



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 1. No. 1.

[Registered at the G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, SEPTEMBER 30th.

LONDON	CARDIFF
BIRMINGHAM	NEWCASTLE
MANCHESTER	GLASGOW

SPECIAL CONTENTS:

LORD GAINFORD'S MESSAGE TO LISTENERS.

P. P. ECKERSLEY ON
"SIMULTANEOUS BROADCASTING."

A SONG OF ANCIENT CHINA.

GOSSIP ABOUT ARTISTES.

WIRELESS HUMOUR.

THE "UNCLES" CORNER.

LETTERS FROM LISTENERS.

WHAT'S IN THE AIR?

By ARTHUR R. BURROWS, Director of Programmes.

HULLO, EVERYONE!

We will now give you *The Radio Times*. The good new times. The Bradshaw of Broadcasting.

May you never be late for your favourite wave-train.

Speed 186,000 miles per second; five-hour non-stops.

Family season ticket; First Class, 10s. per year.

[All this, presumably, is "by the way" & not "in the Air."—Korroos.]

So I am instructed to write about programmes and not "talk like an Uncle"!

Let me tell you all about our plans.

Wait, though! I—I'm just a little bit uneasy. My predecessor in the broadcasting business made a mistake of this character with painful consequences.

You probably remember the incident.

A Company, with distinguished Directors, having lofty ambitions, established a power-station at Westminster. Despite quite a stirring programme there were no oscillations, owing to Government intervention. The Director (Guido Pawkes) and his colleagues somehow lost their heads, and the long-anticipated report failed to materialize.

When WE broadcast Parliament—and it's bound to happen this century or next—the process will be a more dignified one than that planned in 1903. The fate of the culprits may be another matter.

Perhaps, after all, it is by stepping clear of the pitfalls of ancient and modern history that British broadcasting has got so far without any serious mishap. (Touch wood!)

Do you know that from November 14th last year until now, with only six out of eight projected stations in operation, and despite oppo-

sition from some of the "Big Noises" in the entertainment industry, we have shaken the ether of Great Britain for approximately 8,600 hours and have transmitted roughly 1,700 distinct evening programmes. How this ether-shaking process has been carried through so uninterruptedly is for my unrepentant colleague, Captain Eckersley, to tell (possibly with Morse and reactive obligato). The fact remains that if our plans for the next twelve months go through, even in their present basic form, we shall add to this record 2,300 other distinct programmes, consisting of 18,500 hours of ever-changing musical, dramatic, and instructive entertainment.



Photo by Fredman & Baskett.
MR. ARTHUR R. BURROWS.

Two thousand five hundred distinct programmes!

[Perhaps it is as well that your comments are inaudible.]

And some folk pressing for a six-hour day!

Have you ever played jigsaw?

At 2, Savoy Hill, London, W.C.2, is the biggest jigsaw puzzle yet invented, railway time-tables not excepted. It goes by the name of simultaneous broadcasting, a process which comes into existence so far as our musical programmes are concerned on Monday next, October 1st. For some weeks now the writer and others of the same Department, all in varying states of mental distress, have pored over this latest brain-teaser, trying to coax a refractory twiddle-bit into some time-space for which it was never intended.

(Continued in column 3, page 2)

A Miracle of Broadcasting.

The B.B.C.'s Biggest Experiment.

AN historic milestone in the history of wireless was reached the other night by the broadcasting of the Presidential address of the world-famous scientist, Sir Ernest Rutherford, at the British Association meeting at Liverpool.

It was the first occasion in this or any other country on which the voice of a public man had been transmitted simultaneously through six wireless stations hundreds of miles apart, and also made to operate loud-speakers at overflow meetings.

Sir Ernest's address was given at the Philharmonic Hall, Liverpool, and perhaps the most amazing result of the experiment was that the sound of the speaker's voice was heard in the North of Scotland before it reached those who were sitting at the back of the hall in which he was actually speaking! This is almost unbelievable, but it is a fact that while it took one-fifth of a second for Sir Ernest's voice to reach his audience at the back of the hall, his remarks were heard in Scotland in one-fiftieth of a second!

How It Was Done.

So much interest has been created in this great achievement that numerous "listeners" have asked the B.B.C. to explain how it was accomplished. The *modus operandi* was as follows: Sir Ernest Rutherford had before him, on a table some feet away, a microphone, which looked like a lozenge about six inches across. As his speech was picked up by this little instrument, it was converted into feeble electric currents, and these currents, after magnification, were relayed forty miles by tele-

phone wire from Liverpool to Manchester. At Manchester, part of the speech current was used to operate the Manchester wireless station, and the remainder passed on to London to operate the London station.

At London, the speech current was connected, again strengthened, and sent by trunk line to Glasgow, Newcastle, Cardiff and Birmingham, and out by wireless from each of these stations, with the result that every word uttered by Sir Ernest—and even the coughs of members of his large audience—were heard simultaneously all over the United Kingdom.

Shouts of Congratulations.

Probably nothing has ever happened that has not had some critics, and there have been a few who have criticized the broadcasting of a single speech on a scientific subject, lasting for an hour and a half, but the B.B.C. has been overwhelmed by letters of congratulation.

The letters received by the B.B.C. show the gratifying percentage of fifty-five to one in favour of speeches of this description.

In fact, the recent experiment has been such a pronounced success that another exception to the usual rule of broadcasting speeches of only ten or twelve minutes' duration will be made on October 2nd next, when the B.B.C. will broadcast simultaneously from all stations speeches by the Duke of Connaught, General Smuts, Prime Minister of South Africa, and the Rt. Hon. L. McKenna King, Prime Minister of the Dominion of Canada, on the subject of "Our United Empire."

The Choice of a Receiving Set.

By A. G. D. WEST, B.A., B.Sc., Asst. Chief Engineer.

THERE are many factors affecting the choice of a set, and before deciding what sort of wireless set the intending listener should buy, he must consider the following:

Firstly, what is the best aerial that he can erect? The deciding factor in this case is height, and we will take as a standard a single-wire aerial 40ft. high and 60ft. long, with the lead in to the ground floor.

Of equal importance is the earth connection, which should be to a main water pipe or to an earth plate sunk in the ground for the purpose; and it is important to install the set in such a position in the house that the earth lead is of minimum length.

Assuming that the aerial and earth are satisfactory, and that the former is not screened or enclosed by buildings and trees, we can take the following as useful ranges from one of the main broadcasting stations for good strength in the head telephones:

Crystal set	20 miles
One valve set	30 "
One valve and crystal ..	45 "
Two valve set (1 H.F. and Det.)	60-80 "
Three valve set (1 H.F., 1 Det., 1 L.F.) ..	80-120 "
Four valve set (2 H.F., 1 Det., 1 L.F.) ..	120-250 "

For loud speaker results it will be necessary to add at least one valve on to the above and two valves to give plenty of signal strength in hand when it is desired to adjust for the very best quality.

These distances are regarded as referring to straightforward sets, but it is possible to economize in one valve by making use of a Reflex circuit in which one of the valves is used for the double purpose of high and low frequency

amplification. They refer to reception during hours of daylight at places where there is no screening by intervening hills or mountains. In some districts, for example along the South Coast, the effect of screening is to make results sometimes disappointing, but there is no doubt that this state of affairs in this example will be remedied when the new Bournemouth station is opened.

After sunset signals may increase very considerably, so that better results will be obtained when the long evenings come and the greater part of the B.B.C. programmes will take place after sunset.

With regard to the proposed relay stations, which will have a power of 100 to 150 watts, the ranges will be approximately as follows:

Crystal set	4 miles
One valve set	7 "
One valve and crystal ..	12-15 "
Two valve set	15-25 "

These distances are for reception on head telephones.

In cases where it is difficult to provide a really good aerial as previously defined, and an indoor aerial must be used, it will be necessary to add an extra valve to make up for the loss of strength.

It is impossible, of course, to lay down hard and fast rules about reception distances. Apart from the factors that are outside the listener's control, such as distance and screening, a great deal depends on the design of the set selected. One person may require very excellent quality; another just very loud signals. Then, the man who makes his set at home may attain a certain standard which would be far surpassed by another who has experience and knowledge of the essential details of design to get the very utmost out of a given set of components.

What's in the Air.

(Continued from page 1)

Yes! We are not downhearted. For if the arrangements made for Monday next work out according to plan, then British Broadcasting, we proudly believe, will have secured a distinctive position, on at least one point, throughout the whole world. If full advantage is taken of the possibilities of this new development, then it is no exaggerated hope that both London and the Provincial cities alike will enjoy a succession of programmes unapproached by any other country.

The story of the technical side of simultaneous broadcasting is told on another page by Captain Ekersky. He may even confide in whispered undertones (as the novelists write) what several persons thought of our earlier experiments when the trunk-lines throughout the country were literally soaked with strains of Grand Opera. Sufficient is it for my immediate purpose to point out that simultaneous broadcasting is a combination of ordinary and wireless telephony, whereby it becomes possible to broadcast at one or more stations a performance given at any other station in the country.

It is wonderful to think that by this relatively early development in the history of broadcasting it is already possible for the man of limited means, say, in South Wales, to listen to the voice of a singer in the heart of Scotland, or for half the population of Great Britain to hear simultaneously on cheap and democratic crystal sets the musical masterpieces performed in London by the best available exponents. There is hardly any limit to the exchange of talent and ideas that can take place.

By such a process it could easily be arranged for London alone to provide all the wireless entertainment of Great Britain, but such a scheme would meet with early disaster. These islands of ours contain, as every traveller fully knows, various well-defined areas in which the majority of the people have distinct tastes in music and other forms of entertainment. It was in recognition of this fact that certain provincial stations were opened, and for the maintenance of programmes catering for local tastes they will continue to be employed. In the future their supporters will have this local fare garnished with the tit-bits from other centres of art and music.

Now the Savoy Hill jigsaw consists of putting all this delightful theory into practice.

The game opens by the several Station Directors drafting, in accordance with local experience and certain general plans, the concert outlines for one whole week. Each station has certain rights set apart for special forms of programme, as is indicated elsewhere in this issue, and there are always three or four stations whose programmes on the same night vary considerably in character.

Move Number Two consists in these several plans being sent to London. Then commences the ageing process for the Directorate of Programmes. Station A, whose mid-evening interval is from 8 p.m. to 8.30 p.m., offers some programme of education which Station B would give its existence to broadcast were it not for the fact that B's particular interval is from 7.30 p.m. to 8 p.m., right in the heart of A's performance.

And so on, *ad infinitum*, which, being interpreted in wireless terms, means "until someone cuts out all their resistance." The penalty for this is to mix up the pieces and start again.

(Continued on page 12.)

A RECENT TALK BROADCAST FROM 2LO.

Photographing Wild Animals.

By Major A. RATCLYFFE DUGMORE, F.R.G.S.

I FEEL sure that each one of you being a healthy-minded person is interested in animals, and particularly so in the wild ones. The more dangerous they are, the greater the interest. But few can travel to British East Africa, which I call "The Wonderland of Big Game." The only way that most people in this busy world of ours can hope to see the animals free and at large is through the medium of the camera, either still or cinema, but how many of those who see such pictures have any idea of the great difficulties that have to be surmounted in order to secure them?

Hiding the Camera Man.

The two best methods for obtaining pictures are by means of a blind or hiding-place, and by stalking. Of the two, the former is by far the more satisfactory; even though it means greater expenditure of time. The method employed, first of all, is to make a very careful study of the animals to be photographed, then a thorough examination of the country, so that a suitable place may be found to which there is some reason for the animals going. A water hole or salt-lick are great attractions, and of the two the water-hole is the more interesting.

The next thing to do is to build a hiding-place which must be made so that it conforms to the natural surroundings of the country—anything conspicuous is, of course, useless. It must command a clear view, yet the camera man and his camera must be properly hidden. This all sounds ridiculously easy, but experience proves that it is full of unexpected difficulties and disappointments.

But if there is tedium in certain methods of working, there is ample excitement in others.

I shall never forget an experience I had with elephant when I was watching for them in a hiding-place which had been selected more with the idea of commanding a good view than of safety.

A Dangerous Herd.

It was about five o'clock, when the sun was sinking low and casting long shadows across the grassy glade, when a crackling of branches disturbed the wonderful forest silence. That the noise was made by elephant there could be no doubt, for neither buffalo nor rhino break branches, and none of the other animals make any noise as they make their way even through the densest of forest. If elephant were approaching from behind me there was every possibility of trouble, as they were almost sure to get wind of me.

Of course there was still time for me to get away, but then what about the photographs?

To move might mean losing a splendid opportunity of securing an interesting film. And, anyhow, the animals might change their course.

Louder and yet louder came the crackling sound, and at last I caught sight of a great reddish back and a large flapping ear. Then suddenly there was a silence that was almost terrible in its intensity, and yet the back moved and I saw a long snake-like trunk raised high above the body.

Trouble from the Baby.

The herd soon came into more or less clear view. How many there were I am not sure—nine or ten, I think—but I was not so much interested in the number as in the discovery that there was a baby among them, and I knew only too well that this added enormously to the chances of trouble. When about twenty-five or thirty yards away the herd stopped and, forming up

till my head was within a few inches of the ground, and the elephants came on until they appeared like mountains towering above me. They stopped at last when the nearest one was exactly eight feet away—we measured the distance afterwards.

For nearly fifteen long, long minutes these great beasts stood almost touching me, their trunks were actually over my head, which probably was the reason they did not get my scent. What I went through during those fifteen minutes no one can guess. From sheer nervousness I was seized with a violent desire to cough. The tickling in my throat became almost unbearable—a trivial thing in itself—yet to have coughed would have been fatal.

At last their patience gave out and slowly, so very slowly, they moved away, and then I raised myself up and saw them join the rest of the herd, which had been doing some scouting. A minute or two later, one, a large cow, emerged from the cover of the woods and came into the glade just before the last gleam of sunlight vanished. Need I state no time was lost in getting the camera working, and I secured a few feet of interesting film of one of the party that had nearly frightened me to death.

When it comes to stalking animals the difficulties and hardships are also very great, and the dangers in the case of the larger beasts are greater than most people realise.

I remember once having some fun with the rhino. Now the rhino is a big beast weighing two tons, and he has a bad habit of charging men with very dangerous results.

Charged by a Rhino.

Once when we were on the march we came across a large rhino asleep. A friend—a Mr. Clark—who was with me carried a shot-gun instead of a rifle, as we did not want to risk killing if it could be avoided. I had a camera. We got within twenty or thirty yards of the big beast before it realised what was happening, then up it jumped and made straight for Clark—they always seemed to go for Clark first, but I, not being of a jealous nature, never objected.

As soon as I had made a snap, Clark fired a charge of buck-shot, but it had no effect, the animal still came on. Another shot was fired with equal lack of effect. Then, not having time to re-load, Clark pulled out his revolver, and dancing about in a most comical fashion emptied it literally into the animal's face. This struck me as so amusing that I wanted to get a photograph of it, but as I was about to put in a fresh plate the rhino, appearing to have

(Continued in column 2, page 5.)



OUR WIRELESS VILLAGE CONCERT.

Mr. A. Lelment: "Would you kindly remove your hat, Madam?"



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Photographing Wild Animals.

(Continued from page 3.)

had enough of Clark and his continual shooting, left him and came for me, so now there was nothing amusing to photograph.

As I saw the great creature coming straight for me my feelings may well be imagined. I was unarmed, and there was no cover, not even a tree to climb. Now, I have always heard that when a rhino charges the thing to do is to stand perfectly still until the animal is within three feet of you. At the psychological moment you jump to one side, and the animal passes—perhaps!

While I was wondering what to do, a native Musai, seeing my danger, rushed in and drove his spear fully eighteen inches into the rhino. This made the rhino forget me and go for the native, who stood his ground firmly until the animal was within the regulation three feet, when he jumped nimbly to one side, according to rule, and the animal passed; thus proving the dodging of a rhino is quite easy! Apparently the most difficult thing to do is to stand still until the big beast is within the required three feet.

The Lions' Luncheon.

To conclude with an adventure with lions. One day I was on a hillside watching for antelope in a little shelter of branches. Things had been going very slowly, and to kill time I was writing a letter, keeping all the while a sharp lookout to windward, the direction from which animals might be expected to come—they would not come upwind, as they would have scented me. Suddenly something made me glance downwind, and you can well imagine my surprise when I saw two large, healthy lions coming along and deliberately stalking me. It was broad daylight, about eleven o'clock—just about luncheon, the lions thought!

My first impulse was to pick up my camera and get a photograph of such a truly unique situation—myself, the stalker, being stalked, and by lions! As I was arranging the camera to suit the conditions, I noticed that the lions were coming more quickly than suited my ideas of safety, and I dropped the camera very suddenly and picked up my rifle. As I rose the two great beasts stood still like wonderful statues, but altogether too near to me. I threw up my rifle and fired, and missed. The shot went about two inches over the head of the larger one. "Dugmore," said I, "you are nervous, shoot straight!" and I fired again with the same unfortunate result. Then came the horrible realization that I had brought no ammunition except the five cartridges that were in the rifle, two of them had been used, leaving me with three cartridges and two lions—a bad combination!

A Delicate Question.

I was about to fire again when I noticed that the sights of my rifle were set for 300 yards; evidently my gun-bearer had drawn up the sights when cleaning the rifle. Quickly I put them down to point-blank, fired again, and down went the larger lion, but the other one only glared at me, so I fired at him, and he too went down. I was just about to congratulate myself on my good luck and good shooting when one got up, and my congratulations stopped suddenly, for I was now up against a most unpleasant situation—one cartridge and one wounded lion, no trees near by which I could climb. The question was, should I fire my remaining cartridge at once, or wait for the lion to come? If I missed at the present distance, I would probably have three or four seconds to live. If I waited until he came, I would have no second to live. It was a most delicate question, and while I was deliberating the lion settled it for me by going off!

A Song of Ancient China.

The Story of "Adrift": By Hayter Preston.

OUT of the many beautiful songs that Professor Granville Bantock has given us, I choose "Adrift" from his famous Chinese cycle. Here, I think, his lyric inspiration is very high; the delicate melancholy of the poem is admirably rendered; the music seems to express all the fatalism of old Cathay. Above all, it is an authentic expression, simple and forthright, without any of the wild exotism striving which has marred much of the work of Occidental musicians who have sought inspiration in things Chinese.

It is not difficult for anyone who is acquainted with Chinese poetry to understand the motives which impelled Professor Bantock to seek therein expression for his art. There is about Chinese poetry an evanescent charm, a strange suggestiveness which one can compare to nothing, perhaps, but the scent of flowers lingering in a jar.

The lyric under consideration was written by Li Po eleven hundred years ago. I quote Mr. L. Cranmer Byng's admirable translation.

ADRIFT.

WE cannot keep the gold of yesterday;

To-day's dun clouds we cannot roll away.

Now the long wailing flight of geese brings autumn in its train,

So to the view-tower cup in hand to fill and drink again.

And dream of the great singers of the past,

Their fadeless lines of fire and beauty cast.

I too have felt the wild-bird thrill of song behind the bars,

But these have brushed the world aside and walked amid the stars.

In vain we cleave the torrent's thread with steel,

In vain we drink to drown the grief we feel;

When man's desire with fate doth war, this, this avails alone—

To hoist the sail and let the gale and the waters bear us on.

(Made by L. Cranmer Byng. Music by Granville Bantock.)

I don't know whether the title "Adrift" is an exact rendering from the Chinese, but it is particularly apt; for Li Po, China's greatest poet, was adrift all his life. Adrift with a genius unsurpassed in the literature of his country, blown hither and thither by mad caprices, without will or the necessary mental ballast necessary for fullest fruition.

Li Po was born during the Tang dynasty in the province of Szechuan. At the age of ten he had already written many fine poems, and was obviously marked out for great things. The details of his boyhood are scanty. The next we hear of him is that at the age of twenty he obtained a doctor's degree. It may be presumed that the intemperate habits which marred his life had already taken hold of him, for after his academic triumph he began wandering about the country, living by I know not what means, but probably by his good spirits

and companionship, his nimble wit and his poetic talents.

After this period of nomadic existence he met and made friends with five other bushy-haired poets, and the band went to the mountains and there called themselves the "Six Ills of the Bamboo Grove"—a title which will live as long as Chinese literature.



MR. HAYTER PRESTON.
(Photo taken by Rick Smith.)

At that time the Imperial city was Chang'an. There were the seven royal palaces, and there lived the Emperor Ming Huang and his wife, Tai-chen. To that city went Li Po, whether to seek patronage or Imperial favour deliberately we know not. By some means, known only to poets and financiers, he entered the Court and was introduced to the Emperor as a "Banished Angel." He at once became a favourite. His easy, winning personality, his genius, his drunkenness, even, won all hearts but one, and for some time he was the spoilt child of the palace. The Emperor reserved for him a special suite of rooms overlooking the beautiful gardens of Teng-Liang-Ting, and there, amid the scent of magnolia and the flowering mist of wistaria, the poet and the Emperor would meet. Li Po would compose his poems and Ming Huang, after writing them down, would set them to music. I would like to hear that music now. I have a strong suspicion that it would have much in common with Professor Bantock's compositions.

A Victim of Intrigue.

Many stories are told of Li Po's life at Chang'an, some amusing, some pitiable, all very human. It is said that one day the Emperor sent for the poet in a great hurry, as he wished to have a new poem for his wife, who looked particularly charming. Poor Li Po was, alas! drunk, and it was only after many drenchings in cold water that he was in a fit state to enter the Imperial presence. Once there, he composed one of his most famous songs to the Empress.

But Li Po was no courtier. His mind was not of the syncretistic order, and his downfall was only a matter of time. Shortly after his arrival at the palace he had the ill-fortune to make an enemy of the Emperor's black major-domo, Kao Li-shih. The Emperor, hearing of the dispute, ordered Kao Li-shih to prostrate himself and to pull off Li Po's boots. From that moment the black plotted against the poet, who eventually fell a victim to intrigue and left the Court in disgrace.

It is at this period of his life that I can best imagine him writing "Adrift," with its regret for lost things—

"We cannot keep the gold of yesterday;

To-day's dun clouds we cannot roll away."

Fate gave his life a final ironic twist. One night he was tipsy, paddling his boat down the Yellow River, and seeing the reflection of the moon in the water, he tried to embrace it and was drowned.

We who live eleven hundred years afterwards catch something of the magic of his living voice in this song.

"Adrift" will be sung at the Glasgow Station on Thursday next at 7.25 and at the Manchester Station on Friday week.

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LISTEN AND LAUGH! STORIES TOLD BY WIRELESS.

HE SCORED.

AN Englishwoman living in Glasgow sent her maid to buy a sheep's head.

"And mind, Mary," she said, "it must be an English sheep's head, not a Scotch one."

Mary arrived at the shop and asked for a sheep's head, and the butcher showed her one.

"Is it English?" asked Mary.

"No lass; it's Scotch," replied the butcher.

"Then it'll not do," retorted Mary. "Mistress said I was to be sure and get an English one."

The butcher tossed the sheep's head to his assistant, and said: "Here, Jock, take all the brains out o' that, and then it'll do!"

A GOODSEND.

A YOUNG Scotsman, arriving on his first visit to London, could not find accommodation for the night, and was put up by a friendly Englishman whom he had met on the train.

The next morning the genial host asked: "Well, did you sleep well?"

"Fine," said the Scot.

"Did you like the supper last night?"

"Grand!"

"Breakfast O.K.?"

"Splendid!"

"Well—er—what about a pound?"

Said the Scot: "Man, that would be a goodsend."

NO "CLASS."

TWO chorus girls in a small touring revue were discussing another chorus girl who had just joined the company.

"She's no class," said one of the girls. "Not in our set at all, my dear! Why, she can't even speak the King's English." Then going to the door of the dressing-room, she called, in a very affected voice: "Dressah! Dressah! His them new 'airpins came!"

HARD ON THE PIG.

THE twenty-fifth anniversary of two dear old villagers, Jarge and Ann, was drawing nigh, but it was Ann who first spoke about it.

"Doot know, Jarge," she said, "it be our silver wedding next week? We ought to have a celebration o' sorts that day. Shall us kill the pig?"

Jarge grunted. "Woman," he said, "whoi murder an innocent pig for what 'appened twinty-foive year ago?"

NOTHING DOING.

THE conductor of an American train observed a tramp—or hobo, as they call them in the States—stowed away on the front end of the baggage trunk. He told a brakeman to go forward and throw him off at the next station.

The brakeman went, but when he was about to start the throwing off business, the tramp drew a large revolver, and advised him to "beat it back to the coaches, quick!" The advice seemed good, and the brakeman took it.

Upon his return the conductor asked him if he had got rid of the tramp, whereupon the brakeman said: "No, I didn't have the heart to do it. You see, I found he was an old schoolmate of mine."

"That don't cut no ice with me," said the conductor. "Just wait until I get at him. You'll see something flying in the air, then!"

So the conductor went forward, while the brakeman waited for the trouble to start. But nothing happened, and by and by the conductor came back, looking rather pale.

"Did you throw that tramp off?" asked the brakeman.

"Well, no," replied the conductor. "He turned out to be an old schoolmate of mine, too."

TRUE TACT.

THE dignified headmaster of a certain public school, who prided himself on his self-control, was invited to a dinner-party by a society woman whose dinners were known to be rather lively.

As the headmaster expected, there was champagne, and, keeping himself well in hand, he drank a couple of glasses.

At this point somebody suggested that the hostess, who was a proud mother, should exhibit her children. She rang the bell and the nurse appeared with a dainty pink basket in which reposed twins.

When the nurse got round to the headmaster, he rose, steadied himself, and exclaimed: "Ha—er—what a beautiful baby!"

AMBIGUOUS.

WHEN the new vicar called on an elderly member of his flock, he was scarcely prepared for such a compliment as awaited him.

"Oh, sir," exclaimed the old dame, "your sermons do stir up my soul. They are to me just what water is to a drowning man!"

WIRELESS WISDOM.

"HAVE you ever known an effeminate man who had lots of men pals?—I haven't."

"RELIGION has no monopoly of goodness."—REV. B. W. B. MATTHEWS.

"It is a good thing to be wrestling with a tough job."—REV. CANON GUY ROGERS.

"I DO not know a chestnut horse from a home chestnut."—REV. H. R. L. SHEPARD.

"POETRY took flight when Romance died." "THE excess of sentiment in American films springs from the absence of sentiment in American life."—G. A. ATKINSON.

"If I were a millionaire I would have a first-rate private band instead of an alarm clock."—PERCY SCHOLDS.

"OVER-EATING, laziness and humphousness are moral weeds which grow apace in the country."—J. W. ROBERTSON-SCOTT.

"AN editor is not a man to be respected at all. He is a man to be pitied and abused."—TELFORD MASON.

"THE British Empire is the greatest power for freedom that has ever existed in the world."—BEN MORGAN.

"FOR really high prices for pictures one thing is essential—the artist must not forget to die."—H. L. WELLINGTON.

"LET human service be the slogan of your life . . . and you need never worry about the judgment of other people."—MISS A. M. HALLAN.

Voting Competition.

£21 CASH EVERY WEEK FOR LISTENERS

NO ENTRANCE FEE.

PRIZES OF £2, £1, and 10s. WILL BE AWARDED TO "LISTENERS" OF EACH BROADCASTING STATION.

HOW TO WIN.

Write the name of your Broadcasting Station on the Coupon below, and then fill in the six items from the programme for the week ending Saturday, October 6th, which you consider best, placing them in their order of merit. Add your name and address and post to "Wireless" Competition, "Radio Times," 12, Southampton Street, Strand, W.C.2. Put the name of your Broadcasting Station in top left-hand corner of the envelope.

Entries must reach us not later than Tuesday, October 9th.

The order of merit will be determined upon the votes for first place, and the prizes will be awarded to the Competitors who place, on one Coupon, the greatest number of items in their correct positions as decided by the voting.

RULES.

- 1.—Competitors may send in as many attempts as they wish, but a separate Coupon must be used for each one.
- 2.—The Editor reserves the right to disqualify any Competitor for reasons which he considers good and sufficient, and the Editor's decision with regard to all questions relating to the Competition will be absolutely final and legally binding. Competitors can only enter on this distinct understanding.
- 3.—The Editor will not be responsible for any Coupon lost, delayed, or mislaid. Proof of posting will not be accepted as proof of delivery or receipt.
- 4.—Letters must not be enclosed with Coupons and no correspondence can be entered into in connection with this Competition. The results of this Competition will appear in the "Radio Times."

(1)

COUPON.

Station

I consider the most popular six items broadcast from the above station during the week ending Saturday, October 6th, as follows:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

I agree to abide by the Editor's decision as final and binding.

Name

Address

PEOPLE IN THE PROGRAMMES

GOSSIP ABOUT ARTISTES & OTHERS

From Australia.



Miss Daisy Kennedy.

"DISCOVERED" by the great Joachim.

Miss Daisy Kennedy, the brilliant violinist, who is to give a recital from 2LO on October 1st, may well be proud of the right to inscribe this in the record of her career. She came to England from Australia, where she was born, at the instance of that famous musician, and her subsequent successes have

more than justified his confidence in her ability.

The wife of M. Moiseiwitch, himself a great artist, Miss Kennedy is known in Australia as the equal of Mischa Elman—a great tribute, needless to say.

Proof!

DOWN Cardiff way they think very highly of Miss Lilian Lewis, the amateur operatic singer—so highly, in fact, that Miss Lewis, who is already well known to South Wales wireless enthusiasts, is going to be heard again, on October 3rd, in selections from her broadcasting repertoire.



Miss Lewis.

Miss Lewis collects children's stories, as some collect stamps. One of the gems of her collection is about a little boy who, in the course of playing hide-and-seek, burst his nether garments.

"I wondered what it was at first," he told his mother, "but when I felt myself coming through—well, mummy, I knew it was me!"

A Royal Broadcaster.



Photo: W. and R. Denny. THE DUKE OF CORNWALL.

THE keen interest taken by the Royal Family in radio developments is not perhaps widely known, but it is none the less real. The Queen has listened on several occasions, while the King's broadcast speech to the school children on Empire Day was a notable event in wireless history.

Now the Duke of Cornwall is to add his name to the list of distinguished persons whose utterances have been winged by wireless to Britain's huge invisible audience of "listeners."

"The United Empire."

THE Duke is to speak at the Empire Conference dinner at the Hotel Victoria on October 2nd, when he will propose the toast, "The United Empire." Thousands of people will want to make the most of the opportunity of hearing the voice of one who occupies a singular place in the affections of the nation.

"Oom Jannie."



General Smuts.

GENERAL SMUTS, who will respond, with others, to the Duke's toast, and whose speech will likewise be broadcast, is not only one of South Africa's most popular statesmen, but a great Imperial figure. To us he is perhaps most familiar in his military garb, but in his own country he is nearly always seen in the loosely-fitting garments of a typical Boer farmer.

Double-Edged.

ONCE "Oom Jannie," as he is known among his own people, was due to arrive at an important luncheon in Johannesburg, and two Boer women were waiting to get a glimpse of him.

"Would that be Jannie, now?" said one, when a cheer announced his approach.

"Goodness no!" exclaimed the other, as he passed within a yard of them. "Jannie is good-looking!"

Smuts, overhearing the remark, blushed perceptibly, and told the story against himself immediately after luncheon.

Canada's Premier.

OF Mr. Mackenzie King, Canada's Premier, who is another Empire Conference notability whose speech will be broadcast this week, comparatively little is known in this country, except in political circles. He is a member of an historic Canadian family, and the grandson of the man who, perhaps more than any other, helped to secure for Canada constitutional government—William Lyon Mackenzie, who led the rebellion in the year of Queen Victoria's accession.

In listening to Mr. Mackenzie King radio enthusiasts will have the pleasure of hearing the voice of one of Canada's ablest and most distinguished statesmen speaking on problems that affect us all.

Starting Early.

"VOICE broke at fifteen.

Bass soloist in church choir at sixteen.

Solo bass singer at St. Paul's Cathedral, London.

Left St. Paul's, 1822, to tour America as Captain Meebeach in 'The Beggar's Opera.'

Made Covent Garden debut in 'Siegfried' three months ago.

These are landmarks in the life of Mr. Joseph Farrington, the well-known singer, who will broadcast from 2LO on Sunday afternoon next, September 30th. Mr. Farrington will sing songs from 'Back and 'Carmen,' from which it will be gathered that music-lovers who are also "listeners" have a great treat in store.



Photo: Charles Denny. MR. JOSEPH FARRINGTON.

"Miaow!"



Photo: Douglas and Freeman. MR. ROBERT PARKER.

FROM the Birmingham station that world-famous harpist, Mr. Robert Parker, was broadcasting the Prologue from "I Pagliacci." The studio cat, lured from her usual hiding-place by the music, crept over to where the singer stood, as, clapping his hands in the approved style, he declaimed: "Ring up the curtain!" To everyone's astonishment, in the midst of the singer's high G, the cat suddenly lifted her head and emitted a most terrific "Miaow!" which must have been heard for miles round. Mr. Parker was pleased!

An Operatic Soprano.



Miss Nora Delmar.

LOVERS of a lovely voice will welcome the attendance at 2LO on Sunday evening, September 30th, of Miss Nora Delmar, a soprano of genuine accomplishments, whose rendering of the songs of "Mimi" and "Jodelle" and her appearances in other operatic rôles have won her much approbation from both the Press and the public.

Miss Delmar does not include stories in her repertoire, but one she tells is worth recording.

Buying It.

A YOUNG husband returned home one evening with a gramophone, much to his wife's disgust.

"I should never have thought that you would have bought a gramophone," she said, "seeing how you object to the one next door."

"Well," said her husband, "that's the one I've bought!"

The Joke.

CHUCKLING to himself, the man with a badly blackened eye was accosted by a friend who inquired the cause of his mirth.

"Why, a man came up to me just now and hit me in the eye, saying, 'Take that, you confounded Englishman!'"

"I don't see the joke," said the friend. The other broke into a peal of laughter.

"You don't?" he

said, recovering his gravity. Then, as his face began to wrinkle again: "I'm not English at all—you know that. I'm Irish!"

The teller of this story, Mr. Foden Williams, will broadcast others from his fund of anecdotes, at Manchester, on October 2nd. Mr. Williams is particularly well-known in the North. He writes all his own sketches and songs, and next to work prefers golf.



MR. FODEN WILLIAMS.

WIRELESS PROGRAMME—SUNDAY.

LONDON.

8.30.—ORGAN RECITAL. At STEINWAY HALL, LONDON. THE ORGAN—Triumphal March in E major (*Gaillmair*), as played by EDWIN H. LEMARE; Summer Sketches (*Lemare*), as played by COMPOSER; Scherzo in F major (*Holman-Lemare*), as played by H. GOSS-CUSTARD. MISS RITA SHARPE, Solo Cello—"Romance," *Debussy*; "Prayer," *Squire*. MR. JOSEPH FARRINGTON, Bass-Baritone—(a) "Song of Pan," *Bach*; (b) "In Summer Time on Breton," *Graham Peet*; (c) "Song of the Toreador" (*Carmen*), *Bizet*. THE ORGAN—Variations in E major ("The Harmonious Blacksmith") (*Handel*), as played by G. E. HANDEL. Pavane in A (*Johnson*), as played by E. H. LEMARE. Rhenish Overture (*Wagner*), arranged by M. WELTE. MISS RITA SHARPE, Solo Cello—"The Gentle Maiden," arranged by CEDRIC SHARPE. "Oriental Dance," *SQUIRE*. MR. JOSEPH FARRINGTON, Bass-Baritone—(a) "Fear No More the Heat of the Sun"; (b) "Hey Ho, the Wind and the Rain" (*Shakespeare*); (c) "Drink to Me Only," "The Jolly Miller" (*Old English*), (*Roger Quilter*).

4.30.—THE ORGAN—"Angelus" from "Scenes Pittoresques" (*Messiaen*), as played by BALDWIN. Larghetto in F sharp minor (*S. S. Wesley*), as played by W. FAULKES. Suite Gothique, Opus 25 (*L. Beethoven*), as played by P. HINDERMANN. "Softly Awakes My Heart," from "Samson and Delilah," arranged by FRANZ. Triumphal March (*J. Callista*), as played by COMPOSER.

Announcer: C. A. Lewis.

8.30.—BAND OF HIS MAJESTY'S ROYAL AIR FORCE, by permission of the Air Council (Director of Music, Flight-Lieutenant J. Amers)—Overture, "Poet and Peasant" (*Suppe*); Selection, "Samson and Delilah" (*Saint-Saens*). MISS NORA DELMARR, Soprano—"The Land is My Light" (*Albani*).

2.0.—ADDRESS by the REV. H. BLACKBURN, Royal Military College, Camberley. HYMN, "The Day Thou Gavest." BAND OF H.M. ROYAL AIR FORCE—Suite, "Wood of Youth," No. 2 (*Elgar*); "Two old French Dances" (*Bombic*); Intermission, "A Summer Morn" (*H. Haines*); "Parade of the Wooden Soldiers" (*Jewel*). MISS NORA DELMARR, Soprano—"The Last Rose of Summer" (*Old English*); "By the Waters of Minnetonka" (*Carmen and Lorraine*); "The Fairy Pipers" (*Breuer*); "It Was a Lover and His Lass" (*Coates*).

10.0.—TIME SIGNAL. GENERAL NEWS BULLETIN broadcast to all stations, followed by London News and Weather Report.

10.15.—BAND OF H.M. ROYAL AIR FORCE—Descriptive, "In a Clock Store" (*Orth*); Selection of Students' Songs, arranged by *Thompson*.

10.30.—CLOSE DOWN.

Announcer: A. R. Burrows.

BIRMINGHAM.

8.30.—MISS AMY GLENDA, Soprano (of the Birmingham Station Repertory Company)—Cavatina from "Robert le Diable," Robert, toi que j'aime (*Meyerbeer*). Address by the REV. G. D. ROSENTHAL, St. Anthony's Church, Sparkbrook, Birmingham.

9.0.—ORCHESTRA—Hymn "Art Thou Weary" (No. 254 Ancient and Modern); Overture—"Sun and Stranger" (*Mendelssohn*); Selection—"Lohengrin" (*Wagner*). MISS AMY GLENDA, Soprano—"I Will Extol Thee" (*Costa*). ORCHESTRA—Extracoe—"Serenade Badine" (*Marie*); Suite—"Peer Gynt" (*Grieg*); Selection—"Slavonic Rhapsody" (*Friedmann*).

10.0.—GENERAL NEWS BULLETIN FROM LONDON, followed by Midland News giving local Weather Report.

10.30.—CLOSE DOWN.

Announcer: P. Edgar.

MANCHESTER.

8.30.—JOSEPH SHORE, Solo Pianist—(a) "Valse Brillante"; (b) "Ethiopian" (*Moszkowski*).

8.40.—MIKEL ARENSTEIN, Solo Violoncello—(a) "Nocturne" (*Chopin*); (b) "Cello Lament" (*Faure*).

8.50.—EDWARD OLERENSHAW, Baritone—"Eleanore" (*Coleridge-Taylor*); "Ombra Mai Fu" (*Handel*).

9.0.—Talk by the REV. P. LEONARD of Tox H.

9.10.—JOSEPH SHORE, Solo Pianoforte—"Etude in E major" (*Chopin*); "Etude in G flat" (black keys) (*Chopin*).

9.20.—MIKEL ARENSTEIN, Solo Violoncello—"The Swan" (*Saint-Saens*); "Spinnel" (*Popper*).

9.25.—JOSEPH SHORE—"Paganini" (*Debussy*).

9.45.—EDWARD OLERENSHAW, Baritone—"London Lew" (*Vaughan Williams*); "Ethiopia Salutes the Colours" (*Chas. Wood*).

10.0.—GENERAL NEWS BULLETIN FROM LONDON, followed by Manchester News giving local Weather Report.

10.5.—JOSEPH SHORE—"Liebestraum," "Dance of the Goblins" (*Liszt*).

10.20.—Announcements.

10.30.—CLOSE DOWN.

Announcer: Victor Smythe.

CARDIFF.

8.15.—Choral Programme by CHOIR OF CAERAU WITH ELY CHURCH. Hymn—"When All Thy Mercies, Oh My God" (A. and M. 517). Anthem—"The Lord Gave the World" (*Edmund Turner*). Address—REV. D. L. MARSDEN, B.A., Vicar of Caerau with Ely Church. Hymn—"Holy Father, Cheer Our Way" (A. and M. 22). SYMPHONY CONCERT—"Sounds and sweet airs, that give delight and hurt not"—WAGNER NIGHT. Vocalist; MISS BEATRICE MIRANDA. Conductor: MR. A. CORBETT SMITH.

8.45.—CARDIFF STATION MARCH—"Comradon" (*Adon Tyndal*).

8.50.—INTRODUCTORY CHAT. Overture—"The Flying Dutchman." Prelude—"Lohengrin." Scene—"Elsa's Dream" (*Lohengrin*). The Siegfried Idyll. The Closing Scene ("The Twilight of the Gods").

10.10.—News Bulletin.

10.15.—CLOSE DOWN.

NEWCASTLE.

8.0.—SOUTH SHIELDS CORPORATION TRAMWAYS BAND—Selections. "Morris England" (*Ed. German*).

8.15.—Pianoforte Solo—MR. W. A. CROSSE, B.M.—Suite, Am Gouler See (*Beudet*).

8.25.—SOUTH SHIELDS CORPORATION TRAMWAYS BAND—Selected.

8.40.—Pianoforte Solo—MR. W. A. CROSSE, B.M.—"Impromptu" (*Schubert*).

1.55.—SOUTH SHIELDS CORPORATION TRAMWAYS BAND—Cornet Solo, MR. GORDON TYRRE—"Softly Awakes My Heart" (*Saint-Saens*).

4.5.—Pianoforte Solo—MR. W. A. CROSSE, B.M.—"Moorish Idylls" (*Farjeon*).

4.10.—SOUTH SHIELDS CORPORATION TRAMWAYS BAND—Ballet Music from "Coppelia" (*Lichies*).

4.25.—Pianoforte Solo—MR. W. A. CROSSE—Suite (*Gustav Lind*).

4.40.—SOUTH SHIELDS CORPORATION TRAMWAYS BAND—Euphonium Solo, MR. G. BENNETT: (a) "I Dream of a Garden of Sunshine" (*Clarke*); (b) "Red Devon by the Sea" (*Clarke*).

4.50.—Pianoforte Solo—MR. W. A. CROSSE—"Two Valses" (*Chopin*).

4.55.—SOUTH SHIELDS CORPORATION TRAMWAYS BAND—"The Grasshoppers' Dance" (*Beethoven*).

5.0.—Close down.

8.30.—MR. J. GRIFFITHS, Cellist—Variations (*Beethoven*).

8.40.—MR. E. SHARPE, Violinist—"Prize Song" (*Wagner-Wilhelms*).

8.45.—A Short Talk by the REV. W. A. STUDDERT-KENNEDY, of Newcastle-on-Tyne.

9.0.—MR. J. GRIFFITHS, Cellist—"Rubinstein Sonata," 1st and 2nd Movements (*Rubinstein*).

9.15.—MR. E. SHARPE, Violinist—Concerto, 1st Movement (*Mendelssohn*).

9.40.—MR. J. GRIFFITHS, Cellist—"Polonaise in D" (*Popper*).

9.50.—MR. E. SHARPE, Violinist—2nd and 3rd Movements (*Mendelssohn*).

10.0.—GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Newcastle News and Weather Forecast.

10.30.—CLOSE DOWN.

Announcer: E. L. Odhams.

GLASGOW.

8.30.—MISS ELLA LORRAINE—"A Secret" (*Geo. Buchanan*). "Arise O Son" (*J. C. Day*).

8.40.—THE WIRELESS TRIO—Messrs. J. F. Fellowes, Violin; J. B. Dickson, Cello; A. Bryson, Pianist.

8.50.—MR. FRED BORTHWICK—"Honour and Arms," "Samson" (*Handel*); "Lord God of Abraham," "Elijah" (*Mendelssohn*).

9.0.—Address by DR. MACINTOSH MAC KAY, of the Sherbrooke United Free Church, Dumfries.

9.10.—MISS ELLA LORRAINE—"Abide With Me," "Lead, Kindly Light."

9.20.—THE WIRELESS TRIO—Messrs. J. F. Fellowes, Violin; J. B. Dickson, Cello; A. Bryson, Pianist.

9.30.—MR. FRED BORTHWICK—"O Pure and Tender Star of Eve" (*Tannhauser-Wagner*); "Absent" (*Metcalfe*).

9.40.—MISS ELLA LORRAINE—"Believe Me If All Those Endearing Young Charms" (Traditional); "Land of Hope and Glory" (*Elgar*).

9.50.—THE WIRELESS TRIO—Messrs. J. F. Fellowes, Violin; J. B. Dickson, Cello; A. Bryson, Pianist.

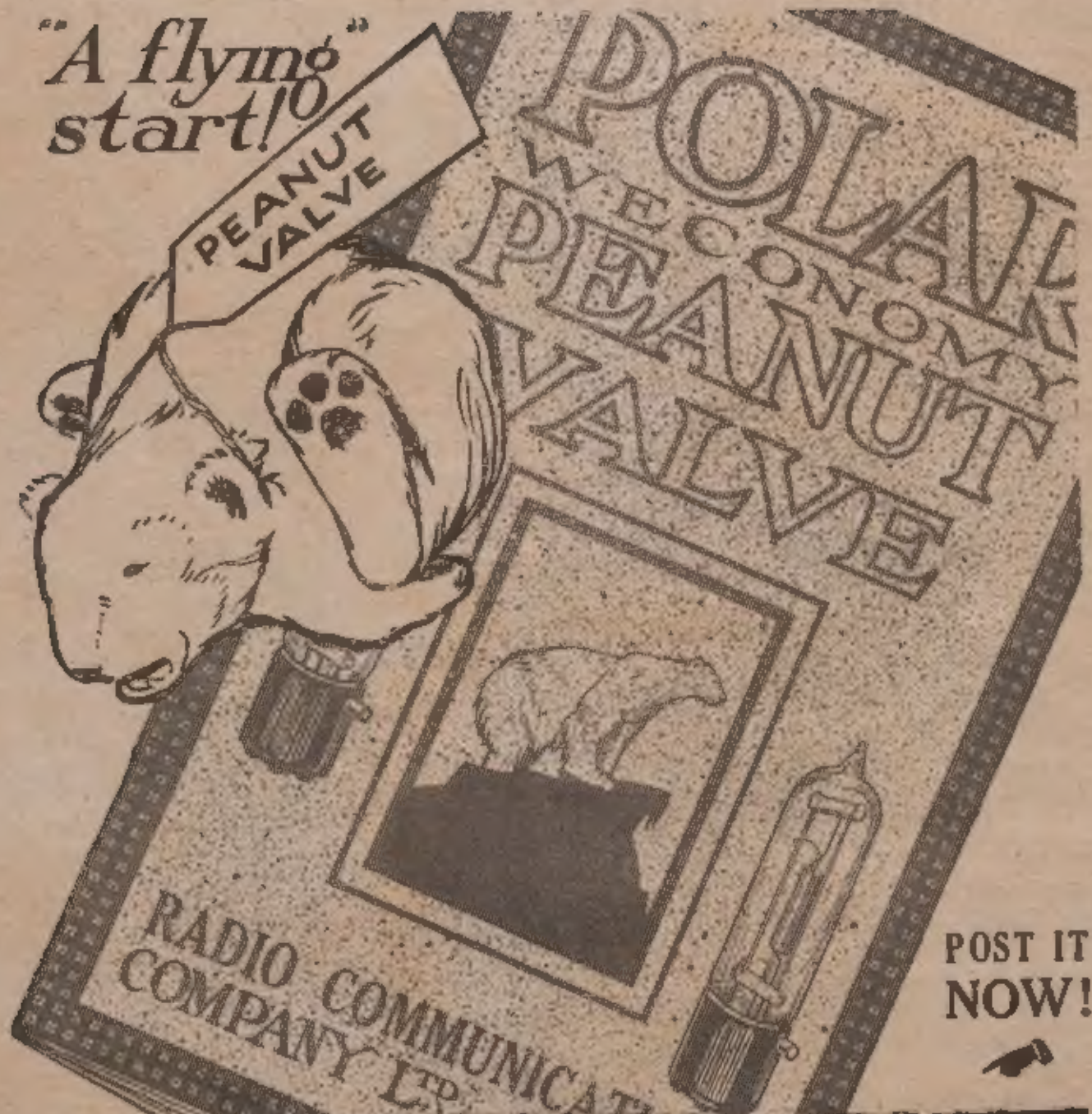
10.0.—GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast.

10.5.—MR. FRED BORTHWICK—"The Garden Beautiful" (*Pelissier*); "Beyond the Dawn" (*Sandersen*).

10.30.—Special Announcements.

11.0.—CLOSE DOWN.

Announcer: H. A. Carruthers.



A FLYING START to both publications—"The Radio Times" and the "Polar Peanut Valve Book." The latter is now ready—and waiting for you to fill in the coupon, here and **NOW!** Do so, and get some free expert knowledge on valves which give better results (without accumulators), last exactly twice as long, and use one-sixth of the current used by your present valves.

Post this coupon in to-night's mail—before the Booklet is out of print.

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**POLAR PEANUT VALVES WILL NOT BE
ON SALE TO THE PUBLIC BEFORE OCT. 1st**
—but the above book is **FREE NOW.**

GET IT WITHOUT DELAY!

Letters From "Listeners."

We hope to give on this page each week a limited selection of typical letters from the B.B.C. & others. The points raised by the writers will be answered briefly immediately beneath each copy.

Applause from Spain.

(Translation.)

DEAR SIRS.—With the greatest pleasure we listen daily to the very enjoyable Radio concerts broadcast from the different English stations, and we are particularly delighted when we succeed in hearing your "Talks" in Spanish, which you give with admirable correctness and clearness. We have satisfaction in informing you of this in accordance with the request you made a few days ago in which you kindly invited your hearers to let you know how we enjoyed these talks.

We are most enthusiastic admirers of this remarkable radio-telephonic invention which knows no frontiers, for which reason we take it that your appeal was also addressed to us.

Would you be kind enough to inform us what days and hours have been specially fixed for your Spanish lessons? And could you also oblige us with particulars as to the hours at which the concerts are given both from Manchester and the other English broadcasting stations?

Please accept, through the present, the very best wishes and respectful regards of your enthusiastic listeners.

AGUSTIN VICTORIANO Y RIOS

Lestres, Asturias, Spain.

The talks in Spanish have been given exclusively so far from the Manchester station at 8.45 p.m. on Mondays. The London station will shortly be following suit with language talks by leading foreign professors.

With the lengthening nights the several British broadcasting stations should be heard more easily in Spain. Ed. "R. T."

A Few Questions.

SIRS.—I hear you are publishing a new weekly, *The Radio Times*, and that it is devoted to entertain us with descriptions of "Wireless Sets Manufactured Out of Nutsells," and so on. Congratulations!

As *The Radio Times* will contain the programmes of all broadcasting stations, may I take this opportunity as a "listener" of asking a few questions which perhaps the B.B.C. can answer?

Do they think the majority of their "listeners" are really interested in such lectures as *The Decrease of Malaria in Great Britain*; *How to Become a Veterinary Surgeon*; *The New Rent Act*; *How to Become a Soldier*?

Also, why is it apparently not thought advisable to repeat the "Request Nights," which we all know are so popular?

Would it not be sufficient to have only one thoroughly classical night a week?

Announcers' Attention!

How many ordinary people do they think have time to listen to the morning concerts? Surely a concert between 3 and 4 p.m. would prove more popular.

Also, why cannot the announcers exercise a little humour? No one particularly likes a mechanical announcement.

Frankly, it seems to me that the B.B.C. are mainly catering for the "listeners" who own expensive sets and pretend to appreciate and understand only highbrow music and educational "sob stuff." Surely, like a theatre manager, they must put up programmes which

will appeal to the majority and must remember that it is the latter who make the main bulk of their income.

Yours faithfully,

Francis J.

P. J.

The majority of listeners are not interested in any specific item. In fact, I listen to serious subjects must be dealt with as well as the lighter side of life. A "Request Night" is arranged about once in three weeks. Monday has been suggested as the classical night for the station. Afternoon concerts are not permitted by the wireless authorities until the London transmitting station is moved to a site more distant from the Air Mail.

Announcers have a difficult task in balancing their remarks to meet all tastes. Even the greeting, "Hello, Everybody," is considered unduly familiar amongst a class of "listener." The tendency is towards a more formal style.



"Phew! I ordered an egg—not a 'loud-speaker'!"

The B.B.C. is entering in its efforts to judge the requirements of the majority. Every "listener" is invited to express his opinion freely and the comments are carefully collated.

More "Talks" Wanted.

DEAR SIRS.—Please accept my thanks for the most interesting talks you are giving scholars by wireless. Our half hours are, I should think, the best of the programme. You see, we get something to keep, as it were, which we can use afterwards; whereas, amusing things, such as music, give pleasure for a while and then are only a memory.

I am quite sure hundreds of boys are listening everywhere. I know of a college where the boys listen in bed, with the mattress as aerial. The masters gave them a course of wireless, but did not tell them to listen like that, of course.

Give us further talks, please, especially on famous historical subjects, such as the Trojan Horse, the Plague of London, the Big Wind, etc.

Yours gratefully,

Haverford Hill.

SIDNEY CANNING.

What's in the Air?

(Continued from page 2.)

Out of these refining fires (W. H. Auden's metaphor—Ed., R.T.) come the programmes which we now place before you.

A few words as to these and those of the future. The process of securing for British broadcasting the best available material continues. By a special arrangement with the management of the Savoy Hotel, London, entailing considerable expense, we shall broadcast at least once, and possibly twice, weekly the music of the Savoy Orpheons, the leading vocal band of its class in the world to-day. Their hand consists of the finest male and female voices, selected from the principal symphonists and soloists of the Royal Opera and the Covent Garden. It will give an entirely new tone-colour to dance music. The famous and much-appreciated Savoy Havana Band may also be broadcast.

On Sunday afternoons, DURING OCTOBER, we shall broadcast simultaneously from all stations an Organ Recital from the St. Mary Hall, London.

Each Monday evening London will provide for the entire United Kingdom a programme of first-class music conducted by distinguished artists. The one for Monday next will take the form of a Symphony Concert under the direction of Mr. Percy Pitt, Musical Controller of the B.B.C. and Director of Music Royal Opera House, Covent Garden. Several violin solos will also be given that evening by Miss Daisy Kennedy, one of the foremost violinists in the Empire.

If our present plans materialise, and there are good reasons for optimism, this winter season will include some broadcasts of a most important nature. It is too early to enter into minute details. The first, of Imperial interest, is arranged for Tuesday next when a speech on "The United Empire," by His Royal Highness the Duke of Connaught, K.G., Ex-Governor-General respectively of the Union of South Africa and the Dominion of Canada, will be broadcast, together with others on the same subject by two of the visiting Colonial Premiers, the Rt. Hon. W. Mackenzie King, C.M.G., Premier of the Dominion of Canada, and General the Rt. Hon. J. C. Smuts, K.C. (Premier of the Union of South Africa). The speeches will usually be delivered at the Hotel Victoria, London, on the occasion of the Royal Colonial Institute dinner of welcome to these distinguished visitors.

Other items in this week's programme to which I would like to draw special attention are the several performances by the Royal Air Force Band, which is touring all the stations; Manchester's special Operatic Evening (Monday); Birmingham's Tchaikowsky Evening (Friday); Cardiff's Wagner Evening (Sunday); and the "Her Guards" performance (Monday); Newcastle's Shakespearean Recitals (Thursday); and Glasgow's already famous wireless version of the Scottish Opera, "Rob Roy" (arranged for Saturday), a ninety-minute excerpt of which will be simultaneously radiated from all other stations.

ERRATUM. Manchester, instead of performing "Carmen" on Monday, October 1st, will radiate the London Programme in the times scheduled for "Carmen."

WIRELESS PROGRAMME—TUESDAY.

1. 7.30. MORNING CONCERT. MISS C. E. BELL, Soprano.
2. WOMEN'S HOUR. "Interior Decorations." No. 1 by LADY AMBROSE.
3. CHILDREN'S STORIES. BY MISS PRINGLE on "Voice Culture."
4. FELLOWS' Railway Talk.
5. 10.15. INTERVAL.
6. 10.30. TIME SIGNAL. FIRST GENERAL NEWS BULLETIN, broadcast to all Stations, followed by London News and Weather Report.

7. 11.15. MR. W. BEES HEPBURN'S Chairman of the Roads Improvement Association, on "The Roads and Traffic of Greater London."
8. CLASSICAL PROGRAMME BY THE LONDON CHAMBER WIND PLAYERS.
9. MR. FRANK ALMILL. Oboe and
10. MR. WAITER HINCHLIFF. Piano.
11. MR. EDWARD AUGARDE. Horn.
12. MR. JOHN H. ALEXANDER. Horn.
13. MR. FRANK PROBYN. Tail of the LONDON SYMPHONY ORCHESTRA.
14. MISS WINIFRED FISHER. Soprano.
15. MISS WINIFRED FISHER. Soprano.
16. MR. MAURICE COLE. Miss W. N. FISHER.
17. FISHER. Soprano.
18. "The Shepherd on the Rock" (Schubert). Clarinet Obligato by MR. EDWARD AUGARDE.
19. Sure for Wind Quartet (Schubert), arranged Hinchliff. Courtante, Minuet, Siciliano, Scherzo, Andante from Flute Concerto No. 1 (Mozart).
20. MR. FRANK ALMILL. MISS WINIFRED FISHER, Soprano.
21. Four Parodies (Herbert Hughes), "A Frog he would a woo you" (after Bach), "Simple Simon" (after Shakespeare), "Old Mother Hubbard", "The Little Duke." Concertino for Clarinet (Berber).
22. MR. EDWARD AUGARDE. Quartet for Piano and Wind.
23. More (Mozart) & 24. Beethoven. Piano, MR. MAURICE COLE.

24. TIME SIGNAL. SECOND GENERAL NEWS BULLETIN, broadcast to all Stations, followed by London News and Weather Report.
25. SIMULTANEOUS BROADCASTING FROM HOTEL VICTORIA, LONDON, of the Speeches at the Royal Colonial Institute Dinner, by FIELD-MARSHAL HERBERT THE DUKE OF CONNAUGHT, K.G., K.T.; the RT. HON. W. MAKENZIE KING, M.C. (Premier of the Dominion of Canada); the GENERAL THE RT. HON. J. C. SMUTS, K.C. (Premier of the Union of South Africa), on the Toast, "The United Empire."
26. 10.30. CLOSE DOWN.
 Announcer: K. A. Wright.

27. BAND OF H.M. ROYAL AIR FORCE (by kind permission of the Air Council). (Director of Music, Flight-Lieut. J. Amers).
28. Maudie Feminine.
29. Farmers' Weather Report.
30. Kiddies' Fairy Grotto.
31. STEPHEN WILLIAMS, Bass-Baritone.
32. FODEN WILLIAMS (Entertainer).
33. TALK by WILLIAM MILLER.
34. FIRST GENERAL NEWS BULLETIN. BROADCAST FROM LONDON, followed by Manchester News.
35. Close Down.
36. BAND OF H.M. ROYAL AIR FORCE.
37. STEPHEN WILLIAMS, Bass-Baritone.
38. FODEN WILLIAMS (Entertainer).
39. FRENCH TALK by FRANCIS J. STAFFORD, M.A., M.Ed.

34. BAND OF H.M. ROYAL AIR FORCE.
35. SECOND GENERAL NEWS BULLETIN. BROADCAST FROM LONDON, followed by Manchester News.
36. SPEECHES of the DUKE OF CONNAUGHT, K.G. and of the PREMIERS of CANADA and SOUTH AFRICA, on "The United Empire," as delivered in London. (See London Programme.)
37. Weather Forecast. CLOSE DOWN.
 Announcer: Victor Smythe.

NEWCASTLE.

1. MISS FLORENCE FARRAR. Piano-forte Solo, "Perpetua Mobile" (Beethoven).
2. MR. and MISS GOLIGHTLY. Duet (a) "How Sweet the Moonlight Sleeps" (Liszt, Lehmann); (b) "The Spider and the Fly."
3. MISS FLORENCE FARRAR. Piano-forte Solo, "Wand of Harlequin."
4. MR. and MISS GOLIGHTLY. Duet, "The Garden of Your Heart" (Dorsey).
5. "The Spring Lesson" (Squire).
6. MISS FLORENCE FARRAR. Piano-forte Solo, "Coppelia" (Delibes).
7. "The Spring Lesson" (Squire).
8. Scholars' Half Hour—A Short Talk by CLAS WAIN.
9. Boys' Life Brigade News.
10. Farmers' Corner.
11. FIRST GENERAL NEWS BULLETIN. BROADCAST FROM LONDON, followed by Newcastle News giving Local Weather Report.
12. Short Talk. "Week's Music" as told in London by PER Y. S. HOLDS.
13. THE NEWCASTLE WIRELESS ORCHESTRA.
14. MISS KATHERINE AULSEBROOK. Contralto.
15. MR. ROBERT STRANGEWAYS. Baritone—"Across the Bridge of Dreams" (Baynon).
16. THE NEWCASTLE WIRELESS ORCHESTRA. Selection "Amazons" (Faraday).
17. MR. MATTHEW NEWTON. Tenor.
18. MISS KATHERINE AULSEBROOK. Contralto.
19. THE NEWCASTLE WIRELESS ORCHESTRA.
20. MR. MATTHEW NEWTON. Tenor.
21. THE NEWCASTLE WIRELESS ORCHESTRA.
22. MISS KATHERINE AULSEBROOK. Contralto.
23. SECOND GENERAL NEWS BULLETIN. BROADCAST FROM LONDON, followed by Newcastle News giving Local Weather Report.
24. SPEECHES of the DUKE OF CONNAUGHT, K.G. and of the PREMIERS of CANADA and SOUTH AFRICA, on "The United Empire," as delivered in London. (See London Programme.)
25. Men's Hour. Local News Bulletin.
26. 10.30. CLOSE DOWN.
 Announcer: R. C. Pratt.

GLASGOW.

3.30. Land Line Transmission of MR. PAUL RIMMER'S ORCHESTRA, playing at Lozell's Picture House.
4.30. "Ladies' Corner."
5. Kiddies' Corner.
6. FIRST GENERAL NEWS BULLETIN. FROM LONDON, followed by Glasgow News giving Local Weather Report.
7. LLOYD'S RHYTHMIC DANCE BAND.
8. SIGNOR SILVIO SIDELI, Bass.

8. LLOYD'S RHYTHMIC DANCE BAND.
9.15. Close Down.
10. LLOYD'S RHYTHMIC DANCE BAND.
11. SECOND GENERAL NEWS BULLETIN. FROM LONDON, followed by Glasgow News giving Local Weather Report.
12. SPEECHES of the DUKE OF CONNAUGHT and of the PREMIERS of CANADA and SOUTH AFRICA, on "The United Empire," as delivered in London. (See London Programme.)
13.30. CLOSE DOWN.
 Announcer: P. Edgar.

GLASGOW.

3.30. FALKMAN AND HIS ORCHESTRA at the Capital Cinema, Cardiff.
4. Women's Hour.
5.30. Weather Forecast. Children's Stories "Uncle Norman," "Annie Betsy."
6. FIRST GENERAL NEWS BULLETIN. BROADCAST FROM LONDON, followed by Cardiff News and Weather Forecast.
7. LITERARY NIGHT: JOHN MASEFIELD EVENING (14).—Conducted, with a critical commentary, by MR. S. P. MAIR. Recitals from Mr. Masefield's works by MISS J. S. MAIR, and MR. CYRIL MASEFIELD. Lyrics, to music by Cordor, Frederick Keel, Ireland, sung by MR. GLYNN EASTMAN. (To be continued on Tuesday October 10, 1923.)
8. SECOND GENERAL NEWS BULLETIN. BROADCAST FROM LONDON, followed by Cardiff News and Weather Forecast.
9. Speeches by the DUKE OF CONNAUGHT, K.G. and of the PREMIERS of CANADA and SOUTH AFRICA, on "The United Empire," as delivered in London. (See London Programme.)
10.30. CLOSE DOWN.

GLASGOW.

3.30.—AN HOUR OF MELODY. by the Wireless Trio.
5.0.—A Talk to Women.
6.30.—The Children's Corner.
8.0.—SPECIAL WEATHER REPORT FOR FARMERS, followed by Glasgow News and Weather Forecast.
9.15.—FIRST GENERAL NEWS BULLETIN. BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast.
10.30.—SPEECHES of the DUKE OF CONNAUGHT, K.G., and of the PREMIERS of CANADA and SOUTH AFRICA, on "The United Empire," as delivered in London. (See London Programme.)
11.30.—CLOSE DOWN.
 Announcer: M. Dewar.

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In Wireless the motto of everybody to-day is "Go one better."

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ACROSS THE BRIDGE OF DREAMS.

£100 COMPETITION PRIZE SONG.

Words by DOUGLAS FURBER.

Music by ARTHUR BAYNON

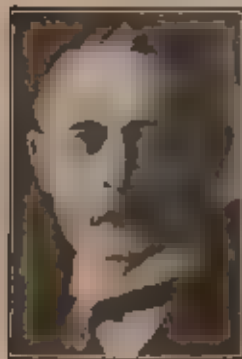
The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, while the piano accompaniment is written on grand staves (treble and bass clefs). The lyrics are written below the melody. The score includes various musical notations such as notes, rests, and dynamic markings like *colla voce* and *fa tempo*. The lyrics are: "The bridge of dreams I built to you in order of creation's dear The bridge of dreams is love come true I brings you always near, And so when I am far a-way And sil-ver moon-light gleams, I come to you in ven o ly A - cross the bridge of dreams".

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My Message to "Listeners."

By LORD GAINFORD.

[Lord Gainford is the Chairman of the B.B.C. His elevation to the peerage in 1916, when Postmaster-General, he was the Rt. Hon. Sir Joseph A. Pease, Bart.]



LORD GAINFORD.

THE publication of *The Radio Times* marks a new stage in the development of the British Broadcasting Company. This periodical will each week produce in advance the Company's programmes in a compact and attractive form for the convenience of the public. There will therefore be no chance but particularly interesting or unusual programmes will escape notice.

We anticipate a closer intimacy between our listeners and artists and their vast unseen audiences by publishing week by week little sketches of the personalities of those who charm, entertain, or instruct us through the medium of the mysterious air. Many of these are famous people with distinguished achievements marking the stages of their careers; others, but starting their journey on the road to fame. The world needs and awaits both with a glad wish.

Our endeavour is to meet this need by giving the public the best at our command in a daily programme unequalled in range and quality elsewhere in the world. It is an ambitious effort. We are, however, encouraged to maintain it by the splendid support of our "Listeners."

We have faced many difficulties since we set

ourselves this task. Apart from the difficulties of the controversy that arose, the subject of which has now been fully discussed by a Government Committee, whose report may be published even before this first issue of *The Radio Times*, we have had to face misunderstandings and prejudiced points of view, which, to some extent handicapped us in the early stages of our development. Happily, most of these differences have been overcome, and we look forward confidently to giving even a better service in the future than we have been able to do in the past.

The splendid work of our engineers has, within an incredibly short time, enabled us to guarantee a programme which can be broadcast simultaneously from any or every station to the rest of the country. This first issue of the Magazine contains some simultaneous broadcast programmes and indicates wonderful possibilities for the future. The individuality of local stations will still be preserved, as the rights for general broadcasting will be limited.

Our policy is a policy of development to serve the greatest needs of the public, and our faith is that the public will loyally support us. In this spirit the first issue of *The Radio Times* is sent out.

In conclusion, I cannot refrain from sending my best wishes, not only to those who are immediately responsible for this new venture, but also to those thousands of "Listeners" to whom it will be welcome fire-side reading when the

Gainford

The Broadcasting of Music.

BY L. STANTON-JEFFERIES

(Musical Director of the B.B.C.).

SO much has already been written on the subject of wireless concerts that there is very little left for me to say, but I think it might prove interesting to cast our minds back and review the astonishing progress in a short time. The British Broadcasting Company will shortly be celebrating its first anniversary, but, as many enthusiasts know, wireless concerts were given at frequent intervals in London for many months prior to the formation of this company. These concerts were not of the magnitude of the present programmes, being generally only of thirty minutes' or half-hour's duration, and only the support of a gallant band of artistes, whom I would acknowledge this opportunity of thanking, made these efforts possible.

Some Amusing Experiences.

An abler pen than mine has given some idea of the difficulties a station director has to contend with in these days of organization, but I wonder how many of our present enormous public have any idea of the struggles and tribulations of poor "Uncle Arthur" and "Jeff," with no staff to speak of, upon whom was depended that broadcasting proper was to be commenced in seven days.

Those who performed for us in those days will remember the little studio, which was office, rehearsal and experimental room combined. I ask my readers to try and imagine the state

of mind and body working at high tension under these circumstances, and seeking to give some kind of organization out of the seemingly hopeless chaos, but in spite of everything they were happy days and not without their bright spots and touches of humour.

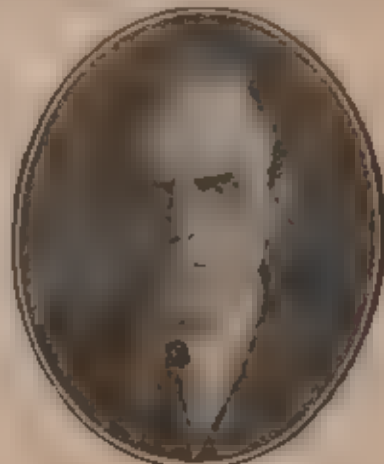
A certain gentleman, desirous of giving an exhibition of his prowess upon the concertina, arrived one day at the hectic hour of the signing of the day's correspondence. He was cordially invited to show his talents then and there, but unhappily, in the stress of the moment he somehow became submerged in the general excitement, hurry and bustle, and was discovered some twenty minutes later by an experimental engineer still giving soulful utterances on that most soulful of soulful instruments. Lucky man! Who is it that gets a twenty minutes' audition "in these days?"

Then we had the enthusiastic soprano who "blateted"—technically speaking, of course—on every note and abook both the valves and engineers' patience in their utmost endurance by singing fff through the air. In order that her friends in Scotland might hear her more distinctly. Or, again, the memorable occasion when I gallantly brought the fire-extinguisher into action, which, having extinguished the fire, refused to be extinguished itself, and caused me to become extremely distinguished by the fact of having put it through the window and thus ruined for life the part of the season in the street below.

THE General Manager.

BY ONE WHO KNOWS HIM.

MR. J. C. W. REITH, the General Manager of the B.B.C., is an shy of publicity, not apart from inevitable references to him in the daily press in connection with "B.B.C." matters, he has managed to avoid almost entirely the publicity which would have been his. He is an unassuming, unassuming man, but here it is proposed to describe the man rather than the manner, the personality rather than the appearance. He does not work standing and has had a special table fitted up at elbow height (his own), which stands his telephone and all his papers.



MR. J. C. W. REITH.

important papers. Thus a first interview is likely to prove rather trying for the interviewer, as, in all probability, on entering the room he will find the manager's back firmly turned upon him, and until he realizes that Mr. Reith is at the telephone, he is likely to endure some moments of acute discomfort.

On turning, Mr. Reith will look quickly at the intruder, sizing him up in one brief but all-sufficient glance of a most disarming keenness. His manner is abrupt; not with the discourteous abruptness of discourtesy, but rather the necessary conciseness of a very busy man.

While other people are still discussing the preliminaries of a job, Mr. Reith "puts it through." His motto—if he were the sort of man who likes mottoes—would be "Get it done!"

A Practical Idealist.

As most people know, Mr. Reith represented the B.B.C. on the recent Broadcasting Committee, a responsibility which involved an enormous amount of work and made inroads on his time which entailed personal sacrifice to make up. This enthusiasm for the work makes him an ideal chief, for those under him know that he is working in close co-operation with them, and that at all times they can rely on him. He is not the kind of man to desert his post to play golf while his subordinates toil on.

It has been said that business men have a different code of honour from that obtaining among people who have little to do with the business world. If this is so, then Mr. Reith must be classed separately, for his business methods are most uncompromisingly straight, and many have learned of his ability to drive a hard bargain when needed.

His steadfast faith in the future, which is shared by all officers of the Company, ensures that broadcasting will not become a commercialized form of entertainment consisting of cheap music and cheaper thrills.

"What are the Wild Waves Saying?"

The Troubles of Simultaneous Broadcasting.

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

IF you can telephone between London and Glasgow and you can—it is obvious that if, instead of putting the telephone to your ear, you connect up to a wireless station in Glasgow, then whatever is said in London will be repeated in Glasgow by wireless. Wireless "omnibroadcasts," and if the whole population had receiving sets, then the one speaker in London would be heard by the one and a quarter millions of people of the second city of the Empire. Add Newcastle, Aberdeen, Manchester, Birmingham, Bournemouth, Cardiff, and London and a vast audience will be asking "What are the wild waves saying?"

It was amazing in those days to be up in the little room in Marconi House and to listen to the extraordinary number of sounds that could be picked up with a little intelligence and a pair of head phones. Here were two terminals, and they were telling of the sorrows of Sir John here another two, and a voice, "If you'd get off the line a minute I could tell you what your strength is." Another, "Five milli amperes." "I thought you were Cardiff." Oh, that was the Marconi House transmitter—or was it? Another innocent two, which were connected to the ordinary broadcast, and one

News Bulletin with obligato from Newcastle! Does this not suggest a bright idea to enliven the midday meal? We might have the News Bulletin, to make chosen to suit the item, and broadcast as follows:

Announcer: "The Stock Exchange is a lively to-day (news from Glasgow). The Campbell's are coming (news from London), but the pound sterling declined by 1000 points in New York (news from London). Steel was firm (news from the Sheffield relay station)—and so

Conspirators!

This was not new and I well remember when Captain Round and Mr. Ditcham, of the Marconi Company, were doing the initial experiments on a cast telephony down to Chelmsford, trying the idea out.

We put in from Marconi House, London, an ordinary trunk call to Chelmsford. We connected on to wireless at Chelmsford and we talked by wireless in London. Thus, I sat down in a little room and I talked to Captain Round and this chap:

It may seem to many a complicated method of communication, but as he was about two yards from me, I could hear him down a telephone to Chelmsford, where 15 kilowatts at Chelmsford shrieked back at Captain Round in London. But scientific people are always doing silly things like that "to illustrate a principle." Of course, thousands—well, perhaps hundreds, or at any rate, a few people—were listening in Prague, Rome, Paris, and the Sanyak of Novi Bazaar, and they must have been as surprised and amused as we were to hear my voice, and my voice, interrupted by an announcement "other three minutes, please." But truly this happened!

Cross-Talk.

We have had quite an interesting time applying the system to our broadcast scheme. Somewhere about May we started some preliminary experiments, but we were early met with the trouble of "cross-talk"; that is to say, the noises we made on the telephone lines were not confined to our own pair, but got mixed up with other lines. An irascible gentleman, I believe, tried to communicate between London and Manchester one night, but all he could hear was the last act of a Wagner opera rattling his ear-piece—another potential "listener gone!"



Captain Eckersley among his pots the switches for simultaneous broadcasting in the experimental room.

heard "how to sow potatoes in April." There were phones labelled Cardiff, Manchester, Newcastle, Glasgow, Birmingham, and whenever one picked them up one always heard that Wagner opera. Certainly it was an uneasy jumble, and if it got on to aerial "listeners" must have been surprised at the sounds they heard.

Brighter Bullatins?

Time went on, and from out of chaos, late nights, and hard work from many engineers emerged at last a coherent system. Now there are many voices and many sounds, but each one is under control, and the trunk telephonists now know nothing of our activities and carry on their conversations unmolested.

Even now, at the beginning of regular things, little mistakes may occur, as, for instance, when an announcer not quite familiar with the ropes cried out in his agony (and with the switch open and when he was connected to all stations): "What the do I do now?"

Sometimes, too, lines may get crossed, and I thought I detected the other night the London

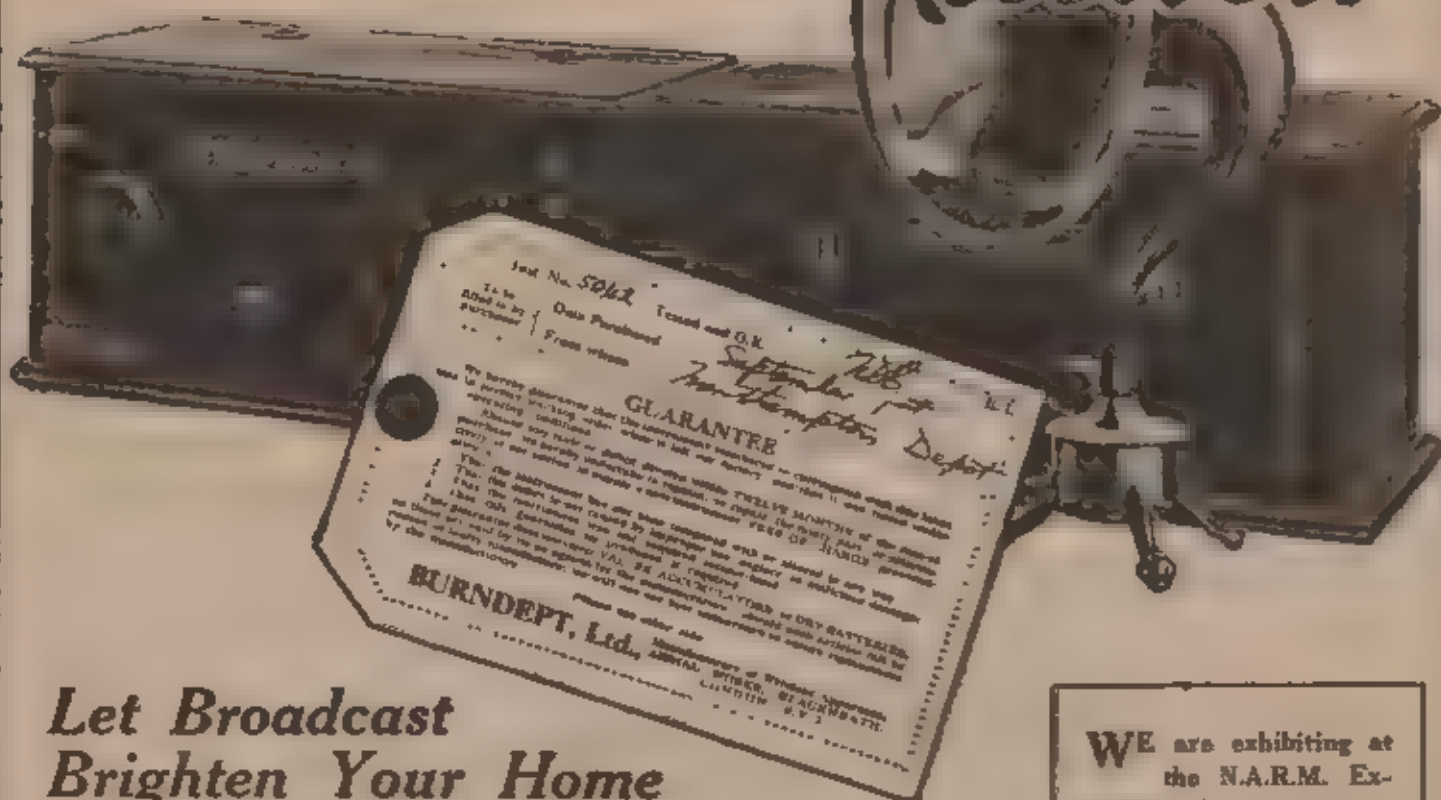
and rang up. No reply till 3 o'clock, when a happy voice from London announced the beginning of the next tests. What it is to be in London!

London Leads.

And now we have got our stations all connected up, so that we have but to change our menu with a slight click in London when the crystal user in Midgavrie (I bet no Sassanach gets the right pronunciation) or the one valve enthusiast in Inverberrie (no catch, knows it for a fact). Thus, what London thinks to-day, the British Isles (at least, the intelligent members who are wireless enthusiasts) think simultaneously. Not only this, but any provincial station can be broadcast to any or all of the rest. In fact, the permutations and combinations possible are enormous.

If relay stations, little baby stations that repeat all that the big near by brother is saying, get going, one voice may in time operate a hundred stations. Perhaps the Continent will be linked up, and in the end we shall all have to go to school again to learn Radiance, so that we can understand International Radio.

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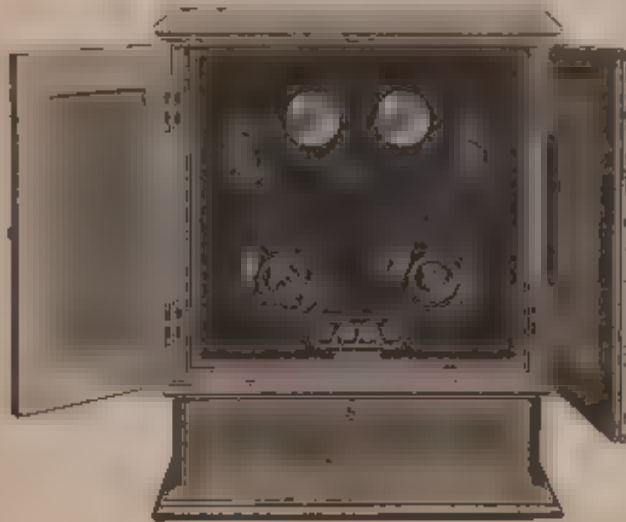
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- 11.00—MORNING CONCERT BY THE CHORUS OF THE ROYAL OPERA HOUSE.
- 6.0.—WOMEN'S HOUR—Gardening Chat by MRS. MARION CRAN, F.R.H.S. In and Out of the Garden.
- 6.10.—CHILDREN'S STORIES—The story of the Pastimes. AUNTIE SOPHIE—“Etude in A” (Liszt). CHILDREN'S NEWS.
- 6.15.—AT 11 A.M.
- 7.0.—TIME SIGNAL. 1st GENERAL NEWS BULLETIN broadcast to all Stations, followed by London News and Weather Report.
- 7.15.—MR. E. KAY ROBINSON—“A Wind that out of a Life.”
- 7.30.—“ROB ROY” PLAYED AT THE GLASGOW STATION AND BROADCAST SIMULTANEOUSLY FROM ALL STATIONS. (For full details see Glasgow Programme.)
- 9.0.—HALF AN HOUR'S DANCE MUSIC by the SANDRINGHAM PLAYERS' ORCHESTRA.
- 9.30.—TIME SIGNAL. 2nd GENERAL NEWS BULLETIN broadcast to all stations, followed by London News and Weather Report.
- 9.45.—MAJOR L. R. TOWNSEND—“Peter Gruey and the Wireman.”
- 10.0.—TALK AN HOUR'S DANCE MUSIC by the SANDRINGHAM PLAYERS' ORCHESTRA.
- 10.30.—CLOSE DOWN.
- Announcer: K. A. Wright.

MANCHESTER.

- 3.30.—Land Line Transmission of MR. PAUL KEMMERS' ORCHESTRA, playing at the Picture House.
- 5.0.—LADIES' CORNER.
- 6.0.—KIDDIES' CORNER.
- 7.0.—FIRST GENERAL NEWS BULLETIN FROM LONDON, followed by Midland News giving Local Weather Report.
- 7.15.—BAND OF H.M. ROYAL AIR FORCE—(Director of Music, Flight Lieutenant J. Amers)—Overture, “Raymond” (André Ross). Selection, Three Dale Dances on Yorkshire Folk Songs; Descriptive Patrol, “The Wee MacGregor” (Amers); Descriptive, “In Santa Claus Workshop” (Amers).
- 7.45.—REV. A. E. FORRENT—Further Talk on Books.
- 8.0.—BAND OF H.M. ROYAL AIR FORCE—(Director of Music, Flight Lieutenant J. Amers)—Overture, “Godfrey” (Amers).
- 8.45.—MR. G. L. J. BOWLES—“A Nightingale's Entertainer, in Humorous Items from his Repertoire.”
- 9.0.—BAND OF H.M. ROYAL AIR FORCE—Ballet Music, “Romeo and Juliet” (Schubert). Descriptive, “In a Monastery Garden” (Kieselberg); Dances, Slavonic—Nos. 7 and 8 (Liszt).
- 9.30.—SECOND GENERAL NEWS BULLETIN FROM LONDON, followed by Midland News giving Local Weather Report.
- 9.45.—BAND OF H.M. ROYAL AIR FORCE—(Director of Music, Flight Lieutenant J. Amers)—Overture, “The Maestrosingers” (Wagner). Dance Suite, “A Sunday Afternoon” (Liszt); (b) “Cossack Revels”; (c) “The Dance” (Liszt); (d) “Valse” (Liszt); (e) “The Boys of Tipperary” (Amers); Descriptive, “In a Persian Market” (Kieselberg).

Selection, “The Merry Widow” (Liszt).

10.30.—CLOSE DOWN.

Announcer: Victor Smythe.

MANCHESTER.

- 1.0.—LAND LINE TRANSMISSION OF THE OXFORD PICTURE HOUSE ORCHESTRA.
- 5.25.—FARMERS' WEATHER REPORT.
- 6.0.—KIDDIES' FAIRY GROTTO.
- 6.5.—DANCE PROGRAMME by the CLIFTON DANCE ORCHESTRA—Fox-trot, “I want my Mammy”; Fox-trot, “Just Like a Thief”; Waltz, “Golden Sands of Antrim”; One-step, “Bye Bye”; Fox-trot, “Yes, we have no Bananas.”
- 7.0.—1st GENERAL NEWS BULLETIN BROADCAST FROM LONDON followed by Manchester News and Weather Forecast.
- 7.30.—“THE GREAT SCOTT” PLAY “ROB ROY” AS RELAYED FROM THE GLASGOW STATION.
- 7.45.—2nd GENERAL NEWS BULLETIN BROADCAST FROM LONDON followed by Manchester News and Weather Forecast.
- 8.0.—DANCE PROGRAMME by the O'BRIEN DANCE BAND—Fox-trot, “Sapphire Sea”; One-step, “Not at Home to Anybody”; Waltz, “O'Brien Bros. Waltz”; Fox-trot, “O'Brien Bros. Fox-trot”; “The Nightingale”; One-step, “Olivia”; Waltz, “Swanee River Moon”; Fox-trot, “O'Brien Bros. Fox-trot”; “Just a Rag at Twelfth”; One-step, “Swanee Rose”; Fox-trot, “Some Sunny Day.”
- 8.15.—SPECIAL WEATHER FORECASTS.
- 8.30.—MEN'S CLUB ANNOUNCEMENTS.
- 10.30.—CLOSE DOWN.
- Announcer: Victor Smythe.

CARDIFF.

- 3.30—4.30.—FALKMAN and his ORCHESTRA at the CAPITOL CINEMA, CARDIFF.
- 5.0—5.30.—WOMEN'S HOUR.
- 5.30—6.0.—WEATHER FORECAST.
- 6.0.—CHILDREN'S STORIES—LITTLE LESLIE.
- 6.15.—AT 11 A.M.
- 7.0.—1st GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Cardiff News and Weather Forecast.
- 7.15.—“ROB ROY” PLAYED AT THE GLASGOW STATION AND BROADCAST SIMULTANEOUSLY FROM ALL STATIONS. (For full details, see Glasgow Programme.)
- 7.30.—2nd GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Cardiff News and Weather Forecast.
- 7.45.—STATION CHAT.
- 8.0.—PROGRAMME OF DANCE MUSIC.
- 8.15.—CLOSE DOWN.
- 8.30.—MR. W. A. ROSS—“The Old Man” (Schubert). Selection, “Lull Time” (Schubert), “The Love's Melody” (Frederick), “The Old Man” (Folk), “Valse Lento,” “Frames des Bons” (Gunnell), Selection, “The Golden Moth” (Finck).
- 8.45.—WOMEN'S TRANSMISSION.
- 9.15.—CHILDREN'S TRANSMISSION.

- 6.0.—SCHOLARS' HALF HOUR. A Short Talk by MISS STAM.
- 6.4.—FARMERS' WEATHER REPORT.
- 6.5.—KIDDIES' FAIRY GROTTO.
- 7.0.—1st GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Newcastle News giving Local Weather Report.
- 7.15.—“ROB ROY” AS RELAYED FROM THE GLASGOW STATION.
- 7.30.—2nd GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Newcastle News giving Local Weather Report.
- 7.45.—SIMULTANEOUS TRANSMISSION FROM GLASGOW STATION, “ROB ROY” (see Glasgow Programme).
- 10.15.—Men's Hour, Local News Bulletin.
- 10.30.—CLOSE DOWN.
- Announcer: R. C. Pratt.

GLASGOW.

- 1.30.—AN HOUR OF MELODY by the Wireless Trio—Overture, “A Fool's Paradise” (Flax); Fox-trot, “The Lullaby” (Don Tilley); Selection, “The Lullaby” (Don Tilley); Waltz, “Morning Glory” (Thorne); “Melodie Caprice” (Squire); “Sue Wayne Sketches” (Machin); “That One-step” (Fisher); “The Avondale” (Machin) March.
- 6.0.—A TALK TO WOMEN.
- 6.30.—THE CHILDREN'S CORNER.
- 6.45.—Special Weather Report for Farmers, followed by Glasgow News and Weather Forecast.
- 7.0.—1st GENERAL NEWS BULLETIN.
- 7.30.—“ROB ROY” Broadcast version to be transmitted by Wireless from Glasgow—Characters: HOSTESS, Susie Maxwell; ROB ROY, MACGREGOR, R. E. Jeffrey; MR. OWEN, J. A. Gibson; FRANKIE OSBALDISTONE, J. Gregor MacGregor; SIR FREDERICK VERNON, T. M. Eddie Pahey; SPEAKER, Nan Scott; ANN VERNON; SINGER, Edith Brass; ORGAL, John Kaid MacLean; BAILIE N. C. L. CARLIE George Ross; RASH, J. G. OSBALDISTONE, D. M. Stewart; MACSTUART, W. G. Stephen; MAJOR GALBRAITH, J. Livingston Dykes; JEAN MACALPIN, Susie Maxwell; APTAIN THORNTON, L. R. Jeffrey; HELEN MACGREGOR, Mrs. R. E. Jeffrey.
- SPEAKER OF PROLOGUES, MR. HERBERT A. CARRUTHERS. The Chorus Numbers will be sung by a large choir of the LYRIC CLUB, Glasgow, by kind permission of the President and Committee.
- THE WIRELESS STATION ORCHESTRA will be considerably augmented for this occasion. LEADER OF ORCHESTRA, J. F. FELLOWES.
- THE MILITARY BAND OF THE 1ST ROYAL SCOTS FUSILIERS will play the necessary military music (by kind permission of the Commanding Officer). The Pipes will also be from the above Regiment.
- The Vocal and Instrumental made for the production will be under the direction of MR. EDWIN MOIR, HOS. CONDUCTOR, THE LYRIC CLUB. The whole production produced and directed by Mr. R. E. Jeffrey, who has adapted this well-known play for Wireless Transmission.
- 10.45.—CLOSE DOWN.
- Announcer: H. A. Cunningham.

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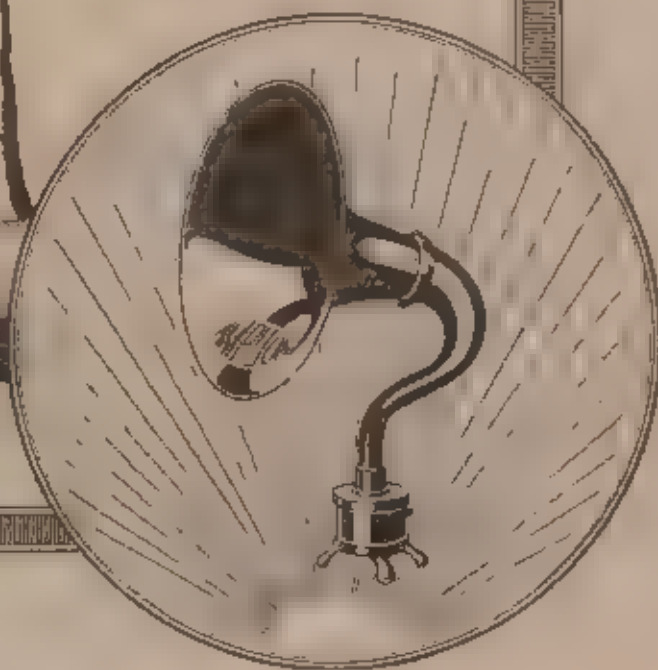
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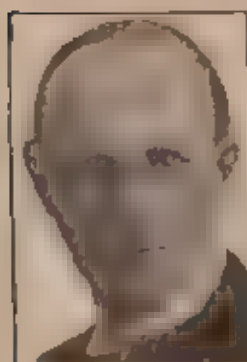
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THE CHILDREN'S CORNER

HAPPY HOURS
TO COME.

BY UNCLE REX OF 2 LO.



MR. R. F. PALMER.
Author of the

"HULLIO! Chatter everywhere!"
You know the old familiar signals, of course. But this time you can read in nice black print instead of hear through the microphone. That will be a change—so much better than the old looks different. Now what do I really mean? I can't think how to put it but you know what I mean, now we will leave

about your letters for ever so long, but I have not much room and so I must get on for I have lots of things to tell you

All About Your Uncles.

First of all, let me introduce the Uncles, the various stations throughout the country. Just at present, you know best—and perhaps only the Uncles at the broadcasting station from which you have been receiving in the past. It may be London, Birmingham, Manchester, Newcastle, Cardiff or Glasgow, and I think that your very own Uncles, as we will call them, will always be the dearest to you. Keep a very special corner in your heart for them; but let the others find just a little place in your affections.

First, let me introduce the London Uncles to the country children. There is Uncle Arthur, Uncle Jeff, Uncle Caractacus. Uncle Arthur tells very jolly stories, and he makes you laugh very heartily indeed at his jokes, because his jokes are so catching—but not like measles or chicken-pox. Uncle Jeff plays nice tunes—many of them out of his own head—and is always interrupting. He does not mean to be such, you know; but when he thinks of anything, he has to say it at once or he would forget it. Uncle Caractacus is very tall—but not as tall as some of his own stories. He has been to China, and will sometimes tell you all about it. He works very hard for you.

For obvious reasons, I cannot say much about Uncle Rex. But you will know him well before long, I hope.

London children will soon get to know their country Uncles. There is Uncle Edgar, who lives at Birmingham, Uncle Dan, of Manchester, Uncle Bertram, of Newcastle-on-Tyne—we have to be very careful to put in the "on-Tyne," because where he lives is the most important of the places called Newcastle—Uncle Donald,

of Cardiff and Uncle Bert, of Glasgow—if you call it "Glasgow" he will get very cross.

As they cannot see you and you cannot see them, you will get to know them all by their voices. It is quite a good and amusing game to try to guess who is speaking. One of the London correspondents has said that Uncle Arthur has "a nice, quiet voice," that Uncle Rex has "a powerful, pleasant voice," that Uncle Caractacus has "a strong, happy-go-lucky, take-it-or-leave-it" voice, and that Uncle Jeff—well, the critic says nothing about his nice voice, but that his "ripples on the piano are delightful."

Why not see if you can learn to know the Uncles by their voices? Let us hear how you define the characteristics of each.

Surprises in Store.

In this first number of our very own paper I wanted to tell you lots of things—all about the wonderful things which are being prepared for you, for instance. But as there are other people who want to say things, too, they will take up all the space I want; so I shall have to hurry on and keep it short. When I have read what I say, just write and tell us what you think about it!

One thing I must put in now, in case, if I left it till next time, you would forget it. I have sent out by the Editor, that is, that every number of the paper you are going to have a letter all to yourselves. I think you will like that—for you will be able to see some of your letters in print. These will not be the private letters which you write to the Uncles by name, but the letters you address to the Editor.

Among the good things that are being prepared for you is something that all boys and girls like—namely stories of adventure.

There are plans being made for holding competitions, for which you can all enter. But more about this later, please—I must not let the cat out of the bag too soon.

A Splendid Secret.

And now for a great secret! Hush! Not a word!

Probably, before long, your Uncles will be able to talk to you sometimes while you are at school, for I must tell you that in future you will have more time given to you. The Children's Hour will always remain as it is at present, for it is so popular that no change can be made. But you may have another hour, or more, earlier in the day!

How would you like to have real lessons given you at school by your Uncles? That may be done—but you must be patient, and just wait and see what will happen. We shall, I hope, make you want to know more and more about all the subjects.

You see, children, I have taken you into our confidence; and I want you to take us into your confidence. If there is anything you would like to hear about, or any kind of entertainment you would like to have, just write and tell us all about it. Your Uncles will, with great pleasure to themselves, try to give you what you want to have.



THE CHILDREN'S HOUR

A picture by Janet Allen and Agnes Martin at the International Exhibition of the London School of Photography.

it at that. And that's the

Now I am jolly glad to have an opportunity of telling you all sorts of secrets, and other things, about the treats which are being prepared for you during the coming winter. You will be pleased, I think, and if you are pleased, all your broadcasting Uncles and Aunts—and you are going to have several more—will be pleased, too, for I can assure you that everybody at the B.B.C. stations looks forward eagerly to the Children's Hour, as it is the happiest hour of the busy days which are spent in making arrangements for your entertainment. I will tell you all about the Uncles and Aunts in a few minutes, but first of all, I must say just a few words about the secret.

A New Link Between Us.

Many of us are already good friends—quite old friends, in fact; and I hope that in the future we shall know each other even better than we do at present. You see, this new paper, which has been started to tell "listeners" all over the country all about broadcasting, is another link between us. It will be very jolly to have it all to ourselves, but I hope—we all hope—that its publication will not make us think that you need our attention as often as you have done in the past. Write often, please, and tell us all about yourselves, and how you like broadcasting, for I am sure that you do not know how much your letters are appreciated by all your Aunts and Uncles.

A lot of your letters are beside me as I write. If I say a special word of thanks to the very little people—you know the famous one called "little people," and I expect most of you have recently come from fairyland—it is because the great trouble they have taken, in order to write nicely and clearly, is so much appreciated. Most of these very little writers of letters have ruled such nice, straight lines on the paper, and their writing is so large and round.

Well, "practice makes perfect," you know as your copybook has told you. So go on practicing, and write to your Uncles as often as you can.

I could easily go on writing

OTHER PEOPLE'S OPINIONS.

HE WAS CONVERTED.

He was a man who had been expected to do something for nothing and a lot for sixpence. He scoffed at wireless as simply a craze. He could not, it seemed, see anything worth while in it.

You can get music, quoth he, "by letting a needle scratch round a record which is a row of electric lamps."

A friend asked him, "What is there wonderful in getting it through the same old trumpet by means of a row of electric lamps?"

At the first time one must be explained, but you had given it a fair trial.

The man who had been expected to do something for nothing and a lot for sixpence, said the preacher, "You will see a collection of the benighted people of Dark Ages."

"Yes," said the preacher, "you will see a collection of the benighted people of Dark Ages."

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can be carried on by wireless, chess enthusiasts will experience a new world. Many wireless sets broadcast its moves and Hastings champions will wireless their responses.—*Gramophone, Wireless and Talking Machine News*

CONTROLLING THE WEATHER.

CENTURIES after the present generation of the world will look back upon our existence as the infancy of radio with much the same thoughts as we view the period prior to its being. I say that radio waves will have become almost vital to their existence because there is no one to whom they will be put. For instance, summer time with its heat waves and unwholesome weather conditions will be more or less under the control of human beings. For there is no reason why heat should not be reduced by wireless as well as created by it.—*Professor A. M. Loeb, in "The Wireless"*

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THE "OLD VIC" BY WIRELESS.

ARRANGEMENTS have been concluded at the moment of going to press with Messrs. The British National Opera Company for the "Old Vic" (London, where) to be broadcast in time to coincide with the production of Shakespeare and opera in English.

The "Old Vic" celebrates on November 7th the tercentenary of the publication of Shakespeare's first folio, and the completion of the theatre since 1913 of the thirty-six productions in that historic volume—a Shakespeare record unapproached by any other theatre in the world.

More Opera

The first transmission from the "Old Vic" has been fixed provisionally for Thursday, October 25th, when excerpts will be taken from *La Traviata*, *La Bohème*, *Il Trovatore*, and *La Fanciulla del West*. On this occasion, owing to the possible incompleteness of the new G.P.O. telephone circuits linking North and South London, the engineers of the British National Opera Company will employ a small wireless station.

A small wireless station will be set up at the London studio, and will be connected not only to the P.L.A. station, but the several provincial stations.

The "Old Vic" will not interfere in any way with the broadcast of the British National Opera Company for the broadcasting of excerpts from the winter season at the Royal Opera House, Covent Garden.



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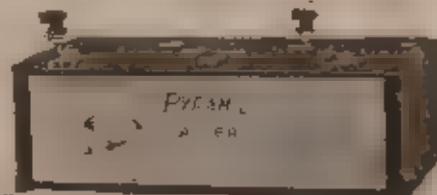
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The services of 2L0 have, in fact, been of great value for a very definite purpose. A number of sick persons have had their friends and relatives rallied by this means, while in other cases messages have been sent out notifying absent ones of instances of serious illness or death. The last-named contingency was such the purport of two recent calls, the relatives of the deceased persons being notified by means of a message from the station.

A pathetic case, with a happy ending, was that in which the parents of a little girl who was seriously ill, and who was to undergo a very serious operation, were informed by the station of the child, who was an enthusiastic listener, especially of the station's music. The mother, who was expected to hear the child's voice, was so comforted that she had sent her to the hospital, and the child that she was to be operated on.

from which in due course she returned to make a splendid recovery.

In France recently a noted specialist was working in the hospital of a famous banker who, at a moment of unexpected death, was taken to his grave. At the moment of his death, he was miles away, but he was hurried back to Paris, and it is fairly safe to say that the patient owes his life to the wonderful agency by which the news of his illness was enabled to reach the medical man in so short a time.

"Rob Roy."

ONE of the most interesting radio events of the week will be the broadcast version of "Rob Roy," which will be transmitted from Glasgow to three other stations, Newcastle, Cardiff, and London—when this romance of Scotland, adapted for broadcasting by Mr. R. L. Jefferys, will be unfolded in a way never dreamed of by the author of the novel.

Every player has been chosen specially to suit the requirements of broadcasting. The chorus numbers will be sung by a large choir of members of the Glasgow Lyric Club, while the band of the 1st Royal Scots Fusiliers will support the station orchestra.

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TO THE KIDDIES OF NEWCASTLE.

By Uncle Jack

ALTHOUGH at the time of writing to all my dear Nephews and Nieces, I am an bachelor at 500 it will not really matter whether I am twenty or two hundred years old. There are three things that will always enable me to keep in touch with the kiddies. Firstly there is the wireless, secondly, the post, and thirdly, memory. All three of them I intend to use as hard as I can to retain the friendship and love of my Nephews and Nieces who live in Newcastle or the district surrounding Newcastle or the district North of the Shetlands.

Now, I am writing to you all because I have been asked to do so by the Fairy League, a very good thing, and I am sure that you will all be very glad to hear from me.

I am sure that you will all be very glad to hear from me. I am sure that you will all be very glad to hear from me. I am sure that you will all be very glad to hear from me.

I am sure that you will all be very glad to hear from me. I am sure that you will all be very glad to hear from me. I am sure that you will all be very glad to hear from me.



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Finally the appearance of Efescaphone. See it is that could be desired. The layout is neat and compact, the cabinet work distinctive. In the set illustrated the instrument panel is enclosed, when not in use, by a neat roll shutter and the headphones accommodated in a cupboard in the side. All connecting wires are out of the way at the back of the cabinet.

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Thursday's Programme.

(Continued from page 17.)

NEWCASTLE—Continued.

- 9.30.—SECOND GENERAL NEWS BULLETIN FROM LONDON, followed by Newcastle News giving Local Weather Forecast.
 9.45.—MR. W. A. CROSSE'S STRING ORCHESTRA—"Othello Suite."
 9.50.—ACT 5, SCENE 2, from "OTHELLO"—DESEMONA, Miss Ella Scott; OTHELLO, Mr. Lee-Dixon; EMILIA, Madame Doris Flemming; IAGO, Mr. William Whitman.
 10.0.—MR. W. A. CROSSE'S STRING ORCHESTRA—"Othello Suite."
 10.5.—ACT 4, SCENE 5, from "HAMLET." Cast—KING, Weden Sims; QUEEN, Madame Doris Flemming; OPHELIA, Miss Ella Scott; LAERTES, Mr. Lee-Dixon; GENTLEMAN, Mr. William Whitman.
 10.15.—MR. W. A. CROSSE'S STRING ORCHESTRA—"Othello Suite."
 10.20.—MEN'S HOUR.
 10.30.—CLOSE DOWN.

Announcer: R. C. Pratt.

GLASGOW.

- 3.30.—AN HOUR OF MELODY, by the Wireless Trio.
 5.0.—A Talk to Women.
 5.30.—THE CHILDREN'S CORNER.
 6.0.—Special Weather Report for Farmers.
 6.15.—Boy Scouts' Bulletin.
 7.0.—THE FIRST GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast.
 7.15.—CLASSICAL NIGHT OF THE WIRELESS ORCHESTRA. A NIGHT WITH BRITISH COMPOSERS. ORCHESTRA—Overture, "The Siege of Rochelle" (Balfé).
 7.25.—MR. ALEX MACGREGOR, Baritone—"Adrift" from Chinese Poems (G. Bantock); "The Pilot's Song," "The Flying Dutchman" (Wagner).
 7.35.—ORCHESTRA—Selection, "Maritima" (Wallace).
 7.45.—MISS JOSEPHINE MACPHERSON, Mezzo-soprano, L.R.A.M.—"The Gift Rose" (C. Taylor); "The Dove" (Landon Ronald).
 7.55.—ORCHESTRA—Suite, "The Crown of India" (Elgar, born at Broadbeath, 1857).
 8.5.—Talk by Member of the Society of Prevention of Cruelty to Animals.
 8.15.—MR. ALEX MACGREGOR, Baritone—"The Lime Tree" (Schubert); "To Music."
 8.25.—ORCHESTRA—Selection, "The Bohemian Girl" (Balfé).
 8.35.—MISS JOSEPHINE MACPHERSON, Mezzo-soprano—"Like to the Damask Rose" (Ed. Elgar); "Hills of Donegal" (Sanderson).
 8.45.—ORCHESTRA—Suite, "The Language of Flowers" (Coven).
 9.0.—CLOSE DOWN.
 9.30.—THE SECOND GENERAL NEWS BULLETIN BROADCAST FROM LONDON, followed by Glasgow News and Weather Forecast.
 9.45.—MR. ALEX MACGREGOR, Baritone—"Skye Boat Song" (Malccolm Larsson); "Kirkcubbin Lea" (Patterson).
 9.55.—ORCHESTRA—Selection of Sir Henry Bishop's Songs—Born London, 1798.
 10.5.—MISS JOSEPHINE MACPHERSON, Mezzo-soprano—"The Peat Fire Flame" (Kennedy Fraser); "Ciller Herrin" (N. Gour).
 10.15.—ORCHESTRA—March, "Pomp and Circumstance" (Elgar).
 10.30.—Special Announcements.
 CLOSE DOWN.

Announcer: Mingo M. Dewar.

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Ophebe Minuet from "Pagliacci"	Leonardello Northaven Dunhill	Summer Evening Consolation Minuet Fifth Symphony, Final Movement	Irish Arensky Borcherin Borcherin Borcherin Borcherin	Albaniz Rhapsody Hongroise, II. Cairo - Inferno The Prophet Bird Falkland Symphony, Third Movement	Boyer Liszt Fischer Schumann Mozart Tschakovsky
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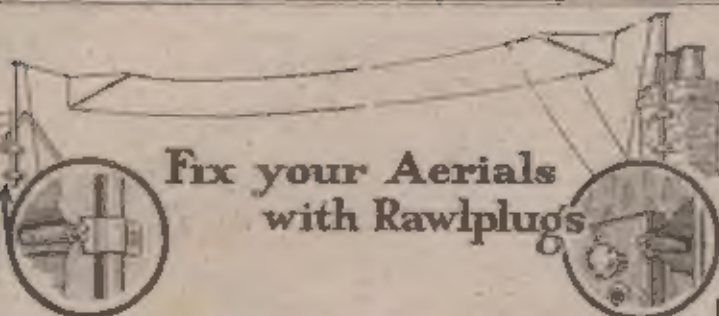
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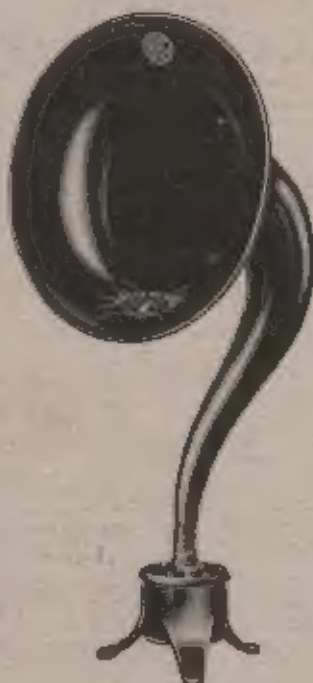
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