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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the Week Commencing
SUNDAY, JANUARY 20th.

LONDON	CARDIFF
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- THE SAVOY DANCE BANDS.
By the Leader of the Savoy Orpheans.
- HOW I RELAYED AMERICA.
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- THE STORY OF "KATHLEEN MAVOURNEEN."
- THE CHILDREN'S CORNER
- LETTERS FROM LISTENERS.

WHAT'S IN THE AIR?

The Church and Broadcasting.

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

SUCH great interest was aroused by the recent broadcast of Evensong from St. Martin's-in-the-Fields, and such exceptional appreciation expressed, that we are endeavouring to make arrangements for the regular transmission of a complete service, acceptable to all denominations, probably once a month to start with. It is hoped that a suitable service can be provided in each town, rather than that one should be simultaneously broadcast.

The matter is being discussed with the Advisory Committee on which practically all the Churches are represented. It is, of course, a delicate subject, and one of no small difficulty. Our gratitude is due to the Vicar of St. Martin's for his co-operation in the initial venture. It has not passed without some unfounded criticism being directed against himself. His broad-mindedness and enthusiasm must, however, have brought their own reward in the letters and messages of appreciation with which he has been practically overwhelmed.

Many months ago, when we were anxious to broadcast a certain service of great public interest, the objection which caused the refusal was that it was unfitting that a sacred service should be received in any sort of place and under any sort of circumstances. It is difficult to follow this. The nature of the service cannot be prejudiced by any irreverence in reception, and one would have imagined that those to whose care is committed such responsibilities would welcome the opportunity of extending the influence of their beneficent activities into quarters otherwise inaccessible. Nothing but good can result.

The other objection one hears is that people will be kept from going to church if they can

hear a whole service in their own homes. Even if this be so, one can only judge on final results, and these are surely not dependent on attendance figures. Few achievements have produced so much appreciation, and it comes particularly from those who are unable to attend church at all.

This week we send selections from the operas "Tristan and Isolde," "Siegfried," and "Hänsel and Gretel." We are also going to try in London the effect of a regular short reading from famous poets. In the recent interview published in "The Radio Times," Mr. A. S. M. Hutchinson made a suggestion to this effect. We have done something in the same line already, and we should like to know if it is acceptable now. All stations will be putting in this feature on trial at an early date. Some already have it.

The new studio at 2LO is in operation. It has four times the capacity of the old one, and "damping" is only carried out to about a quarter of the extent. From this room practically all the musical transmissions will take place—vocal and instrumental. Much larger orchestras can be accommodated, and, as has been proved in the experimental broadcasts from it, there is a more natural effect conveyed by the limited echo.

In a few months it may be possible to use the two studios at the same time on different wave lengths. We have at last secured permission to proceed with the erection of the new transmitting station, the site of which was approved by the Postmaster-General over six months ago. The delay was due to the difficulty of getting the plans and the site passed by the local authorities.

(Continued overleaf in col. 3.)

Readers' Own Humour.

Funny Stories Told by Listeners.

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

A little girl was travelling in a crowded compartment of a local train the other day when her excited chattering provoked a severe reprimand from her mother.

"I won't be quiet," replied the child, decisively; "daddy isn't 'listening' now!"—**H. WHEELER**, Wenvoe, near Cardiff.

Encore!

A typical collier had been invited to listen for the first time. At the conclusion of a dance played by the Savoy Havana Band he applauded loudly and remarked: "Wind it up again, guv'nor! Let's 'ave that one again!"—**J. WOOD**, Norton Canes, near Cannock, Staffs.

While we were listening the other evening, I noticed my little boy looking very earnestly at my valve set.

As he evidently had something at the back of his mind, I said: "Studying it out, Brian?"

"I was just wondering," he answered, "if I put the aerial wire where the earth wire is, and the earth wire where the aerial is, would the words come through backwards?"—**F. SUGGETT**, East Boldon, near Newcastle-on-Tyne.

A loud-speaker in a shop window had attracted a large crowd of pedestrians. One girl pointed innocently to a sign which read "accumulators

charged," and said, rather nervously, to her friend: "Does that mean that they charge people who gather around to listen?"—**W. H. SKINNER**, London, S.W.

My little girl happened to wake up the other night just as I was delightedly listening to America. Her 'phones, which always hang at her bedside, were immediately clapped to her ears and she was told that America was speaking.

After a moment, she said, with a bewildered look on her face: "Mummy, is there a war on in America?"—**MRS. ROBERTS**, London, W.

A wireless enthusiast invited his brother, who lives in a wild part of the country, to listen. When the Savoy Orpheans were playing, the latter was handed the headphones. When the music was over, he heard a clapping noise which he thought was someone smacking the "orphans"! So, forgetting himself completely, he shouted into the 'phone: "Leave the kids alone! They were playing their best!"—**G. YOUNG**, Seaton Burn.

Walking near a hospital with a friend not long ago, I remarked on the sweet, heavy odour wafted from some of the windows.

"All hospitals smell like that," said my friend. "What's the reason?"

"Oh," I replied, "chloroform, or ether, I suppose."

"I'm sure it must be chloroform," returned my friend, seriously, "for I've never noticed the slightest smell when broadcasting is going on, and ether is what they make wireless waves out of."—**W. L. BAILLIE**, London, S.E.

What's in the Air?

(Continued from the previous page.)

By the end of January the automatic time signalling from the Royal Observatory will, we expect, be in operation. The success and the enormous interest evoked by the broadcasting of Big Ben from all our stations has set us investigating the possibility of regular transmissions of this method of time-keeping as well. So we may have the scientific and the romantic both.

* * * * *

I am asked to express the gratitude of the Programme Staff, the Uncles and Aunts and Announcers in particular, for the most kind and almost embarrassing manner in which gifts of all kinds were showered on them at Christmas time. The Aberdeen Station Director kept a record of these tokens of good-will, and forwarded the list to Head Office. Our Mr. Smith, Press Representative—happily restored to us after his Parliamentary ventures—seized upon this, presumably with a view to using it to advantage if ever he hears aspersions cast on the generosity of Aberdonians again—he hails from those parts. Perhaps as a guide to local acceptability of programmes this criterion may compare with the more natural one of licence issues. If other Station Directors desire to vie with Aberdeen, they had better communicate with Mr. Smith at once.

* * * * *

By the time these words appear in print Parliament will have been formally opened by His Majesty the King. The Speech from the Throne will either have been broadcast, or it will not have been broadcast. This is of course, a platitude. But there is occasionally a great deal behind even a platitude, and we must leave it at that for the time being.

A Famous Irish Song.

The Story of "Kathleen Mavourneen." By A. B. Cooper.

"**KATHLEEN MAVOURNEEN**" is regarded by many as the greatest of all Irish songs. Its charming words, so truly lyrical, were written by an Irish woman, and its equally charming and fitting air by an Englishman.

"Mavourneen," of course, is not the surname of the fair Kathleen, as some suppose, but simply means "Darling." Thus the title of the song, in plain English, is "Kathleen my Darling." But was there ever a real Kathleen, as there was a real Annie Laurie, and a real "Pretty Jane"? I fear no one will ever know, for our information concerning Mrs. Julia Crawford, who wrote the verses, is of the scantiest.

A Little Known Poetess.

Mrs. Crawford was born in County Cavan, but her family removed to England when she was young, and she lived the greater part of her life in Wiltshire. Nevertheless, she never seems to have lost her deep attachment to her native Erin, for she wrote many songs, and they are almost all Irish songs. In the year 1840, in fact, she published a volume of Irish songs, set to music by Frederick Nicholls Crouch, which included the famous "Kathleen Mavourneen," which had originally appeared, as had most of the others, in a magazine conducted by that famous novelist of the sea, Captain Marryat.

Like a good many other composers of good music, F. N. Crouch seems to have got more kicks than ha'pence from life.

One can form a mental picture of the way the great song came to him. It was on the banks of the Tamar, in Devon. That was before the railroad ran into all the nooks and corners of

the land, and, as he was a commercial traveller at the time, travelling for a Cornhill firm who were metal brokers, he was riding on horseback.

Composed on the Impulse.

He had lately seen Mrs. Crawford, and had obtained her permission to set her lovely words to music, and one can imagine the impulse seizing him as he jogged along, his alighting and sitting by the river side, and crooning to himself the famous words:—

Kathleen Mavourneen, the grey dawn is breaking,

The horn of the hunter is heard on the hill;
The lark from her bright wing the light dew is shaking,

Kathleen Mavourneen—what! slumbering still!

Oh, hast thou forgotten how soon we must sever?

Oh, hast thou forgotten this day we must part?

It may be for years, and it may be for ever,
Oh, why art thou silent, thou voice of my heart?

Kathleen Mavourneen! Awake from thy slumbers,

The blue mountains glow in the sun's golden light,

Ah, where is the spell that once hung on thy numbers?

Arise in thy beauty, thou star of my night,
Mavourneen, Mavourneen, my sad tears are falling,

To think that from Erin and thee I must part
It may be for years, and it may be for ever,
Then why art thou silent, thou voice of my heart?

We have mixed a little imaginative reconstruction with the incident, but we have Crouch's own account of the composition of the song. "The words," he says, "instantly attracted my attention by their purity of style and diction. I sought out the authoress, and obtained her permission to set them to music. Leaving London as traveller for a Cornhill firm, whilst prosecuting my journey towards Salford, I jotted down the melody on the historic banks of the Tamar.

Succumbed to Fascination.

"On arrival at Plymouth, I wrote out a fair copy of the song and sang it to Mrs. Rowe, the wife of a music publisher of that town. The melody so captivated her and others who heard it that I was earnestly solicited to give it for the first time in public at her husband's opening concert of the season. But certain reasons obliged me to decline the honour.

"I returned to rest at my hotel, and, rising early next morning and opening my window, what was my surprise to see, on a hoarding right opposite, a large placard on which was printed in the largest and boldest type: 'F. Nicholls Crouch, from London, will sing at P. E. Rowe's Concert "Kathleen Mavourneen," for one night only'!

"Amazed and confused at such an unwarrantable and unauthorized announcement, I hurriedly completed my toilet, took my breakfast, and rushed off to Mr. Rowe's warehouse. But, despite my reluctance, and overcome by the entreaties of the fascinating Mrs. Rowe, I appeared and sang the song to a crowded audience, with the most enthusiastic applause."

Perhaps, like many another man of genius, Crouch had not a good head for business, for he parted with the copyright of "Kathleen Mavourneen" for £10.

["Kathleen Mavourneen" will be sung by Miss Margery Phillips at London Station on Sunday afternoon, January 20th.]

Learning By Wireless When Asleep.

Remarkable Experiments on the Sub-conscious Mind.

DR. H. GERNSBACK, writing some years ago in *Science and Invention*, pointed out that there was every probability that the human mind could be reached while a person was asleep, and suggested that a machine might be used for educational purposes during this period.

To many people, this suggestion first appeared fantastic, but the reasoning was so good that experiments have since been made to test the possibility of teaching by wireless while the pupil is asleep.

It is now well known that what is commonly termed the sub-conscious mind never sleeps.

The sub-conscious mind, or, more accurately, the unconscious mind, is recognised to be the store-house of our memories. Without this store-house it would be impossible for us to accomplish or control anything, as it furnishes us with the information—the data based on experience, which guides our actions.

The Part of You That Never Rests.

Our memory has been described as the most wonderful filing system that is known, and enables us to perform the greatest portion of our daily acts without any conscious effort. In sleep our memories are alive and active, whilst, apparently, the higher faculties of the mind are dormant. Dr. Gernsback, in his article, based his suggestion on the knowledge that the sub-conscious mind never sleeps. The problem, he stated, was to devise an instrument which would rouse the sub-conscious mind and make it function during the sleeping period. The article attracted the attention of Mr. J. N. Phinney, described as the chief Radio man of the United States Navy, who, as a result, began a series of experiments at the U.S.A. Naval Station of Pensacola, Florida.

Tried on a Doctor.

In a recent issue of the *Public Ledger*, of Philadelphia, Mr. Phinney is reported to have declared that he had conclusively proved from actual results obtained that many difficult subjects can be easily learned while asleep. "I have become firmly convinced," he said, "from these observations that, as eminent psychologists state, a part of the human brain continues to function while the body and the unconscious brain remain dormant, and that the device explained by *Science and Invention*, therefore, will do its work. This system was first tried on a doctor. About a year ago, twelve medical officers of the U.S. Navy started our flight course. They were to qualify as pilots, taking all ground school subjects, including radio. One, who was a noted specialist in psychology, expressed a willingness to try my method, after I had explained the foregoing ideas.

An All Night "Sitting."

"I equipped his bedroom with a key and the regular aviation radio telephone head set, and myself and assistants sent radio code to him all night. We started at 10.30 p.m. He had copied with pencil about 30 minutes and then retired, dropping asleep about an hour later. He had acquired a speed of fifteen cipher groups per minute in class, but had never copied plain English words or sentences.

"In the morning he was able to copy radio with much greater ease, and while no definite test was made to establish the exact amount of gain, he expressed himself as entirely convinced of the practicability of the idea, and the result of his report, naturally, gained me the coveted opportunity to conduct further experiments with official sanction.

"I was also assured that, if further experi-

ments were equally successful in demonstrating my claims, a request would be granted for the special automatic sending apparatus I had so long desired in order to incorporate my 'Learn while you sleep' method of instruction here.

Wonderful Results.

"It was now proposed to develop my system as a very material aid to the present system. Our prescribed syllabus of instruction covers a period of twenty-one weeks, and the student is required to make a predetermined rate of progress week by week in order to remain in the class. Those students whose rate of progress had been consistently unsatisfactory for some time, and who would, therefore, have been dropped from the class within the week, were told something of my successful experiences with my 'Learn While You Sleep' system. Naturally, they jumped at the chance. Seventeen students volunteered for this experiment with the following results the next day. (1) One of the seventeen copied five words faster than he had ever been able to copy previously; (2) Four copied two words faster, and one nearly two words faster; (3) Three copied one word faster and one only half a word faster.

"The Instructors derive some amusement to compensate for their loss of time and sleep in watching the facial contortions, restlessness and muttering caused by the induced dreams of the students. Errors and erratic sending cause restlessness and muttered protests. Stoppage of sending when changing operators will arouse them.

"This system is now being tried out on officers of the class just started under much more favourable conditions, real beds replacing the wooden benches and tables. Students are no longer confined to last-chance tests."

How it is Done.

The method of teaching is quite simple, and has been described by Dr. Gernsback himself.

"An ordinary phonograph would, of course, not do. There would be too many grating, jarring noises which would distract the sleeper's attention. We must have a mechanism that is soft in action, gives no extraneous noises, and will not wake up the sleeper. We have such an apparatus in existence to-day—the telegraphone.



BROADCASTING MADAME BUTTERFLY.

Voice in 'phones (interpolating opera): "Butterfly has just entered."

"Its action is based on a steel wire, which is fed across and very near to the poles of an electro magnet; the magnet is polarized by currents derived from a telephone, and the wire is polarized thereby in an almost infinite number of exactly corresponding poles. On moving same wire in front of the same or another magnet, the induced telephonic currents are made to act on a transmitter. The telephone receiver has the message repeated in it from the transmitter without any grating or jarring noise.

From History to Romance.

"By means of a loud-talking or amplifying arrangement, the voice or sound may be amplified to a loud enough degree so that it will make a lasting impression on the sleeper.

"The machine contains a number of reels, each of which has enough wire to last for about one hour of continuous service. Each reel comes into position automatically as soon as it is 'played'; thus eight reels will give the sleeper enough material for a whole night's work.

"Whether he wishes to be entertained, or whether he wishes to learn, depends upon himself. It probably would not do to learn history for eight hours at a stretch, for the mind probably would not absorb it all. So we might switch from history to romance, then we might have a concert for an hour to get accustomed to the music of the latest opera, then switch back to mathematics, if necessary, and arrange the programme as we may see fit, and so as to suit our own individual taste."

Effects on the Sleeper.

Describing the effect upon the pupil, Dr. Gernsback says:

"At the first attempt, the sleeper probably would wake up startled because he was not accustomed to it. It probably would take a week before he could accustom himself to wear a headgear attached to his head by means of a heavy rubber band and before he could submit to the annoyance of it as well.

"After he became accustomed to the headgear, as well as to the unfamiliar noises, it is very probable that his sub-conscious self would take note of what was going on while he slept. Thus, were it music, or the spoken voice, it seems almost certain that in time a lasting impression would be made upon the brain through the auditory nerves.

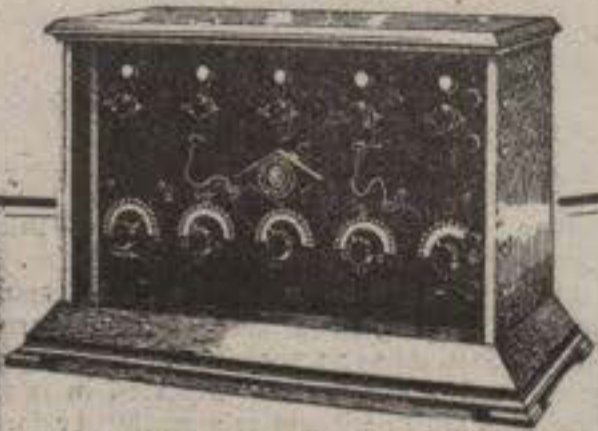
"It would be a matter of education. Probably, for the first few months not much impression would be made upon the sub-conscious self; but by and by, the hearing sense would be sharpened to such an extent that the impression would not only reach the brain centre, but would be so permanent that the hearer getting up in the morning would remember something of the nightly procedure.

Learning Automatically.

"Every time you see a typewriter, you write absolutely unconsciously, or, rather, automatically. The expert typist does not have to stop to think of each key when writing. It is done automatically, and she pays not the slightest attention to the keyboard while writing. It is a habit formed by long experience. It may be that the same thing will be true of sub-conscious learning while you sleep."

Whether this method of teaching will ever be adopted is a matter for speculation. It is certainly an ingenious suggestion, and while the ultimate use of wireless cannot yet be known, it is interesting to note the kind of experiments that are being undertaken across the Atlantic, regarding its educational value.

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Hänsel and Gretel.

Next Saturday's Covent Garden Opera, described
by Percy A. Scholes.

HUMPERDINCK was the composer of *Hänsel and Gretel*. He died a couple of years ago, at the age of sixty-seven. *Hänsel and Gretel* was first performed just thirty years since, and it at once became popular all over Europe and in America. People love the simple, pleasant old fairy story, the old folk-melodies that constantly creep into the music, and the Transformation Scene in Act II.

This opera is, of course, a special favourite with children, who next Saturday will have a strong claim on the family head-phones, and as only Acts I. and II. are to be broadcast, the performance need not keep them up so very late.

The synopsis given below has been arranged in such a way that if it is kept before the eyes whilst the opera is being performed, the listener will have a fairly good idea of what is happening on the stage.

As each character enters for the first time, his or her name is given in capitals.

ACT I.

Scene 1. At Home.—In a poor room the boy HÄNSEL (pronounced Hensel; Mezzo-Soprano) and the girl GRETTEL (pronounced Graytel; Soprano) are seen. They complain of hunger.

O Gret, it would be such a treat
If we had something nice to eat,
Eggs and butter and suet paste,
I've almost forgotten how they taste.

So sings Hänsel, and Gretel tries to cheer him by showing him a jug of milk, out of which their mother, when she returns, will make a blanc-mange. Hänsel cannot wait. He begins to taste it.

Gretel then tries to keep her troublesome young brother out of mischief by giving him a dancing lesson, and the children sing as they dance.

Scene 2.—The fun gets noisier, and then, when it is at its height, in comes the MOTHER (Contralto), whereupon—sudden quiet! She scolds the children for neglecting their work, and, in her anger, accidentally overturns the jug of milk which was to have provided the family supper.

Weary and distracted, she drives the children out to gather wild strawberries, and, with a prayer for help, drops asleep, exhausted.

Scene 3.—A gay song is heard, and there enters the FATHER (Baritone). The Mother awakes and expresses her discouragement; the Father goes on merrily singing, and at last shows the cause of his happiness. He has sold the brooms he had made, and bought ham and butter and flour and sausages and vegetables and tea—such provision as the cottage has not seen for many a long day.

Then the Father asks where the children are, and on learning that they have (so near night-fall!) gone into the forest, he is alarmed. He talks, shuddering, of magic, and sings an eerie song of a "gobbling ogress," who lures children and bakes them in her oven.

With a cry, the Mother, wrought up by this narrative, rushes out of the door to save her children, and the Father follows.

ACT II.

Scene 1. The Forest, Sunset.—The children are seen, Gretel making a garland of wild roses, Hänsel looking for strawberries. Gretel sings a quiet song, "There stands a little man in the wood alone." Hänsel takes up the garland,

and crowns her as Queen of the Wood. He, courtier-like, presents her with his basket of strawberries; they both begin to eat. The Cuckoo is heard, and the children sing an old song about him.

A friendly quarrel arises. Hänsel snatches the basket and finishes off the strawberries. Gretel, horror-struck, reproaches him. It begins to grow dark.

Soon the light has quite gone. The children are frightened. They see faces grinning from every tree. Hänsel calls, and echo answers. The children crouch together.

Scene 2.—The SANDMAN (Soprano) quietly creeps to the children, singing his song. He strews sand in their eyes. Half asleep, they sing their evening prayer:—

When at night I go to sleep
Fourteen angels watch do keep.

Then they fall into slumber, locked in one another's arms. The stage is now completely dark.

Scene 3. A Scene without Words, but with Music.—A light shines through the mist, which rolls together into the form of a staircase, down which are seen descending FOURTEEN ANGELS, two and two. They place themselves around the children, and move in a stately dance. The Curtain falls.

ACT III.

As this Act is not to be broadcast it need not be here described. Most people know Grimm's Fairy Tales, and will remember all about the horrible Witch with her house made of sweetmeats, her capture of the two children, the danger they ran of being made into gingerbread, their happy escape, and their joy as they used the magic signs learnt from the Witch to release the crowd of other boys and girls whom the Witch had taken prisoner.

In listening to *Hänsel and Gretel*, use one ear for the vocal parts and the other for the orchestral accompaniment. The latter is woven together out of lovely folk-tunes and other melodies, much as a Wagner orchestral score is woven out of his "Leading Motifs." The translation of the libretto used by the B.N.O.C., and quoted in the present article, is that of the late Constance Bache.

[Acts One and Two of this opera will be broadcast to all stations on Saturday, January 26th.]

Wireless Wisdom.

"CERTAIN scenes in the theatre are so extraordinary that they may even be true—truth being stranger than fiction."—ARCHIBALD HADDON.

"CONTINUOUS novelty joined with improvement is the life-blood of a nation."—THE RT. HON. SIR WILLIAM BULL, Bart., M.P.

"RESIGNATION under grave ills is only a virtue where these difficulties cannot be removed."—REV. H. ANSON.

"We all know by experience that we are much happier when we are being kind."—E. KAY ROBINSON.

"HUMOUR is not opposed to seriousness but to dullness."—REV. G. W. KERR.

Why We Changed Wave-Lengths.

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

"YES, why did you bother?" exclaims the disgruntled listener. "Why, indeed?" says someone who has heard nothing since. Let me try to explain.

The list as it was first presented was as follows:—

London	350
Bournemouth	385
Cardiff	435
Birmingham	475
Aberdeen	495
Manchester	400
Newcastle	350
Glasgow	420

Now, in general, places close together geographically were a great distance apart in wave-length. Birmingham and Cardiff close together, but forty metres apart. Glasgow and Manchester a long way apart—20 metres. The list is not perfect, because the jamming situation also came in. Birmingham is our only inland station, and therefore it was possible to put it near the jamming. Aberdeen is a coastal station, but there is not a great movement of ships in its vicinity. The shorter wave-lengths are more easily shielded by hills—hence Cardiff on 435 metres, London a short wave. Bournemouth was chosen to be least jammed, and was placed between 350 and 450. None of the scheme was perfect, but it was thought that, by a further separation of stations and by the choice as above, the service as a whole would be largely benefited.

A Word to London's Crystal Users.

London was put down at the bottom to give it freedom on one side—to prevent it, in fact, being sandwiched between other stations.

What happened?

London—a chorus of complaint from (mostly) crystal users that London was too weak to hear. Once and for all, dear crystal users, London was just as strong, and if you had used a series condenser, I think you would not have complained. I was frankly amazed that a 3½ per cent. change in wave-length should have so seriously upset so many sets. The next complaints came from London listeners at a distance, complaining that there was far more jamming on 350 metres. Now, I had some investigations made last summer in various localities, and reports showed that 362 and 350 made practically no difference. Is it that other stations have grown up, or was it that the sets were not so efficient on 350? At any rate, the complaints were so numerous as to make us realize they were serious and no idle chatter.

Cardiff's Grumble.

From Cardiff—Jamming! Jamming! Jamming! Not a letter in favour of the change.

So we tried again, and changed London back to its original, and Cardiff was swapped back to its usual. This made it imperative to change Newcastle, and Newcastle went to 435. Result—London happy, Cardiff moderately happy; but now (too late, alas!) lots of letters from Cardiff saying that 435 was their right wave; although the jamming was certainly bad, the signal in the shielded areas was very much louder.

Most serious, however, and the reason that weighed with me most strongly, came the news that listeners in Wilts and Oxfordshire, accustomed to rely on Cardiff, couldn't hear anything for the harmonics of Leafield when the wave-length was above 350.

Now Newcastle's turn came, and they yelled at me with a stentorian voice to "for goodness'

sake" (as someone wrote and split one of the longest infinitives on record), "put it back to 400 again—the jamming was awful on 435." With a deep sigh we obeyed, sandwiching Manchester in at 375.

So now they stand as follows:—

Cardiff	350
London	365
Manchester	375
Bournemouth	385
Newcastle	400
Glasgow	420
Birmingham	475
Aberdeen	495

and all the stations nearest together are nearest in wave-length, and all the short waves are used in the hilly districts; London is sandwiched, and they are too close! But obviously the ideals I set out to fulfil did not take sufficient account of the jamming situation, which is apparently the controlling factor.

Suggestions Wanted.

Sometimes I wish I had the job of a third-class boiler-washer on a power scheme for supplying one house in the smallest village in Rutland with electric light—then I bet the bally boiler wouldn't wash!

I really am very sorry to have disturbed you so. You may say I ought to have investigated further before making such drastic changes; but, truly, it is a little difficult to assess jamming in every locality—*qui s'excuse s'accuse*—but you are happy now, and I think we have, by an uncomfortable experiment, found the best compromise.

I like to feel that you and I make experiments and that, although I don't know you all personally, we still co-operate. Let us continue, then, to experiment, and when you have suggestions for improvements, grouses, and so on, let's have it out.

Be Constructive!

Talking of grouses, I wonder if some of you complainers will realize this. Criticism for criticism's sake does you no good, and does me no good—it is so easy to write: "Dear Sir,—Your show is rotten from A to Z, and you are the quintessence of rottenness," and then not sign it or give address; but it does help so little. Please don't think I get a lot of such letters, but oh! I do get some, and they make me very unhappy. I love a good argument, and my best friends are those who have hit out at me. Remember, we can never improve unless you criticize, but let it be constructive, or it is no good. "It is easy to destroy, but difficult to build." Let no one think we are afraid of criticism (or even abuse!). We can only live by your co-operation, so talk to us like a Dutch uncle when you see faults.

The Way to Advance.

Experiment—the only way to advance! Whenever someone gets an idea and asks my advice, I always advise them to "try it." Who knows but that in the trying some new, interesting fact may not be brought to light?

A road looks inviting—who knows but round the corner the dust and the heat will be forgotten in a view of mountain lake and hill undreamed of standing here?

So forgive my experiment.

It is reported that a mother, while listening in Manchester, was able to recognize the voice of her son as he sang songs in Pittsburg, U.S.A., 3,800 miles away.

THE MAGAZINE FOR THE WOMAN AT HOME



THE ACID TEST

by

STEPHEN MCKENNA

AND OTHER FICTION BY

MAY SINCLAIR

KATHARINE TYNAN

J. D. BERESFORD

KATHLEEN BONHAM

AND NUMEROUS OTHER CONTRIBUTIONS OF INTEREST AND VALUE TO ALL WOMEN

IN THE FEBRUARY NUMBER OF THE

HOME MAGAZINE

ON SALE EVERYWHERE 1/-

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

Decided by Accident.



MISS JULIA LARKINS.

LISTENERS who have heard Miss Julia Larkins' clever child impersonations all admit that they are as nearly perfect as possible. Indeed, before she became a wireless artiste, critics said of her that one had only to close one's eyes during her performance to imagine that a little child was actually speaking. Miss Larkins, who is an Australian, began her professional career as a high soprano, and it was quite by accident that she decided to become a child impersonator.

While spending a week-end with some friends in the country, she happened to play with their large family of children and pretended that she herself was a child. Her friends were so struck with her imitations that they advised her to become a child impersonator professionally, which she did with great success.

He Had Enough at Home.

MISS LARKINS told me of an amusing experience she had while appearing for a season in Scotland. A certain man used to come regularly to the concerts, but whenever she appeared to do her turn, he used to get up and walk out and come back again when she had finished. She naturally thought that he did not like her performance, but one day she was introduced to him and asked him why he always avoided her turn.

"Don't you think that my impersonations are good?" she inquired.

"Oh, yes," he replied, "they are too good."

"Too good? Then why do you always go out?"

"Well, you see," he answered, "I have a big family of children at home, and their tiresome ways get on my nerves, and when I go to a show, I like to forget them."

Actor and Vocalist.



MR. SYDNEY RUSSELL.

THE broadcasting of plays has received a great success in the hands of Mr. Sydney Russell, whose dramatic company is well known in Birmingham. Mr. Russell is now associated in the minds of many with operatic and musical ventures, but before he took up an operatic career he had already established a position for himself as an actor. He has played leading rôles with Mr. Cyril Maude and the late Mr. Lewis Waller, and he was also for some time a member of the celebrated E. H. Sothern and Julia Marlowe organization in America.

In the British National Opera Company's productions he has made great hits with many of his character sketches.

Worth a Great Deal.

MR. RUSSELL tells a funny story about a shortsighted old woman who was fussing about in the shop of an antique dealer's.

"How much is that Japanese idol worth—the one over there by the door?" she asked the assistant.

"It's worth a very great deal, madam," was the reply. "It's the proprietor."

"German" Music.

MR. GEORGE HEWSON, who broadcasts from Glasgow Station, has been relating to me some of his experiences while he was a member of Miss Lena Ashwell's concert party in France during the war.

"After finishing a show," he says, "I was sitting with some of the boys when one of them produced a piece of music he had 'inherited' from a German, with a request that I would give him an idea of the tune. I obliged on the banjo, much to the amazement of one of his friends, who exclaimed: 'Great Scott! Fancy being able to play German music!' He thought it was written in the German language!"

Soubrette and Soprano.

BEFORE taking up singing seriously, Miss Florence Macdonald Henry, who is to appear at Manchester Station this week, was a soubrette in an amateur concert party, and thereby hangs an amusing story.

One of her admirers, who was more enthusiastic than well-informed, on hearing a girl friend boasting of the high notes which she herself could sing, remarked: "Have you heard Miss Henry sing?"

"No," was the reply. "Is she a soprano?"

"A soprano!" echoed Miss Henry's admirer, in disgust. "No, she's a soubrette, and that's much higher than a soprano."

A Ruse That Worked Too Well.



MR. WILLIE ROUSE.

MR. WILLIE ROUSE, the entertainer and concert party producer, who is to broadcast from London on Thursday this week, tells me the following amusing story:—

A certain working man who lived on the side of the road facing east, was much troubled each morning by the sun pouring in at the window and waking him earlier than he wished. He tried many devices to stop the glare from coming in, but all in vain. At last he decided to blacken the window entirely. The first morning after he had done this, he woke up and looked at his watch and said: "Ah, another half-hour!" and went to sleep again. He woke again and looked at his watch and said: "Ah, another ten minutes!" and went to sleep once more. The third time he woke—looked at the time—dashed out of bed—dressed hurriedly—rushed out and met his foreman.

"Sorry I'm late, sir," he exclaimed.

"Late!" shouted the foreman. "Where were you on Monday and Tuesday?"

"Sacked" for Cycling.

A WIRELESS artiste with interesting family connections is Mr. Tom Copeland, who sings at London Station, for he is a son of the champion ploughman of Scotland and a cousin of the famous Piper Findlater, V.C. Mr. Copeland was the organist at a Presbyterian church, in Dufftown, when only fifteen, "but," he tells me, "I got the sack for cycling on Sunday—and deserved it. I played 'When the Weary Seeking Rest' covered with mud, having fallen off my bicycle before the morning service. Result—the order of the boot!"

In 1920, Mr. Copeland toured Africa, and he gave over a thousand concerts for the troops during the war. In the spring he is to tour Canada, Halifax, and Vancouver, and he will be much missed by listeners during his absence.

Insult to Injury.



MR. SIDNEY WALLER.

BOURNEMOUTH'S popular tenor, Mr. Sidney Waller, does not in the least mind telling a story against himself, and he relates an amusing incident that occurred when he was singing at an Army concert during the war. After he had sung one song, a voice from the back of the hall called out: "Chuck the bounder off!" Immediately the Padre got up and demanded an apology, saying that otherwise, he would stop the concert. As no one came forward, he was just about to pronounce the concert at an end, when a Scotsman in the audience shouted at the top of his voice: "I dinna ken who called the singer a bounder, what I would like to know is, who called the bounder a singer?"

"Some" Golfer.

MISS RACHEL HUNT, the contralto in the Manchester Station Opera Company, is also an excellent golfer. She was golfing on one occasion with a friend who was very inexperienced at the game and who completely missed his first drive.

To hide her mirth, Miss Hunt had to turn her back, and when she looked round, she found that he was attempting the drive at his ball, which was about a foot in front of the line of the tins.

"Surely, you know," she said, "that you must not drive from in front of the tins?"

"Oh, yes, I know that," he replied, lugubriously, "but I am now taking my fifth!"

Gloomy on Purpose.



MISS MARJORIE SCOON.

MISS MARJORIE SCOON, contralto, whose solos and duets with Mr. Edward Hill are so much liked by Bournemouth listeners, tells me the following amusing incident. "While waiting for my proofs at a photographer's," she says, "I was looking through some photos and came across a remarkably solemn-looking man. Turning to the photographer, I said: 'This man has a strong face; but how terribly gloomy he looks.'

"Yes," he answered, "but that photograph is to be used as a business advertisement."

"But surely," I said, "it would be better for his business if he didn't look so glum?"

"Oh, no," was the reply. "Who'd employ a grinning undertaker?"

A Wireless Wedding.

AN event of interest to listeners in the Manchester area took place on Christmas Eve last, when Mr. K. A. Wright and Miss Jessie Cormack were quietly married at St. Cuthbert's Church, Sheffield.

Mr. Wright's work as Director of the Manchester Station in the early months of 1923 is well-known, but perhaps the children will be most interested to know that Uncle Humpty Dumpty's bride was "The Cloud Lady" who played to them so often in the Kiddies' Corner at 2ZY.

Mr. Wright is now Assistant Director of the London Station.

WIRELESS PROGRAMME—SUNDAY (Jan. 20th.)

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

LONDON.

Organ Recital,

relayed from the Concert Hall of the National Institute for the Blind, Great Portland Street.

S.B. to all Stations.

At the Organ: WILLIAM WOLSTENHOLME, Mus. Bac.

3.0.

- Choral Song and Fugue Wesley
- Offertoire in E Flat Gounod
- Fugue in G (à la Gigue) Bach
- MARGERY PHILLIPS (Contralto).
- "Golden Light" (Agnus Dei) Bizet
- "Bois Epais" A. Lully
- CONSTANCE IZARD (Solo Violin).
- "Ave Maria" Schubert
- "La Précieuse" Couperin-Kreiser
- WILLIAM ANDERSON (Bass).
- "Bedouin Love Song" Pinesuti
- "The Lute Player" Allitsen

The Organ.

- Bohèmesque in G (in 15/8 time)
- Allegretto in F
- Scherzo in F
- Finale in B Flat

Margery Phillips.

- "Kathleen Mavourneen" Crouch
- "Butterfly Wings" Montague Phillips
- "Easter Hymn" Frank Bridge

Constance Izard.

- Romance from Concerto Wieniawski
- Slavonic Dance in G Minor Dvorak-Kreiser
- Minuet in F Handel

William Anderson.

- "In Cellar Cool" Old German
- "The Tale of the Toby Jug" Gibson
- "Hope the Hornblower" Trelant

The Organ.

- Improvisation.
- Allegro cantabile and toccata from Symphony No. 2 Widor

5.0.—Close down.

Announcer: R. F. Palmer.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Cardiff.

Sunday Evening.

8.30.—Hymn: "The Church's One Foundation."

DR. LAVINGTON HART, Principal of the Anglo-Chinese College of Tientsin. Religious Address.

Hymn: "At Even ere the Sun was Set."

9.0. BRITISH COMPOSERS NIGHT. S.B. from Cardiff.

Followed by

TIME SIGNAL AND GENERAL NEWS BULLETIN. S.B. to Cardiff. Announcer: C. A. Lewis.

BIRMINGHAM.

3.0-5.0.—ORGAN RECITAL. S.B. from London.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Cardiff.

8.30. STATION ORCHESTRA, under the direction of Joseph Lewis.

Overture, "Coriolanus" Beethoven

EMILY BROUGHTON (Soprano).

Recit., "There Were Shepherds"

Recit., "Lo, the Angel of the Lord"

Recit., "And Suddenly" ("The Messiah") Handel

Emily Broughton and Station Repertory Chorus.

"Glory to God" ("The Messiah") Handel

THE REV. T. E. TITMUSS (Baptist Church, Spring Hill). Religious Address.

Emily Broughton and Chorus.

Aria and Chorus, "Rejoice Greatly" ("The Messiah") Handel

9.10. Orchestra.

Symphony, "Pastorale No. 6" Beethoven

(a) "Country Dance"; (b) "The Storm"; (c) "After the Storm."

Entr'acte, "Rigodon de Dardanus" Bameau

Suite, "Three African Dances" Bing

(a) "Call to the Feast"; (b) "Luletas Dance"; (c) "Warriors' Dance."

10.0.—NEWS relayed 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. from Cardiff.

8.30. THE WILTON AINSLEY QUARTETTE.

RITA BAMBERG Violin.

DOROTHY PAICE Violin.

DORRIE EDGE Cello.

E. WILTON AINSLEY Piano.

"Ave Maria" Gounod

8.40. RICHMOND HILL CONGREGATIONAL CHURCH CHOIR.

Conductor: Enos Watkins, F.R.C.O., A.R.C.M.

Hymn, "Jesu, Lover of My Soul" Parry

8.45.—THE REV. JAMES O'CONNELL. Religious Address.

9.0. Choir.

"By Babylon's Wave" Gounod

"Light in Darkness" Cowen

9.10. Quartette.

"Song of Sleep" Lord Somerset

"Humoresque" Widor

9.25. Dorrie Edge (Solo Cello).

"Berceuse" Godard

9.35. Rita Bamberg (Solo Violin).

"Chanson et Pavane" Couperin

9.45. Quartette.

Selection, "Lilac Time" Schubert

10.0.—NEWS. Relayed from London.

Local News and Weather Forecast.

10.15.—Close down.

Announcer: W. R. Keene.

CARDIFF.

3.0-5.0.—ORGAN RECITAL. S.B. from London.

5.0-5.30.—CHILDREN'S CORNER. S.B. to all Stations.

8.15. ALBANY ROAD BAPTIST CHOIR.

Conductor: Mr. W. Billbrough.

Hymn, "O Lord Who Formedst Me to Wear"

Anthem, "Fierce Raged the Tempest"

THE REV. J. SANSAM ILES, Pastor of Albany Road Baptist Church. Religious Address.

Hymn, "Father, Who Art Alone Our Helper and Our Stay" (Tune, "Raleigh") Prout

British Composers' Night. S.B. to London.

STATION SYMPHONY ORCHESTRA.

Conductor: OLIVER RAYMOND.

Vocalist: GILBERT BAILEY.

9.0.—Introductory Chat.

I.—"Impressions of a Windy Day" Malcolm Sargeant

(Repeated by request.)

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 "

II.—(a) Miniature Fantasy for Strings Eugène Goossens

(b) "Puck's Minuet" Herbert Howells

III.—Songs (selected).

IV.—Concerto for Flute, Oboe and Strings Gustav Holst

V.—Oriental Suite, "Beni Mora" Gustav Holst

VI.—Songs (selected).

VII.—Symphonic Variations, "Three Blind Mice" Josef Holbrooke

(Repeated by request.)

NEWS. S.B. from London.

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 Cardiff.

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

8.35.—THE VERY REV. MONSIGNOR F. GONNE, M.A., Principal of St. Bede's College. Religious Address.

8.45. EMILY SEDDON (Soprano).

"Elizabeth's Prayer" ("Tannhäuser") Wagner

"Solweig's Song" Grieg

AMY BUXTON NOWELL (Elocutionist).

Four Salt-Water Ballads Masfield

HARRY HOPEWELL (Baritone).

Recitation and Air, "The Lord Worketh Wonders" Handel

Air, "How Willing My Paternal Love" Handel

SAMUEL SPURGEON (Solo Violin).

Hungarian Rhapsody Hanser

Londonderry Air G. O'Connor Morris

Emily Seddon.

Ombra mai fu Handel

"From Mighty Kings He Took the Spoils" Handel

Amy Buxton Nowell.

Selected Songs.

Harry Hopewell.

"Like as the Hart" Allitsen

An Old Sacred Lullaby Corner

Samuel Spurgeon.

Romance in F Beethoven

Serenata Amoroza Becca

10.0.—NEWS. Relayed 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 Cardiff.

8.30. WILLIAM LAWS' TRIO.

"Melodie" Rubinstein

8.35. R.L.C.W. MALE QUARTETTE.

"Break, Break, Break, on The Cold Grey Stones" Rogers

Hymn, "When the Shades of Evening Fall"

8.45.—THE REV. W. A. S. KENNEDY, of All Saints Church, Gosforth. Religious Address.

9.0. Quartette.

Hymn, "When the Weary Seeking Rest"

"Hallelujah" Handel

"A Wet Sheet and a Flowing Sea" Lloyd

9.15. Trio.

"Andante Cantabile con Variazione" Beethoven

9.25. Quartette.

"O Father Whose Almighty Power" Handel

"Comrades' Song of Hope" Adam

9.35. LEONIE STORM AND WILLIAM LAWS (Violin and Piano).

"Allegretto" Mozart

Minuet Handel

9.45. Quartette.

"Music All Powerful" Walmisley

"Now Good Night" Buck

10.0.—NEWS relayed from London.

Local News and Weather Forecast.

10.15.—Close down.

Announcer: C. K. Parsons.

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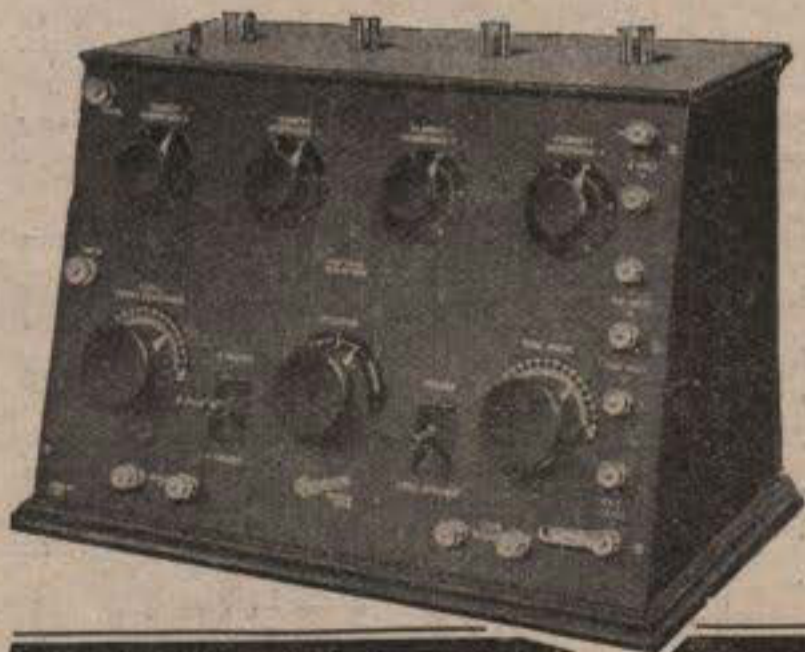
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WIRELESS PROGRAMME—MONDAY (Jan. 21st.)

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 Sanders Warren (Baritone).
 5.0.—WOMEN'S HOUR: Ariel's Society Gossip. Story, "A Gift of the Gods," by C. Romané-James.
 5.30.—CHILDREN'S STORIES: "Sabo at the Zoo," by E. W. Lewis. "Jack Hardy," Chap. 18, 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.
 7.30.—POPULAR CONCERT. *S.B. to all Stations except Cardiff.*
 THE AUGMENTED WIRELESS ORCHESTRA.
 Conducted by L. STANTON JEFFERIES.
 Overture, "The Arcadians" ... Monckton
 Valse, "Santiago" ... Corbin
 Intermezzo ... Coleridge-Taylor
 JOHN COLLINSON (Tenor) with Orchestra.
 "Questa o Quella" ("Rigoletto") ... Verdi
 "Ah, Moon of My Delight" ("Persian Garden") ... Lehmann
 Orchestra.
 Selection, "The Catch of the Season" ... Haines
 Three Dances, "Henry VIII." ... German
 A Comedian and a Baritone will Argue.
 Orchestra.
 Fantasia on Melodies from "Faust" ... Gounod
 Two Entr'actes, "Bells of St. Malo" ... Rimmer
 "Serenade d'Amour" ... Blon
 Fox-trot, "Little Red School House" ... Wilson
 John Collinson.
 "Because" ... D'Hardelot
 "Somewhere a Voice is Calling" ... Tate
 "Macushla" ... Macmurrrough
 9.15.—MR. E. ARNOLD WARD, B.Sc., on "What is Economics?" *S.B. to all Stations except Cardiff.*
 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News and Weather Forecast.
 9.45.—Orchestra.
 Selection, "Florodora" ... Stuart
 A Comedian and a Baritone will resume their Argument.
 Orchestra.
 "Mélodie Plaintive" ... Ketelbey
 Swedish Coronation March ... Svendsen
 10.30.—Close down.
 Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—Paul Rimmer's Orchestra, relayed from Lozells Picture House.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 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.—POPULAR CONCERT. *S.B. from London.*
 9.15.—MR. E. ARNOLD WARD. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—POPULAR CONCERT (Contd.). *S.B. from London.*
 10.30.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—Concert: The "6BM" Trio.
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.0.—Boys' Brigade News.
 6.15.—Scholars' Half-Hour: G. Guest, B.A., J.P., "The Bad Old Times."
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—POPULAR CONCERT. *S.B. from London.*
 9.15.—MR. E. ARNOLD WARD. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—POPULAR CONCERT (Contd.). *S.B. from London.*
 10.30.—Close down.
 Announcer: W. R. Keene.

CARDIFF.

3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.
 5.0.—"5WA'S" "FIVE O'CLOCKS": "Mr. Everyman." Talks to Women, Vocal and Instrumental Artists, and the Station Orchestra. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 6.45.—Boys' Brigade News.

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.

The B.B.C. wishes to announce that the pianos used in the daily transmissions from all their Stations are of the following well-known makes: BROADWOOD, STEINWAY, WEBER.

7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News.
 7.30-7.45.—Interval.
 THE KINGSWOOD EVANGEL PRIZE SILVER BAND.
 Vocalist: WILFRED MILES (Tenor).
 7.45.—March, "B.B. and C.F." ... Ord Hume
 Overture, "Ruy Blas" ... Mendelssohn
 8.0.—Songs: (a) "Adelaide" (Beethoven); (b) Recit. and Aria, "Love Sounds the Alarm" ("Acis and Galatea") (Handel).
 8.10.—Tone Poem, "Coriolanus" ... Jenkins
 Trombone Solo, "Joywheel" ... Sutton
 8.25.—Songs: (a) "Pleading" (Elgar); (b) "Now Sleeps the Crimson Petal" (Quilter).
 8.35.—Selection, "La Traviata" ... Verdi
 Cornet Solo: Selected.
 8.55.—PROFESSOR GRAHAM BROWN on "The Aims of the Welsh National School of Medicine."
 9.5.—Songs: (a) "A Dream of Love" (Montague Phillips); (b) "The Curtain Falls" (Guy D'Hardelot).
 9.15.—Selection, "Rigoletto" ... Verdi
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.40.—"Musical Switch" ... Afford
 9.50.—Dance Music.
 10.15.—Close down.
 Announcer: L. B. Page.

MANCHESTER.

3.30-4.30.—Concert by the "2ZY" Orchestra.
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.35.—Boys' Brigade News.
 6.40.—MR. FRANCIS J. STAFFORD, M.A., M.Ed., French Talk.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—POPULAR CONCERT. *S.B. from London.*
 9.15.—MR. E. ARNOLD WARD. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—POPULAR CONCERT (Contd.). *S.B. from London.*
 10.30.—Close down.
 Announcer: Sidney G. Honey.

NEWCASTLE.

3.45.—Concert: Edythe Elven (Soprano), S. W. Barry (Solo Violin).
 4.35.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Mr. A. W. Dakers, B.A. Talk on "Stories of the Nations—Sparticus the Slave"
 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.—POPULAR CONCERT. *S.B. from London.*
 9.15.—MR. E. ARNOLD WARD. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—POPULAR CONCERT (Contd.). *S.B. from London.*
 10.30.—Close down.
 Announcer: E. L. Odhams.

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5:0 p.m.
Women's Hour



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WIRELESS PROGRAMME—TUESDAY (Jan. 22nd.)

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 May Adams (Soprano).
 5.0.—WOMEN'S HOUR: "The Professional Woman's Furnishing" (No. 3), by Mrs. Gordon Stables. "A Prison Wardress at Work," by Constance Coventry.
 5.30.—CHILDREN'S STORIES: Aunt Priscilla on "Winter Sports." London Walks, "Piccadilly and St. James," 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.
 THE RT. HON. VISCOUNT CHELMSFORD, P.C., K.C.M.G., etc., Ex-Viceroy of India: An Appeal on Behalf of the British Empire Leprosy Relief Association.
 7.30. THE ROOSTERS' CONCERT PARTY. *S.B. to Bournemouth.*
 1. The Roosters again break their shell.
 2. Concerted, "I want a Girl" The Roosters
 3. Tenor Solo, "In Love" Arthur Mackness
 4. Humorous Song, "Tuneful Tradesmen" William Mack
 5. Concerted, "Gutter Merchants" The Roosters
 6. Vocal Duet, "Parted" Arthur Mackness and Septimus Hunt.
 7. Character Studies from Dickens. Percy Merriman.
 8. Song at the Piano, "You Never Know" George Western
 9. Baritone Solo, "Why Shouldn't I?" Septimus Hunt
 10. A Pirate Trio Arthur Mackness, William Mack and Percy Merriman
 8.50.—CAPT. P. P. ECKERSLEY: "Technical Topics." *S.B. to other Stations.*
 8.45.—"TRISTAN AND ISOLDE," Act II. (*Wagner*), relayed from The Royal Opera House, Covent Garden. *S.B. to all Stations.*
 9.45.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS relayed from the Savoy Hotel, London. *S.B. to other Stations.*
 11.0.—Close down.

Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Georgina Tanner (Mezzo-Soprano) in a Recital of French Songs.
 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.* Local News and Weather Forecast.
 7.15. THE GREYS' CONCERT PARTY. Opening Chorus, "An Introduction" Griffiths, M.S.
 LEONARD BROWN and CHRISSIE STODDARD: Duet, "A Night in Venice" Lucontoni
 EDITH JAMES: A Piano and Some Songs.
 ERNEST JONES: Solo Banjoist, "A Summer Idyll" Kirby, M.S.
 "A Black Coquette" Grimshaw
 Leonard Brown: Tenor Songs, "She is Far From the Land" Lambert
 "Trottin' to the Fair" Stanford
 PERCY OWENS and some Wittycisms.
 The Greys: Concerted Item, "Song Salad" Nickson

- Chrissie Stoddard: Songs, "The Last Fairing" Martin
 "All the Fun of the Fair" Martin
 The Greys: An Interrupted Monologue, "Socks" M.S.
 Ernest Jones: Solo Banjoist, "Rhapsodie Hongroise No. 2" Liezt
 The Greys: Burlesque, "On Election Day" M.S.

- 8.30.—CAPT. P. P. ECKERSLEY. *S.B. from London.*
 8.45.—"TRISTAN AND ISOLDE," Act II. *S.B. from London.*
 9.45.—NEWS. *S.B. from London.*
 10.0.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Concert: Allan Franklin (Solo Piano), H. J. Sherring (Solo Banjo), Rutland Osborne (Entertainer).
 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.* Local News and Weather Forecast.
 J. C. B. CARTER, B.A., on "Sir Arthur Conan Doyle and his Works."
 7.30.—THE ROOSTERS' CONCERT PARTY. *S.B. from London.*
 8.30.—CAPT. P. P. ECKERSLEY. *S.B. from London.*
 8.45.—"TRISTAN AND ISOLDE," Act II. *S.B. from London.*
 9.45.—NEWS. *S.B. from London.*
 10.0.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.

Announcer: Ian Oliphant.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.
 5.0.—"5WA'S" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women, Vocal and Instrumental Artistes, the Station Orchestra. Weather Forecast.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 7.0.—NEWS. *S.B. from London.* Local News.
 7.15.—MR. RICHARD TRESEDER, F.R.H.S., Chat on "Gardening."
 7.30. **Literary Night.**
 Conducted with a critical commentary, by MR. S. P. B. MAIS.
 "THE ROMANTIC REVIVAL OF ENGLISH POETRY."

ALTERATIONS TO PROGRAMMES, Etc.

AS THE RADIO TIMES goes to press many days in advance of the date of publication, it sometimes happens that the B.B.C. finds it necessary to make alterations or additions to programmes, etc., after THE RADIO TIMES has finally gone to press.

- Recitals in illustration by KATE SAWLE and CYRIL ESTCOURT.
 Songs of the Period by GWLADYS PARTRIDGE.
 8.45.—"TRISTAN AND ISOLDE," Act II. *S.B. from London.*
 9.45.—NEWS. *S.B. from London.*
 10.0.—LITERARY NIGHT (Contd.).
 10.30.—Close down.
 Announcer: A. Corbett-Smith.

MANCHESTER.

- 3.30-4.30.—Concert by the "ZYZ" Trio.
 5.0.—MAINLY FEMININE, including Mrs. Stanley Edwards on "Home Life in Uganda."
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.15-7.45.—Interval.
 7.45. THE "ZYZ" ORCHESTRA.
 March, "Florentiner" Finck
 Intermezzo, "Fairy Dreams" Wood
 Selection, "Kissing Time" Caryll
 KLINTON SHEPHERD (Baritone).
 "Bedouin Love Song" Pinsuti
 "Mate o' Mine" Elliott
 8.20.—PROFESSOR T. H. PIER on "Why We Laugh."
 8.35. Klinton Shepherd.
 "The Watchman" Squire
 "For You Alone" Gecht
 8.45.—"TRISTAN AND ISOLDE," Act II. *S.B. from London.*
 9.45.—NEWS. *S.B. from London.*
 10.0.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: Dan Godfrey, Jr.

NEWCASTLE.

- 3.45.—Concert: Madame Alec Thomson's Quartette.
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Mr. F. J. Duffy, Talk on "Literary Appreciation."
 6.45.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 7.20.—MR. J. KENMIR on "Association Football."
 7.35. THE WIRELESS ORCHESTRA.
 March, "Tyneside Songs" Crosse
 Overture, "Norma" Bellini
 7.45. JOHN COLQUHOUN (Baritone).
 "The Toreador" ("Carmen") Bizet
 "Golden Vanity" Traditional
 7.55. MADAME ALEC THOMSON'S QUARTETTE.
 "As Then the Tulip" Lehmann
 "True Love" ("The Cingalee") Monckton
 8.5. Orchestra.
 Valse, "Amoretten Tanze" Gung'l
 8.15. VI BEAN (Contralto).
 "How Can I Comfort Thee?" Carr and Hardy
 "Now Sleep the Crimson Petal" Quilter
 8.25. Orchestra.
 "A Musical Jigsaw" Aston
 8.45.—"TRISTAN AND ISOLDE," Act II. *S.B. from London.*
 9.45.—NEWS. *S.B. from London.* Orchestra.
 10.0. Selection, "Merrie England" German
 10.10. Vi Bean.
 "Melisarde" Goetz
 "Rosebuds" Drummond
 10.20. Quartette.
 "On the Banks of Allan Water" Thompson
 "Quarrelling" Thompson
 10.30. Orchestra.
 Selection, "Welsh Songs" Myddleton
 10.40.—Close down.
 Announcer: R. C. Pratt.

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WIRELESS PROGRAMME—WEDNESDAY (Jan. 23rd.)

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 William Cox (Baritone).
 5.0.—WOMEN'S HOUR: "Wedding Bells and Wedding Bills," by Florence Stacpoole. Orchestra.
 5.30.—CHILDREN'S STORIES. Orchestra. Uncle Jeff's Talk on the Orchestra.
 6.40.—M. E. M. STEPHAN: French Talk, "La République et la Démocratie Française." *S.B. to other Stations.*
 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.
 BAND OF H.M. GRENADIER GUARDS. By permission of Col. B. N. Sergison Brooke, C.M.G., D.S.O.
 Director of Music: LIEUT. G. MILLER, L.R.A.M.
 Quick March, "Victoria" Von Blon
 Overture, "The Flying Dutchman" Wagner
 Derry Tune.
 English Morris Dance "Shepherd's Hey" Grainger
 FRANCIS MORES (African Baritone).
 Negro Spirituals, "Li'l David Play on yo' Harp."
 "Nobody Knows de Trouble I See." *arr. Burleigh*
 GEORGE BLACKMORE will talk—and sing a little.
 GRENADIER GUARDS BAND.
 Largo and Scherzo from "The New World Symphony" Dvorak
 Duet for Oboe and Clarinet, "Villanelle" *Eva Dell Acqua*
 (Band Sergt. J. Harker, Oboe; Sergt. D. Matthews, Clarinet).
 Francis Mores.
 Negro Spirituals, "Go Down, Moses."
 "Swing Low, Sweet Chariot."
 Grenadier Guards Band.
 Suite de Ballet, "Sylvia" Delibes
 Song, "O Flower Divine" Haydn Wood
 (Soloist: Musn. W. West).
 Incidental Music to "Stop Flirting" *Daly, Lavinia and Gershwin*
 9.15.—MR. G. COLVILLE, Secretary to the Institute of Chartered Accountants, on "How to Become an Accountant."
 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News and Weather Forecast.
 9.45. Grenadier Guards Band.
 Fantasia, "The Evolution of Dixie" Lake
 Duet for Euphonium and Cornet, "A Night in Venice" Lucantoni
 (Band Sergt. A. J. Cobb, Euphonium; Musn. W. West, Cornet.)
 Francis Mores.
 Dialect Songs, "Carry Me Back to Old Virginia" James Bland
 "Wid de Moon, Moon, Moon" *Will Marion Cook*
 George Blackmore will sing—and talk a little.
 Grenadier Guards Band.
 Valse, "Moonlight on the Alster."
 Fox-trot, "Blue Danube Blues."
 10.30.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Paul Rimmer's Orchestra relayed from Lozells Picture House.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.

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- 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. "SINGBAD THE WAILER" Continued.
 10.30.—"Beer Vic" Morse Practice.
 10.45.—Close down.
 Announcer: Percy Edgar.

BOURNEMOUTH.

- 3.45.—Concert: Classical Afternoon, 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., "Electrical Measurements."
 6.40.—M. E. M. STEPHAN. *S.B. from London.*
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.

Musical Comedy Night.

- 7.30. THE WIRELESS ORCHESTRA.
 Conductor: Capt. W. A. Featherstone.
 Selection, "The Gipsy Princess" ... Kalman
 7.40. EVELYN FRYER (Contralto).
 "The Flower" ("Lilac Time") .. Schubert
 "I Love the Moon" Rubens
 7.50. Orchestra.
 Selection, "Sally" Kern
 8.0. JESS COLBORNE (Baritone).
 "Under the Deodar" ("The Country Girl") *Monckton*
 "The Call of the Sea" ("The Southern Maid") Fraser Simpson
 8.10. Orchestra.
 Selection, "The Cabaret Girl" Kern
 8.20. Evelyn Fryer.
 "Corraline" ("Chu Chin Chow")... Norton
 "The Love Nest" ("Mary") Hirsch
 8.30. Orchestra.
 Selection, "The Maid of the Mountains" *Fraser Simpson*
 8.50. "THE MAKER OF DREAMS."
 (Olipbant Down).
 Cast:
 Pierrot T. WILSON CLARIDGE.
 Pierrette KATHLEEN WILLS.
 The Manufacturer SYDNEY JAMES.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Jess Colborne.
 "Any Time's Kissing Time" ("Chu Chin Chow") Norton
 "Live for To-day" ("The Maid of the Mountains") Fraser Simpson
 9.55. Orchestra.
 Fox-trot, "Just Holding Hands"; Fox-trot, "Last Night in the Back Porch"; Valse, "Honey-moon Chimes"; One-step, "Broadcasting"; Fox-trot, "Dirty Face"; Fox-trot, "Keep It Under Your Hat"; Valse, "I Wonder"; One-step, "Oompah Trot."
 10.15.—Close down.
 Announcer: W. R. Keene.

CARDIFF.

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

Popular Night.

- Vocalist: BEN DATE.
 Solo Violin: LIONEL FALKMAN (of the Capitol).
 7.30.—Orchestral March, "Light of Foot" *Latann*
 Entr'acte, "Intermezzo" ... Coleridge-Taylor
 7.40.—Songs (Selected).
 7.50.—Violin Solo, Andante from Mendelssohn Concerto.
 8.0.—Orchestral Overture, "Oberon" ... Weber
 8.10.—Violin Soli: (a) "Rondino on a Theme by Beethoven" Kreisler
 (b) "Slavische Tanze" Dvorak
 8.20.—Orchestral Suite, "Tribute of Zamora" *Gounod*
 8.30. YOICKS! TALLY HO!
 Songs (a) "Wake! to the Hunting"; (b) "Hunting the Hare."
 CYRIL ESTCOURT in a Recital of "Reynard the Fox" (*Maschfeld*) (repeated by request).
 Songs: (a) "Old Towler"; (b) "John Peel."
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.40.—DR. JAS. J. SIMPSON, M.A., B.Sc., Chat on "British Mammals."
 9.50.—Dance Music.
 10.30.—Close down.
 Announcer: L. B. Page.

MANCHESTER.

- 3.30-4.30.—Concert: Bessie Brown (Soprano), Miss M. Ride (Contralto), Tom Child (Tenor), Lindon Russell (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.
 8.0. THE SALFORD VOCAL SOCIETY.
 Part Songs: "Dawn of Song" Bairatow
 "The Blue Bird" Stanford
 "Moonlight" Eaton Faring
 "Soldiers' Rest" King
 "O Happy Eyes" Elgar
 THE SIFRESSOR will give a few moments' talk.
 The Salford Vocal Society (Ladies only).
 "The Lord is My Shepherd."
 "Three Fishers."
 "Happy Isle."
 8.45.—W. R. STOKES, F.R.A.S., on "The New Astronomy."
 9.0. TOM H. MORRISON (Solo Violin).
 "Hyre Kati" Hubay
 9.10.—THE SIFRESSOR will discourse again.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Tom H. Morrison.
 Praeludium and Allegro Pugnani
 The Salford Vocal Society.
 "The River Floweth Strong, My Love" *K. Rogers*
 "Lullaby of Life" Leslie
 "Love, Fare Thee Well" Brahms
 10.10.—W. F. BLETCHER, Examiner in Spanish to the Union of Lancashire and Cheshire Institute Spanish Talk.
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

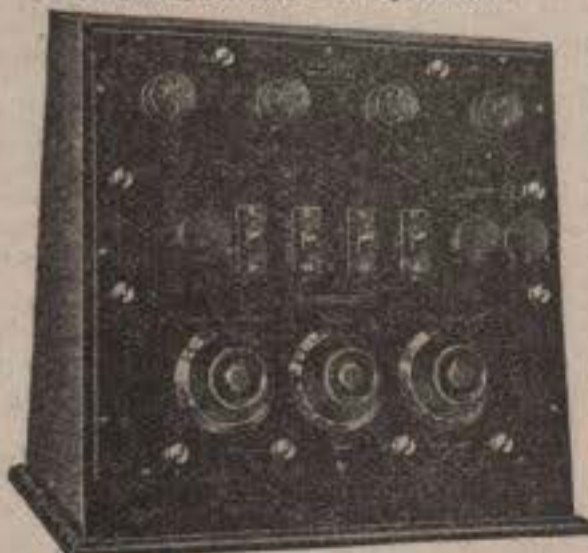
- 3.45-4.40.—Concert: The Wireless Bijou Orchestra.
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Mr. W. Carr, B.Sc., "Topical Science Talks."

(Continued in col. 1, page 147.)

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has written an interesting article in

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British Empire Exhibition, Wembley, 1924.

WIRELESS PROGRAMME—THURSDAY (Jan. 24th.)

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 Muriel Baker (Mezzo-Soprano).
 5.0.—WOMEN'S HOUR: Fashion Talk by Nora Shandon. A Chat on Health Culture by M. G. Shields.
 5.30.—CHILDREN'S STORIES: Musical Talk by Auntie Hilda and Uncle Humpty Dumpty. "Jack Hardy," Chap. 18, Part II., by Herbert Strang. L.G.M. of the *Daily Mail*: "Zoo Snake Stories."
 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.—WILLIE ROUSE in Alleged Humour at the Piano, with Pierrot and Pierrette. *S.B. to other Stations.*
 8.0. AN HOUR'S CHAMBER MUSIC. *S.B. to other Stations.*
 THE WINIFRED SMITH STRING QUARTETTE.
 Movements from Quartette in D Major *Haydn*
 Readings from "The Shropshire Lad" (by Laurence Housman) by C. A. Lewis, JOHN HUNTINGTON (Baritone).
 "The Wanderer" *Schubert*
 "The Poet's Love" *Schumann*
 "Devotion" *Schumann*
 "The Erl King" *Schubert*
 String Quartette.
 Dumka from E Flat Quartette *Dvorak*
 John Huntington.
 Four Songs *Brahms*
 "The Forge"; "In Summer Fields"; "True Love"; "The Vain Suit."
 String Quartette.
 "Tour de Fêtes" *Rimsky-Korsakov*
 9.0.—A Jolly Half-Hour with ARTHUR MELROSE (the Whistling Entertainer) and HECTOR GORDON (the Canny Scot). *S.B. to Cardiff and Manchester.*
 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News and Weather Forecast.
 9.45.—PROFESSOR H. R. KENWOOD, C.M.G., M.B., F.R.S.E., Chadwick Professor of Hygiene and Public Health, in University of London, on "Popular Fallacies Regarding the Killing of Disease Microbes." *S.B. to Cardiff and Manchester.*
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS relayed from the Savoy Hotel, London. *S.B. to other Stations.*
 11.0.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Eileen Barlow (Soprano) in a Song Recital.
 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.
Popular Classics Programme.
 7.35. THE STATION ORCHESTRA (under the Direction of Joseph Lewis).
 Overture, "Hebrides" *Mendelssohn*
 "Marche Militaire" *Schubert*
 MURIEL SOTHAM (Contralto).
 "June" *Quilter*
 "Softly Awakes My Heart" ("Samson and Delilah") *Saint-Saens*

- Orchestra.
 Fantasia, "Carmen No. 1" Bizet, arr. Tavan
 8.15-8.45.—Interval.
 8.45. Orchestra.
 Morceaux, "Shepherd's Hey" *Grainger*
 "Molly on the Shore" *Grainger*
 LIEUT. ARTHUR SPRY (of the British and Foreign Sailors' Society) on "The Dogger Bank Affair."
 Orchestra.
 March, "Funeral March of a Marionette" *Gounod*
 Morceau, "Londonderry Air" *Morris*
 Ballet Music from "Coppelia" *Delibes*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.40.—MAJOR VERNON BROOK, M.I.A.E., on "Motors and Motoring."
 Muriel Sotham.
 "Soft Was the Song" *Elgar*
 "None But the Weary Heart" *Tchaikovsky*
 Orchestra.
 March, from "Tannhäuser" *Wagner*
 Mosaïque on the Works of Mozart arr. Tavan
 10.30.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Concert: The Crystals Concert Party, Allan Franklin (Solo Piano).
 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., "Longfellow's Poems."
 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.

A Night of Memories.

- 8.0. THE WIRELESS ORCHESTRA.
 Conductor: Capt. W. A. Featherstone.
 (All Songs accompanied by Orchestra.)
 March, "Distant Greeting" *Doring*
 Valse, "My Queen" *Cook*
 8.10 AMY COCKBURN (Mezzo-Soprano).
 "London Bridge" *Molloy*
 "The Gift" *Behrend*
 8.20. HERBERT SMITH (Baritone).
 "The Deathless Army" *Trotter*
 "Shipmates o' Mine" *Sanderson*
 8.30. Orchestra.
 Selection, "Florodora" *Stuart*
 8.45. AMY COCKBURN (Mezzo-Soprano).
 VIOLET COCKBURN (Soprano).
 Duets, "O Sole Mio" *di Capua*
 "My Task" *Ashford*
 8.55. Orchestra.
 Selections of Albert Chevalier's Coster Songs.
 9.5. Herbert Smith.
 "Land of Hope and Glory" *Elgar*
 9.10. Violet Cockburn.
 "Somewhere a Voice is Calling" *Tate*
 9.15. Orchestra.
 Selection, "A Country Girl" *Monckton*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: Ian Oliphant.

THOSE "HOWLERS."

Oscillation seems to be increasing in all districts. The B.B.C. wish to appeal to the sporting spirit of all who are thus interfering so seriously with the pleasures of many thousands of fellow-listeners not to continue this annoyance. Captain Eckersley will be pleased to supply free printed information regarding the best methods of avoiding oscillation to all who apply to him at
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CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.
 5.0.—"5WA'S" "FIVE O'CLOCKS." Isaac J. Williams on "The Golden Age of Sculpture." Weather Forecast.
 5.30.—Mr. Arthur Short.
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
 6.45.—Boy Scouts' and Girl Guides' News.
 7.0.—NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News.
 7.35-11.0.—The Entire Programme *S.B. from London.*
 Announcer: L. B. Page.

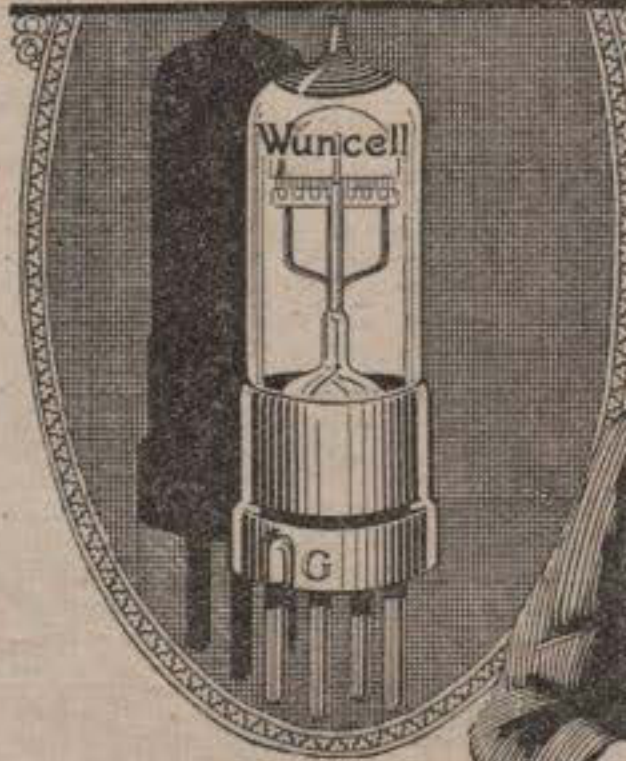
MANCHESTER.

- 11.30-12.30.—Concert by the "2ZY" Trio.
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.30.—Boy Scouts' and Girl Guides' News.
 6.40.—Mr. Francis J. Stafford, M.A., M.Ed., German Talk.
 7.0.—NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35-11.0.—The Entire Programme *S.B. from London.*
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45-4.40.—Concert: John Burgess (Baritone), Martin Henderson (Solo Concertina).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Mr. J. J. Todd, B.Sc., Talk on "Poets and Poetry," Part II.
 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.
 Selection, "Catherine" *Tchaikovsky*
 7.45. EDNA SHEARD (Contralto).
 "The Cherry Tree Dance" *Newton*
 "Sommy" *Meale*
 7.55. ERNEST SHARP (Solo Violin).
 "Meditation" *Massenet*
 "Gipsy Dance" *Nachez*
 8.5. Orchestra.
 Selection of Squire's Songs.
 8.15. JACK TODD (Tenor).
 "Land of My Waiting Heart" *Matthew*
 "Jean" *Meade*
 8.25. Edna Sheard.
 "The Songs My Mother Sang" *Grimshaw*
 "Don't Be Quite Forgetting" *Meale*
 8.35. Orchestra.
 Valse, "Solitude" *Waldteufel*
 8.45. Ernest Sharp.
 "Romance" *D'Ambrosio*
 Mazurka *Zarzycki*
 8.55. Orchestra.
 "Serenade Improvisée" *Flamant*
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Orchestra.
 Melodies from "The Lily of Killarney" *Benedict*
 10.0. Jack Todd.
 "Then You'll Remember Me" *Balfe*
 "Lorraine" *Sanderson*
 10.10. Orchestra.
 "A Musical Switch" *Alford*
 10.20.—Close down.
 Announcer: R. C. Pratt.

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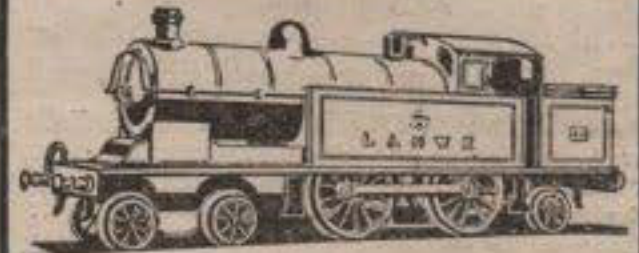
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WIRELESS PROGRAMME—FRIDAY (Jan. 25th.)

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.
 5.0.—WOMEN'S HOUR: "Some Japanese Customs," by C. Pollard Crowther. Impressions of the Week.
 5.30.—CHILDREN'S STORIES: "The Rat's Wedding," by Uncle Pollard Crowther. Songs by Uncle Rex. Uncle Jack Frost's Wireless Yarn.
 6.15-7.0.—Interval.
 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* G. A. ATKINSON (the B.B.C. Film Critic): "Seen on the Screen." *S.B. to all Stations.* Local News and Weather Forecast.
 7.30.—BURNS NICHT PROGRAMME. *S.B. from Glasgow.*
 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
 9.45.—BURNS' NICHT PROGRAMME (Contd.). *S.B. from Glasgow.*
 10.10.—"SIEGFRIED," Act III. (Wagner), relayed from The Royal Opera House, Covent Garden. *S.B. to all Stations.*
 11.20.—Close down.
 Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Paul Rimmer's Orchestra relayed from Lezells 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. THE STATION ORCHESTRA. Special Request Items.
 7.45. WILLIAM MACREADY. Dramatic Recital, "The Drunken Scene," Act II., from "David Garrick."
 8.5. Orchestra. Special Request Items.
 8.15-8.45.—Interval.
Burns Anniversary Programme.
 8.45. Orchestra. Suite, "The Thistle" Myddleton
 GLADYS WHITEHILL (Soprano).
 "Wandering Willie" }
 "My Heart is Sair" } *Words by Burns*
 "Whistle, and I'll Come to You" } *Airs Traditional*
 Orchestra.
 Selection, "Reminiscences of Scotland" *arr. Godfrey*
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.40. WILLIAM MACREADY AND EDNA GODFREY TURNER. Dramatic Recital, Excerpts from "The School for Scandal."
 9.50. Orchestra. Special Request Items.
 10.10.—"SIEGFRIED," Act III. *S.B. from London.*
 11.20.—Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Concert: The "6BM" Trio.
 4.45.—WOMEN'S HOUR.
 5.15.—KIDDIES' HOUR.
 6.15.—Scholars' Half-Hour: Miss Grey: "The Camp Cook's Story."
 7.0.—NEWS. *S.B. from London.* G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
 7.30.—BURNS' NICHT PROGRAMME. *S.B. from Glasgow.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—BURNS' NICHT PROGRAMME (Contd.). *S.B. from Glasgow.*
 10.10.—"SIEGFRIED," Act III. *S.B. from London.*
 11.20.—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.* G. A. ATKINSON. *S.B. from London.* Local News.
Robert Burns.
 January 25th, 1759.
THE BRISTOL GLEE SINGERS.
 Vocalist: MAUD STEPHENS.
 7.30.—March, "Fame and Glory" Matt
 7.35.—Part Songs:
 "Of a' the Airst" Shaw
 "Bonnie Wee Thing" Bantock
 "Robin Adair" *arr. Cantor*
 7.45.—BETTY LINDSAY: Recitals from the Works of Robert Burns.
 7.50.—Songs:
 "John Anderson, My Jo," *arr. Michael Dyack*
 "Ye Banks and Braes" *arr. Michael Dyack*
 8.0.—MR. J. M. HOGUE, M.A., M.P., proposing "The Immortal Memory of Robert Burns" at the Cardiff Caledonian Society's celebration of the 165th anniversary of the birth of Robert Burns (relayed from Cox's Café, Cardiff).
 8.30.—Part Songs:
 "Allan Water" *arr. Cantor*
 "Jean" Button
 "Annie Laurie" *arr. Cantor*
 8.40.—Selection, "The Thistle" ... Myddleton
 8.50.—Songs:
 "My Love is Like a Red, Red Rose" *arr. Michael Dyack*
 "The Gallant Weaver" *arr. Michael Dyack*
 8.55.—A Handful of Scottish Yarns.
 9.0.—Suite, "Keltic Suite" Foulds
 9.10.—Part Songs:
 "Jessie, the Flower of Dunblane,"
 "Afton Water."
 9.20.—Songs:
 "O Whistle, and I'll Come to You, my Lad" *arr. Dyack*
 "Coming Thro' the Rye" *arr. Michael Dyack*
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.

- 9.45.—Dance Music.
 10.10.—"SIEGFRIED," Act III. *S.B. from London.*
 11.20.—Close down.
 Announcer: A. Corbett-Smith.

MANCHESTER.

- 3.30-4.30.—Concert: Muriel Travis (Soprano), Lily Kendal (Contralto), W. H. Wilson (Bass-Baritone), James Taylor (Dialect Entertainer).
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.40.—MR. FRANCIS J. STAFFORD, M.A., M.Ed., French Talk.
 7.0.—NEWS. *S.B. from London.* G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
 7.30-7.45.—Interval.
 7.45.—KEYBOARD KITTY will open proceedings.
 8.0.—JAMES BERNARD will give you excerpts from Shakespeare.
 8.50. BETTY WHEATLEY (Soprano).
 8.50.—"Solveig's Song" Grieg
 "I Did Not Know" Trotiere
 9.0.—JAMES WORSLEY (Dialect Entertainer). "How Billy Armitage Geet a Neel's Lodgings."
 9.15.—MR. W. F. BLETCHER, Examiner in Spanish to The Union of Lancashire and Cheshire Institute, Spanish Talk.
 9.30.—NEWS. *S.B. from London.* Local News and Weather Forecast.
 9.45. Betty Wheatley.
 9.45.—"An Eriskay Love Lilt" *Kennedy Fraser*
 "A Little Coon's Prayer" ... *Melville Hope*
 9.55. James Worsley.
 "Bonny Brid."
 10.10.—"SIEGFRIED," Act III. *S.B. from London.*
 11.20.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Ralph Elliott (Solo Pianoforte), Bessie Hindmarsh (Contralto), John J. Martin (Baritone).
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Mr. W. C. F. Campaign: Talk on "Water Power."
 6.35.—Farmers' Corner. Mr. R. W. Wheldon on "Variations in the Composition of Milk."
 7.0.—NEWS. *S.B. from London.* G. A. ATKINSON. *S.B. from London.* Local News and Weather Forecast.
 7.30.—BURNS' NICHT PROGRAMME. *S.B. from Glasgow.*
 8.15.—Burns' celebrations relayed from the dinner given by the Newcastle Burns Club to honour the memory of the famous bard. SIR ROBERT BRUCE (Editor of the *Glasgow Herald*) will propose the "Immortal Memory."
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 9.45.—BURNS' NICHT PROGRAMME (Contd.). *S.B. from Glasgow.*
 10.10.—"SIEGFRIED," Act III. *S.B. from London.*
 11.20.—Close down.
 Announcer: E. L. Odhams.

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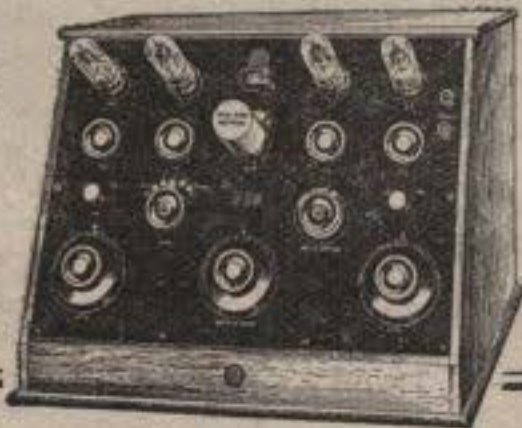
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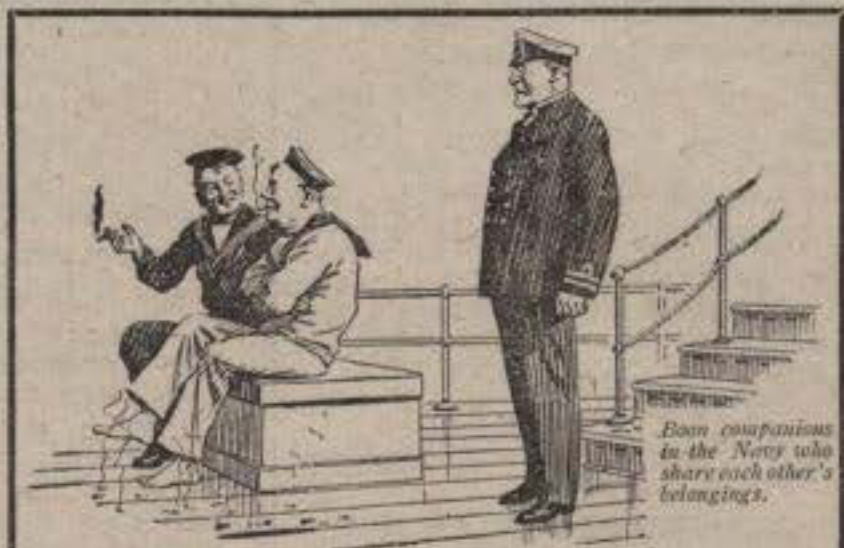
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WIRELESS PROGRAMME—SATURDAY (Jan. 26th.)

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 Jessie Elliott (Soprano).
- 5.0.—WOMEN'S HOUR: "In and Out of the Shops," by "The Copy Cat." Gardening Chat by Marion Cran.
- 5.30.—CHILDREN'S STORIES: Auntie Sophie at the Piano. Children's News. Games and Pastimes. Richard Kearnton's "Wild Bird Adventures," read by J. Riddell Young.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 7.15.—MR. ALLEN BADDELEY on "The Day's Association Football."
- 7.30.—JOHN HENRY on "Conjuring." *S.B. to other Stations.* Some Humorous Snapshots by FRED MILNER. *S.B. to other Stations.* JOHN HENRY on "Grand Opera."
- 8.0.—"HANSEL AND GRETEL," Acts I and II. (*Humperdinck*), relayed from The Royal Opera House, Covent Garden. *S.B. to all Stations.* (For Mr. Scholes' description of the Opera, see page 124 of this issue).
- 9.30.—TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 9.45.—MR. E. KAY ROBINSON, on "Stories from Nature—Footwriting in the Snow." *S.B. to other Stations.*
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS relayed from the Savoy Hotel, London. *S.B. to other Stations.*
- 11.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—KIDDIES' CONCERT by the Kiddies.
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER. Further Adventures of Snooky.
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- Old Memories Night.**
- 7.15.—THE LEADS OF THE STATION REPERTORY COMPANY will give further renderings of "OLD TIME FAVOURITE SONGS."
- 8.0.—"HANSEL AND GRETEL," Acts I and II. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45. ALICE COUCHMAN (Solo Pianoforte). "Prelude in A Flat" *Rosenbloom* "Night in May" *Palmgren* "En Route" *Palmgren* Capriccio No. 2 *Bridge* "Arabesque" *MacDowell*
- 10.0.—WALTER BADHAM (Humorist) in selected items from his Repertoire.
- 10.15.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Concert: Allan Franklin (Solo Piano), Gerald Lee (Tenor), Muriel Golton (Contralto).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., "The Romance of Old Maps."
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.15.—E. RUSSELL OAKLEY on "The Passing of the Smugglers' Trade."
- 7.30.—JOHN HENRY and FRED MILNER. *S.B. from London.*
- 8.0.—"HANSEL AND GRETEL," Acts I and II. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—MR. E. KAY ROBINSON. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *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.—WILLIE C. CLISSITT: Chat on "Sport of the Week." Local News.
- 7.30.—JOHN HENRY and FRED MILNER. *S.B. from London.*
- 8.0.—"HANSEL AND GRETEL," Acts I and II. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—MR. E. KAY ROBINSON. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: L. B. Page.

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.E.C.O.
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.15. THE "2ZY" ORCHESTRA. March, "Folies Bergère" *Lincke*

- Overture, "William Tell" *Rossini*
- Waltz, "Destiny" *Baynes*
- SYBIL GORDON (Mezzo-Soprano).
- Air, "Le Cid" *Massenet*
- 7.45.—G. W. THOMPSON on "The Atmosphere."
- 8.0.—"HANSEL AND GRETEL," Acts I and II. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.40. Orchestra. "Siamese Patrol" *Lincke* Selection of Irish Airs *Myddleton*
- 10.5. Sybil Gordon. Two Songs. (Selected.)
- 10.20. Orchestra. Selection, "The Arcadians" ... *Caryll and Monckton*
- 10.30.—Close down.
Announcer: Sydney G. Honey.

NEWCASTLE.

- 3.45.—Concert: Terchak's Dance Orchestra, John Irons (Solo Cello), Rose Chapman (Solo Violin).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholar's Half-Hour: Mr. J. R. Williams on "Wales and its People," Part I.
- 6.35.—Farmers' Corner: Mr. H. C. Pawson on "Farming Proverbs."
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.15.—MR. R. J. TAIT, on "Old Parish Records."
- 7.35. PALMER'S WORKS BAND. March, "Commonwealth" *Rimmer* Intermezzo, "Secrets" *Ancliffe*
- 7.45. WILLIAM J. TAYLOR (Baritone). "A Good Old-Fashioned Chorus" ... *Henry* "Bashful Tom" *Kemp*
- 8.0.—"HANSEL AND GRETEL," Acts I and II. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.40. Palmer's Works Band. "Songs of Araby" (Cornet Solo) ... *Moore*
- 9.50. ETHEL M. STANLEY (Mezzo-Soprano). "Parted" *Tosti* "In the Silence of the Night" ... *Cundell*
- 10.0. Palmer's Works Band. "The Joywheel" (Trombone Solo) ... *Sutton* Soloist: M. G. Snowdon.
- 10.10. William J. Taylor. "The Windmill" *Nelson* "Shoemaker Ned" *Newton*
- 10.20. Palmer's Works Band. Selection, "Le Pré aux Clercs" ... *Herold*
- 10.35. Ethel M. Stanley. "Spinning" *Clarke* "Turn Ye to Me" *Lawson*
- 10.45. Palmer's Works Band. Selection, "In Sunny Lands" *Rimmer* Waltz, "Queen of Emeralds" ... *Greenwood*
- 11.0.—Close down.
Announcer: R. C. Pratt.

My Secret Hut on Biggin Hill.

How I Relayed America. By A. G. D. West, Assistant Chief Engineer of the B.B.C.



CAPTAIN A. G. D. WEST,
B.A., B.Sc.

LISTENING to America has certainly had its amusements as well as its discomforts, its thrills as well as its disappointments. On the first visit to have a look round (the first time I had been there since the war) the snow was six inches thick, and it was freezing hard—a typical welcome from Biggin Hill, very much in contrast with the warm one we received from the squadron stationed there. The fun started that evening. I was waiting in a hut for a telephone call when I heard a violent crackling and dashed outside to find the Accountant's hut was blazing. Flames were leaping out of the window, but a few buckets of water soon subdued the fire, and the presence of the fire party prevented me from gathering up any of the fragments. Further, it was Friday, and the evening of pay-day, so my luck—like the cash—was out!

Listening in a Blizzard.

There was snow on four of the dozen or more nights of my vigils at Biggin Hill. Boxing Night was the worst, with a blizzard. The hut was a stone one, but we had a good oil stove, and we soon warmed up to it; and my wife often came up with us and made some boiling hot tea—very welcome at 2 a.m.!

My first attempts at reception up at Biggin Hill were with a wonderful twelve-valve high frequency receiver. It gave us the Yanks at full strength—but it gave us also all the Morse stations in Europe, practically every thunderstorm in the world, and a frightful amount of interference from the harmonics of high-power stations. And New York faded away at intervals (every three minutes or so), just as if it were engaged in a twenty-round contest with atmospherics.

Disappointing Wave-Lengths.

One night the medley of Morse was deafening. It was all the result of an S.O.S. from a Dutch ship in mid-Atlantic, and by the time it had reported all O.K., America had closed down.

Listening to America on the ordinary broadcast wave-lengths was very disappointing. And who wants to wait up until 3 a.m. with a doubtful chance of getting good music from U.S.A.? Fortunately, there was more than one string to our bow. The East Pittsburg Station of the Westinghouse Electric Company has been transmitting its programmes during the last six months on two wave-lengths simultaneously—326 metres and 100 metres. My first introduction to the latter was on a small set. It was a good night and reception was remarkable.

After that, I tried all kinds of circuits, and what turned out to be best for our purpose consisted of a seven-valve high frequency amplifier, followed by two stages of low frequency amplification. Music was then received fairly regularly at sufficient strength, but it all depended on the strength of the atmospherics as to whether it was suitable for relaying. At any rate, the X's were less on this wave-length than on the higher wave-length; also there was practically no interference and no fading. This station was picked up directly it started at 11.15 or 11.30 each evening.

During our first attempt at relaying, on December 22nd, the atmospherics were terrific

and completely drowned the music. On Boxing Night reception was no better. On December 27th we had a busy time. At a quarter to eleven one of our 40ft. masts came down right on to the roof of our hut with a huge crash. One of the guy stakes had come out of the ground. The guy ropes were twisted round the chimney, but one of us shinned up it and released them.

At the second attempt at pulling up the mast we got it up in position, and in half an hour excellent music was being received from KDKA.

Directly the Savoy Havana stopped we would relay it; but it was not to be. KDKA signed off exactly at midnight, the first time I had ever heard it do that—it usually goes on until 3 a.m.

Critical Tuning.

The difficulty throughout the experiments was that we were unable to arrange definite programmes, and we had to relay whatever we could pick up. Fortunately, on Friday and Saturday, the 28th and 29th of December, the programmes proved suitable. My apparatus was crudely arranged and the tuning was critical.

On the Friday the set appeared to have a growing tendency to oscillate, and I had to counteract this by holding my hand nearer and nearer to the tuning coil. After tuning-in and getting satisfactory signals, we 'phoned through and informed 2LO, and then switched the music on to a Post Office line specially reserved for us. This brought the music to Savoy Hill, where it was distributed to all stations. We also had a portable set on which we could listen to 2LO and compare the transmission with what we heard on the receiver.

On the Saturday we simply could not get through to 2LO on the 'phone, so we switched the music through, and such a good watch was being kept on our reserved line that, by the time we had changed our 'phones for those on the portable set, 2LO was already transmitting it and relaying it to all stations.

It was only an experiment, but it was great fun.

QUERIES: By C. R. Wade.

IF I tune the inductance and cut out the grid
With an amplified aerial earth,
And do it exactly like Eckersley did,
What would crystal reaction be worth?

If I couple my anode to half-watt dry cells
With a potentiometer switch,
And vary the valve till it fuses and smells,
How could anyone tell which was which?

If I plug the resistance with rectified sparks
(And a quenched spark transmitter reflexed),
Ignoring my neighbours' indignant remarks,
Do you think 2LO would be vexed?

If I tune in to Cardiff and get Aberdeen
By dividing my amperes by two,
Then by doubling the voltage—you know what
I mean,
Should I get on to Glasgow, or who?*

I know that I don't know as much as you know,
But you think that you know such a lot,
That a few simple questions like these will
soon show
If you're on the right wave-length or not.

*Poetic Licence!

Paris Calling!

The First Franco-British Broadcast.
By C. A. Lewis.

THERE is something very attractive about the French capital, and the chance to go over there on any pretext was one to be jumped at, particularly as it concerned the first broadcasting between two European countries.

Actually, of course, the distance between Paris and London is no greater than that between London and Manchester, and therefore no particular difficulty was encountered.

French Goodwill.

The great interest in this trip to me was the extraordinary courtesy, co-operation and goodwill which the French officials showed towards the scheme. The original arrangements to broadcast the address of M. Poincaré falling through, I had to try to put something over from Paris to take its place at twenty-four hours' notice. This would never have been possible but for the help which was shown on all sides.

There were naturally two things to be done—one was to change over the direct lines to London from the French Foreign Office to some other place where a concert could be given, and, secondly, to arrange such a concert. By great good fortune, I was given a letter to M. Brenot, the technical expert to the Cie Fse. Radioelectrique, and as soon as I broached the question of making use of the Radiola Studio for a concert to be transmitted to Great Britain, he showed the greatest enthusiasm.

Trusting to Luck.

Within a few hours a programme was arranged, the Post Office and Telegraph authorities had agreed to switch over the lines to the Radiola Studio and all was complete. It remained only to test over to London to see that the lines were in full working order. This was done at 11 o'clock on Sunday morning, and the results were highly satisfactory.

The Radiola Studio started their usual programme at 8.30 and we were due to start at 9 o'clock. But something went wrong with the trunk lines and at five minutes to nine we found we were unable to speak to the London Office at all! Great excitement! It so happened that we had a French engineer on the spot who very ably established communication on one line at a few minutes after 9 o'clock. We could get nothing through on the other, and so, fearing to keep impatient listeners all over Great Britain waiting any longer, we put the microphone on to the telephone line and decided to trust to our lucky stars that everything was all right. It was fortunate that we did so, because the second line did not come into working order until after 9.30.

A Horrible Thought.

You can imagine the suspense in which the transmission took place! Particularly while General Antoine, the President of the Compagnie Française de Radiophonie, was speaking. He might be speaking to nothing! What a horrible thought! Luckily things proved to be otherwise. The General seized this opportunity of this first official broadcasting between France and England to deliver a few admirable words of friendship and goodwill towards Great Britain. After this, I had the great honour of replying on behalf of British listeners.

The Radiola Studio of Paris is underground in a cellar and about 30ft. square.

The Radiola Company is keen to take some of our transmissions, and perhaps before the New Year is out we may have established a regular series of Paris-to-London transmissions both ways.

The Savoy Dance Bands.

By the Leader of the Famous Savoy-Orpheans Band.

MANY listeners to the Savoy-Orpheans and the Savoy-Havana Dance Bands, broadcast from the actual ballrooms of the Savoy Hotel, London, will be interested in a description of the manner in which these orchestras were evolved.

These orchestras are not imported *en bloc* from abroad, like those American dance orchestras which visited London last year. They are built up step by step by months of preparatory work. Each member of the Savoy-Orpheans and Savoy-Havana Bands is a soloist of the finest quality, procured at great expense and trouble. They come from all parts of the world—England, the United States, and from the Continent. Each soloist is "discovered," brought to London, and, after much rehearsing, welded into the bands.

The Search for Novelities.

New instruments and new formations are always being tried so as to add to the sparkle of the individual numbers.

The demand for dancing grows every month and, with it, a consequent demand for finer orchestras. There are very many symphony orchestras; there are, however, few really perfect dance orchestras.

A good dance orchestra is by far the most difficult orchestra to build up or to create. There are, even to-day, only two or three outstanding or great dance orchestras in the United States—the first country to endeavour seriously to create them. London has been more cosmopolitan in her search, and London now undoubtedly possesses the three finest dance bands in the world.

Better Music Wanted.

Dance music has completely changed its character in the past ten years—from the poorly-constructed, poorly-orchestrated "Jazz" to the present-day syncopated music which takes advantage of every shade of orchestration and harmony. There is a constant and growing demand for better and better dance music; but it is an unsolved problem to find sufficient suitable dance tunes which are really good and original.

To-day, however, it is absolutely essential for the Savoy Hotel to have agents in every capital in the world searching for, and sending home, new dance music. These new numbers

are then considered by our special staff of arrangers in London and, where selected, are recast and orchestrated with every consideration for symphonic and syncopated beauty.

Over ten thousand dance tunes were read and tested when compiling the present repertoire of the Savoy-Orpheans Band.

Some Queer Instruments.

A dance orchestra for analytical purposes is divided under two heads—instruments which emphasize "rhythm" and instruments which maintain the "melody." The two groups are composed of the following:—

<i>Rhythm.</i>	<i>Melody.</i>
Piano.	Saxophones
Banjo	Cornets
Sousaphone	Trombones
String Bass	Violin
Drums	Reeds
Harp	Harp
	Xylophone
	Glockenspiel
	Tubular Bells

These instruments in almost every case are really groups of instruments. For instance, there are two banjos, the long-neck and the tenor. Saxophones range from the double-bass, which sounds like a double bassoon, through the E flat bass, baritone, tenor, and alto to the soprano and C melody, giving a tremendous range of effects.

The cornets sometimes use Bach trumpets, which look like coach-horns, but with regular cornet stops, and give a real clear-cut effect in fanfares and similar passages. Then the cornets also use various kinds of mutes, from the ordinary fibre mute to the Kazoo-Mute, which gives a paper-and-comb effect.

A Man of Many Parts.

The reed instruments include clarinets and oboe, which are used almost exclusively for the "Blues" and waltzes.

The "Drummer" is the curiosity of the orchestra, however, for he manages the big drum, side-drums, timpani—or kettle-drums—tom-tom, tambourine, castanettes, wood-block, Chinese temple blocks—which give a note when struck and are shaped almost like cow-bells,

carved from wood and covered with lovely lacquer work—the xylophone, glockenspiel, and tubular bells. The glockenspiel is just like the toy instrument we used to buy as children, consisting of pieces of metal of different lengths resting on two wooden sleepers and struck with a soft hammer, giving off a soft melodious note.

Altogether, the Savoy-Orpheans and Savoy-Havana Bands each use over forty instruments in the course of an evening's broadcasting.

The World's Most Wonderful Piano.

The piano used by the Savoy-Orpheans is the only one of its kind in the world. It has two manuals, exactly like an organ. The upper of the two is tuned an octave higher than the lower. With a central pedal, the higher manual can be coupled to the lower and thus each note struck plays an octave. In this way, the effect of two pianos, or four hands, is obtained.

This piano marks a great advance in dance music, as one piano is too little for an orchestra of the size of the Savoy-Orpheans or the Savoy-Havana Bands, and two pianos—which have hitherto been considered essential—mean two pianists and a corresponding lack of precision. This new piano, with its two keyboards, is really two pianos. When not coupled, each manual can be used for solo work. The Savoy-Orpheans was the first great dance orchestra to use this wonderful piano, and it is now being duplicated in all the important dance bands in America.

The Atmosphere of Happiness.

The Savoy orchestras take the greatest interest in broadcasting, and are very keen to please their hearers.

We all realize, in the Savoy dance bands, that the vast audience to whom we are performing, through the agency of broadcasting, are unable to receive direct impressions of the glamour and feel all the glow of movement and colour in the ballrooms, which would enhance the value of the music could they do so—so on broadcasting nights every effort is made to transfer to the listener by the music alone the true atmosphere of happiness.

During the present month it is hoped to broadcast to the United States, in happy retaliation for their Pittsburg effort!



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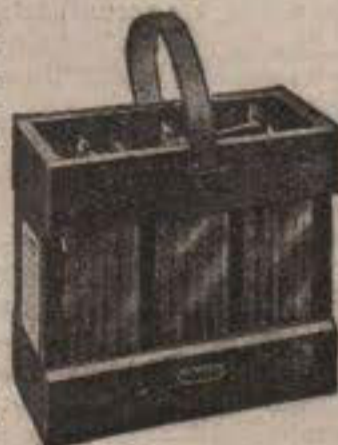
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2/6

WIRELESS PROGRAMME—ABERDEEN (Jan. 20th to Jan. 26th.)

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 Cardiff.*
 8.30. WIRELESS QUARTETTE.
 "Songs Without Words" *Mendelssohn*
 8.40. AMY MURDOCH (Soprano).
 "Glory to Thee, My God, this Night"
Gounod
 "O Divine Redeemer" *Gounod*
 8.50. Quartette.
 Overture, "Coriolanus" *Beethoven*
 9.0. JOHN KNOX U.F. CHURCH CHOIR.
 THE REV. JOHN A. MARTIN, John Knox
 U.F. Church. Religious Address.
 John Knox U.F. Church Choir.
 9.15. Amy Murdoch.
 "I Know That My Redeemer Liveth"
Handel
 "Come Unto Me" *Coenen*
 9.25. Quartette.
 Selection of Old Psalm Tunes.
 9.40. Amy Murdoch.
 "Hear Ye, Israel" *Mendelssohn*
 "Angels Ever Bright and Fair" *Mendelssohn*
 9.50. ORCHESTRA.
 Selection, "Coppelia" *Delibes*
 10.0.—NEWS. Relayed from London.
 Local News and Weather Forecast.
 10.15. Orchestra.
 "Humoreske" *Dvorak*
 "Mélodie-Élégie" *Massenet*
 10.25.—Close down.
 Announcer: W. D. Simpson.

MONDAY.

- 3.30-4.30.—The Wireless Quartette, Popular
 Afternoon.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.30.—Boys' Brigade News.
 6.40.—Boy Scouts' Talk: District Scoutmaster
 H. S. Forsyth, "Scout Signs."
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—POPULAR CONCERT. *S.B. from
 London.*
 9.15.—MR. E. ARNOLD WARD. *S.B. from
 London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—POPULAR CONCERT (Contd.). *S.B.
 from London.*
 10.30.—Close down.
 Announcer: H. J. McKee.

TUESDAY.

- 3.30-4.30.—The Wireless Quartette, Irish After-
 noon.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.5.—Talk to Farmers: Mr. Jas. R. Barclay,
 Secretary of the Aberdeen Angus Cattle
 Society, "The Story of the Aberdeen
 Angus."
 7.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 7.15. JULIAN ROSETTI'S ENSEMBLE.
 "La Tosca" *Puccini*
 7.30. JOHN PERRY.
 "Prize Song" ("Meistersingers") *Wagner*
 "Spring Song" ("Valkyrie") *Wagner*
 7.40. Julian Rosetti's Ensemble.
 Ballet Music from "Rosamunde" *Schubert*
 7.55. MARY BOWMAN (Mezzo-Soprano).
 "Saper Vorreste" ("Un Ballo in Maschera")
Verdi
 "O Luce di Quest Anima" ("Linda di
 Chamounix") *Donizetti*

- 8.5. Julian Rosetti's Ensemble.
 Melody in F *Rubinstein*
 Allegretto *Beethoven*
 8.15. John Perry.
 "Adelaide" *Beethoven*
 "I Love You" *Beethoven*
 8.30.—CAPT. P. P. ECKERSLEY. *S.B. from
 London.*
 8.45.—"TRISTAN AND ISOLDE," Act II.
S.B. from London.
 9.45.—NEWS. *S.B. from London.*
 10.0. Julian Rosetti's Ensemble.
 Overture, "William Tell" *Rossini*
 10.10. Mary Bowman.
 "By the Waters of Minnetonka" *Laurence*
 "Love is Meant to Make Us Glad" *German*
 10.20. Julian Rosetti's Ensemble.
 Andante Rondo *Reissiger*
 10.35. Mary Bowman.
 "O Flower of All the World"
Woodforde-Finden
 "Cuckoo" *Martin Shaw*
 10.45. Julian Rosetti's Ensemble.
 "Raymond" Overture *Thomas*
 10.50. John Perry.
 "In Autumn" *Franz*
 "La Donna e Mobile" *Verdi*
 11.0.—Close down.
 Announcer: R. E. Jeffrey.

WEDNESDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette,
 Scotch Afternoon.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.5.—MADAME LEFEVRE: Talk and Instruc-
 tion on the French Language, No. 4.
 7.0. NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.

Dance Night.

- 7.30. THE WIRELESS ORCHESTRA.
 Fox-trot, "Blue Danube Blues"; Waltz,
 "Isle of Sweethearts."
 7.40.—DUFTON SCOTT (Braid Scots Humor-
 ist) will entertain from his own works.
 7.55. Orchestra.
 Waltz, "Love's Triumph"; One-step, "Dark-
 town Jambouree"; Fox-trot, "Cat's
 Whiskers."
 8.10.—PROFESSOR W. W. FYVIE, D.Sc.,
 Aberdeen University, on "Wireless."
 8.25. MOLLY RICHARDSON (Soprano).
 "The Shepherd" *Darke*
 "Butterflies" *Hall*
 8.35.—Dufton Scott will entertain from his own
 works.
 8.50. Orchestra.
 Fox-trot, "I Am But a Simple Maid";
 Waltz, "Swing Time."
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Orchestra.
 Waltz, "Royale"; Quadrille, "Reel Time."
 10.0.—Dufton Scott will entertain from his own
 works.
 10.10. Molly Richardson.
 "Moon Magic" *Arundale*
 "Gretna Green" *Oliver*
 10.20. Orchestra.
 Eightsome Reel.
 10.30.—Close down.
 Announcer: W. D. Simpson.

THURSDAY.

- 3.30-4.30.—The Aberdeen Wireless Quartette,
 Memories of Great Composers.
 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.

Classical Night.

- 7.30. THE WIRELESS ORCHESTRA.
 "Scotch Symphony" *Mendelssohn*
 7.50. GRETA HODGE (Soprano).
 "Lament of Isis" *Bantock*
 "Caro mio Ben" *Giordani*
 8.0. BURNET FARQUHAR (Solo Flautist).
 "Serenade" *Tidl*
 8.10. Orchestra.
 "The Bartered Bride" *Smetana*
 8.20. NORMAN F. SWAN (Baritone).
 "Largo al Factotem" ("The Barber of Se-
 ville") *Rossini*
 "Ninna Nanna" *Oliver*
 8.30. Orchestra.
 "Concerto" (Part I) *Grieg*
 8.50. Greta Hodge.
 "Soul of Mine" *Barnes*
 "The Enchantress" *Hatton*
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Orchestra.
 "Symphony No. 3" *Beethoven*
 10.0. Norman F. Swan.
 "The Song of the Toreador" ("Carmen")
Bizet
 "An Old Garden" *Temple*
 10.10. Orchestra.
 "Concerto" (Part II) *Grieg*
 10.30.—Close down.
 Announcer: R. E. Jeffrey.

FRIDAY.

- 3.30-4.30.—Aberdeen Wireless Quartette, Dance
 Afternoon.
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.5.—Scholars' Half-Hour: Harry Townend,
 Curator, Art Gallery, Aberdeen, on "Art."
 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.

Burns Night.

- 7.30-9.30 and 9.45-10.10.—This Programme will
 take the form of the post-prandial portion
 of a Burns dinner. The Immortal Memory
 will be proposed by DR. JAMES F.
 TOCHER, D.Sc., F.I.C. The following
 Burns' songs will be sung by MISS
 GERTRUDE SIMPSON (Soprano).
 "Call the Yowes to the Knowes."
 "Comin' Thro' the Rye."
 "For the Sake of Somebody."
 "There was a Lad was Born in Kyle."
 "Ye Banks and Braes."
 MR. JAMES SHARPE (Tenor) will sing:
 "Ae Fond Kiss."
 "The De'il's Awa wi' the Exciseman."
 "My Love is Like a Red, Red Rose."
 "Bonnie Mary, of Argyle,"
 and others.
 The following items will be recited by
 DONALD MUNRO, O.B.E., Provost of
 Banchory:
 "A Man's a Man for A' That."
 "Address to a Haggis."
 "To a Mouse."
 "Tam o' Shanter."
 "Scots Wha Hae."
 "Willie Wastle."
 An after dinner talk by DR. J. F. TOCHER,
 D.Sc., F.I.C., Public Analyst, Aberdeen.
 THE PIPERS FROM OAKBANK INDUS-
 TRIAL SCHOOL will play bagpipe selec-
 tions.

THE WIRELESS ORCHESTRA will play:

- "A Nicht Wi' Burns."
 "Heart of Midlothian."
 "Rhoderick Dhu."
 "Gathering o' the Clans."
 9.30.—NEWS. *S.B. from London.*
 10.10.—"SIEGFRIED," Act III. *S.B. from
 London.*
 11.20.—Close down.
 Announcer: H. J. McKee.
 (Continued in col. 1, page 147.)



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WIRELESS PROGRAMME—GLASGOW (Jan. 20th to Jan. 26th.)

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 Cardiff.*
 8.30. PARK CHURCH QUARTETTE.
 Psalm 23 to the Tune "Orlington."
 Anthem, "Bless the Lord, O My Soul"
Mozart
 8.40.—THE REV. GEORGE W. TAYLOR, M.A., of Stevenson United Free Church, Ayrshire. Religious Address.
 8.50. Quartette.
 Psalm 103 to the Tune "Coleshill."
 Anthem, "Lord, for Thy Tender Mercies' Sake."
 9.0. ISAAC LOSOWSKY (Solo Violin).
 Prelude and Allegro *Pugnani-Kreisler*
 "Liebeslied" *Kreisler*
 "Tambourin Chinois" *Kreisler*
 9.10. DAISY R. GILLON (Contralto).
 "O Rest in the Lord" *Mendelssohn*
 "Lie There, My Lute" *H. McCann*
 9.20. ROY WILLIAMSON (Tenor).
 "The Beautiful English Rose" *Ed. German*
 "Sweet Little Girl That I Love"
arr. Lane Wilson
 9.30. Isaac Losowsky.
 "Vocalise" *Rachmaninoff*
 "Zapateado" *Sarasate*
 9.40. KATHLEEN GARSCADDEN (Soprano).
 "One Morning Very Early" *W. Sanderson*
 "Pipes of Pan" *Monckton*
 9.50. Isaac Losowsky.
 "The Gentle Maiden" *Cyril Scott*
 "Hebrew Melody" *Achron-Auer*
 "Scherzo Caprice" *Zsolt*
 Quartette.
 "Love is Meant to Make us Glad"
Ed. German
 10.0.—NEWS. Relayed from London.
 Local News and Weather Forecast.
 10.15.—Special Announcements. Close down.
 Announcer: Herbert A. Carruthers.

MONDAY.

- 3.30-4.30.—An Hour of Melody.
 4.45.—WOMEN'S HALF-HOUR.
 5.15.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.45.—Boys' Brigade News.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30.—POPULAR CONCERT. *S.B. from London.*
 9.15.—MR. E. ARNOLD WARD. *S.B. from London.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—POPULAR CONCERT (Contd.). *S.B. from London.*
 10.30.—Close down.
 Announcer: A. H. S. Paterson.

TUESDAY.

- 3.30-4.30.—An Hour of Melody.
 4.45.—A TALK TO WOMEN.
 5.15.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 7.15.—LOUIS H. BRENNAN on "How Gas is Made."
 7.30. BAND OF H.M. 1ST BATTALION ROYAL SCOTS FUSILIERS.
 (By kind permission of Brev.-Col. O. H. Delano-Osborne, C.M.G.)
 Conductor: W. C. WITHERS, A.R.C.M.
 Overture, "The Merry Wives of Windsor"
Nicolai
 Serenade, "The Belfry" *Howgill*
 Selection, "Faust" *Gounod*

- 7.55. LIDDELL PEDDIESON (Tenor).
 "In Love" *H. Lohr*
 "Lend Me Your Aid" *Gounod*
 8.5. Band.
 Suite, "Four Indian Love Lyrics"
Woodforde-Finden
 Naval Patrol, "Britain's First Line"
Williams
 Selection, "The Maid of the Mountains"
Fraser-Simson
 8.30.—CAPT. P. P. ECKERSLEY. *S.B. from London.*
 8.45.—"TRISTAN AND ISOLDE," Act II. *S.B. from London.*
 9.45.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 10.0. Liddell Peddieson.
 "Under the Greenwood Tree" *Quilter*
 "It Was a Lover and His Lass" *Quilter*
 10.10. Band.
 Reverie, "La Voix des Cloches" *Luigini*
 Valse, "Kissing Time" *Caryll*
 Selection, "The Cabaret Girl" *Kern*
 Valse, "Love's Lullaby" *Tate*
 Scottish Rhapsody, "The Wedding of Shon McLean" *Bath*
 Regimental March, "God Bless the Prince of Wales."
 10.45.—Special Announcements. Close down.
 Announcer: Mungo M. Dewar.

WEDNESDAY.

- 3.30-4.30.—An Hour of Melody.
 4.45.—A TALK TO WOMEN.
 5.15.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.40.—M. E. M. STEPHAN. *S.B. from London.*
 7.0.—NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.*
 Local News and Weather Forecast.
Grand Schubert Night.
 7.30. THE AUGMENTED ORCHESTRA.
 Conducted by
 Herbert A. Carruthers.
 Overture in B Flat.
 7.40. JOHN PERRY (Tenor).
 Serenade.
 "Thou Bringest Peace."
 7.50. Orchestra.
 Symphony in C Major.
 8.20. John Perry.
 "Hark! Hark the Lark."
 "Who is Sylvia?"
 8.30. Orchestra.
 Symphony in C Major, contd.
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Orchestra.
 Ballet Music, "Rosamunde."
 9.55. John Perry.
 "The Erl King."
 "Omnipotence," Opus 79, No. 2.
 (With Orchestral Accompaniment).
 10.10. Orchestra.
 "Ave Maria."
 "Marche Militaire."
 10.30.—Special Announcements. Close down.
 Announcer: Mungo M. Dewar.

THURSDAY.

- 3.30-4.30.—An Hour of Melody.
 4.45.—A TALK TO WOMEN.
 5.15.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.45.—Boy Scouts' and Girl Guides' News.
 7.0.—NEWS. *S.B. from London.*
 PERCY SCHOLES. *S.B. from London.*
 Radio Society Talk. *S.B. from London.*
 Local News and Weather Forecast.
 7.35.—WILLIE ROUSE. *S.B. from London.*
 8.0.—AN HOUR'S CHAMBER MUSIC. *S.B. from London.*

- 9.0. ORCHESTRA.
 Fox-trot, "Dearest"; Waltz, "Let All the World Go By"; Lancers, "Lady Mad-cap"; Fox-trot, "Homesick."
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Orchestra.
 One-step, "Mamie I Loves Yer"; Fox-trot, "Sudanese"; Waltz, "A Kiss in the Dark"; Fox-trot, "I am but a Simple Maid"; Reel, "As Usual"; Waltz, "Kentucky Babe"; Fox-trot, "When You and I Were Dancing."
 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.

Burns' Night Programme.

S.B. to other Stations.

- 7.30. ORCHESTRA.
 Overture, "A Night Wi' Burns" *Carl Volti*
 7.40. THE WILTON SELECT CHOIR.
 "Mary Morrison." Soloist: Andrew Hardie (Tenor).
 "There was a Lad."
 7.50. AUGUSTUS BEDDIE (Elocutionist).
 "Tam O' Shanter."
 8.0.—SIR JOHN SAMUEL, K.B.E., on "The Immortal Memory."
 8.15. GLASGOW CORPORATION TRAMWAYS PIPE BAND.
 March, "Scotland the Brave."
 March, "The Black Bear."
 March, "The Brown Haired Maiden."
 March, "A Man's a Man for a' that."
 Strathspey, "Arniston Castle."
 Reel, "The Grey Bob."
 8.27. Orchestra.
 Selection, "The Thistle" *Myddleton*
 8.36. The Wilton Select Choir.
 Solos, "Ye Banks and Braes" and "A Man's a Man."
 Choir, "Scots Wha Hae."
 8.47. Augustus Beddie.
 "The Cotter's Saturday Night."
 9.0. The Wilton Select Choir.
 "Ae Fond Kiss."
 "Duncan Gray."
 9.10.—Recitations and Songs in the Ayrshire dialect relayed from POOSEY NANCY'S INN, Mauchline, Ayrshire.
 Poosie Nancy's Inn was the scene of the Jolly Beggars, and the intimate association of this howss with the national bard gives the meeting of the Mauchline Burns Club a world-wide interest. (By kind permission of the President, Office Bearers and Members.)
 9.30.—NEWS. *S.B. from London.*
 9.45. PIPE BAND.
 Air, "The Green Hills of Tyrol."
 Air, "The Old Rustic Bridge."
 Air, "They're Far, Far Awa."
 March, "Duke of Roxburgh's Welcome to Black Mount Forest."
 Strathspey, "Balmoral Castle."
 Reel, "Bridge of Perth."
 9.57.

The "Haggis" Arrives at "5SC."

To the Usual Accompaniment.
 Augustus Beddie.

- "Address to a Haggis."
 "AULD LANG SYNE."
 10.10.—"SIEGFRIED," Act III. *S.B. from London.*
 11.20.—Close down.
 Announcer: Herbert A. Carruthers.

(Continued in col. 2, page 147.)

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WEDNESDAY'S PROGRAMME.

(Continued from page 133.)

NEWCASTLE.

- 6.30.—Farmers' Corner: Prof. Gilchrist, Talk on "Results of Feeding Experiments."
- 6.40.—M. E. M. STÉPHAN. S.B. from London.
- 7.0.—NEWS. S.B. from London.
- ARCHIBALD HADDON. S.B. from London. Local News and Weather Forecast.
- 7.30. THE WIRELESS ORCHESTRA. Selection, "San Toy" Jones
- 7.45. ANITA HARRISON (Solo Pianoforte). Etude in C Sharp Minor Chopin
Scherzo in B Flat Minor Chopin
- 7.55. F. KEMP JORDON (Baritone). "Beside the Blue Lagoon" Elliot
"When a Little While Has Flown" Lloyd
- 8.5. Orchestra. Selection, "Songland" Williams
- 8.15. MAY JOBSON (Contralto). "Like to the Damask Rose" Elgar
"The Cloths of Heaven" Dunhill
- 8.25. GEORGE HODGSON (Tenor). "Love Could I Only Tell Thee" ... Capel
"If Thou Wert Blind" Johnson
- 8.35. Anita Harrison. Prelude in G Sharp Minor Rachmaninoff
Study in F Minor Poldini
Study in A Poldini
Rhapsody in C Dolmaniji
- 8.45. May Jobson. "Blackbird's Song" Scott
"An Eriskay Love Lilt" ... Kennedy-Fraser
- 8.50. Orchestra. Valse, "Blue Danube" Strauss
- 9.0-9.30.—Interval.
- 9.30.—NEWS. S.B. from London. Local News and Weather Forecast.
- 9.45. F. Kemp Jordon. "Border Ballad" Cowen
"Yeoman's Wedding Song" ... Poniatowski
- 9.55. Orchestra. Entr'acte, "In the Shadows" Finck
"Mystic Beauty" Finck
- 10.5. George Hodgson. "I Love Thee" Grieg
"Easter Flowers" Sanderson
- 10.15. Orchestra. Selection, "All the Girls" Williams
Valse, "Nights of Gladness" Ancliffe
- 10.30.—Close down.
Announcer: C. K. Parsons.

ABERDEEN PROGRAMME.

(Continued from page 143.)

SATURDAY.

- 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.
- 7.0.—NEWS. S.B. from London. Local News and Weather Forecast.
- Popular Old Songs and Airs.**
- 7.15 THE WIRELESS ORCHESTRA. "I Hear You Calling Me" Marshall
"Hearts and Homes" Blockley
"When the Heart is Young" Buck
- 7.30. GEORGE W. L. RAE (Tenor). "Yes, Let Me Like a Soldier Fall" Wallace
"Alice, Where Art Thou?" Wallace
- 7.40. RUBY CARROL (Soprano). "Love's Old Sweet Song" Molloy
"Mona" Stephen Adams
- 7.50 ROBERT E. ANDERSON (Baritone). "Roses" Adams
"My Old Shako" Protore
- 8.0.—"HANSEL AND GRETEL," Acts I. and II. S.B. from London.
- 9.30.—NEWS. S.B. from London.
- 9.40.—MR. DAVID ROBBIE, M.D., D.S.O., etc., of Aberdeen: "The Forgotten Scraps of Local History."

- 10.0. George W. L. Rae. "O Sole Mio" Di Capua
(By special request.)
"Thora" Adams
- 10.10. Ruby Carrol. "Down the Vale" Moir
"We Better Bide a Wee" Claribel
- 10.20. Orchestra. "Nazareth" Gounod
"The Bellringer" Wallace
- 10.30. Robert E. Anderson. "King Charles" White
"Simon the Cellarer" Hatton
- 10.45. Orchestra. "Sea Songs" Volti
- 11.0.—Close down.
Announcer: W. D. Simpson.

GLASGOW PROGRAMME.

(Continued from page 145.)

SATURDAY.

- 3.30-4.30.—An Hour of Melody.
- 4.45.—A TALK TO WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.45. KILSYTH MALE VOICE CHOIR. "The Evening Pastorale" Shaw
"Rolling Down to Rio" German
"Loch Lomond" arr. Williams
- 7.0.—NEWS. S.B. from London. Local News and Weather Forecast.
- A Night of Plays.**
- 7.15. ORCHESTRA. Overture, "Stradella" Flotow
- 7.25. Kilsyth Male Voice Choir. "O Peaceful Night" German
"Comrades' Song of Hope" Adams
- 7.37. "THE MAN IN THE STREET," a One Act Play (Louis N. Parker). Produced by GEORGE ROSS. Characters:— Philip Adare. Jabez Gover. Minnie Adare. Scene: A Studio in West Kensington. Time: The Present.
- 8.0.—"HANSEL AND GRETEL," Acts I. and II. S.B. from London.
- 9.30.—NEWS. S.B. from London.
- 9.45. Orchestra. Suite, "Desert Suite" Grinn
- 10.0. "THE NINTH WALTZ," a One Act Play (R. C. Garton). Produced by GEORGE ROSS. Characters:— Florence and Rolland. Scene: The Ante-room of a Ballroom in Mayfair.
- 10.25. Orchestra. Waltz, "Blue Danube"; Fox-trot, "Teddy Bear Blues"; March, "The Broadcaster."
- 10.45.—Special Announcements. Close down.
Announcer: A. H. Swinton Paterson.

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 News-agent. 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. Bamburger and Co. WOR. Newark, N.J. 405 metres.
- Post Dispatch. KSD. St. Louis, Mo. 546 metres.
- Rensselaer Poly. Inst. WHAZ. Troy, N.Y. 380 metres.

EVENTS OF THE WEEK.

- SUNDAY, JANUARY 20th.**
LONDON, 3.0-5.0.—Organ Recital relayed from the Concert Hall of the National Institute of the Blind. S.B. to all Stations.
CARDIFF, 9.0.—British Composers' Night. S.B. to London.
- MONDAY, JANUARY 21st.**
LONDON, 7.30.—Popular Concert. S.B. to all Stations except Cardiff.
- TUESDAY, JANUARY 22nd.**
CARDIFF, 7.30.—Literary Night.
LONDON, 8.45.—"Tristan and Isolde," Act II (Wagner), relayed from The Royal Opera House, Covent Garden. S.B. to all Stations.
- WEDNESDAY, JANUARY 23rd.**
LONDON, 7.30.—Band of H.M. Grenadier Guards.
BIRMINGHAM, 7.30.—"Singhad the Waller," a Radio Panto-Revue.
GLASGOW, 7.30.—Schubert Night.
- THURSDAY, JANUARY 24th.**
LONDON, 8.0.—An Hour's Chamber Music. S.B. to other Stations.
- FRIDAY, JANUARY 25th.**
GLASGOW, 9.0.—Burns Memorial Celebrations, relayed from Poesie Nancy's Inn, Mauchline, Ayrshire. S.B. to other Stations.
LONDON, 10.10.—"Siegfried," Act III. (Wagner), relayed from The Royal Opera House, Covent Garden. S.B. to all Stations.
- SATURDAY, JANUARY 26th.**
LONDON, 8.0.—"Hänsel and Gretel," Acts I. and II. (Humperdinck), relayed from The Royal Opera House, Covent Garden. S.B. to all Stations.

THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

Uncle Jack Frost's Wireless Story.

HULLO, CHILDREN!—This week we have got a jolly story by Uncle Jack Frost on how wireless works. I hope you will all read it carefully. Here it is.

Do you know, I have been thinking and thinking and thinking as to the best way in which I can make this week's talk interesting to you. I am ever so afraid lest I may be making you think that Wireless is not such an easy thing to understand after all. And I have just thought of it—I have not *once* begun one of my talks with "Once upon a time," nor have I finished with "and they lived happily ever after." Sad, isn't it? At any rate, let me see if this time I cannot start and end properly.

Once upon a time in a far country there lived a little boy and a little girl in a hut in the centre of some woods. Around the hut was quite a beautiful open meadow of ever such green grass, which formed quite a clearing in the surrounding forest. The meadow was ever so flat and smooth—just like father's billiard table.

A Fine Game of Ball.

The little boy had been given a large indiarubber ball for a present and the little girl had received a doll. Though Jill, the little girl, was very fond of playing with her doll, she was always quite ready for a game of ball with Jack, her brother. Sometimes they played at throwing the ball high into the branches of the trees on the edge of the meadow, and sometimes they kicked it along the ground.

Though Jack was a boy, and more used to kicking the ball than Jill, yet sometimes the little girl could kick it quite as far across the smooth meadow as her brother could.

One day their father was watching them at play, and told them that he would give sixpence to the one that kicked the ball the farthest across the meadow from the front of the cottage.

First Jill kicked the ball, and then Jack. Somehow, neither of them seemed to kick it as far as they used to do when playing together, but Jack won in the end.

Then father offered another sixpence to the one who could win in a race around the meadow. Jill was the winner.

Then, hot and tired, they sat down with their father in the grass near to the cottage door, and Jack, who was a very inquisitive kind of boy, began to ask lots and lots of questions.

"Father," he said, "when I kicked the ball across the grass, why did it not go on rolling and rolling ever so far, instead of going slower and slower until it finally stopped?"

What "Resistance" Means.

Father looked at Jill, who generally had an answer ready for Jack's many questions, quite expecting that she would answer. And he was not disappointed, for Jill, with quite a positive look towards Jack, said: "Because it gets tired, like I do sometimes after running a long way, and goes slower and slower until it stops."

Father smiled to himself, and explained that the ball has weight, and as it rolls along over the ground it meets with a certain amount of resistance to its rolling. "You see," father said, "if I were to rub my hand on this chair, up and down, it would soon be hot and sore, would it not? Well, the reason of that is that

friction occurs, or, in other words, resistance to the passing of my hand over the wooden side of the chair. In the same way, the surface of the ground offers resistance to the passage of the ball across it, and the force with which the ball was kicked by Jack in the first place is lessened by the resistance offered to it by the surface of the meadow. The force with which Jack kicked the ball is measured in pounds weight. Of course, if the ball had been kicked up-hill, not only would the resistance of the ground have had effect upon the slowing down and finally stopping of the ball's rolling, but you would find that the law of gravity itself

better mediums for the passage of current than insulators.

An electric current is passed along a wire from a battery or accumulator, and, provided that it has a path whereby it may return to the place that it came from (because it likes to go home, like you and Jack), it will flow along the wire back to the battery or accumulator. The pressure which is used in sending the current from the accumulator along the wire is measured in what are called volts. The resistance with which it meets as it passes along the wire is measured in "ohms," and the quantity or amount of current which passes along the wire is measured in "amperes."

Neither Jack nor Jill could possibly understand exactly what this meant, so father explained to them that if he had a pipe fixed to the mouth of the pump standing outside the cottage door, close to where they were sitting, and if he were to pump on the pump handle until the water passed from the pump along the pipe, it would be something like the flow of electricity along a wire. The force with which the pump handle was moved up and down, and the force with which the water gushed out into the pipe, is something like the force which is used for the passage of the current from the accumulator on its way around an electric circuit.

The Water and the Pipe.

If the water were measured as it gushed out of the end of the pipe, and we knew it to be so many gallons, then that was just like the amount of electric current which has passed along the wire.

Again, as the water rushed along the pipe, it would be rubbing the whole way along against the sides of the pipe, and this rubbing, or friction, would tend to stop the flow of the water; but because the power used in working the pump handle is so strong, this resistance is overcome and the water gushes out from the end of the pipe. The resistance to the flow of the water along the pipe is like the resistance to the flow of the electric current along the wire. If that pipe were laid absolutely flat along the ground, neither uphill nor downhill, and were a very long one, then you would find that the water

would not flow out of the pump with such a rush, but would flow out of the end of the pipe quite slowly. And now, children, I am going to wind up my story in the proper way, and Jack and Jill played happily ever after.

What an "Ohm" is.

You have often heard grown-up people talk about the phones which you wear being of 2,000 or 4,000 ohms resistance, and I expect you have often wondered what an "ohm" is. It is just that tiny force which offers resistance to the flow of the electric current through an electric circuit, and the expression "2,000 ohms" only means that the resistance offered by the windings of the wire inside the headphones is 2,000 ohms.

UNCLE JACK FROST.

Miss Muriel Henry, aged eight, whose picture you see on this page, has a charming soprano voice. The engineers at Glasgow Station say that every word she sings is as clear as a bell.

CARACTACUS.

(Continued on the facing page.)



A PRETTY LITTLE BROADCASTER.

Miss Muriel Henry, who, although only eight years old, sings at Glasgow Station.

would tend to bring the ball to a standstill in the course of time."

"How funny it would be," Jill said, "if, when you kicked the ball, it went on rolling and rolling and never stopped."

"Girls always talk like that," said Jack, "but I should not take any notice of her, father, if I were you."

Father then began to explain to them that there were other things besides indiarubber balls which, when thrown or pushed, or sent with any force along the ground or through a wire, met with resistance. "Through a wire, did you say, father?" Jill asked. "How could anything go through or along a wire?"

Her father then explained to her that electricity travels along a wire called a "conductor," not a tram-conductor, of course, but a conductor of electricity, because it conducts electric current better than other things which are called "insulators." Even an insulator is in some degree a conductor, though what we call good conductors are, as their name implies, much

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

SABO AND THE BLUE-BOTTLE.

By E. W. Lewis.

ALTHOUGH Sabo was no longer used as a pen-wiper, but was now a gentleman of no occupation, he remained on the writing table in the sitting-room, and stood guard over the silver ink-pot, the glass tray for pens, and the little drawer in which the stamps were kept. He was not at all lonely, for quite a lot of interesting persons wished to make his acquaintance. The Blue-bottle, for instance.

Early this morning, before anybody was downstairs, the Blue-bottle flew down on to a patch of sunlight which lay on the writing-table; and he stood there, cleaning his wings with his legs.

All of a sudden, and without any introduction whatever, he said to Sabo: "You can't do that!"

"Can't do what?" said Sabo, looking down on him in surprise.

"That," said the Blue-bottle, having stroked one wing with one leg, and the other wing with another leg, and then both wings with two legs at the same time.

"What do you do it for?" Sabo asked.

"I'm combing myself," replied the Blue-bottle.

Then the Blue-bottle flew straight up the sunbeam as far as the window, came skimming down it back again, and alighted on the table with the greatest ease.

"You can't do that, either," he said.

"No, and I don't want to," Sabo stiffly replied.

"What can you do?" asked the impertinent fly. "If you can't fly, can you walk?"

"Of course I can walk," said Sabo indignantly.

"But can you do this?" said the Blue-bottle

as he flew up to the ceiling and walked across it upside down. "Do you see what I'm doing?" he called from the ceiling. "Walking upside



Sabo let go and fell head first to the floor with a terrible bump.

down, do you see?" And then he dropped with a little thud on to the table again, and walked about a bit there. "Now I'm walking right side up!" he said. "I can walk right side up, and I can walk upside down, and I can fly! . . . Let me see you walk!"

Sabo strode to and fro across the table. "There!" he said, "you see."

"If I'd legs like yours," said the Blue-bottle,

"I'd walk over the house and over the moon! You're a good walker, I can see that—right side up. Can you walk upside down?"

"I've never tried," said Sabo.

"But you've got feet?" The Blue-bottle laughed. "Try. It's quite easy. You just put your feet on to the ceiling as you put them on to the table, and—walk!"

And he so teased and bullied Sabo that he succeeded at last in persuading him to try.

Sabo climbed up the curtain, and when he got to the top, his tormenter was waiting for him. "That's very good," said the Blue-bottle. "Now, put your foot on to the ceiling—and the other—now, let go, and you'll see!"

Sabo let go, and fell head first to the floor with a terrible bump.

Sabo picked himself up, and went back to his place on the table, feeling very wicked. The Blue-bottle joined him there. "That wasn't a very good try," he said, "but it was the first time. You'll manage better after a bit."

Then an idea came into Sabo's aching head. "How do you manage to do it?" he asked.

"I don't manage," replied the fly. "I just do it."

"I wish you'd show me how," said Sabo.

"Well, watch!" said the Blue-bottle, and flew up to the ceiling again.

"Too far away," cried Sabo.

"There's nowhere else nearer," said the Blue-bottle.

"What about this?" said Sabo, opening the top of the silver ink-pot.

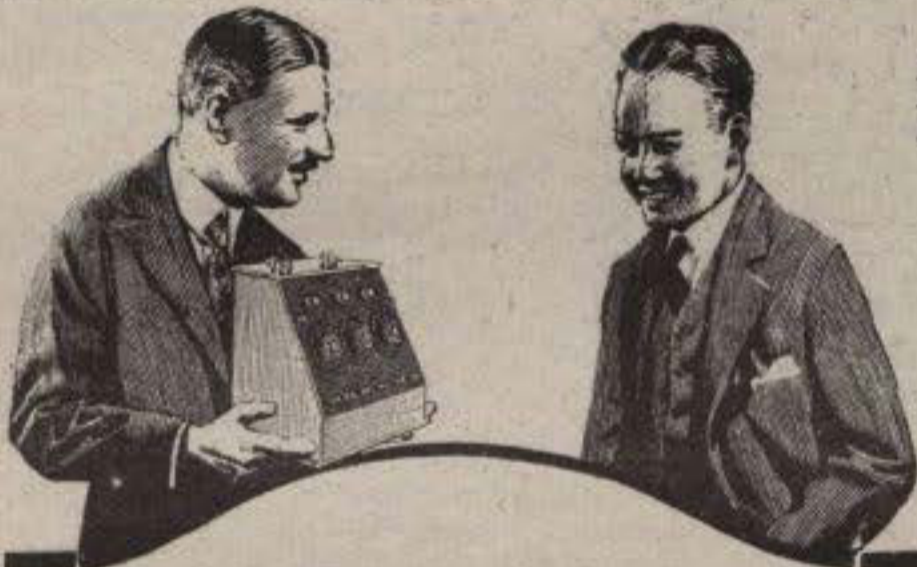
"That's not big enough to walk on."

"But I only want to see how you put your feet," said Sabo eagerly. "Please!"

"All right," said the Blue-bottle. "Now watch closely," and he flew on to the inside of the lid.

Sabo immediately shut it down, and sat on it.

(Another "Sabo" Story Next Week.)



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That's pretty smart of you, Williams!

"WELL, I must admit it's not too bad for a first attempt. I'm getting excellent results from it, too."

"Tell me, how did you obtain your knowledge and skill? I suppose you have had some sort of engineering training?"

"Oh, no. My job is in the insurance line—I've never been in any works in my life. As a matter of fact, it was Garnett who put me up to it. He told me how simple it was to build up a really good set from ready-made components."

"It is a very creditable piece of work—I must congratulate you. I suppose Garnett showed you how to make it?"

"Not a bit of it. He merely advised me to get a copy of a book called *Twelve Tested Wireless Sets*, and to follow the instructions. By the way, your boy is home from school; why not spend a couple of evenings or so with him making up a good set?"

"That's not a bad idea. I know he is at a bit of a loose end. Let me make a note of the book and I'll call in at the bookshop on the way home for a copy."

Twelve Tested Wireless Sets.

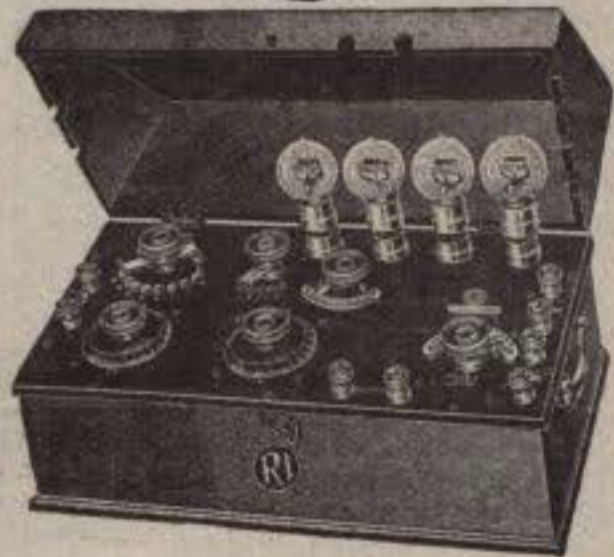
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A HISTORIC OCCASION.



Photo: Herald.

THE ARCHBISHOP OF CANTERBURY BROADCASTING.
One of the most important events in the history of wireless occurred on New Year's Eve, when the Archbishop of Canterbury broadcast from the London Station. Never before has such a distinguished Church dignitary addressed the world by means of wireless. His Grace is here seen before the microphone in the act of delivering his message.

Other People's Opinions.

USEFULNESS WITHOUT DREAD.

TO-DAY the listener in America may be one with an audience assembled in some room in London; to-morrow South Africa, India, and Australia may all at the same moment be sharers in entertainments produced in Great Britain. The initial difficulties have been overcome: the range of communication extends practically with every week.

The new generation will regard it as no more remarkable to converse with Sydney than the man of to-day does to get a trunk call from Paris or Glasgow. Of a sudden the world seems to cramp itself into the smallest area. And of wireless telephony we may say that no great invention has ever brought so much promise of usefulness to mankind with so few possibilities that could give us cause to dread.—*Westminster Gazette.*

WIRELESS AND MUSICAL INSTRUMENTS.

AFTER a good six months' experimenting in the way of programmes, it is possible to state which instruments transmit the best. The organ, strange as this may seem, is the worst. King of instruments as it is, it fails to carry over adequately.

The voice is good if the singer maintains an even distance from the microphone, and the same may be said of the violin, but it is safe to say that the two best instruments are the piano and the violoncello. With both, of course, the quality of the player counts. The 'cello sends forth its broad resonant tones splendidly.—*Amateur Wireless.*

ANNOUNCERS AS TEACHERS.

HAPPILY for us, the officials of our Broadcasting Company have been well chosen, and are all educated and refined men and women, who use cultivated language to which it is a pleasure to listen.

Unlike in America, the very tones of our own announcers' voices are an indication of a background of education and culture. In America, it seems, one hears daily slips in grammar, faults in diction, and the mispronunciation of both English and foreign words.

In England such slipshod broadcasting is unknown. We look upon our announcers as teachers. And they are.—WILLIAM LE QUEUX in *The Scol's Pictorial.*

ARE YOU A "MIDDLEBROW"?

ONE very amusing aspect of broadcasting is the continual squabbling as to the relative merits of highbrow and lowbrow music. The highbrows adopt a Johnsonian sarcasm with regard to "jazz" and other "popular" forms of—er—melody; while the lowbrows are rather apt to wax vituperative on the surpassing dullness of—er—"classical" music.

After all, it is a matter of taste. Some prefer "The Poet and Peasant" to a Beethoven symphony, and vice versa, but in all fairness to the B.B.C. I cannot agree with correspondents who declare that too much popular music is broadcast; nor can I agree that too much classical music is broadcast. The mixture seems fairly equal to me. Perhaps that is because I am a middlebrow—always a safe attitude.—*Wireless Review.*

CAN YOU ANSWER THESE QUESTIONS?

An Article for All in Business.

You will probably find it quite easy to answer most of them, but unless you are a rare and brilliant exception you will find several others a good deal more difficult. Some of them, indeed, may be altogether beyond you.

And yet, you will agree, they are all questions that you might have to answer any day in your own business. So—if only out of curiosity—run through the list and see how many you can answer correctly.

14 SPECIMEN QUESTIONS.

1. Can you draw up an Advertisement?
2. What is the best method of getting out Accounts expeditiously?
3. Can you write effective Business Letters?
4. How would you open a Branch?
5. Do you know how to organise a Sale?
6. Do you know the best method of dealing with Customers' complaints?
7. What do you know about Depreciation and Dilapidation?
8. Do you know the value of Daily Statements in Business?
9. Can you prepare a Balance Sheet?
10. Do you realise the necessity of keeping proper Costs Account?
11. What are "Tenants' Fixtures," and when can they be removed?
12. In what respect does a Private Company differ from a Public Liability Company?
13. Do you know how to keep Retail Shop Accounts?
14. How is the value of Goodwill calculated?

HOW MANY DID YOU ANSWER?

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TWO OPINIONS.

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R.T.L.

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.]

The Authorship of "Some Day."

DEAR SIR.—I have just read the short article by A. B. Cooper on "Some Day," and hasten to correct a great mistake. The words of this popular song were written by my old friend, Fred Fergus (Hugh Conway), the gifted author of "Called Back." He and I, and my brother, F. E. Weatherly, were boys together, and we kept up our friendship till his sad death from typhoid at Nice.

F. E. W. was then writing many songs for Milton Wellings and other known composers, and was one of the first to congratulate Fred Fergus on the great success of "Some Day."

Yours faithfully,

LIONEL A. WEATHERLY, M.D.

[Our contributor states that Milton Wellings was stated to be the author of the words of "Some Day," in an interview published about ten years ago.]

Parrot's Cage As Aerial.

DEAR SIR.—Has a brass parrot cage ever been used by others as an indoor aerial?

I was astonished at the excellent results obtained in this way with my three-valve set. The London Station concert was heard perfectly clearly with three pairs of phones.

Perhaps this may interest readers of *The Radio Times*.

Yours faithfully,

Brentford.

J. C.

Long-Distance Results.

DEAR SIR.—I have been reading, with interest, readers' results on crystal sets, and thought you would like to hear of mine.

On December 23rd (Sunday) I was able to receive the concert sent out at 6.15 p.m. from FL (Paris). I could hear speech, songs, an instrument which was probably a violin, and the piano, which latter came through very well indeed.

I have received the weather forecast transmitted by FL at 6.40 a.m. almost every time I have listened for it. Much of the speech is jammed out by the Marconi Station at Ongar (GLA) transmitting on 2,900 metres wavelength.

Yours faithfully,

Stoke Newington, N.

E. G.

Drawing the Nations Together.

DEAR SIR.—I feel compelled to send my congratulations on the excellent programmes broadcast every day.

One grudges the time one has to spend away from the wireless receiver. Being in the Bournemouth area, we do not commence until 3.45, and the following hour is a real musical treat.

Having no young children in the house, we tear ourselves away for tea somewhere about 5.30, but even then keep picking up receivers, to be amused by the brilliant Uncles' Chat to the Kiddies.

Then the Scholars' Half-Hour. What an advantage! But I take the liberty of making the suggestion that we may soon have the privilege of receiving something in the nature

of a French lesson on certain evenings. I am certain this would prove a very attractive feature, considering the numbers of children who are learning a kind of French which, in the majority of cases, they will only be able to read (owing to lack of efficient French teachers) and not to pronounce properly.

I think that wireless has a great mission to fulfil in drawing the nations together. Surely, the commencement was made the other day when your wonderful engineers were so successful, after their long and arduous trials, in transmitting the American programme so distinctly—even on a crystal set, such as mine is.

Yours faithfully,

Romsey, Hants.

G. G.

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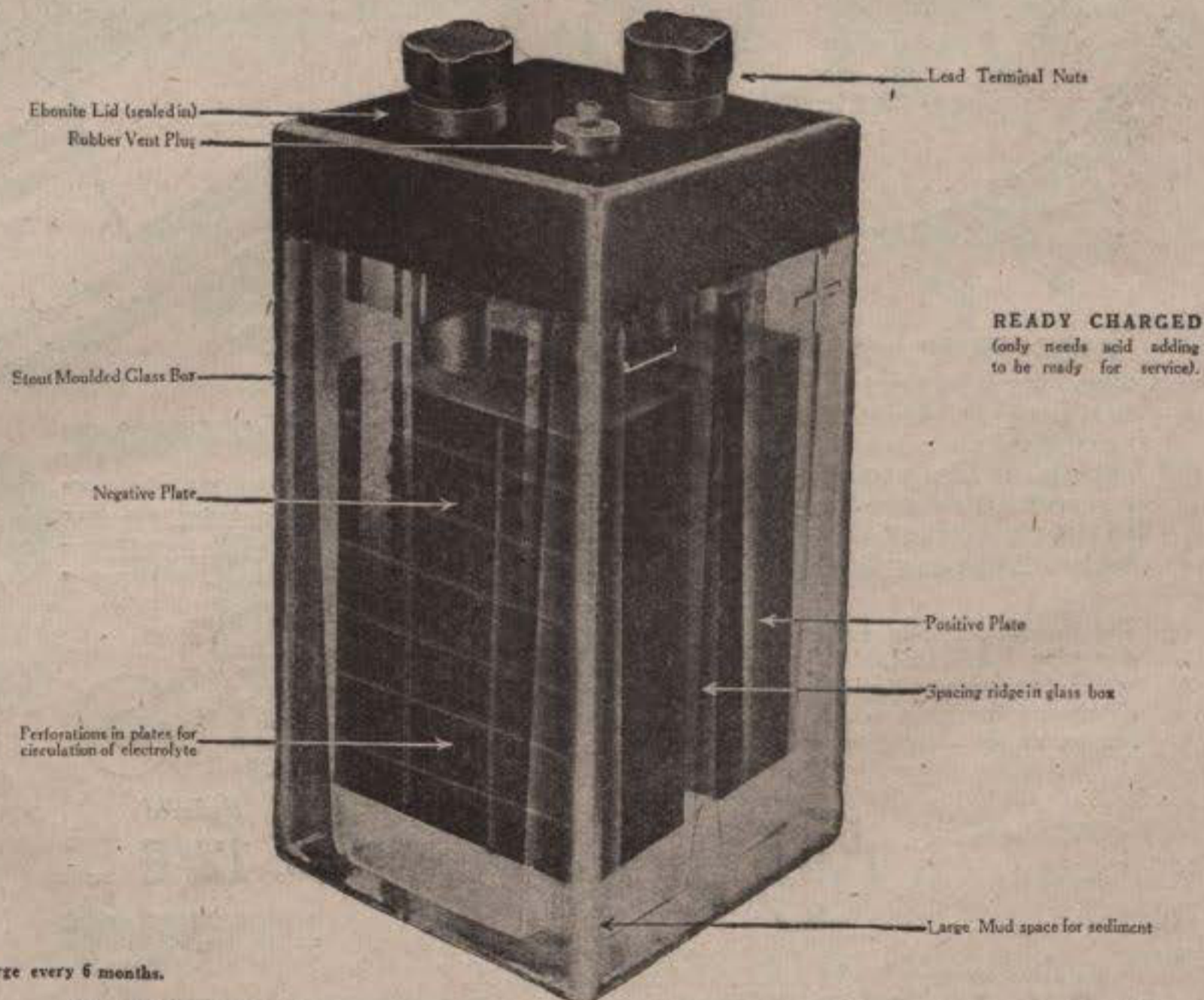


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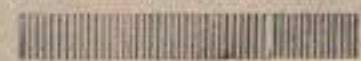
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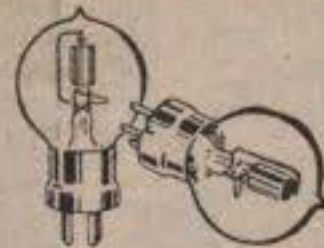


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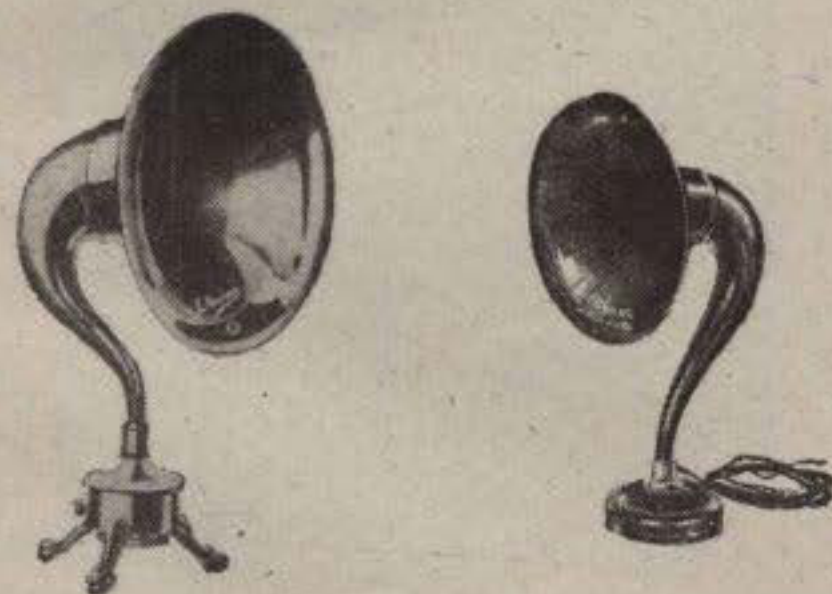
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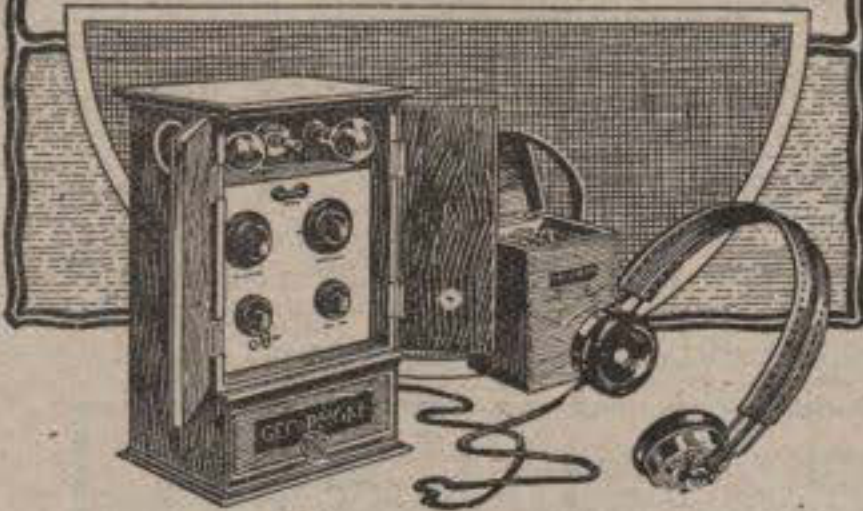
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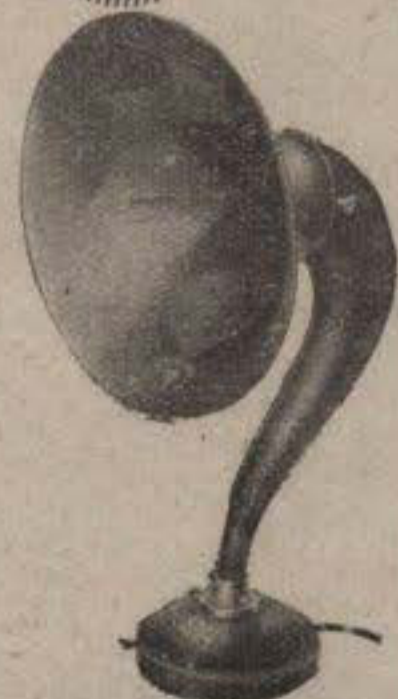
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