as far as possible the consciousness of outside existence.

When a play is to be broadcast, therefore, remember that, however we may try to reproduce the right atmosphere by suggestion, description, or music, our efforts will prove

(Continued overleaf in column 3.)

Wireless and Health.

How Listening Affects Your Well-Being.

AMONGST those unexpected things which so often happen, one of the most remarkable is that feeling of increased well-being now experienced by large numbers of listeners (writes a medical correspondent). That this is a fact there can be no reasonable doubt in the minds of those who have listened to or read the enthusiastic testimonies of those thousands of what we may well call "human aeri-als" who are living witnesses to the truth of it.

Life-giving Wave-lengths.

We have long been familiar with the effects of those vibrations in the ether which have a short wave-length—the ultra-violet rays, the soft and hard X-rays, and the gamma rays of radium—all of which exercise profound effects of their own on the various tissues of our bodies. The only difference between these rays and the radio or Hertzian rays—which are our own familiar wireless under another name—is one of wave-length. All alike are vibrations of the ether—the wireless having the longest and the gamma rays of radium the shortest. It is, therefore, only reasonable to assume that long wave-lengths must exert some physical influence similar in kind, however vastly different in degree, to those of shorter length.

Be that as it may, when we consider what happens in those countless individuals who tap the wireless waves by means of aeri-als and transmit their magic direct to their central nervous system through their head-phones, we conclude that certain very definite effects ensue. When experienced listeners aver that their health has improved, that they take their food better, have gained in weight, obviously look better, have a

healthier colour, feel better and in higher spirits, and enjoy a more hopeful outlook on life and what the future holds for them, we are clearly justified in assuming that all-conquering wireless is at least an important factor in this physical and mental betterment.

And there are many reasons why this should be so. The reaction of the mind to the various stimuli reaching it through the medium of radio vibrations is mirrored in the various subtle changes that occur in the glands of internal secretion, and, consequently, in the blood and other tissues. Its contact with the outside world is, by means of broadcasting, immensely facilitated, so that the necessary mental pabulum—without which no mind can for long remain quite healthy and balanced—is fed to it, so to speak, whenever the want of it is experienced. By this simple means, melancholy, anxiety, and loneliness can be banished for all time.

Colds and Coughs Avoided.

The listener benefits in health more than he knows. Its restfulness as compared with the excitement of other amusements is very greatly in its favour. He avoids those climatic risks he would have to run in seeking entertainment at theatres, concert-halls, dances, etc., in all weathers, as well as the fatigue and physical disturbance of tedious journeys by train, tram, or 'bus, and the return, often in the small hours, cold, hungry, and depressed. Again, he who depends largely on broadcasting for his recreation at this time of year avoids contact with those victims of infective colds, coughs, and catarrhs who congregate in places of public entertainment.

What's in the Air?

(Continued from the previous page.)

abortive if you don't co-operate. Make yourself thoroughly comfortable and turn down the light, so that no outside distraction may seek to interpose itself between you and the studio.

At the theatre we say "Hush!" angrily if our neighbours seem restive. At home we must be more tactful, but it should not be difficult to get real quiet for a quarter of an hour. The great thing is to get an atmosphere conducive to mental concentration and the exercise of the imaginative faculties.

Next Tuesday evening there will be an opportunity to put these suggestions to the test, as Mr. Nigel Playfair is then going to produce a series of concise dramatic representations.

The first is a poem, set to music by the composer who gave us those favourites, *The Beggar's Opera* and *Polly*. For this I suggest that the lights be turned off and the head-phones put on. But for the next item, the proposal scene from *Pride and Prejudice*, turn up the lights so that you can watch the delight in each other's eyes. The more there are in the secret, the greater the fun will be.

Elsewhere in this issue you will find a description of the third item, so I will say little here than that it has been specially written for wireless purposes, and needs no special "props" at your end but darkness and quiet, for which a special request will be broadcast.

I make these suggestions tentatively, and expect that each of you has his own ideas about wireless plays, anyhow!

A Famous Negro Melody.

The Story of "The Old Folks at Home." By A. B. Cooper.

IT is surprising how seldom genius and business acumen appear to run in harness. In some cases, of course, such a happy combination has been found, but such have been the exceptions which only serve to prove that the reverse is the rule.

As we have seen, in talking about other songs, the ballad writer is probably, considering the good work he—or she—does, the worst paid artistic worker in the world, and quite often the composer of the music has been at least a good second in the poverty stakes. Frequently these two poverty-stricken individuals, the librettist and the musician, have been combined in the same unfortunate person, without any improvement in the financial results, although, as a rule, the monetary reward is in inverse ratio to the value of the words—as poetry.

The Negro Lilt.

Stephen Collins Foster, for instance, died in a public ward at the Bellevue Hospital, New York, and is entered on the records as a "labourer." Yet, probably no single man before or since has given to the world so many "folk-songs," mostly of the "plantation" order—not the rag-time stuff which the jazz-bands play to-day, but the original and authentic lilt of the Negro chant in the moonlight, on the edge of the sugar and cotton-fields, in the old slave days, a type of song which brings to the older folk visions of "Uncle Tom's Cabin" and "The Jubilee Singers." In all, Foster wrote some hundred and seventy songs, and among the number were such widely-known ditties as "Old Kentucky Home," "Old Black Joe," "Old Uncle Ned," "Come Where My Love Lies Dreaming," and

best of all, rising like a snow-capped peak in a range of lower hills, "The Old Folks at Home."

Can it be believed that that beautifully flowing and mellifluous line: "Way down upon the Swanee River," read in the original draft of the song, "Way down upon the Pedee River"? It seems incredible, but it is true.

It Might Have Been "Yazoo."

It goes without saying that the song-writer was far from satisfied with the sound of the river-name he had chosen, for, although it was a real river, and was, therefore, geographically correct, it had not that poetic sound which attaches to such names as Avon or Doon or Waveney, so he said to his brother, Morrison Foster, who relates the story: "What Southern stream do you suggest instead of Pedee?"

Morrison suggested "Yazoo" as a more mellifluous name, but Stephen did not care for that either.

"Well, the best thing we can do is to consult an atlas," said the practical brother, and it was on a large map of Florida that they discovered a tiny river, right down at the tip of the peninsula, unmarked on all but large maps, called "Swanee."

"That's it! That's it! The very thing!" cried Stephen, and it was thus that the original Pedee River became the Swanee River known to all the world.

The song was an immediate success, and is said to be the song which has been translated into more languages than any other, although one could imagine its original language being difficult to convey in its sweet simplicity into any other.

Stephen Collins Foster was born in Pittsburg on July 24th, 1826, and although most of his songs are of the Southland, he knew it mainly by making pleasure-trips down there.

It was during the latter phase of his chequered life that the author and composer of "The Old Folks at Home" strayed into a shop on Broadway—for he had been long in New York—and, sitting down at the piano in his worn and mud-splashed clothes, won from the keys, in his own inimitable way, a strain so wistful and pleading that a man who stood by offered him, then and there, the sum of five dollars (No! Not five thousand dollars!) for the sole rights in the song, an offer which Foster gratefully accepted, for he was nigh to starvation.

The Original Poem.

How much the purchaser made on his bargain has never transpired, but it certainly must have run into thousands—not dollars, but pounds—for the song thus introduced to the world was "Come Where My Love Lies Dreaming," a song which, in its day, had a world-wide popularity, and, although not now nearly so well known as "Swanee River," still lingers in the affectionate remembrance of millions. The words of "Swanee" were originally written, true to Negro "lingo," as follows:—

Way down upon de Swanee Ribber,
Far, far away,
Dere's whar ma heart is turning ebber,
Dere's whar de ole folks stay.
All de world am sad an' dreary,
Eberywhere I roam;
Oh, Darkies, how ma heart grows weary,
Far from de ole folks at home.

All up an' down de whole creation
Saddy I roam,
Still longing for de ole plantation,
And for de ole folks at home.
All de world, etc.

Fashions Set by Wireless.

Innovations for Women Listeners.

GOLD and silver net caps, designed specially to prevent the hair being disarranged when listening with ear-pieces, are being sold in large numbers to women wireless enthusiasts.

"These nets were originally intended for evening wear on the way to dances and other functions," a saleswoman told a representative of *The Radio Times*. "Now they are being bought almost exclusively for use at wireless listening parties. After using the ear-pieces, the hair is liable to be slightly pulled out of place, and these nets prove just the thing to prevent this."

Thus, there has come into being the first of what may well be a long series of fashions set by wireless. What will be the next innovation of this kind?

Doom of the Bandeau.

Fashion, being notoriously fickle, is always difficult to forecast, but experts say that the first item of feminine apparel to suffer eclipse by wireless will be the bandeau, which has had such a great vogue since Mlle. Lenglen introduced it, or rather popularized its use, three or four years ago. Women listeners prefer the net cap, and as the ear-pieces themselves partly surround the head, the bandeau will have to be consigned to the limbo of fashions that have had their day.

Wireless, in fact, will tend to simplify rather than to complicate women's dress of the future. The woman enthusiast, who will soon be numbered in her hundreds of thousands, will not want to be hampered by superfluities of dress when busying herself about the task of tuning-in. Tassels and ribbons and lace are liable to become entangled with the leads, as she bends over her set, and for this reason they will be discarded. Probably women will adopt for use on these occasions the simplest of simple blouses, while the overall may be given a new lease of life—at least, so some authorities predict.

Pockets for Receiving Sets.

When we get to the stage of miniature wireless sets, that is to say, sets that can be carried with us wherever we go—and we may certainly have them in a year or two—the changes of fashion may be more drastic. Special pockets to contain one's set will be necessary, while furs and muffs will, no doubt, be adapted to this purpose.

Meanwhile, wireless has already made a definite mark on fancy-dress fashions. At every big fancy-dress party and ball at Christmas, as well as at many smaller ones, there were guests garbed as wireless "fans," or representing some particular phase of the great wireless industry.

One of the most original of these fancy dresses was that of a well-known actress who appeared as a two-valve set, a large cardboard cabinet being "built" round her waist, complete with celluloid valves, indicators, and ear-phones.

Another ingenious reveller, a man, got himself up like an accumulator and won the second prize at a dance at a well-known South Coast resort!

THE RADIO 'BUS.

AN interesting prophecy was made by Sir Frederick Sykes the other day. During a speech at the staff dinner of the London General Omnibus Company, he said that the time is possibly coming when wireless apparatus will be installed on motor 'buses.

Considering that last year 923,000,000 passengers were carried by the L.G.O. Co.'s services, it is easy to see that the radio 'bus would prove a tremendous fillip to listening.

The Philosopher's Stone.

A Talk from Newcastle, by E. J. Williams, B.Sc.

THE science of chemistry dates back only to the seventeenth century, but as an art it was practised thousands of years before the Christian era. It is no part of my purpose to trace the growth of the art into the science, but merely to take a brief glimpse at one phase in its development—the phase of experimental alchemy.

Roger Bacon, one of the greatest of the alchemists, defines alchemy as follows: "Alchemy is a science teaching how to transform any kind of metall into another: and that by a proper medicine, as it appeareth by many Philosophers' Bookes. Alchemy, therefore, is a science teaching how to make and compound a certaine medicine, which is called Elixir, the which when it is cast upon mettals or imperfect bodies, doth fully perfect them in the verie projection."

Turning Lead into Gold.

The possibility of the transformation, or transmutation, of the metals into one another had its germ in the oldest systems of philosophy. Cupidity and love of wealth have ever been present in the human breast, so that it was but natural that the transmutation whose accomplishment was most sought after was that of the base metals, such as lead, into the noble silver and gold. The Philosopher's Stone was the agency by means of which the transformation was to be effected. It was supposed of old that metals were generated within the earth, as animals and plants were generated on its surface, and that something akin to a seed was needed to initiate their formation. The great problem of alchemy was to discover this fecundating substance.

Varied descriptions of the Philosopher's Stone are found in the literature of alchemy. Since the substance was as mythical as the sea-serpent, we might expect the same divergence of description as we get in the case of the latter. The Stone was most commonly described as a red powder, but occasionally two varieties were distinguished—a white one for transmuting imperfect metals into silver, and a red one for gold.

Sometimes, gold was used in the preparation of the Stone and after the process was complete, this was recovered in the metallic form, the alchemist imagining that he had effected a transformation. A few recipes given are intelligible, and if the instructions are carried out, a yellow metallic alloy, superficially resembling gold, is obtained.

Whereas, a large number of alchemists were undoubtedly genuine and earnest seekers after truth, the idea of the Philosopher's Stone naturally lent itself to imposture. The Philosopher's Stone was the "gold brick" or "salted mine" of the Middle Ages. Small wonder that monarchs with depleted treasuries were accustomed to keep tame alchemists, just as they kept court jesters.

"Delivering the Goods."

"Hope deferred maketh the heart sick," and ultimately the alchemists were called upon to deliver the goods. One such alchemist actually made mercury from lead and then gold from mercury. To avoid deception, his doubting patrons provided him with the lead and with the furnace in which it was to be melted, but they afterwards found their doubts were not unwarranted, discovering that the mercury had been concealed in a pocket and the gold in his sleeve.

Some who were favoured with demonstrations would appear to have had more satisfactory experiences. A meanly-dressed stranger is said once to have called upon Robert Boyle, the scientist, and after conversing with him on chemical processes, to have requested Boyle to furnish him with some antimony and other common metallic substances. This Boyle did, and the substances were put in a crucible and melted in a furnace. When the metals had melted, the stranger threw a powder into the crucible and instantly departed, directing the servants to leave the crucible in the furnace until the fire died out and promising to return in a short while.

As he did not reappear, Boyle ordered the crucible to be uncovered and found therein a yellow metal, having all the properties of pure gold, and only a little lighter than the weight of the original materials. Unfortunately, this incident is narrated not by Boyle himself, but by a third party.

Burnt at the Stake.

Princes eventually learned that alchemists were not a profitable investment, and alchemists, to an even greater degree, became distrustful of princes. A woman alchemist, who failed to furnish her patron with a promised recipe for the making of gold, was burnt at the stake by Duke John of Brunswick in 1575. Another alchemist was hanged by the Margrave of Beyruth, who caused this inscription to be attached to his gallows: "I once knew how to fix mercury, and now I am myself fixed." Many others suffered a like fate.

Although the history of alchemy is, to a great extent, a chapter in the history of human credulity, and contains many a page of self-deception, imposture and fraud, it was not barren of valuable results, though not as regards its professed objects. Many new substances and new methods of preparing previously known substances were discovered by the alchemists in the course of their work.



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BORODIN—OVERTURE TO "PRINCE IGOR."

THIS is the prelude to Borodin's brilliantly coloured Opera of love and war, the plot drawn from Russian history. Borodin, Doctor of Medicine and Professor of Chemistry, was born at Petrograd in 1834 and died there in 1887.

HOLST—COUNTRY SONG.

This is just a pleasant "Song Without Words" for small orchestra. Holst was born in Cheltenham in 1874. The "Country Song" is one of his earlier works, written in 1906.

DEBUSSY—"AIR DE LIA."

This is a song from Debussy's early Cantata, "The Prodigal Son," by which, as a young man of twenty-two, he won the "Prix de Rome." It has been made familiar in this country by both Beecham and the B.N.O.C., who have performed it as an Opera.

In the song, Lia (mother of the Prodigal, Azaël) passionately laments her son's absence.

Recitative "The years roll by, no comfort bringing."

Air .. "Azaël! Ah! wherefore didst thou leave me?"

FRANCK—SYMPHONIC VARIATIONS.

Here is a very beautiful and imposing work for Pianoforte and Orchestra. The Tune which forms the basis of the whole long piece falls into several sections, expressing feelings of tenderness, mysticism, and exaltation. The Variations, in which the Piano and Orchestra carry on a wonderful dialogue of comment upon this tune, are not of the clear-cut, older variation style, but (as the word "Symphonic" implies) are complex, dignified, and of considerable depth of emotional expression.

César Franck was born in Belgium, but lived his whole artistic life in Paris, where he gathered around him a band of ardent disciples, who strove to develop the more serious side of French musical thought, as distinct from the more frivolous or grandiose sides. He was of a very lovable, simple-minded nature, and much directed by sincere religious conviction.

The present work should be listened to sympathetically, as typical of his spirit and his style. It may be convenient to set forth the plan of the work.

The Tune—falling into four short sections.

Variation I.—Quick.

" II.—At a moderate, "flowing" speed.

" III.—A good deal slower.

" IV.—Pretty quick.

" V.—This begins with a new Tune, in the Piano, and then passes to a development of various sections of the original Tune. It includes some brilliant passages.

TCHAIKOVSKY—PATHETIC SYMPHONY.

Tchaikovsky's Sixth Symphony, called by him "The Pathetic," has become the most popular of his larger orchestral works. It was its composer's favourite, but he hardly anticipated for it the general approval it has received. Whilst still engaged in its composition (1893) he wrote to his nephew:—

"To me it will seem quite natural, and not in the least astonishing, if this Symphony meets with abuse, or scant appreciation at first. I certainly regard it as quite the best—

and especially the 'most sincere'—of all my works. I love it as I have never loved one of my musical offspring before."

The separate sections (or "movements") of the Symphony are as follows:—

I.—*Slow Introduction. Pretty Quick—Rather Slow—Quick and Lively—Rather Slow.* That is to say, this is a movement with many changes of speed.

With the "Pretty quick" section above shown, the movement proper opens. It is made out of two chief tunes, one agitated and broken in character, and the other gracious and flowing and of a beauty that at once impresses itself on the memory.

II.—*Quickly but gracefully.* This is the favourite movement with five beats to the bar, instead of the two, three, four, or six usual at the time this work was written. (Considered in another way, it consists of alternate bars of two beats and three beats.) The movement falls into three sections—1st Section (note how the first main tune is given to the Cellos and then a second tune to the Violins, afterwards taken up by the Wood Wind whilst the Violins decorate the score with scales); 2nd Section—softer and more sedate; 3rd Section—like the first.

III.—*Rapid and lively.* This has a good deal of the Military March style about it.

IV.—*Slow and Lamenting—then Somewhat Quicker.* The moods here pass through pathos and pity to final despair—as though the composer saw approaching the death which overtook him within three months of the completion of the work.

MUSSORGSKY—A NIGHT ON THE LONELY MOUNTAIN.

This is a "descriptive" piece, representing the supernatural—voices of spirits of evil, a "Black Mass," revels of witches, and, at last, the sound of the village church bell, scattering all the forces of darkness.

Mussorgsky (1839-81) strongly represents the realistic tendency in Russian music.

GRIEG—"SIGURD THE CRUSADER" SUITE.

This suite was compiled by Grieg from the incidental music he had written (in eight days!) to a Norwegian national play, "Sigurd Jorsalfar," by Björnson. The music of the play was badly performed, and when one of the actors began his song, Grieg covered in misery in his seat, until Björnson poked him in the ribs and commanded, "Sit up properly!" However, the audience applauded heartily and author and composer went home happily and "hunched on some delicious old cheese."

(a) *Overture* ("In the King's Hall"). An effective and original march-like piece.

(b) *Intermezzo* ("Borghild's Dream").

(c) *Triumphal March*. A long, elaborate and stirring piece, made out of two fine tunes.

GRAINGER—MOLLY ON THE SHORE.

This is a lively Irish Reel, by the Australian-born composer (now become an American) who has used British folk-tune (or themes in folk-tune style) as the basis of so many of his works. This piece has been very popular in America, and in a String Quartet version has been played there to a hundred audiences by the famous Flonzaley Quartet.

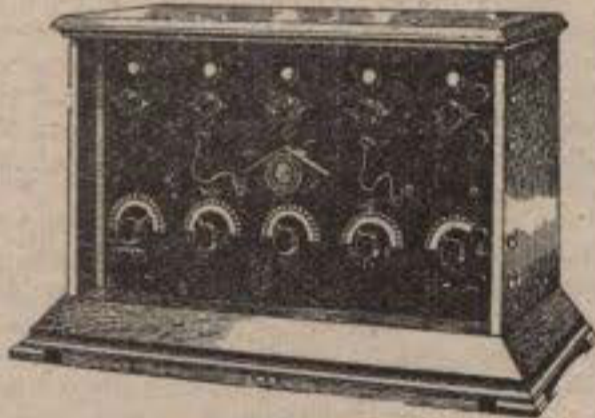


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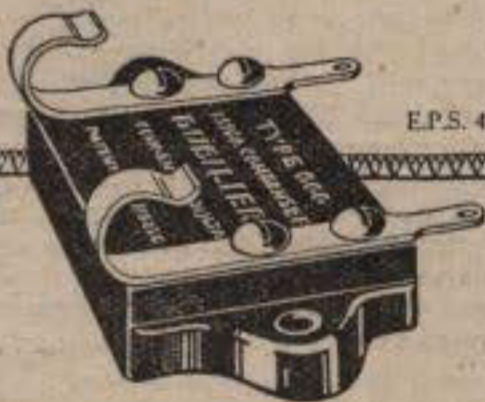
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E.P.S. 41

The Engineer Romantic.

P. P. Eckersley on Flowers and Fairies.

I AM going to advertise Mother London and her gardens.

I may even become lyrical about Temple Gardens, and not an aerial shall throw its shadow across the page, not a sound of broadcast will disturb the twittering of the birds, not the faintest reference to the technical aspect of broadcast will mar my flights of fancy.

Why should I write about Temple Gardens at all in an official organ? Only because I think the place holds for all of us in the B.B.C. something precious and special, because the gardens and the B.B.C. have much in common. Like many others who work at 2, Savoy Hill, I am spewed out of the bowels of the earth, trying to look as if I was early for ten o'clock and not late for half-past nine, as usual, and my way lies due East straight through the gardens.

Green Grass and Growing Things.

To those of us who find our noses more than usually close to the grindstone and whose weekends, as well as our weeks, are frequently spent in London, the Temple Gardens are our only sight of green grass and growing things.

We cannot take our lives as he took his who wrote:—

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

And the sight of shaven lawns in June, gay bulbs in spring, and in the heat of July, that little corner where the fountain is an oasis of spangled shade comes as an inspiration.

Even in winter when the fountain is dead, and dark against the dirty sky one sees: "those bare ruined choirs where late the sweet birds sang," dear London adds a splash of colour to the drabs and greens of Temple Gardens, for are there not the flower carriers?

Every day, wet or fine, frost spangled and keen, or murky and dark, come seemingly pigmy men with vast aureoles of vivid blooms—chrysanthemums, and dahlias in the autumn, russet brown and yellow—lighting up the cheerless day's beginning.

The Morning Inspiration.

I like to think of each of us, even prosaic engineers, with our pipes reversed against the downpour, absorbing something of the morning inspiration that all this must give.

I like to think that perhaps one day an "uncle," hurrying Savoywards, saw a Temple fairy lost on the hard asphalt and saved her from the crushing foot of a "Captain of Industry" (one of those limousine ones with a condenser scale inside his waistcoat and an anchor chain in pure gold stretched across his redundancy).

Perhaps the fairy knew him for an "uncle" and at a midnight meeting in June the fairies voted to look after the B.B.C., and perhaps that is why to so many of us the Temple Gardens are an inspiration and a thing of beauty.

An Oasis of Peace.

It is, of course, absurd for engineers to talk of fairies. We all know they don't exist. No one who knows the difference between a grid leak and a leaky grid could possibly have any illusions on the subject.

Fairies? Nonsense!

But, of course, it is contrast; anyone walking through Temple Gardens, if these were transplanted to the heart of the New Forest, or were even labelled Pleasance in the Botanical Gardens of a seaside resort, would hurry away

to fresh woods and pastures new. With sluggish Thames, muddy and foul and gurgling to herself her horrid secrets, on the one side, the roaring Strand, alive with traffic and pushing, hurrying people, on the other, what an oasis of peace these few trees, these formal gardens present!

Peter Pan lives in Kensington Gardens, Hyde Park has its Row, its Church Parade, its orators, and its sheep—scarcely distinguishable, for they both bleat and follow one another.

The Green Park is just a park surrounded by bureaucracy: on the one side active, on the other, retired, feeding their gout in their clubs, and it merits no mention beside that little strip where the B.B.C.'s patron fairies live.

I say, thank Heaven for that little strip, dewy in summer mornings, crying shame to the closed eyes of the great rich hotels that tower above it, that lies in my way, winter and summer, autumn and spring, to buffer me from the letters, the complaints, the telephones of the day's work.

But if only they'd put some loud speakers in the band-stand!

(Shame!)

Lovers and Music.

Late on summer evenings, my head reeling and my inside very empty, the cool and the peace of the gardens soothe amazingly. There is a sight of many come out of the heat of the streets to whisper all the dear nothings to one another; there is a stir of the evening wind in the trees, and the band, softened by distance, breathes the beneficent peace, lighted by early sky-signs across the river. Who could deny that the rounding of one's days by a breath of even formal nature could do aught but help and influence?

As a last effort, while the dance band's playing:—

STYLE.

Fairly New—

Temple Gardens on a boisterous day,
Temple Gardens with the daffies all a' sway,
In a spring wind from the river
With the dancing lights aquiver—
Temple Gardens on a boisterous day.

Modern—

A hot day dying in a languid swoon,
Temple Gardens emptying
To the bells' imperious ring,
And above the river, the moon.

Very Modern—

Temple Gardens in a fog,
The wind moaning;
Cold, cheerless—an old man like a log
Lies, groaning—
Temple Gardens in a fog.

(With grid current)

(Entirely futurist)—

The gardens called The Temple,
Spring and summer
I love them
So.
But, you know,
They would be more entertaining,
Truly,
If they had some loud speakers,
Or possibly squeakers,
On the Band-
Stand

No ad-

* * * *

vertising.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

Very Embarrassing.



MISS GWEN GODFREY.

MISS GWEN GODFREY, who has been singing at London Station, once had an embarrassing experience when appearing at a concert in Australia. "I was a nervous young amateur," she says, "and the song I was to sing was called 'You are My Darling'—accompanied by the local solicitor. Nervousness made me forget most of the words, which were very sentimental, and I kept turning my head towards the piano in the hope that my accompanist would give me a fresh start. But he, poor man, being nearly as nervous as I, failed me utterly, and in one dreadful pause, a voice from the audience called out: 'They will surely bring it off before Christmas!'"

"We could not help seeing the funny side of the situation and joined the audience in shrieks of laughter, but I did not attempt to sing any more that night!"

"Never Say Die."

A WIRELESS humorist who is also an author-composer is Mr. Frank Wood, who broadcasts from London.

One of his funniest anecdotes is the following. A shabby man was sitting in the park, when a richly dressed woman passed by. Thinking that he must be very hard up, she took two shillings from her purse and, writing on a piece of paper the words, "Never say die," she pressed the coins and the paper into his hand, and departed.

The next day, being again in the park, she came across the shabby man once more, and, to her astonishment, he gave her a pound note and her two shillings back.

"Why," she exclaimed, "what is this for?"

To which the seedy individual replied: "It's all right, mum. Your horse won at ten to one! Who's yer tipster?"

A Singer Through the War.



MR. JOHN COLLINSON.

THERE are not many vocalists who owe their profession to the war, but such is the case with Mr. John Collinson, the tenor. "My first attempt at singing," he tells me, "was on Lemnos Island, after the evacuation of Gallipoli. A competition was being held for the 'championship' of the forces in the East. It was rumoured that the prize was to be a bottle of whisky. The battalion to which I belonged insisted that I should compete. I entered and won, with a friend, the duet competition, and also the solo.

"The prize turned out to be a box of lollipops and a pipe—much to the annoyance of the battalion, which had turned up in full strength, hoping to get a share of the whisky!"

"When I was wounded and in hospital in England, I began singing 'Ave Maria,' and one of the Sisters suggested that I should take up singing as a career. I laughingly refused, but she taught me a song that I sang at one of the hospital concerts. Someone took me to Sir Henry Wood, who gave me lessons and later sent me to the Royal Academy of Music."

Stoning a Conjuror.

A FAVOURITE at London Station is Mr. Louis Hertel. "I am first a conjurer," he says, "and began entertaining at an early age, but am now old enough—to know better!" Once in Egypt, he was stoned out of a village on the Nile, where his extempore attempts to mystify the natives proved too realistic.

A Big "Hit."

"BUT my biggest hit," says Mr. Hertel, "was undoubtedly while playing my farewell performance at the Alhambra, in Alexandria. I was taking the part of 'Mrs. May' in 'A Sister to Assist 'Er,' when, in attempting gracefully to slide to the floor, I unfortunately tore away about six feet of the scenery and disclosed through the rent in the 'attic wall' the two soldier stage-hands, who were busily sharing the bottle which I had carefully put on one side to revive me on my exit!"

Another Kind of Mug.



MR. ALEC KELVIN.

AN entertainer who is popular at Glasgow is Mr. Alec Kelvin. As a variety artiste he has travelled far and wide, and he tells an amusing story about a party he once attended while travelling through the States and Canada. "I stopped at Niagara," he says, "for a few days to see the Falls. There, I received an invitation to a social gathering, and it so happened that there were no cups and saucers to be had for love or money. The keeper of the little hall where the party was held said that he had a number of mugs he could lend, but no saucers. His offer was accepted with alacrity. After tea had been served, the chairman, who had done a lot of rather boring talking, said: 'Well, gentlemen, I think we'll now have a song from Mr. Alec Kelvin while the mugs are being removed.'

"The words were hardly out of his mouth when a member of the audience jumped up and cried, 'But if you remove the mugs, how shall we manage without a chairman?'"

A Valuable "Present."

VERY much appreciated are the Spanish talks which are given by Mr. W. E. Bletcher at Manchester Station.

"Many years ago," he says, "when we were relatively inexperienced in Continental railway travelling, I was journeying with my wife and youngest child from Barcelona to Paris en route for London. Half-way between Toulouse and Paris our compartment was invaded by two Cockney jockeys loaded with 'horsy' appurtenances. On leaving the car at an intermediate station, one of them, turning to my wife, said: 'Here, lidy, I'll mike you a present of this; it'll come in useful for the biby,' handing her a splendid blanket.

"At last we reached Paris, and, leaving my wife on the platform for a few moments, I was staggered on my return to find her surrounded by railway officials all violently gesticulating and pointing to our bag, to which the jockey's blanket was strapped along with other wraps. 'It is the property of the company!' yelled one of them, seizing the end of the blanket. Our air of astonishment and the delivery of the rug, together with a substantial 'tip,' probably saved us from being arrested as station thieves."

A Night in the Cells.



MR. JACK HASTINGS.

MR. JACK HASTINGS, whose funny stories from the Bournemouth Station have been delighting listeners, tells me a funny experience he once had. "A company with which I was touring," he relates, "arrived in the town very late on Sunday night. There were three other companies who got there first and they snapped up most of the 'digs.'

"I, with several others, searched in vain for rooms until about three in the morning. At last, we found a policeman and told him of our plight. He played the part of the good Samaritan and took us to the police station, where we were made comfortable and were given beds in the cells.

"When we got back to London, I went to my club in the evening and was hauled in front of the officials, who were looking as black as tarred niggers. They demanded my immediate resignation, because they could not have a member who had been in prison! They had heard that I had spent some time in the cells! For doubting me, I called upon them to give me a supper—a real good one!"

Why the Audience Laughed.

A VOCALIST who is always popular at Glasgow is Mr. R. E. Cunningham, who is the possessor of a rich baritone voice. Mr. Cunningham was singing at a concert on one occasion when one of his numbers was that favourite song, "Sing Me to Sleep." To his astonishment, he found the audience convulsed with laughter. He, naturally, could not understand the reason of this until he learnt later on that the chairman had announced that "Mr. Cunningham would now sing them to sleep."

The "Soul" of a Song.



MME. DE KOSHEN.

A SINGER who may truly be described as "getting to the soul" of the music she sings is Mme. Sophie de Koshen, who is a great favourite at Manchester Station. Mme. de Koshen comes of a well-known Russian family and she received her musical education at the Royal Conservatoire in Moscow, and later with the Italian Professor Mazetti and with Mme. Felia Litvin, in

Paris. At this time, under the influence of the great Russian singer Chaliapin and the Moscow Arts Theatre, there was started a movement in Russian musical circles known as "Liederabend" singing. Instead of learning a song in the usual way, the individual peculiarities of the composer, his style of writing and character were studied. The words of the songs which hitherto were regarded merely as an accidental combination for expressing the melody were explained and united with the music, and as a result, the "soul" of the music was expressed by the voice.

Under the influence of this movement, Mme. de Koshen took up the "Liederabend" singing with the best musicians of Russia.

WIRELESS PROGRAMME—SUNDAY (Jan. 13th.)

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

LONDON.

3.0. ORGAN RECITAL, relayed from the Kingsway Hall. *S.B. to all Stations.*
At the Organ: GATTY SELLARS.
Postlude in D *Smart*
Festival Toccata *Percy Fletcher*
Theme with Variations in A Minor *Faulkes*
Overture to "Oberon" *Weber*
DOROTHY ROBSON (Soprano).
"Scenes That Are Brightest" ("Maritana")
Wallace
"Blue Butterflies" *Stanley Dixon*
"The Ram of Wandering" *Hamilton Hartly*
RITA SHARPE (Solo 'Cello).
"Lullaby" *Cyril Scott*
"Amourette" *Hamish McGunn*
"The Broken Melody" *Vgo Biene*
DAVID JENKINS (Bass).
"Beloved, it is Morn" *Aylward*
"Gray Days" *Johnson*
"Devonshire Cream and Cider" *Sanderson*
Organ.
Tone Picture, "An Ocean Tempest"
Gatty Sellars
"Lagoon Lullaby" *Gatty Sellars*
"The Russian Patrol" *Rubinstein*
Dorothy Robson.
"The Herding Song" } *Lawson*
"The Skye Boat Song" }
"Covent Garden" *Armstrong Gibbs*
Rita Sharpe.
"Nina" *Pergolesi*
"Oriental Dance" *Squire*
David Jenkins.
"Beauty's Eyes" *Tosti*
"The Cobbler's Song" ("Chu Chin Chow")
Norton
Organ.
Toccata in C Minor *Halsey*
Tone Picture, "The Mighty Andes"
Gatty Sellars
March, "Militaire" *Gounod*
5.0.—Close down.
Announcer: R. F. Palmer.

SUNDAY EVENING.

8.30.—Hymn, "As With Gladness Men of Old"
(A. and M. 79).
THE REV. C. E. RAVEN, M.A., Rector of
Bletchingley, Surrey. Religious Address.
Hymn, "Onward, Christian Soldiers" (A. and
M. 391).
ANDREW SHANKS (Bass) of the B.N.O.C.
"Rolling in Foaming Billows" ("Creation")
Haydn
9.0. "2LO" LIGHT ORCHESTRA.
Overture, "Raymond" *Thomas*
Judex from "Mors et Vita" *Gounod*
DOROTHY GEORGE (Contralto).
"Absence" *Easthope Martin*
"A Song of Thanksgiving" *Allison*
Andrew Shanks.
"The Two Grenadiers" *Schumann*
"Droop Not, Young Lover" *Handel*
"King Charles" *White*
Orchestra.
Incidental Music, "Merchant of Venice" *Rosse*
Dorothy George.
"The Enchantress" *Hatton*
"Sincerity" *Clarke*
10.0.—TIME SIGNAL AND GENERAL
NEWS BULLETIN. *S.B. to all Stations.*
Local News and Weather Forecast.
10.15. Orchestra.
Selection, "To-Night's the Night" ... *Rubens*
"Serenade des Mandolines" *Desormes*
"Marche Militaire" *Schubert*
10.30.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

3.0-5.0.—ORGAN RECITAL. *S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
8.30. ORCHESTRA.
Conductor: Joseph Lewis.
Overture, "Mignon" *Thomas*
8.40.—THE RIGHT REV. BISHOP HAMILTON BAYNES, of Birmingham Cathedral. Religious Address.
REPERTORY CHOIR.
Hymn, "Glorious Things of Thee are Spoken"
(A. and M. 545).
9.0. Orchestra.
Symphony, "Surprise" *Haydn*
(a) Adagio Cantabile and Vivace Assai;
(b) Adanté; (c) Menuetto; (d) Allegro di Molto.
9.20. THE ELIZABETHAN TRIO.
MAISIE SOUTHALL, GWEN WASHBOURNE
RUBY TAYLOR.
Trios: "See, Mine Own Sweet Jewell"
(*Morley—1593*)
"Upon a Hill" (*Weelkes—1608*)
Song: "Phyllis was a Faire Maid"
Trios: "Weep, O Mine Eyes" (*Wilbye—1589*)
"Cruel, You Pull Away" (*Morley—1593*)
9.30. Orchestra.
Serenade, "Lyrique" *Elgar*
9.40. The Elizabethan Trio.
Trios: "Sweet Nymph, Come to Thy Lover"
(*Morley—1593*)
"Lo, Here Another Love"
(*Morley—1593*)
Song: "Dido's Lament" *Purcell*
Duet: "Why Sigh'st thou, Shepherd?" *Jenkins*
9.50. Orchestra.
"Marche Militaire" *Schubert*
10.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
10.15.—Close down.
Announcer: Percy Edgar.

BOURNEMOUTH.

3.0-5.0.—ORGAN RECITAL. *S.B. from London.*
5.0-5.30. CHILDREN'S CORNER.
S.B. to all Stations.
Including a Short Story, and Songs by LULU BRADSHAW.
Also, if the Children wish very hard, the Fairy may come with the Piano.
8.15.—THE REV. J. STEPHENS ROOST, of St. Andrew's Presbyterian Church, Religious Address.
8.30. "Elijah."
Part II.
(*Mendelssohn*).
KATHLEEN DANCE (Contralto), "The Angel"
HAROLD STROUD (Tenor), "Obadiah."
ARTHUR J. ENGLAND (Baritone), "Elijah."
THE WIRELESS ORCHESTRA.
THE "6BM" TRIO.
Under the Direction of Capt. W. A. Featherstone.
Chorus: "Be not Afraid."
Elijah—Recit:
"The Lord Hath Exalted Thee."

WAVE-LENGTHS AND CALL SIGNS.

LONDON (2LO)	-	-	365 Metres
ABERDEEN (2BD)	-	495	"
BIRMINGHAM (5IT)	-	475	"
BOURNEMOUTH (6BM)	385	"	"
CARDIFF (5WA)	-	350	"
GLASGOW (5SC)	-	420	"
MANCHESTER (2ZY)	-	375	"
NEWCASTLE (5NO)	-	400	"

Obadiah—Recit: "Man of God."
Obadiah—Air: "It is Enough."
Angels—Trio: "Lift Thine Eyes."
Chorus: "He is Watching Over Israel."
The Angel—Recit: "Arise, Elijah."
The Angel—Air: "O Rest in The Lord."
Chorus: "He That Shall Endure to the End."
Recit. and Chorus: "Holy, Holy, Holy."
Elijah—Recit:
"For the Mountains Shall Depart."
Obadiah—Air:
"Then Shall the Righteous Shine Forth."
Quartette:
"O Come, Everyone that Thirsteth."
Chorus: "And Then Shall Your Light."
10.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
10.15.—Close down.
Announcer: Ian Oliphant.

CARDIFF.

3.0-5.0.—ORGAN RECITAL. *S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
8.10.—THE ST. PAUL'S CHURCH CHOIR.
Anthems, "Holy Spirit Come, O Come"
G. C. Martin
"The Lord is My Strength" *Coleridge-Taylor*
THE REV. J. H. LEWIS, B.D., St. Paul's Church. Religious Address.
Hymn, "When All Thy Mercies, O My God"
(A. and M. 517).
Dvorak Night.
Vocalist: GLANVILLE DAVIES (Baritone).
J. C. HAYWARD'S STRING QUARTETTE.
Pianoforte Duets:
VERA McCOMB THOMAS and
THOMAS RILEY.
8.30.—Introductory Chat, followed by a Suite of Pianoforte Duets from "The Bohemian Forest," String Quartette in F, Op. 96, and three groups of Songs.
The National Anthem.
NEWS BULLETIN.
Announcer: A. Corbett Smith.

MANCHESTER.

3.0-5.0.—ORGAN RECITAL. *S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
8.0.—SIDNEY G. HONEY: Talk to Young People.
8.35.—THE VERY REV. B. BUTLER, S.J., Church of the Holy Name. Religious Address.
EDWARD ISAACS (Solo Pianoforte).
Chromatic Fantasia and Fugue *Bach*
AGNES CLARKE (Soprano).
"Hear Ye, Israel" ("Elijah") *Mendelssohn*
HAROLD DERBYSHIRE (Baritone).
"It is Enough" ("Elijah") ... *Mendelssohn*
Edward Isaacs.
"Canzonetta di Salvator Rosa"
"Au Bord d'une Source" *Liszt*
Polonaise No. 1 in C Minor
Agnes Clarke and Harold Derbyshire.
Duet, "What Have I To Do With Thee?"
("Elijah") *Mendelssohn*
Harold Derbyshire.
"Eleanore" *Coleridge-Taylor*
"The Old Shepherds Song" ... *Howard Fisher*
Agnes Clarke.
"How Lovely are Thy Dwellings" *Liddle*
10.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
10.15.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

3.0-5.0.—ORGAN RECITAL. *S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
8.30. HERMANN McLEOD'S STRING QUARTETTE.
Adagio (Piano and Strings) ... *Rheinberger*
(Continued in col. 1, page 107.)

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WIRELESS PROGRAMME—MONDAY (Jan. 14th.)

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 Irene Morris (Soprano).
 5.0.—WOMEN'S HOUR: Ariel's Society Gossip. "Fantasies on Fashion," by F. M. Kelly, Es-Lecturer to the Wallace Collection.
 5.30.—CHILDREN'S STORIES: Children's Songs by Uncle Rex. "The Sundown Dance," by Dawn Mooney (aged 16½). "Jack Hardy," Chap. 17, Part I, by Herbert Strang.
 6.15.—Boys' Brigade News.
 6.25-7.0.—Interval.
 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* JOHN STRACHEY (the B.B.C. Literary Critic): "Weekly Book Talk." *S.B. to all Stations.*
 Local News and Weather Forecast.
Symphony Programme.
S.B. to other Stations.
 7.30. AUGMENTED ORCHESTRA, conducted by L. STANTON JEFFERIES.
 Overture, "Prince Igor" Borodine
 "Country Song" Gustav Holst
 DORIS VANE (Soprano).
 Aria, "Air de Lia" Debussy
 Orchestra.
 Symphonic Variations for Piano and Orchestra
Cesar Franck
 (Solo Pianoforte: MAURICE COLE.)
 Tone Poem, "A Night on the Lonely Mountain" Moussorgsky
 Symphony No. 6, "Pathétique" *Tchaikovsky*
 9.15.—LORD BURNHAM on "Industrial Peace." *S.B. to other Stations.*
 9.30.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News and Weather Forecast.
 9.45. Doris Vane.
 "The Cloths of Heaven" Dunkhill
 "The Willow" Goring Thomas
 "Come Out, My Dears" Dessauer
 Orchestra.
 Suite, "Sigurd Jorsalfar" Grieg
 MAURICE COLE (Solo Pianoforte).
 Nocturne in G Major (By request) Chopin
 Air de Ballet from "Characteristic Pieces."
 Opus 36 Moszkowski
 "Merry Andrew" John Ireland
 Orchestra.
 "Molly on the Shore" Percy Grainger
 10.30.—Close down.
 Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—Frank Edwards (Solo Pianoforte).
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 6.45.—Boys' Brigade News.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30. SYMPHONY PROGRAMME.
S.B. from London.
 9.15.—LORD BURNHAM. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45. SYMPHONY PROGRAMME (Contd.).
S.B. from London.
 10.30.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—Concert: The "6BM" Trio. Reginald S. Mount (Solo Violin), Arthur Marston (Solo-Piano), Thomas E. Illingworth (Solo Cello).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.0.—Boys' Brigade News.

6.15.—Scholars' Half-Hour: Miss E. M. Rodda on "Cecil Rhodes."
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30. SYMPHONY PROGRAMME.
S.B. from London.
 9.15.—LORD BURNHAM. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45. SYMPHONY PROGRAMME (Contd.).
S.B. from London.
 10.30.—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 Artists, the Station Orchestra. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE WINKS."
 6.45.—Boys' Brigade News.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News.
 7.30. THE BAND OF H.M. ROYAL AIR FORCE.
 (By kind permission of the Air Council.)
 Conductor: FLIGHT LIEUT. J. AMERS.
 Vocalist: OLIVE FRANKS.
 Overture, "Ruy Blas" Mendelssohn
 Negro Spirituals: "No One Know de Trouble I've Seen" arr. White
 "Many Thousand Gone" arr. White
 Air de Ballet, "Pas Des Marionnettes" *Pescard*
 Songs: Hindu Song (from the Opera "Sadko")
Rimsky-Korsakov
 "Black Roses" Jean Sibelius
 "Song of the Volga Boatmen" *Traditional*
 Suite: "Atlantis" (The Lost Continent)
 (a) Nocturne and Morning Hymn of Praise;
 (b) A Court Function; (c) I Love Thee
 (The Prince and Aana); (d) The Destruction
 of Atlantis (*Saffranek*).
 Serenade Pierre
 Songs: "Hark! My Triangle" *Anton Dvorak*
 "Songs My Mother Taught Me"
Anton Dvorak
 Band: "The Boy and the Birds" Hager
 "Tangled Tunes" Keteibey
 Descriptive Piece, "In a Clock Store"
Orth
 "Two Old French Dances" Bombic
 Songs: "Hindu Children's Rain-song"
Albert Mallinson
 "Sing! Break into Song"
Albert Mallinson

Suite in F for Military Band Holst
 Selections "The Lilac Domino" Couvillier
 "The Nightingale and the Frogs"
Eilenberg
 French Military March: "Algérienne"
Saint-Saens
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—The R.A.F. Band in Waltzes and other
 Dance Music of former days.
 10.15.—Close down.
 Announcer: L. B. Page.

MANCHESTER.

3.30-4.30.—Concert by the "2ZY" Trio, Edith Crick (Soprano), Ethel Wynne Jones (Contralto), David Miller (Tenor), James Farnworth (Baritone).
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.35.—Boys' Brigade News.
 6.40.—MR. FRANCIS J. STAFFORD, M.A., M.Ed., French Talk.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30. SYMPHONY PROGRAMME.
S.B. from London.
 9.15.—LORD BURNHAM. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45. SYMPHONY PROGRAMME (Contd.).
S.B. from London.
 10.30.—Close down.
 Announcer: S. G. Honey.

NEWCASTLE.

3.45.—Concert: James E. Rowell (Tenor), Michael Kelly (Solo Saxophone).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Mr. A. Rac, M.A., Talk on "Wave Motion."
 6.30.—Boys' Brigade News.
 6.45.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30. SYMPHONY PROGRAMME.
S.B. from London.
 9.15.—LORD BURNHAM. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45. SYMPHONY PROGRAMME (Contd.).
S.B. from London.
 10.30.—Close down.
 Announcer: R. C. Pratt.

Plays by Wireless.

Important New Productions.

LISTENERS will have noticed some developments in wireless drama during the last few weeks, and the programme provided on the 15th inst. is of interest as showing a further step in this direction.

In conjunction with Mr. Nigel Playfair, we have arranged four short plays. None of these plays will last more than twenty minutes, and each is of quite a different character. The assumption we have made is that, since all visible aids to imagination are missing, the interest cannot be maintained for such a long period and whatever is given must be of a tabloid nature.

The first play is adapted from a poem by Mr. Vachell Lindsay, the well-known American poet. Music has been specially written for this by Mr. Frederick Austin, who is so well

known in connection with *The Beggar's Opera* and *Polly*. This will be followed by the famous classic—the Proposal Scene from *Pride and Prejudice*, by Jane Austen.

By way of a contrast, the third play may almost be termed "Wireless Melodrama." It has been specially written by Mr. Richard Hughes, who wrote *The Sisters Tragedy*, one of the Grand Guignol plays which aroused widespread interest a year or two ago. The scene of this play is laid in a mining quarry, and to help the atmosphere, it is suggested that listeners might well sit in darkness to correspond with the play's setting, which will also be in the darkness of a mine.

The last of the series is entitled *The Annual Dinner*, by A. P. Herbert. Many will have appreciated Mr. Herbert's writings in *Punch* under the initials A. P. H., and this play which he has written for us abounds in subtle humour.

Wireless drama is still in an experimental stage, but we shall be glad to know whether you think these efforts are successful.

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WIRELESS PROGRAMME—TUESDAY (Jan. 15th.)

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 Owen Bryngwyn (Baritone).
 5.0.—WOMEN'S HOUR: "The Professional Woman's Furnishing," by Mrs. Gordon Stables. A Nursery Chat, by the House Physician of a London Hospital.
 5.30.—CHILDREN'S STORIES: "Sabo and David Once More," by E. W. Lewis. "London Walks—Charing Cross to St. Paul's," by Violet M. Methley.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 LADY (IAN) MALCOME: An Appeal on Behalf of the West End Hospital for Nervous Diseases.

An Evening of Plays.

Produced by
 MR. NIGEL PLAYFAIR.
S.B. to Glasgow.

- 7.30. "THE BLACKSMITH'S SERENADE"
 (Vachell Lindsay).
 Music by Frederick Austin.
 The Proposal Scene
 from
 "PRIDE AND PREJUDICE"
 (Jane Austen).
 "A COMEDY OF DANGER"
 (Richard Hughes)
 (Author of "The Sisters' Tragedy").
 "THE ANNUAL DINNER"
 (A. P. Herbert).

- Incidental Music by the "2LO" Light Orchestra.
 9.15.—THE RT. HON. STANLEY M. BRUCE, M.C., Prime Minister of the Commonwealth of Australia, speaking at the Dinner given in his honour by the Australian Natives Association, relayed from the Hotel Cecil. *S.B. to all Stations.*
 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 9.45.—Dance Music. *S.B. to other Stations.*
 11.0.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Station String Quartette.
 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.—L. WARD (Member of the Safety First Council), on "Safety First Hints."
 7.25. ERNEST JONES (Solo Banjo).
 "En Avant" *Cammeyer*
 "Rhapsodie Hongroise No. 2" *Liszt*
 Leslie Bartlett at the Piano.
 7.35. THE YARDLEY DRAMATIC SOCIETY will present
 "THE DEAR DEPARTED,"
 a Comedy in One Act
 (Stanley Houghton).
 Mrs. Slater WINNIE WRIGHT
 Victoria Slater HILDA GOFF
 Henry Slater HAROLD PARSONS
 Mrs. Jordan MADGE WRIGHT
 Ben Jordan DERRICK WRIGHT
 Abel Merryweather AUBREY ALLEE
 8.5. Ernest Jones.
 Mazurka *Morley*

- 8.15.—NORA LESLIE-PIGGOT, Songs at the Piano.
 8.30.—AN EVENING OF PLAYS produced by MR. NIGEL PLAYFAIR. *S.B. from London.*
 9.15.—THE RT. HON. STANLEY M. BRUCE, M.C. *S.B. from London.*
 9.30. NEWS. *S.B. from London.*
 9.45.—COLIN GARDNER (Midland Organiser of the Radio Society): Talk on "Wireless Hints to Beginners."
 10.0.—Dance Music. *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), Roma Howard and Charles Crayford (Entertainers).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour: Eustace Nash, B.W.S., "Appreciation of Pictures."
 7.0.—NEWS. *S.B. from London.*
 7.10.—J. C. B. CARTER, B.A., Talk, "Joseph Conrad and his Works."
 7.25.—Local News and Weather Forecast.

Irish Night.

- 7.30. THE WIRELESS ORCHESTRA.
 Conductor: Capt. W. A. Featherstone.
 All Songs accompanied by Orchestra.
 Overture, "An Irish Comedy" *Ansell*
 7.40.—Song Cycle, "A Bunch of Shamrock," Part I. *Alicia Needham*
 8.0. Orchestra.
 "Reminiscences of Ireland" *Fred Godfrey*
 8.15. GERALD KAYE (Tenor).
 "Eily Mavoureen" *Benedict*
 "Snowy Breasted Pearl" *Robinson*
 8.25. Orchestra.
 "Three Irish Pictures" *Ansell*
 8.40. MARY JEFFERIES (Soprano).
 "Danny Boy" *Old Irish*
 "Mother Machree" *Olcott*
 8.50. Orchestra.
 Irish Jig from "The Lily of Killarney" *Benedict*
 8.55.—Song Cycle, "A Bunch of Shamrock," Part II. *Alicia Needham*
 9.10. Orchestra.
 Selection, "The Shamrock" *Myddleton*
 9.15.—THE RT. HON. STANLEY M. BRUCE, M.C. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Dance Music. *S.B. from London.*
 11.0.—Close down.
 Announcer: W. R. Keene.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.
 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women, Vocal and Instrumental Artists, the Station Orchestra. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 7.0.—NEWS. *S.B. from London.*
 7.15.—MR. F. G. TRESEDER, F.R.H.S., Chat on "Dahlias."
 7.25.—Local News.
Shakespeare Night IX.
 7.30. "KING JOHN"
 presented by
 THE STATION REPERTORY COMPANY.
 Produced and Directed by
 A. CORBETT-SMITH.
 Incidental Music by
 THE STATION ORCHESTRA.
 9.15.—THE RT. HON. STANLEY M. BRUCE, M.C. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Dance Music. *S.B. from London.*
 11.0.—Close down.
 Announcer: W. N. Settle.

MANCHESTER.

- 3.30-4.30.—Concert: May Winstanley (Soprano), Agnes York (Contralto), Wilfred Newham (Entertainer), Ernest Pogson (Bass-Baritone).
 5.0.—MAINLY FEMININE: Miss Gertrude Ostler on "An Ascent of Etna."
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.45. ORCHESTRA.
 March, "The Great Little Army" ... *Alford*
 Waltz, "Jolly Comrades" *Vollstedt*
 OLGA TELBA (Soprano).
 Two Songs.
 REGINALD WHITEHEAD (Bass-Baritone).
 Recit., "Tyrannic Love."
 Air, "Ye Verdant Hills" ("Susanna")
Handel
 Orchestra.
 Selection, "Sylvia" *Delibes*
 Olga Telba.
 Two Songs.
 Reginald Whitehead.
 "In Sheltered Vale" *D'Alquin*
 "Droop Not, Young Lover" *Handel*
 "Maids May Boast" *Gounod*
 8.45.—PERCY PHLAGE will Persiflage.
 9.0. Orchestra.
 A Sketch, "A Southern Wedding" ... *Lott*
 Selection, "La Traviata" *Verdi*
 9.15.—THE RT. HON. STANLEY M. BRUCE, M.C. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Dance Music by the "2ZY" Orchestra.
 10.10.—W. F. BLETCHER (Lecturer in Spanish to the Lancashire and Cheshire Institute): Spanish Talk.
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Gladys Willis (Solo Piano-forte), Lilian Northorpe (Contralto).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Chas. Wain on "Natural History."
 6.45.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.20.—MR. PHILIP J. RYAN, F.R.Econ.S., on "Unemployment and its Possible Solutions."
 7.35. THE WIRELESS ORCHESTRA.
 March, "Coronation Bells" *Partridge*
 Valse, "A Kiss in the Dark" *Herbert*
 7.45. HUDSON BARNESLEY (Baritone).
 "Five and Twenty Sailormen" ... *Taylor*
 "Non Piu Andrai" *Mozart*
 7.55. Orchestra.
 Selection, "Dorothy" *Cellier*
 8.5. EDWARD J. BELL (Solo Flute).
 "Kinlock of Kinlock" *O'Connor*
 8.15. Orchestra.
 "Minature Suite" *Coates*
 8.25. Edward J. Bell.
 Romance and Polonaise *Le Thiere*
 8.35. Hudson Barnesley.
 "She Alone Charmeth My Sadness" . *Gounod*
 "The Village Blacksmith" *Weiss*
 8.45. Orchestra.
 Pizzicato et Berceuse *Dickenson*
 Melody in F *Rubinstein*
 9.0-9.15.—Interval.
 9.15.—THE RT. HON. STANLEY M. BRUCE, M.C. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Dance Music. *S.B. from London.*
 11.0.—Close down.
 Announcer: C. K. Parsons.

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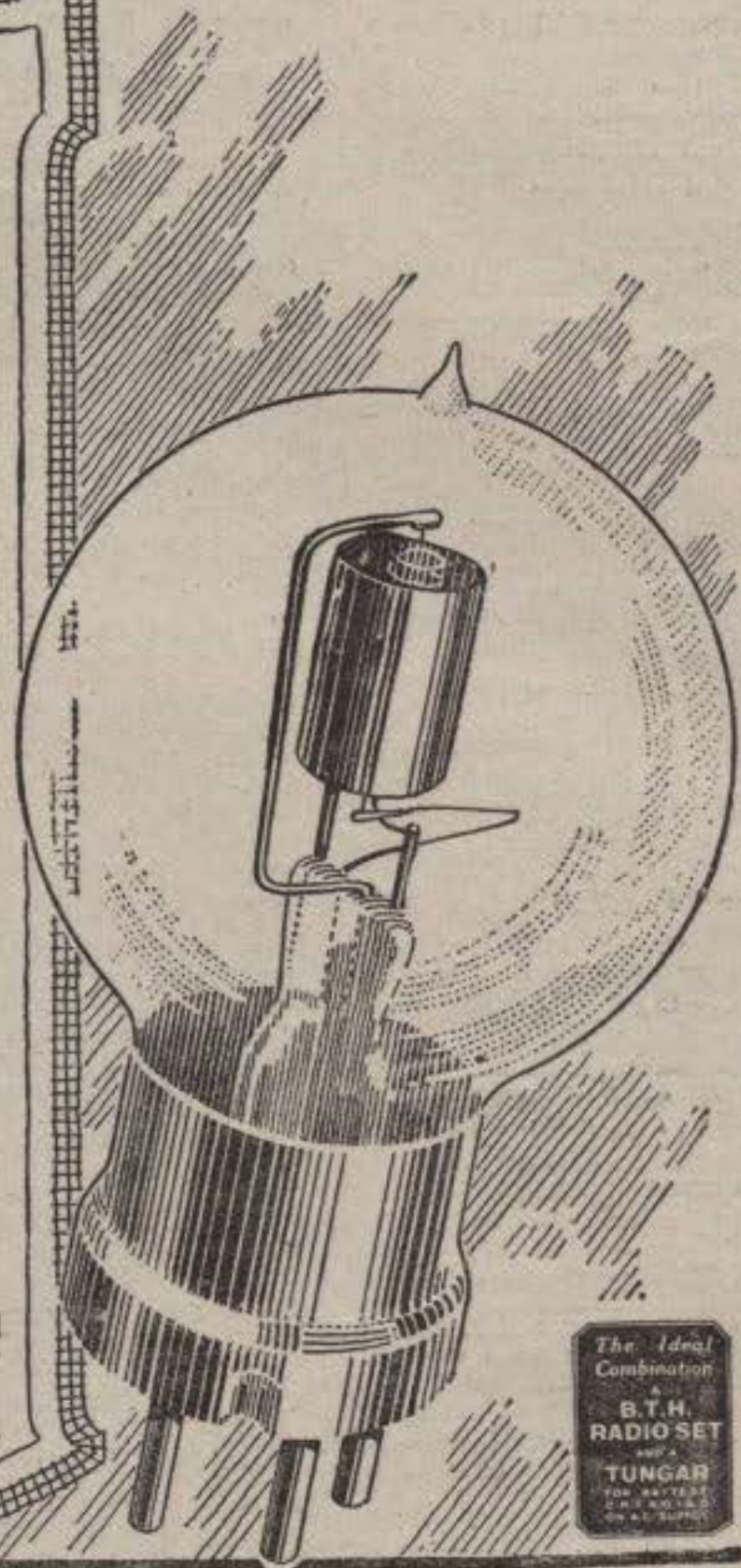
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WIRELESS PROGRAMME—WEDNESDAY (Jan. 16th.)

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 Margaret Francis (Soprano).
- 5.0.—WOMEN'S HOUR: "Careers—The Buyer," by Stella Wolfe Murray, Olive Bell (Soprano), "On Keeping Young," by Rosalie Neish.
- 5.30.—CHILDREN'S STORIES: Olive Bell (Soprano), "The Golden River," Part I., adapted by Sara Cone Bryant, from Ruskin's "King of the Golden River," "The Nun's and Priest's Tales," adapted by Leonard Badman from "The Canterbury Tales."
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* ARCHIBALD HADDON (the B.B.C. Dramatic Critic): "News and Views of the Theatre." *S.B. to all Stations.* Local News and Weather Forecast.
- 7.30-7.45.—Interval.
- 7.45.—"AIDA," Act I. (*Verdi*), relayed from The Opera House, Covent Garden. *S.B. to all Stations except Manchester.*
- 8.30.—CAPT. H. G. MANSFIELD, M.C., F.R.G.S. (late of the North-West Mounted Police) on "The Royal North-West Mounted Police." *S.B. to all Stations except Manchester.*
- 8.40.—"AIDA," Act II., relayed from The Opera House, Covent Garden. *S.B. to all Stations except Manchester.*
- 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations except Manchester.* Local News and Weather Forecast.
- 9.45.—Dance Music. *S.B. to other Stations.*
- 11.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Paul Rimmer's Orchestra relayed from Lozells Picture House.
- 5.0.—WOMEN'S CORNER.

IMPORTANT TO READERS.

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

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

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

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

- 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
- 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
- 7.45-11.0.—The entire Programme. *S.B. from London.*
- 11.0.—"Beer, Vic" Morse Practice.
- 11.15.—Close down.
Announcer: Percy Edgar.

BOURNEMOUTH.

- 3.45.—Concert: Reginald S. Monat (Solo Violin), Thomas Illingworth (Solo Cello), Arthur Marston, A.R.C.O. (Solo Piano), 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., "Amplification Applied to High and Low Frequencies."
- 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
- 7.45-11.0.—The entire Programme. *S.B. from London.*
Announcer: Ian Oliphant.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women; Vocal and Instrumental Artistes, the Station Orchestra. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News.
- 7.45-11.0.—The entire Programme. *S.B. from London.*
Announcer: A. Corbett Smith.

MANCHESTER.

- 3.30.—Concert: Olive Brown (Contralto), Marion Wood (Elocutionist), Laurence Smith (Baritone), Hesketh J. White (Entertainer).
- 5.0.—MAINLY FEMININE.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 6.30.—Organ Recital relayed from the Piccadilly Picture House. Organist, Mr. J. Armitage, F.R.C.O.
- 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
- 7.30-8.0.—Interval.
- 8.0. Choral and Orchestral Night.
Soloists:—
MADGE TAYLOR (Soprano).
RACHEL HUNT (Contralto).
WILFRED HINDLE (Tenor).
LEE THISTLETHWAITE (Baritone).

- THE "2ZY" OPERA CHORUS, trained by SAM WHITTAKER.
Lecturer: MOSES BARITZ.
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Conductor: DAN GODFREY, JUNR., A.R.A.M.
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Followed, after a ten minutes' interval, by BEETHOVEN'S CHORAL SYMPHONY.
(The entire Work will be given.)
2ND GENERAL NEWS BULLETIN.
Local News and Weather Forecast.
Announcer: Dan Godfrey, Junr.

NEWCASTLE.

- 3.45.—Concert: The Wireless Bijou Orchestra, and Eva Smith (Soprano).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mr. William Carr: "Science Talks on Topical Subjects."
- 6.35.—Farmers' Corner: Professor Gilchrist, Talk on "The Management of Old Land Hay."
- 7.0.—NEWS. *S.B. from London.* ARCHIBALD HADDON. *S.B. from London.* Local News and Weather Forecast.
- 7.45.—"AIDA," Act I. *S.B. from London.*
- 8.30.—CAPT. H. G. MANSFIELD. *S.B. from London.*
- 8.40.—"AIDA," ACT II. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45. BETTY HUMBLE (Soprano).
"Should He Upbraid" Bishop
"The Old Woman"
- 9.55. ERNEST HIND (Bass).
"Floral Dance" Moss
"Myself When Young" Lehmann
- 10.5. Betty Humble.
"A Pleading" Elgar
"I Have Twelve Oxen" Ireland
"No, John" Traditional
- 10.15. Ernest Hind.
"The Midnight Review" Glinka
"When Song is Sweet" Sans Souci
- 10.25.—Close down.
Announcer: R. C. Pratt.

ALTERATIONS TO PROGRAMMES, Etc.

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

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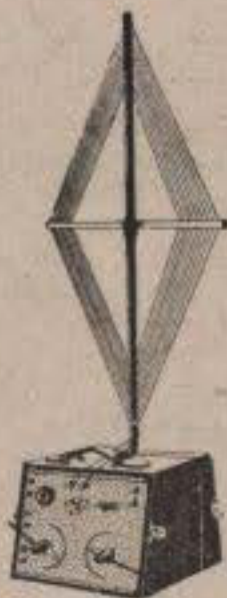
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WIRELESS PROGRAMME—THURSDAY (Jan. 17th.)

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 Adam Gill (Bass).
 5.0.—WOMEN'S HOUR: Fashion Talk by Nora Shandon. A Travel Talk on "Borneo," by Charles Brown.
 5.30.—CHILDREN'S STORIES: "A Queer Party," by Hyacinth Crampton (Aged 15). "Jack Hardy," Chap. 17, Part II., by Herbert Strang. L.G.M. of the *Daily Mail*, "How to See the Zoo."
 6.15.—Boy Scouts' and Girl Guides' News.
 6.25-7.0.—Interval.
 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 PERCY SCHOLES (the B.B.C. Music Critic): "The Week's Music." *S.B. to all Stations.* Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
 Local News and Weather Forecast.
 7.35.—Programme *S.B. to Glasgow until 8.35*:—
 THE WIRELESS ORCHESTRA.
 Conducted by L. Stanton Jefferies.
 March, "The King's Herald" *Fulton*
 Valse, "Voice of Spring" *Strauss*
 Humoresque, "Harold and Mildred" *Finck*
 GWEN GODFREY (Soprano).
 "Love's Enchantment" *Robert Batten*
 "The Spring is at the Door" *Quilter*
 JOSEPH FARRINGTON (Bass) of the B.N.O.C.
 "The Fortune Hunter" *Willeby*
 "The Old Vindictive" *Easthope Martin*
 "All the Fun of the Fair" .. *Easthope Martin*
 Orchestra.
 Fantasia, "Tales of Hoffmann" .. *Offenbach*
 JACK MILLARD will Entertain.
 Gwen Godfrey.
 "An Autumn Love Song" *Sanderson*
 "The Sweetest Song" *W. G. James*
 Orchestra.
 Prelude in C Sharp Minor *Rachmaninoff*
 Selection, "Theodore and Co." *Novello & Kern*
 Joseph Farrington.
 "A Sergeant of the Line" *Squire*
 "The Windmill" *Nelson*
 9.15.—MR. ALLEN S. WALKER on "The Inns of Court and Temple."
 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News and Weather Forecast.
 Programme *S.B. to other Stations.*
 9.45.—Orchestra.
 Petite Suite de Concert .. *Coleridge-Taylor*
 1. "La Caprice de Nanette"; 2. "Demande et Réponse"; 3. "Sonnet d'Amour"; 4. "Tarantelle Frétilante."
 Jack Millard will Entertain.
 Orchestra.
 Tone Poem, "Finlandia" *Sibelius*
 Fox-trot, "Sunset Land" *Kavelo*
 10.30.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

3.30-4.30.—The Station String Quartette.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 6.45.—Boy Scouts' and Girl Guides' News.
 7.0.—NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35.—THE STATION ORCHESTRA.
 Conductor: Joseph Lewis.
 Overture, "Zampa" *Herold*
 7.45.—DAVID HAMILTON: Dramatic Recital, Characters from the Works of Dickens.
 8.0.—Orchestra.
 Suite, "Wand of Youth—No. 1" *Elgar*
 (a) Overture, (b) Serenade, (c) Minuet—Old Style, (d) Sun Dance, (e) Fairy Pipers, (f) Slumber Scene, (g) Fairies and Giants.

8.15-8.45.—Interval.
 8.45.—Orchestra.
 Ballet Music to "Coppelia" *Delibes*
 9.0.—MAJOR VERNON BROOK, M.I.A.E., Bi-Weekly Talk: "Engineering Review."
 9.15.—Orchestra.
 Tone Poem, "Finlandia" *Sibelius*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Programme. *S.B. from London.*
 10.30.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—Concert: Arthur S. Tetlow, L.R.A.M. (Solo Piano), Winifred Ascott (Soprano), Kathleen Jones (Contralto).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.0.—Boy Scouts' and Girl Guides' News.
 6.15.—Scholars' Half-hour: Miss A. G. Spry, L.L.A., "Cranford."
 7.0.—NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35-8.0.—Interval.
 8.0.—THE BOURNEMOUTH WELSH MALE VOICE PARTY.
 "Cwm Rhondda" *Hughes*
 "The Sailors' Chorus" *Dr. Parry*
 8.10.—MINA FURRELL (Elocutionist).
 "Ruth Pinch Makes a Beefsteak Pudding" ("Martin Chuzzlewit") (*Dickens*).
 8.20.—ALLAN FRANKLIN (Solo Piano).
 A Group of Items by Chopin.
 8.35.—WILLIAM BYRNE (Solo Xylophone).
 "Beppo" *Byrne*
 8.45.—Welsh Male Voice Party.
 "Land of My Fathers" *James*
 "Abide With Me" *Dr. Monk*
 8.55.—Mina Furrell.
 "Jonas Chuzzlewit and His Wife" *Dickens*
 9.5.—Allan Franklin.
 "La Poupée Valsante" *Poldini*
 "Passe-pied" *Delibes*
 "Saltarello" *Mason*
 9.15.—William Byrne.
 "Bluebell" *Dietrich*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Welsh Male Voice Party.
 "Martyrs of the Arena" *de Rille*
 9.55.—Allan Franklin.
 Suite, "Folies d'Autrefois" *Poldini*
 10.15.—Close down.
 Announcer: W. R. Keene.

CARDIFF.

3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.
 5.0.—"5WA'S" "FIVE O'CLOCKS." ISAAC J. WILLIAMS, Keeper of Art in The Museum of South Wales, "Some Ancient Records of Peace and War."
 5.30.—ARTHUR SHORT: On "Scouting."
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 6.45.—Boy Scouts' and Girl Guides' News.
 7.0.—NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35.—Dance Music (Selected).
 7.50.—ERNEST G. THOMAS (Baritone).
 "Song of the Clock" *Rex Burchell*
 "Close Props" *Walsey Charles*
 "Barncombe Fair" *Kennedy Russell*
 8.0.—Dance Music (Selected).
 8.20.—Humorous Sketch: "Erb 'Arris conducts the Station Orchestra."
 8.40.—Dance Music (Selected).
 9.0.—Ernest G. Thomas.
 "A Dinder Courtship" *Eric Coates*
 "Michael John O'Shea" } *Sterndale Bennett*
 "Me and My Jane" }
 "Just Because the Violets" *Kennedy Russell*
 9.20.—Dance Music (Selected).

9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—DR. JAS. J. SIMPSON, M.A., D.Sc., Chat on "British Bats."
 9.55.—Dance Music (Selected).
 10.15.—Close down.
 Announcer: L. B. Page.

MANCHESTER.

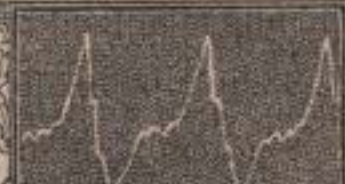
11.30-12.30.—Concert by the "2ZY" Trio.
 5.0.—MAINLY FEMININE. Miss Teal on "Child Welfare."
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.30.—Boy Scouts' and Girl Guides' News.
 6.40.—MR. FRANCIS J. STAFFORD, M.A., M. Ed.: German Talk.
 7.0.—NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.30-8.0.—Interval.
 8.0.—T. H. MORRISON (Solo Violin).
 Andantino *Portini-Kreisl*
 Moto Perpetuo *Dvorak*
 KATHLEEN HARTLEY (Contralto).
 "Caro Mio Ben" *Giordani*
 "The Sands of Dee" *Clay*
 VICTOR SMYTHE has something to say.
 MOLLY GRAY (Soprano).
 "Songs My Mother Sang" .. *Arthur Grimshaw*
 "There are No Dead" *R. M. Harvey*
 Kathleen Hartley.
 "Because" *Guy d'Hardelot*
 T. H. Morrison.
 "Zigeunerweisen" *Sarasate*
 Molly Gray.
 "Glory of the Sea" *Sanderson*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Dance Music. *S.B. from London.*
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.


3.45.—Concert: The Misses F. and B. M. Turnbull (Pianoforte Duets), Isa A. Spence (Soprano), Jack Watson (Baritone).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Mr. S. Hirst, Talk on "The Absolute Zero of 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.—THE WIRELESS ORCHESTRA.
 Melodies from "The Island King" *Garstin*
 7.45.—ETHEL FOWKES (Soprano).
 "The Unforeseen" *Scott*
 "What's in the Air To-day?" *Eden*
 7.55.—WILLIAM A. BATES (Entertainer).
 8.5.—Orchestra.
 8.15.—Valse, "L'Etoile Polaire" .. *Waldteufel*
 MR. WEALLANS (Solo Violin).
 Romance in F *Beethoven*
 8.25.—Ethel Fowkes.
 "Over the Land is April" *Quilter*
 "How Do, Mister Sunshine?" .. *Drummond*
 8.35.—Orchestra.
 Selection, "The Boy" *Talbot*
 8.45.—Mr. Weallans.
 "Recit et Polonaise" *Mackenzie*
 "Souvenir" *Drdla*
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Orchestra.
 "Polish" }
 "Valse" } Three Dances .. *Ketelbey*
 "Tarantelle" .. }
 10.0.—William A. Bates (Entertainer).
 10.10.—Orchestra.
 Selection, "Fallen Fairies" *German*
 10.25.—Close down.
 Announcer: C. K. Parsons.


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WIRELESS PROGRAMME—FRIDAY (Jan. 18th.)

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 Mary Hilliard (Soprano).
 5.0.—WOMEN'S HOUR: "The Lore of the Emerald," by Violet M. Methley. "Impressions of the Week," by Ivy Van Someren.
 5.10.—CHILDREN'S STORIES: "The Golden River," Part II, adapted by Sara Cone Bryant from Ruskin's "King of the Golden River." "Gulliver's Travels—With the Brobdingnags" (3), adapted by E. W. Lewis.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 G. A. ATKINSON (the B.B.C. Film Critic): "Seen on the Screen." *S.B. to all Stations.*
 Local News and Weather Forecast.

Popular Programme.

S.B. to Newcastle.

- 7.30. THE WIRELESS ORCHESTRA.
 Conducted by L. STANTON JEFFERIES.
 Overture to an Irish Comedy.....Ansell
 Valse, "Ciribiribin".....Bucalossi
 KEIGHTLEY DUNN (Tenor).
 "My Bamboo Flower".....Mark Strong
 "My Sweetheart When a Boy".....Morgan
 Orchestra.
 Two Entr'actes: "Warum?" (Schumann);
 "Forget-me-Not" (Macbeth).
 Keightley Dunn.
 "In Old Piccadilly".....Hewitt
 "Jean".....Meade
 Orchestra.
 Selection from the Musical Comedy "Our
 Miss Gibbs".....Caryll and Mouncton
 8.20. "A STUDIO PARTY."
 JOHN HENRY (the Host).
 HELENA MILLAIS.
 RONALD GOURLEY,
 and
 JAY KAYE.
 Orchestra.
 9.0. Spanish Suite, "La Feria" (Lacome); 1.
 Los Torso. 2. Serenade. 3. La Zarzuela.
 9.15.—MR. VERNON BARTLETT (of the
 League of Nations) on "The League of
 Nations." *S.B. to Newcastle.*
 9.30.—TIME SIGNAL, AND 2ND GENERAL
 NEWS BULLETIN. *S.B. to all Stations.*
 Local News and Weather Forecast.
 9.45.—"OTHELLO," Act III. (Verdi), relayed
 from The Royal Opera House, Covent Garden.
S.B. to all Stations.
 Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Paul Rimmer's Orchestra relayed
 from Lozells Picture House.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—WILFRED RIDGWAY: Pianoforte-
 Lecture Recital, "Some Popular Music of
 the Great Masters."
 Prelude and Fugue in D Major.....Bach
 "The Italian Concerto".....Bach
 "Lieder ohne Worte" Nos. 3, 30, and 34
 Mendelssohn
 "The Poet Speaks," from "Kindeszenen"
 Schumann
 "Novellette".....Schumann
 "Walderauschen".....Liszt
 "Fairy Tale" in G Major.....Medtner
 Berceuse from "Etudes" Op. 11...Liapounow
 Barcarolle.....Glazounow
 Nocturne in B Major.....Chopin
 Etude No. 8, Op. 10.....Chopin

- 8.15-8.30.—Interval.
 8.30. THE STATION ORCHESTRA.
 Special Request Items.
 8.45.—WALTER BADHAM (Humorist) in
 selected items from his Repertoire.
 9.0. Orchestra.
 Special Request Items.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—"OTHELLO," Act III. *S.B. from
 London.*
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Concert: The "6BM" Trio, Reginald S.
 Mouat (Solo Violin), Thomas E. Illingworth
 (Solo Cello).
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour: Miss Grey, "The
 Tale of a Sandwich," No. 2.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.

Third Symphony Concert.

RUSSIAN NIGHT.

- 7.30.—CAPT. W. A. FEATHERSTONE: Talk,
 illustrated by Orchestra, on programme to
 be performed.
 GRAND ORCHESTRA.
 Conductor: Capt. W. A. Featherstone.
 First Movement "Symphonie Pathétique"
 Tchaikovsky
 MARY JEFFERIES (Soprano).
 "The Red Sarafan".....Whishaw
 (With Orchestral Accompaniment.)
 Grand Orchestra.
 Second Movement "Symphonie Pathétique"
 Tchaikovsky
 Symphonic Variation for Cello and Or-
 chestra.....Boellmann
 Mary Jefferies.
 "None But the Weary Heart" Tchaikovsky
 (With Orchestral Accompaniment.)
 Grand Orchestra.
 Third Movement "Symphonie Pathétique"
 Tchaikovsky
 Mary Jefferies.
 "Hindu Song".....Rimsky Korsakov
 (With Orchestral Accompaniment.)
 Grand Orchestra.
 Finale "Symphonie Pathétique" Tchaikovsky
 Overture, "1812".....Tchaikovsky
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—"OTHELLO," Act III. *S.B. from
 London.*
 Announcer: Ian Oliphant.

CARDIFF.

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

Choral Night.

- 7.30.—THE CAERPHILLY MALE VOICE
 CHOIR.
 Vocalist: TREFOR EVANS.
 Wedding March from "Feramors" Rubinstein
 Entr'acte, "La Cinquantaine" Gabriel Marie
 7.40.—Part Songs: (a) "The Charge of the
 Light Brigade" (Bantock); (b) "Down
 Among the Dead Men" (Bantock); (c) "On
 the Sea" (Dudley Buck).
 7.50.—Songs: (a) "Mister Sun" (Gwendoline
 Coleridge-Taylor); (b) "Big Lady Moon"
 (S. Coleridge-Taylor).

- 8.0.—Orchestral Overture, "Fête of Flowers"
 (Petras).
 8.10.—Part Songs: (a) "Night and Day"
 (A. Ward Janna); (b) "Castilla" (Protheroe);
 (c) "Rest, Weary Heart."
 8.20.—Songs: (a) "Dear Little Jammy Face"
 (Kennedy Russell); (b) "Can y Dryw Bach"
 (Song of the Little Wren) (Dr. Joseph Parry).
 8.30.—Orchestral Suite, "Petite Suite de
 Concert" (Coleridge-Taylor).
 8.45.—DR. COLSTON WILLIAMS, County
 Medical Officer of Health for Glamorgan:
 Chat on "Pure Milk."
 8.55.—Part Songs: (a) "Call John"; (b)
 "Tattlebury Market."
 9.5.—Songs: (a) "Thinking" (Stuart Gray);
 (b) "O, for the Wings of a Dove" (Mendel-
 ssohn).
 9.15.—Orchestral Selection, "Rose of Araby"
 (Morgan).
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—"OTHELLO," Act III. *S.B. from
 London.*
 Announcer: W. N. Settle.

MANCHESTER.

- 3.30-4.30.—Concert: The "2ZY" Orchestra,
 Florence Ellis (Soprano), Alice McIlwrick
 (Contralto), Albert Bradley (Tenor), The
 Sullivan Singers.
 5.0.—MAINLY FEMINE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.40.—MR. FRANCIS J. STAFFORD, M.A.,
 M.Ed., French Talk.
 7.0.—NEWS.—*S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—THE GARNER SCHOFIELD DANCE
 BAND.
 Waltz, "Faded Love Letters of Mine";
 Fox-trot, "Every Day"; One-step, "Joe
 is Here"; Fox-trot, "That Red Head
 Gal"; Valse, "Honey-moon Chimes";
 Fox-trot, "Gone, but Still in My Heart";
 Fox-trot, "Just Holding Hands"; Blues,
 "The Cat's Whiskers"; Fox-trot, "Why
 Did Robinson Crusoe Get the Blues?";
 One-step, "Felix Kept on Walking."
 8.30. JACK WALKER (Baritone)
 "Marching Alone".....Maud Valerie White
 "The Little Irish Girl".....Hermann Lohr
 8.45.—T. A. COWARD, M.Sc., on "Bat Hunting
 in Winter."
 9.0. Jack Walker.
 "The Desert Lover" ... Maud Valerie White
 "Bois Epais".....Lully
 9.10. The Garner Schofield Dance Band.
 Schottische, "I Might Be Your Once-in-a-
 While"; One-step, "Mister Gallagher and
 Mister Shean"; Lancers, "The Students";
 Waltz, "Jeunesse Dorée"; Waltz, "Just
 a Girl that Men Forgot"; Blues, "Fare-
 well Blues"; Fox-trot, "Moonlight in
 Versailles"; Waltz, "Tell Her I Love
 Her So."
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—"OTHELLO," Act III. *S.B. from
 London.*
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Jack Mackintosh (Solo Cornet),
 Mabel Offer (Soprano).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Mr. W. C. F.
 Campaign, B.Sc., Talk on "The Bridges of
 the Tyne."
 6.35.—Farmers' Corner: Mr. R. W. Wheldon,
 Talk on "The Potato Crop."
 7.0.—NEWS.—*S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—The entire Programme *S.B. from London*
 Announcer: E. L. Odhams.

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WIRELESS PROGRAMME—SATURDAY (Jan. 19th.)

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 Baker (Tenor).
 5.0.—WOMEN'S HOUR: "In and Out of the Shops," by "The Copy Cat." Our Monthly Paris Letter from Gabrielle Picabia.
 5.30.—CHILDREN'S STORIES: "A Drop of Water," by Kirkham Hamilton. Auntie Sophie at the Piano. "Rugger," by Major L. R. Tosswill, the old Rugby International.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 CAPT. RICHARD TWELVETREES on "Motoring."
 7.30. "2LO" LIGHT ORCHESTRA.
 Overture, "The Merry Wives of Windsor" *Nicolai*
 Valse on Melodies from "A Little Dutch Girl" *Kalman*
 Celeste Solo, "Tiny Tot" *Fisher*
 GIBBON LOWDEN (Baritone).
 "In Love" *Lohr*
 "A Warwickshire Wooing" *James*
 CHARLES WREFORD in a Humorous Dialect Recital.
 Orchestra.
 Musical Comedy Selection, "The Boy" *Monckton and Talbot*
 BERNARD TURNER and his little Saxophone.
 Orchestra.
 Intermezzo, "At Sunset" *Brewer*
 "The March of the Little Leaden Soldiers" *Pierre*
 Charles Wreford in another Humorous Dialect Recital.
 Bernard Turner—again with his little Saxophone.
 Gibbon Lowden.
 "By the River" *Frank Lowden*
 "A Frivolous Ballad" *Slater*
 9.15.—BRIG.-GEN. R. J. KENTISH, C.M.G., D.S.O., Hon. Sec. of the British Olympic Association, on "The Olympic Games."
 9.30.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 9.45.—Dance Music. *S.B. to other Stations.*
 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.
Popular Orchestral Night.
 7.15. THE STATION ORCHESTRA.
 Conductor: Joseph Lewis.
 Overture, "Masaniello" *Auber*
 Selection, "The Quaker Girl" *Monckton*
 7.45.—LEON GASTER, F.J.I. (Hon. Sec., Illuminated Eng. Soc.), on "The Importance of Good Lighting in Home, School, and Office," as delivered from the London Station.
 7.55. Orchestra.
 Suite, "The Merchant of Venice" *Rosse*
 (a) Prelude No. 1; (b) Intermezzo; (c) Oriental March; (d) Prelude No. 2; (e) Doge's March.
 8.15-8.45.—Interval.
 8.45. Orchestra.
 Suite, "Henry VIII. Dances" *German*
 (a) Morris Dance; (b) Shepherds' Dance; (c) Torch Dance.
 9.0.—PERCY EDGAR in Recitals Grave and Gay.

- 9.15. Orchestra.
 Selection, "Miss Hook of Holland" ... *Rubens*
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Percy Edgar in further Recitals.
 10.0. Orchestra.
 Waltz, "Honeymoon Chimes"; One-step, "When You're Old"; One-step, "Moscovitch Band"; Waltz, "Estelle"; Fox-trot, "I Love Her Best of All"; Fox-trot, "Just Holding Hands"; Waltz, "Starry Night."
 10.30.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Concert: De Vekey's Juvenile Serenaders.
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., on "Japan and the Japanese."
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15.—E. RUSSELL OAKLEY on "Smuggling Ways and Encounters."
 7.30-8.0.—Interval.
 8.0. THE WIRELESS ORCHESTRA.
 "A Musical Jigsaw" *Ashton*
 8.10. THE BLUE LAGOON DANCE ORCHESTRA.
 Fox-trot, "Dear Old Devon"; One-step, "He Used to Sing in His Sleep"; Waltz, "Liebestraume."
 8.25. Wireless Orchestra.
 Selection of W. H. Squire's Songs and Ballads.
 8.40. Dance Orchestra.
 Fox-trot, "Susannah's Squeaking Shoes"; Solo Banjo, "Marche Hongroise"; Fox-trot, "Dancing Fool"; Fox-trot, "Gone."
 9.0. Wireless Orchestra.
 Selection, "Tom Jones" *German*
 9.15. Dance Orchestra.
 Solo Banjo, "The College Rag"; Waltz, "Mellow Moon."
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Dance Music. *S.B. from London.*
 11.0.—Close down.
 Announcer: W. R. Keene.

CARDIFF.

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

Popular Night.

- 7.30.—THE CYMRADIOS will scintillate. The Cymradios will make their bow. "Sambo" sings about the West Country. The Cymradios discuss the respective merits of Tea and Cyder. "Sybil" with a "Hey! Derry Down." "Sydney," with help from Cecil, hopes to be facetious. Sybil and Sambo try out a Duet. "Sadie" begs you to "Take no Notice." The Cymradios attend a Parish Muffin Scramble. Sybil, with attendant Satellites, greets the "New Moon." Sadie and Charlie enjoy themselves in a Swing. Sydney and Cecil make another attempt. Sybil bids the Moon "Good Night." The Cymradios decide to go in for Wireless.

- Sambo will "Roar you like any sucking dove."
 Sadie and Sydney exchange views on the "Little Home They'd Like to Build."
 The Cymradios bid "Good Night, Everybody."
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Dance Music. *S.B. from London.*
 11.0.—Close down.
 Announcer: A. Corbett-Smith.

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.
 7.15-7.30.—Interval.
 7.30. THE JESTERS' CONCERT PARTY.
 Opening Chorus, "Some Show" ... The Jesters Concerted, "Riddles" The Jesters Song, "Break O' Day" CLARA HARDING Duet, "Quarrelling" EDITH JESSOP and FRANK MAYALL
 Humorous Song, "Laughs" JACK FITTON Duet, "In Springtime" Clara Harding and Edith Jessop
 Song, "Seaside Posters" Frank Mayall Trio, "Carry On the Good Work" Clara Harding, Edith Jessop, and Frank Fitton.
 Song, "My Dreams" GEORGE NEWTON Concerted, "Spring Punions" The Jesters
 8.20.—VICTOR SMYTHE and Algy.
 8.35. The Jesters' Concert Party.
 Re-opening Chorus, "A Right Good Song" The Jesters
 Song, "The Windmill" ... JACK WALKER Duet, "The Miserere Scene" Clara Harding and George Newton
 Concerted, "Shopping" Edith Jessop and Gentlemen
 Song, "The Glory of the Sea" Edith Jessop Humorous Interlude Jack Fitton and Frank Mayall
 Duet, "The Lovers" George Newton and Jack Walker
 Part Song, "Good Night, Beloved" The Jesters
 Closing Item, "Tick Tock" The Jesters
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45.—Dance Music. *S.B. from London.*
 11.0.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Florence Farrar (Solo Piano-forte), Apollo Male Quartette, Ernest Fletcher (Solo Cello).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Miss Annie C. Lyall: Talk on "Old Gateshead."
 6.35.—Farmers' Corner: Mr. H. C. Pawson: Talk on "Higher Crop Production."
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.20.—MR. H. B. SAINT on "Citizens' Service Society."
Dance Night.
 7.35. JAZZ ORCHESTRA.
 Song Selection *Stodden*
 7.50. JACK KELLY (Baritone).
 "Song of the Toreador" *Bizet*
 "Mate O' Mine" *Elliot*
 8.0. MICHAEL KELLY (Solo Saxophone).
 "Ka-lu-la" *Kern*
 (Continued in col. 1, page 107.)

To ensure getting the "Radio Times" regularly, ask your newsagent to deliver your copy every Friday.

Do You Keep Canaries?

A Talk from Cardiff, by E. W. Allsopp.

WHILE there is no doubt that birds have been associated with mankind from very early days, yet, so far as canaries are concerned, we have but little reliable information other than that attaching to the Flemish weavers who settled in Spitalfields some few centuries ago.

Students of history will remember that these weavers fled from the persecution of the Duke of Alva, bringing with them not only the art of weaving, but also their canaries; for it appears that the arts of weaving and the breeding of canaries had long been associated.

Later, the Flemish weavers settled in the city of Norwich, and that is how this city became famous for canaries; for with the development and spread of the weaving the fame of the canaries spread also—a fame that has not perished with the hand-loom and home work; for to-day the old city is still famous for its canaries.

Spring and Autumn Visitors.

I expect that many people are under the impression that their canaries with the clear yellow or buff coloured plumage, free from any dark patches or markings, are brothers, as it were, of the brethren in a state of nature; but that is not so.

The canary birds, the original stock from which our several varieties are descended, are only accidental spring and autumn visitors to the British Isles.

Their home is mainly in the Canary Islands, Madeira, and the Azores, and, broadly speaking, in appearance they are as insignificant as our country-bred sparrow. Not that I will assert that our country friend is not beautiful in his lovely shades of autumn browns; but I mean that in no degree does he appear related to your own pet, or to any of the magnificent exhibition specimens.

To-day, it is possible to purchase a canary either a rich clear yellow in plumage or wholly green, a chaste white, or a lovely rich cinnamon spice shade. To these, breeders hope to add some blacks and some charming blues.

Keep Him Cool.

The general management needed to preserve canaries in health and song necessitates a few simple and yet imperative rules.

Probably a bright, cheerful situation dominates the whole scheme, and a freedom from well-meaning, but ill-conceived, regard is, perhaps, the feature that needs particular mention; for there is no doubt that a lot of folk mean well, but really do very badly.

For example, during a spell of very hot weather we may see many canaries, parrots and other cage birds hung out of doors in a broiling sunshine without the least protection.

Our canary bird is a true finch, and, in common with other species, is a lover of the shady groves during the heat of the day, feeding during the early morning and late at eventide, and is not given to seeking the higher atmosphere.

Hang your canary outside if you choose, but please do not risk his very life by hanging him in the direct sunshine of summer.

If convenient, a cold room should be chosen in which to keep your canary, and by this I mean a room that seldom needs a fire or artificial heat.

Canaries will stand cold very well—and will even sing and be happy in a temperature that keeps their drinking-water frozen—providing the temperature remains constant; but they will not stand for long the room that is hot during the day and cold during the night. So

the kitchen is not a suitable room, and I am sure, if you try, you can find a better place for Dicky.

No! please do not hang him in the window of the sitting or occasional room, for what are more draughty than most windows?

Hung upon the wall, facing the window and out of reach of the cat, will suit very nicely, particularly if the cage be of the box pattern—that is, open only in the front, and not like the usual all-wire cage, which exposes the occupants to draughts from all directions.

To Prevent Sore Feet.

Strict cleanliness of the cage and its fittings, such as the perches and food vessels, is, of course, imperative to well-being, and if the perches are the kind usually supplied with the cages, the round, smooth and hardly thicker than a pencil sort, then cast them out.

Instead, substitute perches made from any soft white wood, and planed to about half-an-inch square, with just the keen edges or corners taken off. These are much more comfortable to grip, and are a guarantee against sore feet, an affliction that often prevents free singing. Do not be tempted to sandpaper the perches just to make them look nice; for a rather rough finish from the plane is desirable.

Old age, as usual, seldom arrives unaccompanied, and sooner or later the upper mandible of the beak and the toe-nails become overgrown, becoming a menace to the health and safety of Dicky. These should be trimmed back to the normal lengths by means of a pair of nail scissors, care being taken not to cut into the thread-like blood-vessels that extend into each of the toe-nails, and which may readily be seen by holding the toes in a good light.

The Ideal Diet.

With feeding it is well to encourage the simple life. A collection of pretty-looking seeds is no criterion of feeding value.

The ideal diet is as follows: To one quart of best Spanish canary seed mix in a half-pint of sweet summer rape seed.

This is the staple diet with which the seed-box should be kept filled, but while at your corn-merchant's, procure a sixpenny packet of a good brand of mixed bird seed. A teaspoonful of this should be offered upon the bottom of the cage, or placed in a separate small vessel, every other day.

Wireless Wisdom.

"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."—J. R. PEDDIE, M.A., Director of Studies, Glasgow University.

"No good work is ever done in any department of life by people who are not happy in doing it."—PERCY SCHOLES.

"It was Adam who invented the idea of making excuses and Eve caught it from him the next moment."—REV. R. C. KNOX.

"It is not an umpire's duty to teach the rules; his mission is to see that they are properly interpreted."—H. E. HASLAM.

"You must know what a thing is trying to do before you can judge whether it succeeds."—ANTHONY BERTRAM.

Farming by Wireless.

What Radio Means to Agriculture.

IT is fairly safe to say that in no sphere of workaday activity is broadcasting proving of greater practical value at the present time than it is in farming. As a class, farmers are perhaps more conservative than most members of the community, but that they are alive to the possibilities of wireless is shown by the great interest taken by many of their number in the broadcasting of weather reports, wheat prices, and other items of the kind.

Those agriculturists who as yet are not acquainted with the potentialities of wireless from the farmer's point of view would be greatly surprised if they could realize the part played by radio among the farmers of America. In that country the developments of broadcasting, in so far as the dissemination of information useful to farmers is concerned, are little short of amazing.

Accurate Predictions.

At the present time, weather forecasts are being broadcast from over one hundred and fifty U.S. stations, and it is anticipated that this number will soon be increased to five hundred. Hundreds of thousands of American farmers, aware of the immense care taken to ensure the accuracy of such predictions, now rely entirely on wireless forecasts in making their plans for each day's work.

In the minds of a good many English farmers there still lingers some doubt whether climatic conditions can be predicted with any measure of success. Actually more than ninety per cent. of the forecasts give notice of weather conditions that obtain during the succeeding forty-eight hours, and as increasing attention is being paid to the subject by scientists, there is little doubt that in time the ten per cent. of inaccuracies, most of them slight, will be eliminated.

Helping the Harvest.

Last summer a large number of farmers in this country carried their hay and harvested their corn after learning the weather forecasts by wireless, and as a result the operations were not hampered by unfavourable conditions. What this means to the farmer and his helpers can only be realized by those who have had close experience of agricultural work.

There is no doubt that by being forewarned farmers can save money, as well as time and trouble. One Sussex farmer reckons that his two-valve receiving set, purchased in London at a cost of round about £20, represents an investment worth at least £100 a year to him, while some of the Kentish hopgrowers have found the forecasts of unquestionable value. The barometrical readings announced every evening are also of great use.

Talks by Experts.

In addition to the weather reports broadcast from every station, there are talks from most of the B.B.C. stations on various subjects of interest to farmers. These talks are given by experts in almost every department of agriculture, from seed buying and sowing to harvesting and threshing; from the care of cattle to the management of a dairy.

The treatment of animals in certain cases of disease was discussed on a recent occasion by a leading veterinary surgeon, while on another the eradication of various plant pests was the topic of an interesting talk.

An attempt is being made to broadcast a sermon to some explorers near the North Pole. This proves once for all that there is no safe spot where one can go in search of peace and quiet.—From "Punch."

Encourage British Inventors!

A Talk from London, by the Rt. Hon. Sir William Bull, Bart., M.P.

THE history of Patent Laws is said to have begun in the reign of Edward III., and he set two friars and two aldermen to report on the prospect of discovering the Philosopher's Stone. The friars solemnly reported that they thought there was a very good prospect of doing so, and the King directly granted Letters Patent under the Great Seal, not to the two friars, but to the two aldermen.

The earliest form of these grants of privileges seems to have been that of exclusively conducting new trades or dealing in objects of commerce hitherto unknown, and the prerogative was, apparently, used in most cases as a means of raising money.

Rewarding Favourites.

The privilege was greatly abused, and under the pretence of providing for the better government of trade, the Crown sanctioned the most oppressive monopolies with a view to rewarding favourites or to raise money. Queen Elizabeth cancelled wholesale privileges which had been abused by patentees. It appears, however, that the Queen did not revoke all the monopolies complained against, and a list of them, dated May, 1603, seems to imply that there were still some in existence.

Matters did not improve on the accession of James I. The manufacture of alum had been introduced into England from abroad and exercised with much success till about 1600, when Sir Thomas Chaloner discovered a mine at Gisbore, in Yorkshire, and the art was brought to perfection by Sir John Boucher. The importation of alum was prohibited by proclamation; the King took the whole of the trade into his own hands and made it the subject of Letters Patent.

Abusing the King's Patent.

The case of Mompesson and Mitchell is the most flagrant instance. According to Rapin, the patent was granted to Sir Giles Mompesson and Sir Francis Mitchell for the sole making and selling of gold and silver lace. The patentees grossly abused their privilege, making sophisticated lace and copper and base matters, and procuring others (who made good lace) to be fined and imprisoned for infringing their patent. Great complaints were made to Parliament, and, in consequence, Mitchell was imprisoned, but Mompesson escaped, and a proclamation was issued offering a reward for his apprehension.

The King informed the Parliament that he was ignorant of the abuse of his patent, and would revoke it. The Lords confiscated the estate of Mompesson, who had escaped, and degraded him of his knighthood. Mitchell was also degraded and fined £1,000, carried through the streets of London on a horse with his face to the tail and imprisoned for life. The patents for gold and

silver lace and some others were revoked by Royal proclamation.

Invention as we know it is somewhat of a modern institution. Curiously enough, neither Parliament nor our giants in industry encouraged to any extent the organization of science and invention until we were plunged into the great war. The consciousness that both the inventor and manufacturer should walk arm-in-arm was slumbering in the incubator.

Without knowing it, we are passing through a revolution at the present time. I urge everybody to study the history of England for the thirty years that succeeded Waterloo in 1815. Remember that after twenty years of war, with our backs to the wall against all Europe, we had thirty dreary years to get back to peace and prosperity, and we should not have done it then but for invention. It was the development of Watt and Stephenson's locomotive engine wedded to an iron rail which helped forward our prosperity by leaps and bounds. Other labour-saving machinery followed—we made for the rest of the world. Why, when I was a boy, on the Continent I never saw any other engines but those of British make, whilst another British firm built all the railways simply because no one else knew how to do it or had the capital.

A Long Felt Want.

We must find an invention of similar usefulness to help us now. How is it to be done? I will tell you. The association known as the Institute of Patentees comes into being at the opportune moment. It fills a place which has never been filled before. It is of the greatest assistance to inventors. It will assist trade and commerce. It is destined to lubricate the wheels of industry and to stimulate progress.

The last piece of legislation passed by Parliament was not conceived in a spirit helpful to inventors and traders in this country. Patentees received shabby treatment in respect of the five years' disturbance during the War and only received two years' extension

of the life of their patents.

One very necessary task which the Institute of Patentees is to urge upon various legislators, within the Empire, is the adoption of an Imperial system of Letters Patent. It is a grave hardship and a costly one which imposes upon the inventor, often a man of small means, the burden of taking out a separate patent in each of the Dominions, and there seems no reason why what has been done with copyright should not be feasible with patent right.

One service that the war has rendered us is that it has shaken those in authority out of their attitude of indifference, and legislation, instead of preparing the way, has invariably lagged behind—has been towed by the ship of science, instead of being the tug leading her into harbour.

There is, perhaps, no nation the future happiness and prosperity of which depends more on science and invention than our own.

It is only by wisely utilizing and encouraging invention that we have any hope of maintaining our population in plenty and comfort. Science, however, will do this for us if we will only let her. She may be no fairy godmother, indeed, but she will richly endow those who love her.

Inventors Incog.

If the country is to progress, inventors, rich and poor, must be encouraged and every assistance possible given them to stimulate their existing genius. The Institute of Patentees is carrying out this work, and by early advice and help, many inventors are saved time and money and their genius is diverted into channels which will not only be of benefit to themselves, but of value to the nation. Hundreds of the people you pass in the street are inventors, or

potential inventors, and yet, in many cases, the individual is nervous of the fact being known. He is afraid of being held up to ridicule and his ideas being laughed at. This feeling is undoubtedly caused by the stupendous lack of encouragement which has been afforded him.

Manufacturers must encourage invention and suitably reward employees who help them to improve or cheapen their output. The Government must actively assist the patentee, and the general public should support and encourage endeavours to give invention an important place in the community.

This is one way of decreasing unemployment. The Broadcasting Company has done much in this direction. It has organized an industry now employing thousands and which in a short time will employ thousands more.



Photo: Science. SIR WILLIAM BULL.



"Urry up wiv' that beer, Em! We're bein' put through to the Savoy Hotel!"



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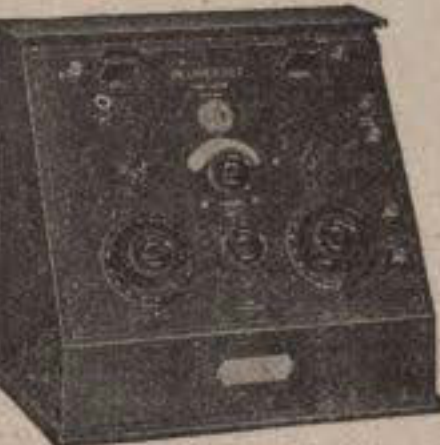
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WIRELESS PROGRAMME—ABERDEEN (Jan. 13th to Jan. 19th.)

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.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
 8.30. THE WIRELESS QUARTETTE.
 "Ballet Egyptian" *Luigini*
 8.40. MARGARET SKAKLE (Soprano).
 "There is a Green Hill" *Gounod*
 "Nearer, My God, to Thee" *Carey*
 8.50. The Wireless Quartette.
 "La Source Ballet" *Delibes*
 THE REV. JOHN E. PENMAN, Bon-Accord U.F. Church. Religious Address.
 9.20. The Wireless Quartette.
 "Hallelujah Chorus" *arr. Binding*
 "Liebestraume" *von Blon*
 9.30. Margaret Skakle.
 "For He Hath Regarded" (Magnificat) *Bach*
 "Let the Bright Seraphim" *Handel*
 9.40. The Wireless Quartette.
 "Meditation" *Clifford*
 "Sognai" *Schira*
 9.50.—R. E. JEFFREY; "The Story of Samson and Delilah."
 10.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 10.15. The Wireless Quartette.
 Overture, "Yelva" *Reisiger*
 10.25.—Close down.
 Announcer: R. E. Jeffrey.

MONDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette: Classical Afternoon.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.15.—Boys' Brigade News.
 6.30.—Boy Scouts' Talk. Special Jamboree Night.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30. THE WIRELESS ORCHESTRA.
 Selection, "Sally" *Kerr*
 7.40. THE FLASHLIGHT CONCERT PARTY.
 1. Pianoforte Solo *L. Cressy*
 2. Opening Chorus *Party*
 3. Song, "Evening Song" *Colin Wilson*
 4. Quartette, "Just a Song at Twilight" *Party*
 5. Song, "As Thro' the Street" (from "The Bohemians") *Molly Paterson*
 6. Song, "Because" *Alf Gunn*
 7. Duet, "Underneath My Big Umbrella" *Frances Lawson and Colin Wilson*
 8. Instrumental Selection, Popular Choruses *L. and A. Aggasild*
 9. Song, "Dear Love, My Love" *Frances Lawson*
 10. Duet, "Sea Dogs" *Colin Wilson and Alf Gunn*
 11. Song, "Am I Right?" *Colin Wilson*
 12. Concerted, Coon Selection *Party*
 13. Song, "Broadcasting" *Molly Paterson*
 14. Song, "Laughing-Song" *Alf Gunn*
 15. Concerted, "Minnetonka" *Party*
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 9.45. The Flashlight Concert Party.
 1. Pianoforte Solo *L. Cressy*
 2. Song, "My Ain Folks" *Frances Lawson*
 3. Instrumental Selection *L. and A. Aggasild*
 4. Duet from "Il Trovatore" *Molly Paterson and Colin Wilson*
 5. Concerted, "Blue Danube Blues" *Party*
 6. Song, "Nirvana" *Colin Wilson*
 7. Duet, "Drifting" *Frances Lawson and Alf Gunn*

8. Song, "If I Might Come to You" *Molly Paterson*
 9. Song, "Bonnie Dunoon" *Alf Gunn*
 10. Final Chorus *Party*
 10.30.—Close down.
 Announcer: W. D. Simpson.

TUESDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette: Popular Afternoon.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 DR. JAMES F. TOCHER, D.Sc., F.I.C., Public Analyst: "Some of the Present Worries of the Farmers—Grass Sickness and the Like."
 7.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
Classical Night.
 7.20. THE WIRELESS QUARTETTE.
 Symphony *Haydn*
 7.35. CHRYS BARCLAY (Soprano).
 "There" *Parry*
 "Armida's Garden" *Parry*
 7.45. THE WIRELESS ORCHESTRA.
 Overture, "Don Giovanni" *Mozart*
 7.55. WILLIAM FLETT (Tenor).
 "Lily of My Heart" *Geehl*
 "Love, Could I Only Tell Thee" *Capel*
 8.5. Orchestra.
 Suite, "Scenes Pittoresques" *Massenet*
 8.15. Chrys Barclay.
 "When the Dew is Falling" *Parry*
 "Music When Soft Voices Die" *Parry*
 8.25. Orchestra.
 Overture, "Son and Stranger" *Mendelssohn*
 8.35. William Flett.
 "Where'er You Walk" (*Handel*); "Beloved, It Is Morn" (*Aylward*).
 8.45. Orchestra.
 Two Numbers from "Casse Noisette" Suite *Tchaikovsky*
 9.0-9.15.—Interval.
 9.15.—THE RT. HON. STANLEY M. BRUCE, M.C. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—Dance Music. *S.B. from London.*
 11.0.—Close down.
 Announcer: R. E. Jeffrey.

WEDNESDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette: Operatic Afternoon.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.
 7.30. THE WIRELESS ORCHESTRA.
 Selection, "Phi-Phi" *Ascheberg, arr. Jaxon*
 7.45.—"AIDA," Act I. *S.B. from London.*
 8.30.—CAPT. H. G. MANSFIELD. *S.B. from London.*
 8.40.—"AIDA," Act II. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45. Orchestra.
 Fox-trot, "I'm Just Wild About Harry"; Waltz, "Tell-tale Twilight"; One-step, "Wagneritis"; Waltz, "Queen of the North"; Highland Schottische; Fox-trot, "Dancing Fool"; Eightsome Reel; Waltz, "Eastern Love"; Fox-trot, "Down-hearted Blues."
 11.0.—Close down.
 Announcer: H. McKee.

THURSDAY.

- 3.30-4.30.—The Wireless Quartette: Miscellaneous Afternoon.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.

- 6.40.—Boy Scouts' and Girl Guides' News.
 7.0.—NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News and Weather Forecast.
Patriotic Songs and Airs.
 7.30. ABERDEEN BATTALION BOYS' BRIGADE BAND.
 Bandmaster: J. CORMACK WATT.
 March, "Alisons" *J. Wood*
 Selection, "National Gems" *Greenwood*
 7.45. HUGH MUNRO (Baritone).
 "The Trumpeter" (*Dix*); "Shipmates o' Mine" (*Sanderson*).
 7.55. THE WIRELESS ORCHESTRA.
 "Selection of Sea Songs" *Volti*
 8.5. TINA MACINTYRE (Soprano).
 "Cam ye by Athol?" (*Traditional*); "Land of Hope and Glory" (*Elgar*).
 8.15. Boys' Brigade Band.
 March Poetique, "The Vanished Army" *Monck*
 Selection, "Scottish Gems" *Roché*
 8.25. Hugh Munro.
 "Drake Goes West" *Sanderson*
 8.35. Orchestra.
 "Selection Patriotic Airs" *Volti*
 8.45. Boys' Brigade Band.
 Selection, "Ireland" *Lee*
 March, "Waggon Hill" *Dran*
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Tina MacIntyre.
 "The Harp That Once Through Tara's Halls" (*Traditional*); "The March of the Men of Harlech" (*Traditional*).
 9.55. Orchestra.
 Overture, "Union Jack" *Volti*
 10.5. Boys' Brigade Band.
 Descriptive Piece, "Trooping the Colours" *Holloway*
 10.20. Orchestra.
 March, "London Scottish" *Haynes*
 10.30.—Close down.
 Announcer: R. E. Jeffrey.

FRIDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette: Miscellaneous Afternoon.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.5.—Weekly Talk to Scholars. Jas. Mercer Henderson, M.A., Aberdeen University: "The Value of History."
 6.25.—Answers to Scholars' Queries.
 7.0.—NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 Local News and Weather Forecast.
Mozart Night.
 7.30. THE WIRELESS ORCHESTRA.
 Adagio and Allegro from Symphony No. 3 in E Flat.
 7.45. ISOBEL SHAW (Soprano).
 "Voi che sapete."
 7.55. Orchestra.
 Overture, "Marriage of Figaro."
 8.5. ALEX SIMPSON (Solo Piano).
 Sonata No. 5.
 8.15. Orchestra.
 Overture, "Il Seraglio."
 8.25. Isobel Shaw.
 "Deh Vieni non tardar."
 8.35. Alex. Simpson.
 Sonata No. 11.
 8.45. Orchestra.
 Menuet and Finale from Symphony No. 3 in E Flat.
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—"OTHELLO," Act III. *S.B. from London.*
 Announcer: H. J. McKee.
 (Continued in col. 1, page 107).

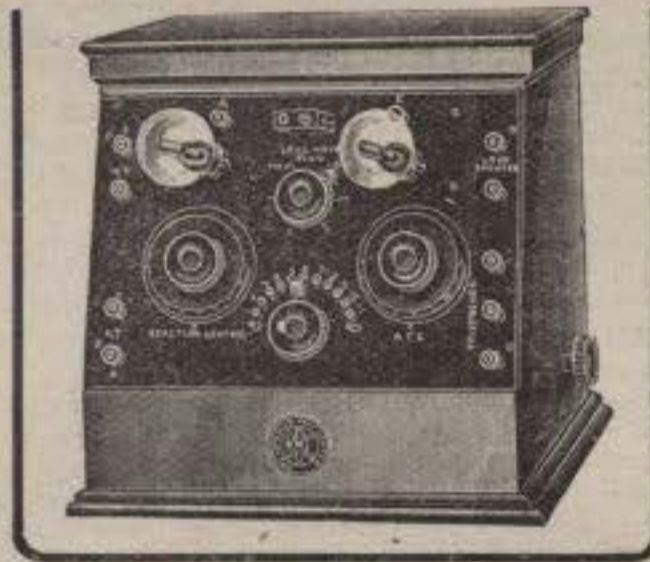
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WIRELESS PROGRAMME—GLASGOW (Jan. 13th to Jan. 19th.)

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.*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
- 8.30. ST. GILBERT'S QUARTETTE.
Anthem, "Hark, Hark My Soul" ... *Shelley*
- 8.40.—THE REV. ERIC A. SUTTON, B.A., of the Church of the New Jerusalem. Religious Address.
- 8.50. St. Gilbert's Quartette.
Anthem, "O Lord Most Holy" ... *Franz Abt*
- 9.0. ETTY FRIEDLANDER (Solo Violin).
"Czardas" *V. Monti*
"Malaguena" *Sarasate*
Accompanist: Robert Friedlander.
- 9.10. WILLIAM GIBSON (Tenor) and LAURENCE MACAULAY (Bass).
Duet, "Watchman, What of the Night?"
Sarjeant
- 9.15. St. Gilbert's Quartette.
"Sweet and Low" *Barnby*
"Drink to Me Only With Thine Eyes"
arr. Robertson
- 9.25. ETTY FRIEDLANDER.
"Zigeunerweisen" *Sarasate*
"Legende" *Wieniawski*
- 9.35. ANNE BALLANTINE (Contralto).
"Linden Lea" *Vaughan Williams*
"The Bens of Jura" *Kennedy Fraser*
- 9.45. Laurence Macaulay.
"Watchman" *Squire*
"Bois Epais" *Lully*
"Two Grenadiers" *Schumann*
- 10.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 10.15. ETTY FRIEDLANDER.
"Rondo" *Mozart-Kreisler*
"Chanson d'Amour" *A. von Ahn-Carse*
- 10.30.—Special Announcements. Close down.
Announcer: Herbert A. Carruthers.

MONDAY.

- 3.30-4.30.—An Hour of Melody.
- 5.0.—A TALK TO WOMEN.
- 5.30.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. *S.B. from London.*
JOHN STRACHEY. *S.B. from London.*
Local News and Weather Forecast.
- 7.30. SYMPHONY PROGRAMME.
S.B. from London.
- 9.15.—LORD BURNHAM. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45. SYMPHONY PROGRAMME (Contd.).
S.B. from London.
- 10.30.—Close down.
Announcer: A. H. Swinton Paterson.

TUESDAY.

- 3.30-4.30.—An Hour of Melody, by the Wireless Quartette.
- 5.0.—A TALK TO WOMEN.
- 5.30.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. *S.B. from London.*
J. R. RUTHERFORD, Hon. Org. Director for Scotland, on "The Object of the British Empire Exhibition."
Local News and Weather Forecast.
- 7.30. AN EVENING OF PLAYS.
S.B. from London.

- 9.15.—THE RT. HON. STANLEY M. BRUCE, M.C. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*

Request Programme.

- 9.50. ORCHESTRA.
Overture, "Killiecrankie" *Carl Votti*
- 10.0. HELEN CAMPBELL (Contralto).
"Until" (*W. Sanderson*); "Down Here"
(*May H. Brahe*).
- 10.10. Orchestra.
"In a Chinese Temple Garden" ... *Kretelbey*
- 10.17. ALEX. MCGREGOR (Baritone).
"Up From Somerset" (*W. Sanderson*);
"The Laird O' Cockpen" (*Traditional*).
- 10.27. Orchestra.
"Chant Elégiaque" *Tchaikovsky*
- 10.34. Helen Campbell.
"Thank God for a Garden" (*Teresa Del Riego*); "My Ain Kind Dearie O"
(*J. Kenyon Lees*).
- 10.42. Alex McGregor.
"A Sergeant of the Line" (*Squire*); "Phil the Fluter's Ball" (*French*).
- 10.50. Orchestra.
Waltz, "Les Sirens" (*Waldteufel*); March,
"Pro Patria" (*A. Lotter*).
- 11.0.—Special Announcements. Close down.
Announcer: Mungo M. Dewar.

WEDNESDAY.

- 3.30-4.30.—An Hour of Melody.
- 5.0.—A TALK TO WOMEN.
- 5.30.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.45.—ELLA PROVAN (Elocutionist): "The Death of Sir John Moore at Corunna" (16th January, 1809—Battle of Corunna).
- 7.0.—NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.*
Local News and Weather Forecast.
- 7.45-11.0.—The entire Programme *S.B. from London.*
Announcer: Mungo M. Dewar.

THURSDAY.

- 3.30-4.30.—An Hour of Melody.
- 5.0.—A TALK TO WOMEN.
- 5.30.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 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.—Programme. *S.B. from London.*
- 8.35. ORCHESTRA.
Overture, "Joan of Arc" *Verdi*
- 8.45. CRUE DAVIDSON (Contralto).
"Dear Little Town" (*Sanderson*); "Homing"
(*Teresa del Riego*).
- 8.55. Orchestra.
Entr'acte, "Canzonetta" *Godard*
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. Crue Davidson.
"Mighty Lak a Rose" *E. Nevin*
"Land of Hope and Glory" *Elgar*
(Orchestral Accompaniment.)
- 9.55. Orchestra.
Request Items.
Selection, "Rigoletto" (*Verdi*); Entr'acte,
"O Solo Mio" (*Capua*); Fox-trot, "Barney Google"
(*Bose and Conrad*); "Marche Militaire" (*Schubert*).
- 10.30.—Special Announcements. Close down.
Announcer: Mungo M. Dewar.

FRIDAY

- 3.30-4.30.—An Hour of Melody.
- 5.0.—A TALK TO WOMEN.
- 5.30.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.
- 7.30. PERCIVAL STEEDS, B.A., in a Story Recital of "DAVID COPPERFIELD" (*Dickens*).
Scene I.
David makes the acquaintance of the Micawbers.
Characters:—
Mr. Micawber.
Mrs. Micawber.
David Copperfield.
- Scene II.
The Flight of Little Em'ly.
Characters:—
Mr. Peggotty.
Clara.
Ham.
David Copperfield.
- DANCE PROGRAMME.
- 8.30. ORCHESTRA.
Fox-trot, "Louisville Lou"; Fox-trot, "Tom-Tom"; Waltz, "Marcheta"; Fox-trot, "Queen of the Nile"; One-step, "Oh, Harold."
- 9.0.—THOMAS T. CULLEN (Hon. Secy., Glasgow Elementary Intermediate Schools' Football and Athletic Association) on "Schools' Football."
- 9.10-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—"OTHELLO," Act III. *S.B. from London.*
Announcer: Herbert A. Carruthers.

SATURDAY.

- 3.30-4.30.—An Hour of Melody.
- 5.0.—A TALK TO WOMEN.
- 5.30.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 7.15. ORCHESTRA.
Overture, "Roumanian Festival" *Keler Bela*
- 7.25. ROBERT WATSON (Baritone).
"The King Went Forth to War" (*Koeneman*);
"Song of the Flea" (*Moussorgsky*).
- 7.35. Orchestra.
Selection, "Hullo! America" *Finch*
- 7.45. GEORGE HUTCHISON (Humorous Reader).
"A Humorous Sermonette on Love" (*Nelson Jackson*); "Mrs. Duff Views the Procession" (*Dave Rowntree*).
- 7.55. Orchestra.
Serenade, "White Moon" *Mattei*
- 8.0. Robert Watson.
"Sea Fever" (*J. Ireland*); "A Dinder Courtship" (*Eric Coates*).
- 8.10. Orchestra.
Suite, "Sylvan Scenes" *Fletcher*
- 8.25. George Hutchison.
"A Burns' Nicht in Fallinbrae" extract from the Glasgow Bailie; "The Football Enthusiast" (*J. T. Stoddart*).
- 8.35. Orchestra.
Waltz, "Coquetterie" *Waldteufel*
March, "Devil May Care" *Lincke*
- 8.50. Robert Watson.
"The Land o' the Leal" (*Traditional*);
"The Wee Cooper o' Fye" (*Traditional*).
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Dance Music. *S.B. from London.*
- 11.0.—Close down.
Announcer: Mungo M. Dewar.

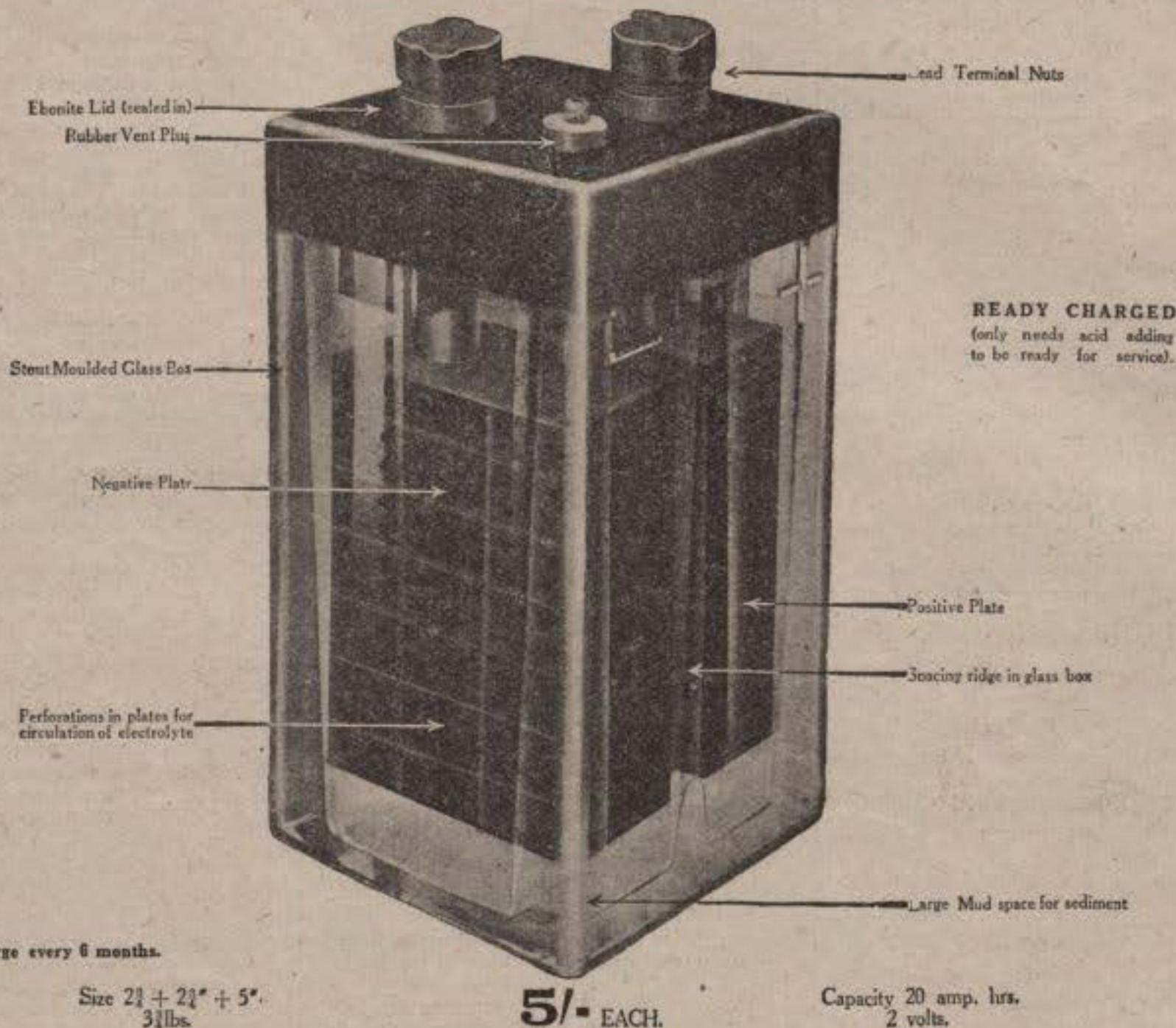
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SUNDAY'S PROGRAMME.

(Continued from page 87.)

NEWCASTLE.

- 8.40. LEONORA HOWE (Soprano).
"Lead, Kindly Light" Barnard
- 8.45.—THE REV. GEORGE AITKEN, Religious Address.
- 9.0. Leonora Howe.
"Ave Maria" Kahn
- 9.5. HERMANN McLEOD'S QUINTETTE.
Hawaiian Melodies Traditional
- 9.15. Leonora Howe.
"L'Ete" Chaminade
- 9.20. HERMANN McLEOD (Solo Violin).
"Hawaiian Serenade" Traditional
- "Hungarian Dance" Brahms
- 9.30. Leonora Howe.
"Far Greater in His Lowly State" Gounod
- 9.35. JAMES GRIFFITHS (Solo Cello).
"O Cara Memoria" Servais
- 9.45 String Quartette.
Serenade Artcoboucheff Quintette.
- "Valse Bluette" Drigo
- 10.0.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 10.10.—Close down.
Announcer: E. L. Odhams.

SATURDAY'S PROGRAMME.

(Continued from page 99.)

NEWCASTLE.

- 8.10. Jazz Orchestra.
Fox-trot, "Annabelle"; One-step, "Allah"; "Acclamations"; Valse, "Allah"; Valse, "Three O'Clock in the Morning"; One-step, "Broadcasting."
- 8.40. Michael Kelly.
"Sweet Juliet" Lupino
- 8.50. Jazz Orchestra.
Fox-trot, "Seven and Eleven"; Valse, "Wonderful One."
- 9.0-9.30.—Interval.
- 9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
- 9.45. Jazz Orchestra.
Fox-trot Humoreske, "Three Blind Mice"; Valse, "Honeymoon Chimes."
- 9.55. Jack Kelly.
"The Windmill" Nelson
"Up from Somerset" Sanderson
- 10.5. Michael Kelly.
Selected Items.
- 10.15. Jazz Orchestra.
"A Plantation Holiday."
- 10.30.—Close down.
Announcer: R. C. Pratt.

ABERDEEN PROGRAMME.

(Continued from page 103.)

SATURDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette: Classical Afternoon.
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S HALF-HOUR.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. S.B. from London.
Local News and Weather Forecast.
- Students' Night.**
- 7.20.—Students' Songs and Choruses.
- 7.35.—Reproduction of a "Capping Ceremony" (By experienced "Raggers").
- 7.50.—Students' Orchestra.
- 8.0.—More Students' Songs and Choruses. (If not forcibly prevented after previous effort.)
- 8.15.—Students' Orchestra again. (If put to the Vote and carried.)
- 8.25.—Remarks on being "Ploughed" by Two Who Know. (Carefully censored by the Station Director before being submitted to eavesdroppers.)
- 8.40.—More Students' Songs and Choruses. (If any answer to the roll-call for this item

they will be invested with the title of "Survivors' Choir," motto "Ubique.")
9.0-9.30.—Interval.
9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
9.45.—Dance Music. S.B. from London.
11.0.—Close down.
Announcer: W. D. Simpson.

EVENTS OF THE WEEK.

SUNDAY, JANUARY 13th.

LONDON, 3.0.—Organ Recital, relayed from the Kingsway Hall. S.B. to all Stations.
CARDIFF, 8.30.—Dvorak Night.

BOURNEMOUTH, 8.30.—"Elijah" (Mendelssohn)

MONDAY, JANUARY 14th.

LONDON, 7.30.—Symphony Concert. S.B. to other Stations.

CARDIFF, 7.30.—Band of H.M. Royal Air Force.

TUESDAY, JANUARY 15th.

LONDON, 7.30.—An Evening of Plays produced by Mr. Nigel Playfair. S.B. to Glasgow.

CARDIFF, 7.30.—"King John" (Shakespeare).

WEDNESDAY, JANUARY 16th.

LONDON, 7.45.—"Aida" Acts I and II. (Verdi), relayed from The Opera House, Covent Garden. S.B. to all Stations.

FRIDAY, JANUARY 18th.

BOURNEMOUTH, 7.30.—Third Symphony Concert.

ABERDEEN, 7.30.—Mozart Night.

LONDON, 9.45.—"Othello," Act III. (Verdi), relayed from The Opera House, Covent Garden. S.B. to all Stations.

LONDON HEARD AT THE CAPE.

NEARLY every day news arrives of fresh wonders in long-distance wireless. The latest comes by a Reuter message from Cape Town, which states that the London Broadcasting Station was picked up at Middleburg (Cape Province), the programme having been heard from 10.50 in the evening until 2.10 the next morning. It was later reported that Camps Bay, near Cape Town, had also picked up items from the London Station.

Up to the time of going to press, no official confirmation of this achievement had been received by the B.B.C., but there seems no reason whatever to doubt its veracity.

Results like this open up wonderful possibilities for the listener, and it is probable that in a very short time the entire civilized world will be his happy hunting-ground.

The B.B.C. engineers are working hard with the idea of opening up new possibilities, and it is hoped that the Continent, and not merely Paris, will very soon be brought into constant touch with British listeners.

Developments during 1924 are certain to be of an amazing character, and everyone with a wireless set can congratulate himself that he has many almost undreamed-of treats in store.

THE PUBLISHER'S ANNOUNCEMENTS.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage to any part of the world) **SIX MONTHS, 6s. 9d.**; **TWELVE MONTHS, 13s. 6d.**

Messrs. George Newnes, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, 8-11, Southampton Street, Strand, London, W.C.2.

Foreign Stations.

FRANCE.

Eiffel Tower. FL. Paris. 2,600 metres.
6.40 to 7.0 a.m.; 11.0 to 11.30 a.m.; 3.40 to 4.0 p.m.; 5.30 to 7.20 p.m.; 10.0 to 10.30 p.m.

Compagnie Française de Radiophonie (Emission Radiola). SFR. Paris. 1,780 metres.
12.30 to 2.0 p.m.; 4.30 to 6.0 p.m.; 8.30 to 10 p.m. (On Sundays and Thursdays Radio Dancing at 10 p.m. Close down at 10.45.)

L'Ecole Supérieure des Postes et Télégraphes. 450 metres.

Sunday, 9.0 p.m.; Tuesday, 8.15 to 9.25 p.m.; Wednesday, 9.0 p.m.; Thursday, 9.0 p.m.; Friday, 9.0 p.m.; Saturday, 9.0 p.m.

SWITZERLAND.

Radio Station Marconi. TSF. Geneva. 1,100 metres.

Wireless transmissions daily (Sundays excepted), 1.15 to 1.30 p.m.

Lausanne. HB2. 1,100 metres.

4 p.m. Tuesday, Thursday, Saturday; 7 p.m. Monday, Wednesday, Friday, Saturday.

GERMANY.

Koenigswusterhausen. LP. Berlin. 4,000 metres.

6.0 to 7.0 a.m.; 11.30 a.m. to 12.30 p.m.; 4.0 to 4.30 p.m.

These times of transmission are Greenwich meantime.

AMERICA.

General Electric Co. WGY. Schenectady, N.Y. 380 metres.

Radio Corporation of America. WJZ. New York, N.Y. 455 metres.

John Wanamaker. WOO. Philadelphia, Pa. 509 metres.

L. Bamberger and Co. WOR. Newark, N.J. 405 metres.

Post Dispatch. KSD. St. Louis, Mo. 516 metres.

Rensselaer Poly. Inst. WHAZ. Troy, N.Y. 380 metres.

THE CHIEF ENGINEER'S LECTURES.

CAPTAIN P. P. ECKERSLEY, the Chief Engineer of the British Broadcasting Company, is to speak in Edinburgh on the 14th and 28th January, also the 11th and 18th February, 1924, in connection with a course of Keith Lectures to be given on Wireless at the Royal Scottish Society of Arts, 117, George Street, Edinburgh.

The subject chosen is the "Thermionic Valve and its Application to Broadcasting." The first two lectures will deal in a popular way with the principles of the valve, and the last two with the achievement of telephony by means of the thermionic valve and its application to broadcasting. The last lecture of all will be of a most popular nature.

Captain Eckersley will be taking some apparatus with him in order to do one or two simple experiments—though with no idea of demonstrating broadcasting. There will also be some lantern slides.

So many people to-day are using what is surely the most wonderful invention of the century, and have little knowledge of its fundamental principles, that it is felt these lectures, of a fairly popular character, should be of wide interest.

To ensure getting the "Radio Times" regularly, ask your newsagent to deliver your copy every Friday.

THE CHILDREN'S CORNER. CONDUCTED BY UNCLE CARACTACUS.

A Tale of Great Adventure.

HERE'S a story from another of those wonderful Glasgow uncles. It's a tale of great adventure—but I don't know how it ends.

You heard about Soosie the cat from Anniesland lately, and you may remember that we told you the other day from the Studio of another visitor that had arrived at "58C" whose name was Jimmy. It turns out that Jimmy is an old friend and admirer of Soosie's.

He used to stand on the mantelshelf in the parlour in Anniesland when Soosie used to warm herself in the glow of the fire. Jimmy is a lanky chap with long legs and a short waist and a head that keeps on nodding above his shoulders. His face is cheery, something the colour of a strawberry ice-cream, with a fresh strawberry in each cheek to show it is real strawberry; a nose with a funny turned-up point, and red hair that won't lie down. He wears a large white collar, a little blue jacket reaching to his waist, and long nankeen trousers with white and blue stripes. The trousers are long, but Jimmy's legs are longer. They grew a lot lately, and now his ankles and white socks stick out below them, showing the dinkiest pair of black patent leather shoes.

A Narrow Escape.

He is rather worried about his hair, so he has a cap which he sets tightly on his head to keep his hair down. He has got large, bright blue eyes that look out in wonder upon the world and seem to threaten to jump out of his head; but, so far, they have not jumped out yet.

He used to look down at Soosie and wish he could jump down and pat her, and scratch her behind the ears, and under the chin, and listen to her grateful purr; but the mantelshelf was high and the floor was hard, and the fire was too near. One day Soosie, naughty puss, climbed on to the mantelshelf, went up to Jimmy, and kissed him! Oh! how he jumped! It was nearly the end of him, for he just escaped tumbling off the shelf on to the hearth, where he certainly would have been broken into small pieces and perhaps roasted alive.

Then Soosie disappeared and poor Jimmy was lonely and sad. The first day he comforted himself. He said she had taken a holiday and had gone to the seaside, but she would be back to-morrow; but when day after day passed and no Soosie came, he grew sadder and sadder and lonelier and lonelier. He was a brave little man, though, and he looked as cheery and bright and dapper as ever.

In Search of the Studio.

At last, one day he heard that Soosie was at the Studio. Poor Jimmy didn't know where the Studio was, or what they did there, but to the Studio he resolved to go.

The next morning, when the maid was dusting the parlour, she lifted Jimmy down, and set him on the floor. What a chance. He watched her till she was busy with the clock, then he slipped out at the door, unnoticed. Quickly he made his way through the hall. The front door was open and the milk girl was standing there with the morning's milk-can. She got such a fright when she saw Jimmy making

towards her that she dropped the milk-can and the milk splashed all over Jimmy and his nice clothes; but Jimmy didn't mind, he was too excited at escaping from the parlour and going off in search of the Studio.

When he was going down the steps he nearly fell and broke his neck, but never stopping, he sped along to the corner of the street, round the corner, down the next street, through a gate there, into a garden, where he hid under a begonia leaf and rested till his poor little heart ceased to beat so quickly and he regained his breath.

Now Jimmy knew very little about the world outside the parlour where he stood so long on the mantelshelf.

He had from his post there looked out of the window and seen the people and the tram-cars and the motors passing, but he had never been out before, and it was new to him, and the noise and bustle was very terrifying, so that he was glad to be under the begonia leaf and gather his thoughts and make up his mind what to do next.

He soon recovered, and sipped the dew from



The Kitten on the Keys.

the leaf, and freshened himself up. He had to find Soosie, and he mustn't lose time. It wasn't possible to see much from the begonia, and he looked round for some better position for observation.

There was a rose growing near, and he thought that if he could clamber up the stems, he would see about him and make up his mind what to do next. With Jimmy, to plan was to act, and he strode to the rose and commenced to climb.

Remember, Jimmy was very small—much smaller than the smallest of you kiddies—smaller even than your baby brother or sister. He was active, though, and a real sport, and hard though it was, he climbed up with his hands and knees till he reached a branch quite two feet from the ground. There he paused for breath and looked around.

He saw a trim garden surrounded on three sides by a low wall and railing. A path led from the front of the garden to the door of what seemed to Jimmy a very fine large house. It wasn't really large, but it was a bright cheery little house, with Highland Pride growing up the wall by the side of the door as high as the window above.

The morning sun struck the window-panes, and they threw back the glad rays as if they, too, wanted to do their part in making the day and the poor old world bright and happy. A tidy little maid, dressed in a nice clean print, was at the door, polishing up the brass plate on the door, and the Old Sun rejoiced to see his bright face reflected in the polished brass.

The dew still sparkled on the flowered grass, and Jimmy thought: "What a lovely place, what a jolly world!"

Jimmy's eyes had been wandering all about the garden and the house, and now they came back to the rose-bush where he sat, and there, just above him, he saw hanging a lovely rose, with dark crimson petals, soft and deep like velvet.

A Terrible Night.

Everything was so beautiful that poor Jimmy's heart was nearly bursting. He had neither seen nor dreamed of anything like it in the parlour at Anniesland—pleasant though that had been—and his poor little soul seemed all at once to have become too big for his body. What might have happened to him I don't know, if a noisy little Airedale terrier hadn't just then bounded out at the door, barking and frolicking about for sheer delight, pulling at the maid's skirt, and then dashing off in pursuit of some imaginary rabbit round the garden. He looked so fierce and barked so loudly that poor Jimmy was quite frightened, and climbed up the bush to the beautiful rose that seemed so undisturbed by the Airedale's excitement.

Presently, the dog saw a friend on the other side of the street, and, with a joyful bark, scampered off to have a talk with him, and wish him "Good morning," and Jimmy felt safe again.

Then he heard a merry laugh from the windows, and looking up, he saw a little girl looking down on him. She waved her hand to him, and Jimmy drew out his pocket-handkerchief and waved back. He always carried a pocket-handkerchief with the corner just showing nicely out of the breast-pocket of his jacket.

Tommy and Peggy.

The girl called: "Come, Tommy, see this funny little man in the rose-bush!" and a little boy's head appeared at the window, and he, too, shouted to Jimmy and asked him to come in and have breakfast.

Jimmy slid down the rose-bush, and though the thorns scratched him, he didn't mind that—in fact, he didn't think anything about it till long afterwards, when the sting had almost gone, in such a hurry was he to reach the two friendly little people at the windows. He raced to the house, climbed up the Highland Pride till he got close to the window, and then, just as he thought he had reached it, the stem he held swung down with his weight, and he would certainly have fallen on top of the little maid, who was still busy with her polishing, had not Tommy stretched out his arm and caught him, just as his fingers were slipping. Tommy lifted him in, and the little girl, whose name was Peggy, took him in her lap, and mothered him and kissed him, and asked him if he was a fairy who had lost his way, and Jimmy looked up at her and smiled and went to sleep.

UNCLE ALEX.

But this doesn't tell us how Jimmy found Soosie, does it? I expect Uncle Alex will tell you that next week.

CARACTACUS.

(Continued on the facing page.)

The Children's Corner. (Continued from the previous page.)

THE ADVENTURES OF SABO.

By E. W. Lewis.

ISOBEL had been invited out to play tennis, but the morning was wet; so she took from the cupboard a cardboard box filled with coloured wools and sat down with it in the middle of the floor.

There was enough black wool to make a whole family of golliwogs; and before very long Isobel had made one—not a family, but the first and most distinguished member of it. He had a black body, a brown face, eyes of blue, and a red mouth, and, with the help of a pair of scissors, Isobel gave him black hair, crisp and frizzy, all over his head.

When she had finished him, she tossed him in the air and caught him in her hands. He was as light as a feather, and she called him Sabo.

Meanwhile, a rising wind had broken up the heavy clouds and driven them off the field of the sky. Isobel looked up and saw that it was fine outside, with the sun shining. So she tumbled the wools back into the box, found her tennis shoes and racquet, called "Good-bye" to her mother who was upstairs, and, leaving Sabo on an oak chest in the hall, went off to play.

Soon after she had gone, a lively gust of wind flung open the front door with a loud noise. Loose papers were flying about in all directions. The glass pendants on the chandelier tinkled like little bells. And Sabo was blown off the oak chest on to the floor.

Having created this disturbance, the wind escaped through a window. Sabo stood blinking his eyes, as if he had been waked out of sleep. He found himself on his feet, to his great surprise, and, seeing the open door, he toddled out into the garden.

It was a jolly garden, with lawns and little

stone terraces and flower-beds in full bloom, strange and new to Sabo, but very beautiful, he thought; and, being of an adventurous mind, he began at once to explore.

What fun it was! Once he got lost in the flowery jungle of the herbaceous border; and as he pushed his head up through a clump of crimson snapdragon in order to see where he



"Oh, my precious!" she cried. "There you are!"

was, a bee, mistaking him, no doubt, for a flower, alighted on his woolly cheek. It was a ticklish moment.

At last he came to the rose garden, sheltered by a tall hedge, with a lily pool in the centre. Here for a long time he sat by the water, basking in the sun, until a stray puff of wind, which had got somehow inside the hedge and was frantic to get out again, blew him off the stone

rim right into the pool. This would have been disastrous indeed, had he not landed fortunately upon the round leaf of a water-lily.

The leaf was like a raft on a smooth sea, and as it swung gently to and fro on the surface of the pool, Sabo would have been rocked to sleep, had not a frog suddenly popped its head out of the water and as quickly popped it back again. Sabo at once was wide-awake. What was that? Where had it gone to? And then, when he turned his head, he saw the frog squatting on a lily leaf quite near, looking very friendly. There was also a newt in the pool, who came silently and nibbled Sabo's toes, which was a liberty, and Sabo told him to go away. And there was a water-beetle who gave a marvellous exhibition of deep diving.

Sabo was so happy, and so proud to be alive, that when he heard a voice calling through the garden: "Mother! Where's Sabo? Have you seen him?" he did not answer, and hoped that Isobel would not find him yet for a long time. She did not find him until she had searched everywhere and had given him up, and then, just by chance, she went to look into the pool.

"Oh, my precious!" she cried. "There you are!"

She rescued him from the raft. "You might have drowned yourself," she said.

And she put him on her mother's writing-table, and said: "You shall be a pen-wiper."

Pen-wiper! Sabo did not like the name. He ruffled himself, and when somebody tried to use him for that purpose for the first time, he put a thread of wool into the nib and spoiled it. "That will teach them!" he said to himself.

So it did. For nobody afterwards used him as a pen-wiper—to his great content. He was raised to the rank of an ornament, and had many adventures of which you will hear.

(Another "Sabo" Story Next Week.)

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Contributors include: Alan A. Campbell Swinton, Esq., F.R.S., M.I.E.E.; Philip Coursey, Esq., B.Sc.; Capt. P. P. Eckersley; Prof. J. A. Fleming, M.A., D.Sc., F.R.S.; Prof. G. W. O. Howe, D.Sc., M.I.E.E.; Leslie McMichael, Esq., M.I. Rad. E.; J. C. W. Reith, Esq., General Manager of the B.B.C.; James Swinburne, Esq., F.R.S.

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Readers' Own Humour.

Funny Stories Told by Listeners.

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

A dear old lady came to listen the other evening. Directly she put on the headphones, the message came through: "2ZY calling!" "Good gracious!" she exclaimed. "Wireless is marvellous! Fancy two dead wives calling!"—G. T. WATSON, Manchester.

One evening, some friends came to listen, and I happened to say that we were having another new wave-length very shortly.

"Dear, dear," cried one of my guests, "do the old ones keep breaking?"—E. T. OSMAN, Woking.

A friend of mine, having recently purchased a wireless set, was listening the other evening when a whistling part came in during an orchestral selection.

He jumped up in a great rage and rushed out of the house. On his return, his wife asked what was the matter.

"Matter!" he shouted. "Why, those wretched boys are not satisfied with ringing the front door bell and running away; they have even started whistling down my aerial!"—E. W. LANGDON, East Hoathly.

Three young boys—all wireless enthusiasts—were strolling along the street the other day when they noticed a sweep's broom projecting above a chimney-pot.

"Look," said one, "there's a funny kind of aerial!"

"Nonsense," cried another, "that's a patent direction finder."

"Go on!" exclaimed the third, disdainfully. "That's clearing the chimney to let the wireless sounds in better."—C. E. ALLIES, Hounslow.

One evening recently, I was astonished to find that my loud speaker rendered such distortion that I assumed something had gone wrong with the set.

I was mentioning the trouble to my wife; when my little son, aged three and a half years, came in and, pointing to the loud speaker, said: "Dad, will you get my marbles out of there? I put them in for Uncle Caractacus to play with."—L. HART, London, W.

When erecting my aerial, I tried to get one nearly fifty feet high. The first attempt to put it up failed, and it was smashed.

One of my employees, when he heard of this, said: "I knew something was going to happen, so I kept away from it. Heaven won't allow it!"—E. J. HICKS, Hurst, Berkshire.

On one occasion, I was listening and my dog, "Bubbles," happened to enter the room. For a joke, I put the 'phones to her ears, and was astonished when she suddenly started whining and wagging her tail in evident delight.

Taking over the 'phones myself, I discovered that Mr. Norman Long was singing "I'm for ever blowing bubbles."

My dog had recognized her own name; but what a remarkable coincidence!—A. S. SHEPHEARD, Lingfield.

Other People's Opinions.

THE PERFECT WIRELESS PROGRAMME.

THE crystal set, now so popular, will in the next few years pass entirely. It has served its purpose by making listening possible for people of very limited means; but in future the price of all wireless apparatus will come down. Then the valve, or the development of the valve principle, will take its place entirely.

With perfected apparatus, television and a wide range of entertainments to choose from, the perfect wireless programme will be no more a scientific dream, but a reality. That day is not so far distant as many people think. I, for one, believe it is quite near.—PROFESSOR A. M. LOW in the *South Wales Echo*.

WATCH YOUR SET.

THERE are many who imagine that so long as they do not use reaction, their sets cannot oscillate. Let me disabuse them at once. Almost any set containing a tuned-anode or a tuned high-frequency transformer will oscillate quite readily without any reaction at all. And do not make a second mistake, which is to imagine that you are not causing interference unless you can actually hear squeals or howls in your receivers as you move the controls. Howling is a sign of terrific oscillation.

Re-radiation bad enough to cause serious interference can occur long before this stage is reached. I have mentioned several times before the only reliable test for oscillation. This is to tap your aerial terminal with a wet finger. If the set is re-radiating there will be a sharp click in the telephones every time the finger touches the terminal. Should this occur, you may be perfectly certain that you are making other people's reception "muzzy" and that

your own is to some extent distorted, for you cannot have perfect reception of telephony when any oscillation is present.—*Amateur Wireless*.

TESTING THE LOUD-SPEAKER.

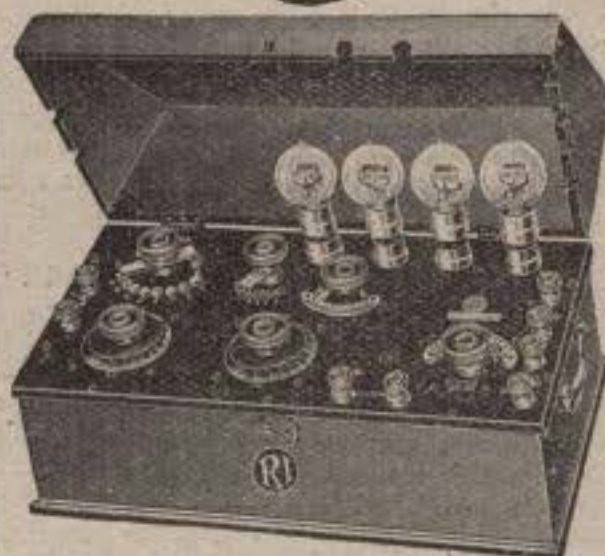
WHEN working with a loud-speaker, experimenters frequently get a wrong idea of the quality of the reproduction by remaining too close to the instrument. It is a good plan to go into another room of a house and to listen carefully to what is being said from a loud-speaker. At a suitable distance it will be found that the ear is far more critical and will, in the case of distortion, often find it difficult to pick up the words, whereas when in the room where the loud-speaker is situated it is far easier to understand what is being said. Clear speech, however, should be easily discernible even at a considerable distance from the loud-speaker.—*Wireless Weekly*.

ARE WIRELESS WAVES MATERIAL?

HITHERTO, wireless waves have generally been regarded by scientists throughout the world as waves in the universal medium called ether, but having no material existence. Now, however, some prominent American scientists have put forward the theory that wireless waves are just as material as the waves of the sea, and can be weighed, theoretically, like other infinitesimally small quantities of matter such as the atom.

This new material theory of wireless energy is based, curiously enough, upon what may be described as a revised edition of the old corpuscular theory of light, which was first put forward by the Greek scientist Pythagoras about 520 B.C.—*Popular Wireless*.

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Letters From Listeners.

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

England Heard in Sweden.

DEAR SIR.—You may be interested to know that I have heard loudly Aberdeen, Birmingham, London, and Glasgow. I hear these stations every evening, and best at ten o'clock. A five-metres wire in my room is enough to hear England with, and I use three valves.

Stockholm. Yours truly,
N. H.

Was It Prophetic?

DEAR SIR.—The Radio Dream described in your paper is not a solitary instance of wireless disturbing sleep. Some months ago, shortly after having wireless installed, I dreamed that I entered our dining-room, and there, in the open French window, stood Mr. Burrows, looking out into the garden. I crept up behind him, and was surprised to see him heekoff to some tiny birds, which immediately responded by flying on to his arms and shoulders.

He then began whistling softly, and his tiny feathered friends joined in in delightful chorus, the touch of the ridiculous inseparable from most dreams being supplied by their choice of a song, which was Elgar's "Land of Hope and Glory."

Please don't think I am questioning the birds' taste in music by finding their performance amusing. It was, to say the least, unusual. I have since heard that Mr. Burrows is contemplating broadcasting the songs of birds, in the near future; so my dream was, to a certain extent, prophetic.

I remain, yours faithfully,
London, N.W. M. H.

"The Personal Touch."

DEAR SIR.—There is a feature of broadcasting that has struck me as being distinct to oneself. I refer to the personal feeling. Unconsciously one feels that the entertainment is being given for one's own special benefit, and that the news is being given to us personally. We never think of the thousands of others sitting in their homes receiving exactly the same matter. We do not have this sensation in a theatre or when reading. I wonder how many people have noticed this.

Yours faithfully,
Bothwell, N.B. L. E. T.

Valves versus Crystals.

DEAR SIR.—Correspondence has recently appeared in the Press with regard to what has been called "One Feature Wireless," and your readers will appreciate that if until now users of multi-valve receiving apparatus have hesitated to present their case, this is not because their case is unsound.

It is quite wrong to assume that there are two distinct classes of wireless enthusiasts—one of people who, through lack of means, employ crystal receivers, and the other of those who, because more favourably circumstanced, proceed to install expensive types of apparatus. Nevertheless, there are two classes—one of real enthusiasts (who generally employ valves because enthusiasm leads to that), and the other of indifferently-interested folk (who make do with crystal sets, as a rule).

Thus the percentage of valve sets in regular daily use is much greater than the casual observer might be led to suppose, and in this

connection it is significant that examination of a list of names of a dozen "wireless" friends shows ten of them—all poor—with valve equipment, and two who are in prosperous circumstance and use crystal sets. The fact is, the ten are keen, whilst the two are not.

Now it will be well for the B.B.C. to bear in mind that as time goes on, broadcasting will more and more depend upon the sustained interest of this keen class, and that to this class it will come as a disappointment if the periods already allocated to simultaneous broadcasting of musical programmes are appreciably lengthened.

Yours truly,
Monkseaton, Northumberland. S. B.

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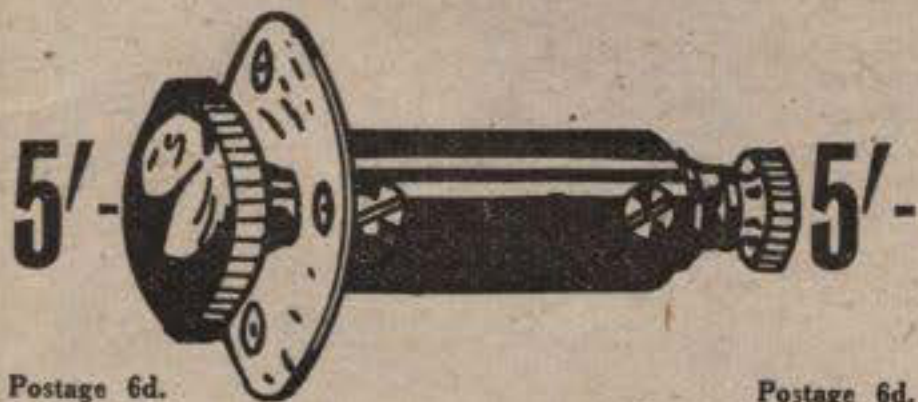
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BY using an Ethophone V Receiver together with an Ethovox Loud Speaker your home can be filled with the strains of wonderful orchestration and beautiful singing by Britain's greatest artists.

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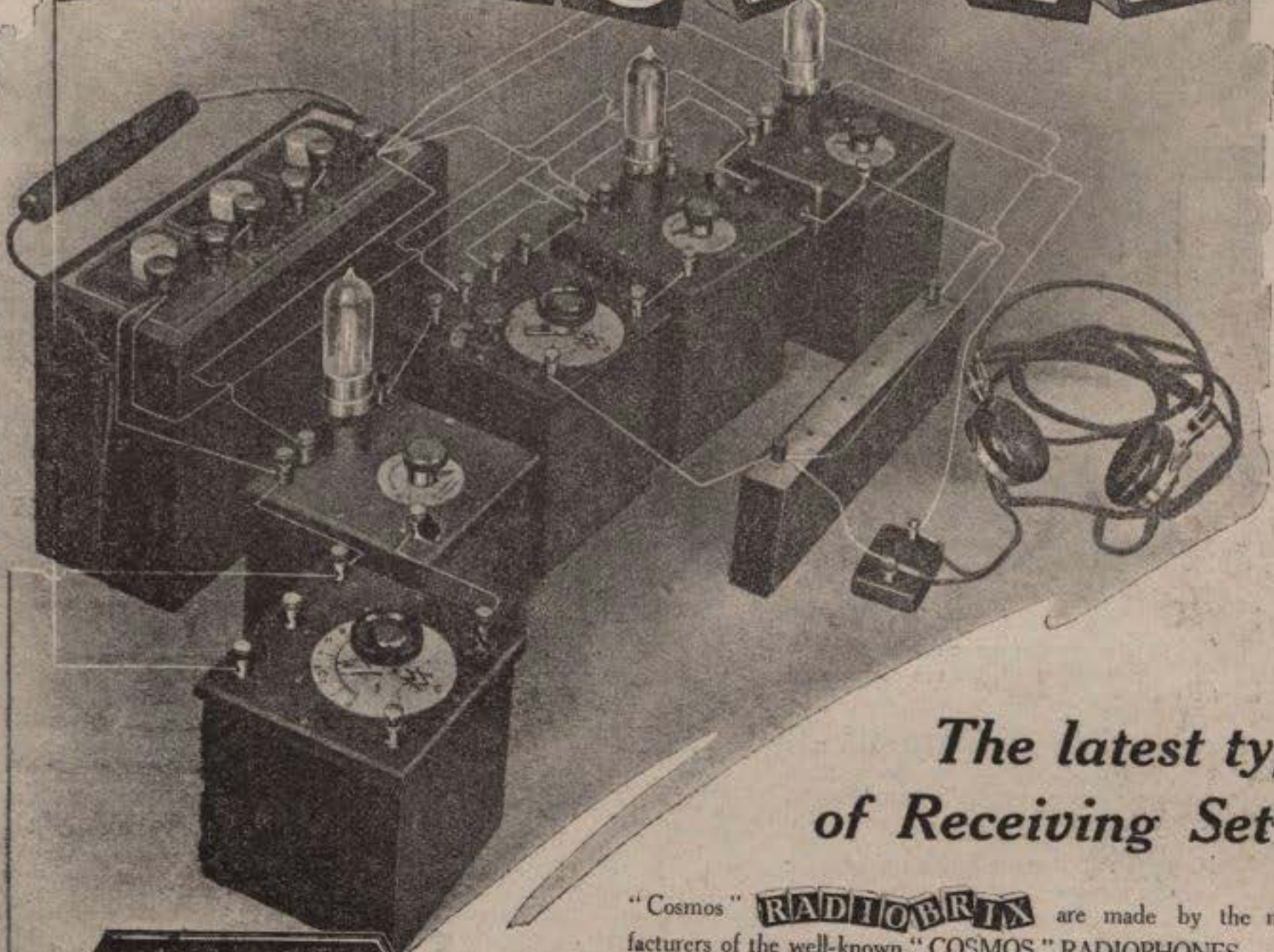


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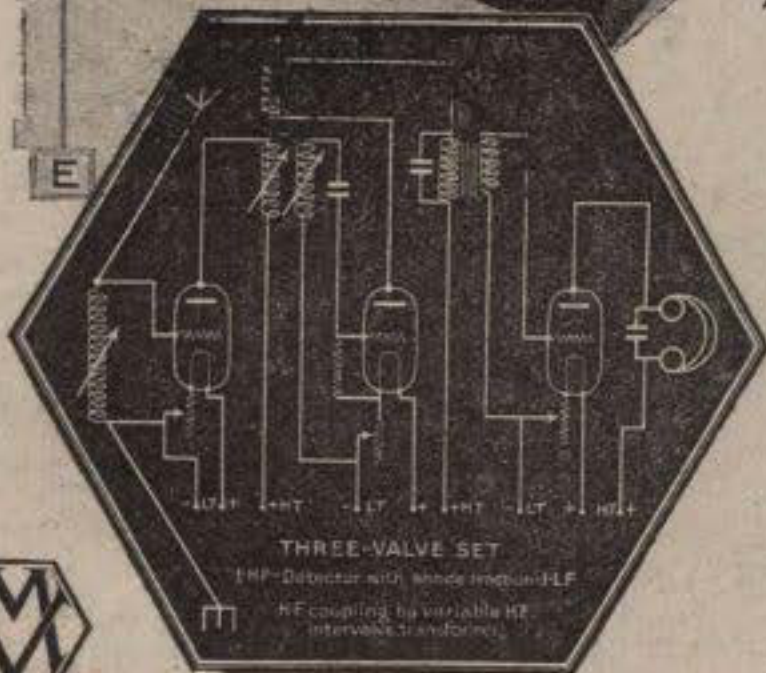
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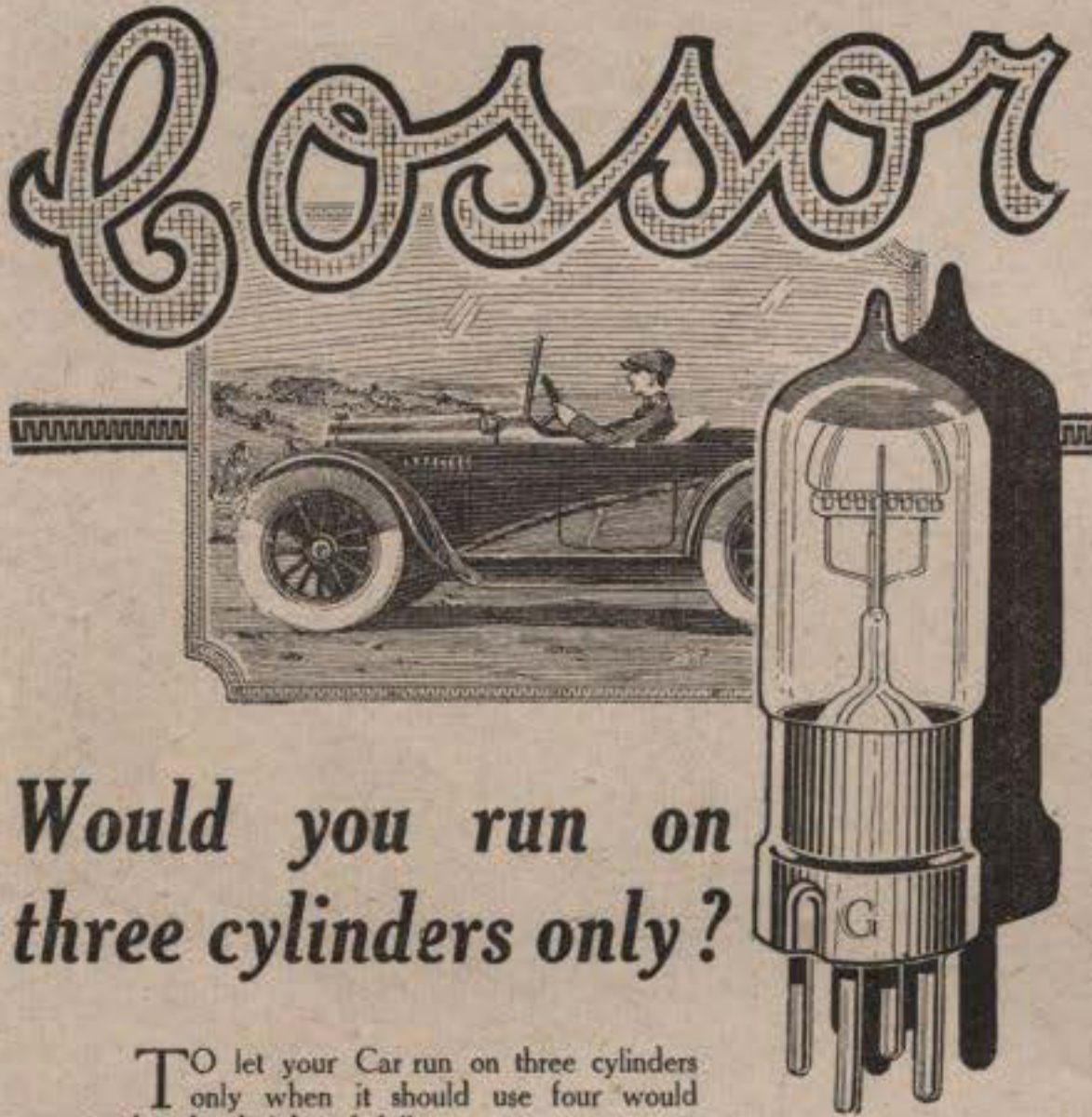
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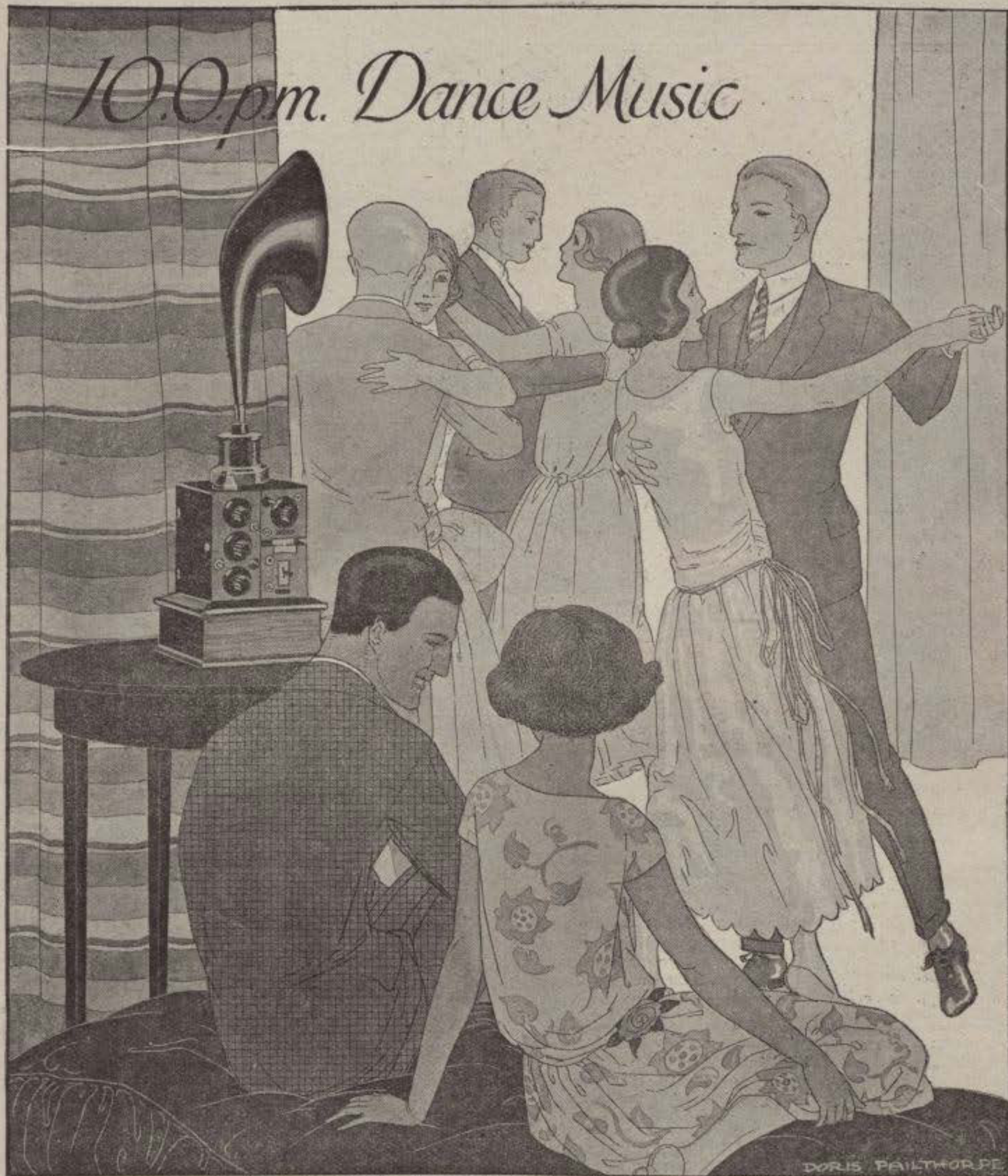
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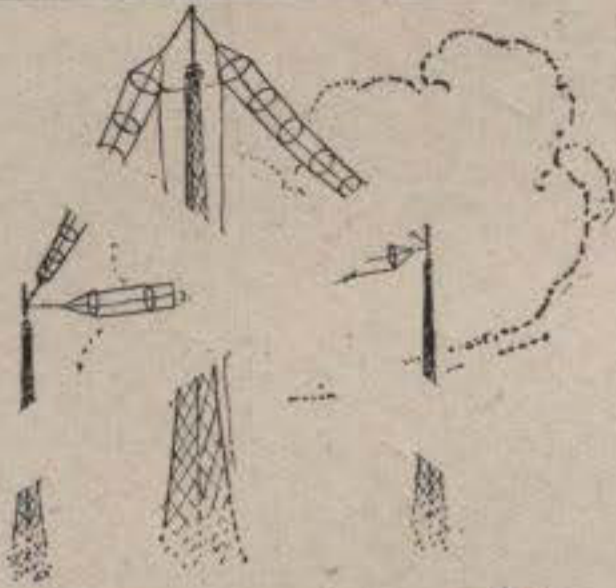
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Receivers of the utmost reactance
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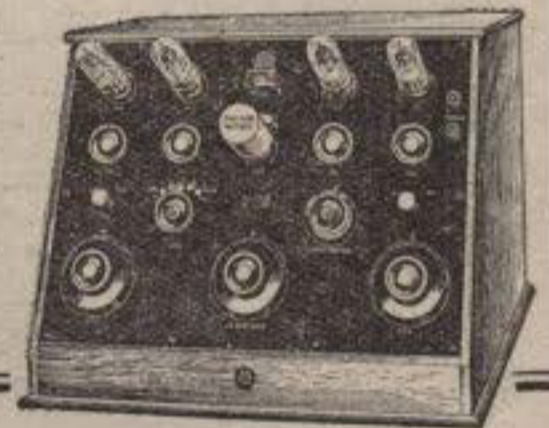
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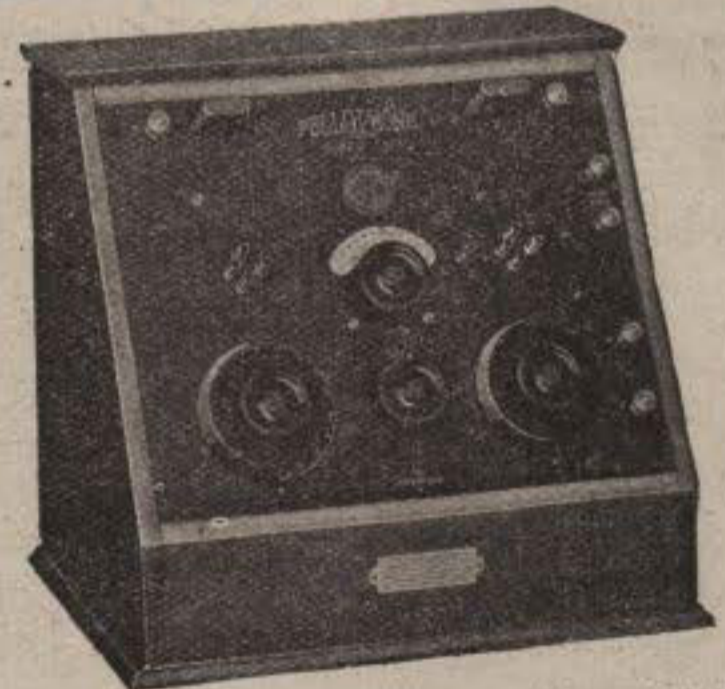
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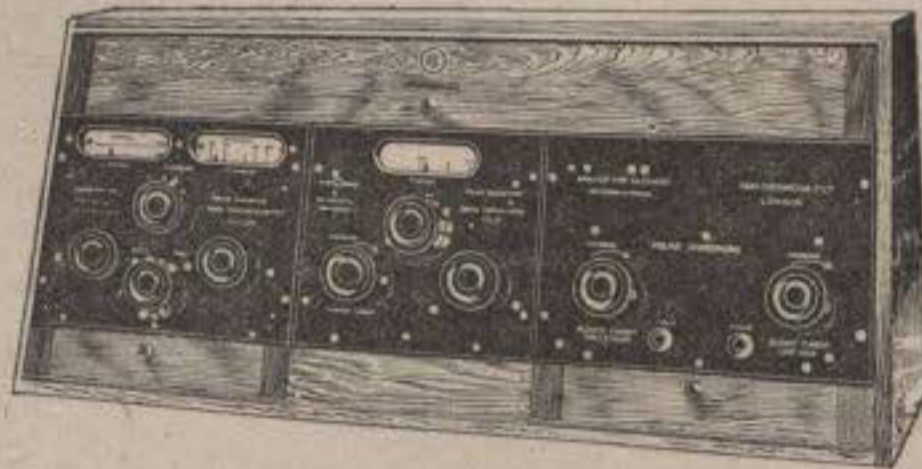
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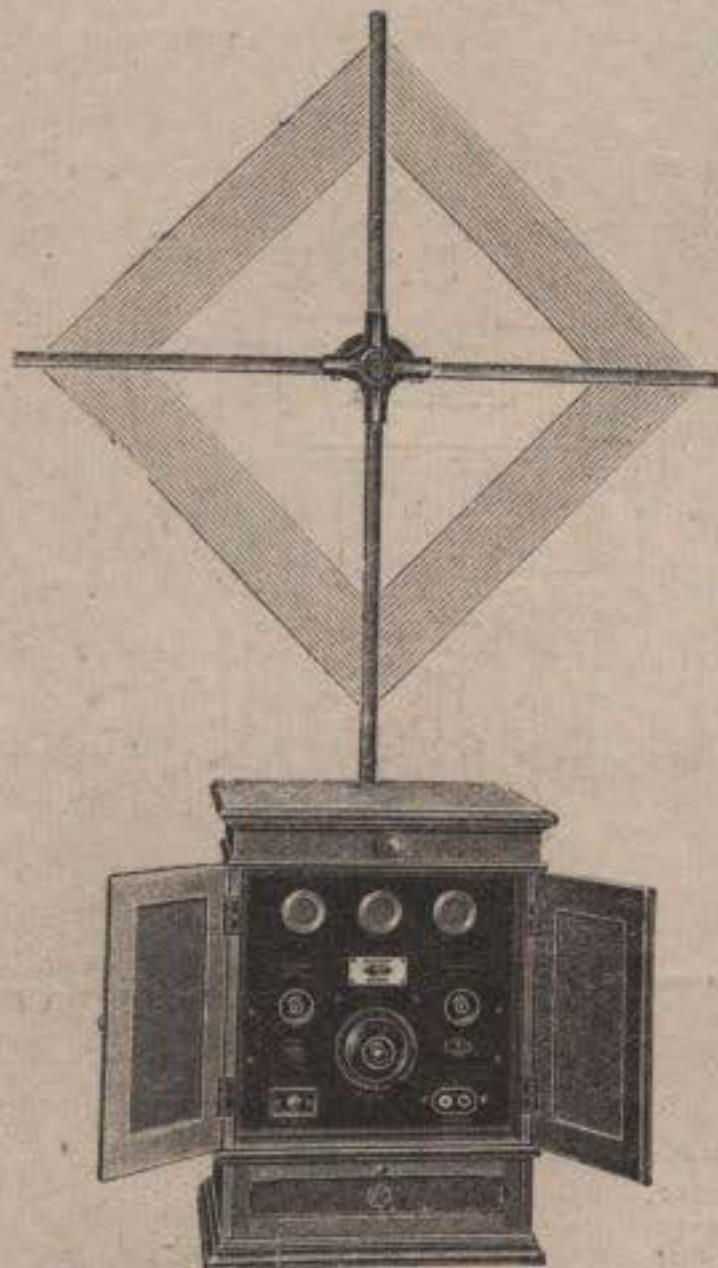
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The set employs the new D.E.3 wonder valves, the most economical, efficient and sensitive of any. They operate from dry batteries contained in the base of the cabinet.

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