



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 1. No. 6.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, NOVEMBER 4th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE

SPECIAL CONTENTS.

HOW THEY OPENED ABERDEEN.

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

THE FIRST TRANSATLANTIC SIGNALS. An Interview with Sir Patrick McGrath.

THE STORY OF "ANNIE LAURIE."

THE MAGIC OF FOLK-SONG.

THE CHILDREN'S CORNER. Conducted by Uncle Caractacus.

WIRELESS HUMOUR.

LETTERS FROM LISTENERS.

WHAT'S IN THE AIR?

By J. C. W. REITH, General Manager of the B.B.C.

MOST signal achievements are the result of a combination of efficient human endeavour and of what may conveniently be termed the grace of Providence. The proportions which each contribute vary. It is interesting to try to assess the relative percentages of "luck" and skill which provide a successful issue in different undertakings.

The entire elimination of the possibility of accident or failure is practically impossible. In complicated engines, even with the most efficient and careful design for the lubrication of all bearings and rubbing surfaces, the engineer is rarely willing to guarantee that no part will ever become overheated.

So with simultaneous broadcasting. I believe our engineers do everything humanly possible to secure decent transmissions along the land lines. Say 15 per cent. responsibility. I believe the Post Office engineers do the same, and their responsibility is greater. Say 30 per cent. Balance 55 per cent. in the hands of Providence as represented by storms and a variety of other circumstances, or combination of circumstances, beyond control.

I expect when all is happy our people will take 90 per cent. credit. Quite right. They deserve it. Nevertheless, I don't blame them if they reverse, and accept with docility only 10 per cent. blame when things go wrong.

However, the best way is to tell them they are wholly responsible—responsible for the Post Office work, even for the innumerable unforeseen little technical faults which may develop, and which practically cannot be prevented, and, in some obscure way, even for the warding off of those "acts of God" which the insurance companies speak of.

Metaphorically speaking, a fly on the line a mile from Manchester may cause listeners at every other station in the country to rush to their writing tables or telephones in execration of what really was a masterly performance in 2ZY.

And it really isn't our fly. "An elephant hated by a worm is in danger." I suppose it depends which sees the other and realizes the position first.

If any experiment is unsuccessful, there are two alternatives. Drop it, or go ahead and root out the trouble. Because there are obviously great possibilities in the scheme, the first alternative is untenable, even had the experiments been unsuccessful. Simultaneous transmissions have been practically perfect. They have also been bad. Speech, for technical reasons, is easier to handle, and has been much freer from interference than music. Progress and experiment go hand-in-hand. One wishes to tread warily.

We are endeavouring to find an "empirical formula" to guide us in the selection of localities for Relay stations. Perhaps the guidance will come entirely from the Postmaster-General. Anyhow, we prosecute our search for a formula to give us what may be called "Likelihood of Selection." It obviously varies directly with some factors, such as distance from a main station, population, etc. But I wonder if it is in direct or indirect ratio to the clamour in the neighbourhood. Perhaps it depends on the state of the Chief Engineer's digestion.

Many worries such as one meets are frequently dismissed by two very annoying Latin tags—*solus ambulans*, which really means, I find in practice, let the thing settle itself; and *ad carissimum*, which means, forget about it.

(Continued Overleaf in column 3.)

The Magic of Folk Song.

A Talk Broadcast From London, By Walter Ford.

WHAT are folk-songs as we know them to-day? The songs which have been taken down from the lips of the peasantry, mostly in very recent years. They owe their preservation to the tenacious memories of country folk through countless generations. In other words, they are *traditional*.

They are to be found in all nations, savage or civilized, all over the world. And in civilized nations the melodies of folk-song have been little affected by the musical changes which civilization has brought to the art of music. The reason is plain. Art is the product of the human intellect, which has set itself to train and develop what was originally only a natural instinct. In folk-song we have the results of natural instinct itself unconsciously, unreflectively developed through endless centuries.

Most Wonderful Musical Instrument.

The beginnings of melody are older than the beginnings of language, and spring from a different human impulse. But the fact that folk-songs have words as well as melodies easily leads to confusion of thought; for, at the stage of civilization in which we live, it has become, for the majority of people, more natural to talk than to sing. It is obviously more natural to sing than to talk; for the voice, though we use it for both purposes, is a musical instrument, the most wonderful that exists.

Many of you possess a violin or a piano, or some musical instrument; but there is only one musical instrument which everyone possesses and has always possessed—the voice. Such a gift was not given without the intention that we should all use it, and use it, as the inferior manufactured instruments are used, for music. More than that, it was meant to be used without trouble on our part, just like those equally elaborate instruments, our eyes and our ears. It is designed, like them, to go of itself, not by reason, but by instinct.

Civilization and Singing.

If, then, with the voice is given also the instinct to use it, to sing is not an exceptional, but the normal thing to do. Only abnormal or unnatural conditions, such as prevail in what we call civilization, prevent singing from being a universal habit. The simplest proof of this statement is that every nation and tribe all over the world has evolved its own folk-songs, just as it has evolved its own language. A fairly early stage in this evolution we can study in the folk-songs of savage or primitive peoples. No doubt, they represent a stage through which the folk-songs of civilized nations once passed.

What does all this mean? It means that the race of man cannot get on without music, was obviously not meant to get on without music, that it can make it for itself without the help of trained musicians, and has always done so.

The gift of a voice was the promise of all the music which was to come.

In folk-song we see its beginning, and at the present stage of human history we also see, from the folk-songs which have survived, just how far music, under the sole guidance of the voice and of instinct, is able to advance. For the day of folk-song is over. There won't be any more. Civilization inevitably kills it. When music is made for people by experts, they stop making it for themselves. It is only a living thing, an essential part of human life, now to an aged peasant here and there who cherishes what his father and grandfather sang before him, or in peasant communities, such as that one which

Mr. Cecil Sharp visited in the Apalachian Mountains, where civilized music and musical instruments have not yet penetrated, and where men, women and children all sing, and sing the songs brought by their forebears from England 300 years ago.

Have the melodies any other significance than that they are the survivals from a world of music which is past and will never come again? Is the interest really for the antiquarian? Their popularity to-day, now that they have been collected, published, sung in our concerts, our schools and our homes, and loved by learned and unlearned alike, is one answer to this question. But I want you to go further. I want you to ask why, what they mean, what they express? If we can answer these questions, we shall know not merely what the instinctive melodies of folk-songs mean, but what all true music means and expresses, and partly, at least,

EVENTS OF THE WEEK.

SUNDAY, NOVEMBER 4th.
LONDON, 8.30 p.m. R.E. Spring Band.
BIRMINGHAM, 8.45 p.m. Station Repertory Company and symphonic Orchestra: "The Creation" (Haydn).
CARDIFF, 8.35 p.m. Wagner Evening.

MONDAY, NOVEMBER 5th.
NEWCASTLE, 7.30 p.m. Special Music Program, S.B. to all stations.

TUESDAY, NOVEMBER 6th.
CARDIFF, 7.30 p.m. Special Welsh Programme.

WEDNESDAY, NOVEMBER 7th.
BIRMINGHAM, 8.30 p.m. "Lobengrin" (Wagner).
MANCHESTER, 7.45 p.m. Symphony Concert.

THURSDAY, NOVEMBER 8th.
LONDON, Special Meeting and Alliance Tea-dinner.
LONDON, 7.30 p.m. Shakespeare Programme, S.B. to all (except Birmingham, Cardiff, Aberdeen).
BIRMINGHAM, 7.45 p.m. Station Repertory Company in Shakespearean Performances.

FRIDAY, NOVEMBER 9th.
LONDON, 8.45 p.m. Lord Mayor's Banquet. Speeches by: The Most Hon. the Marquess of Salisbury, K.G. (Lord President of the Council); His Excellency the Spanish Ambassador; The Rt. Hon. Stanley Baldwin (Prime Minister); The Rt. Hon. Leopold Amery (First Lord of the Admiralty); The Rt. Hon. the Earl of Derby, K.G. (Secretary of State for War); Lt.-Col. the Rt. Hon. Sir Samuel Hoare, Bart., K.C.M.G., Secretary of State for Air; The Rt. Hon. the Lord Hewart (Lord Chief Justice of England); The Rt. Hon. Douglas McGarel Pigg, K.C. (Attorney-General); His Grace the Archbishop of Canterbury, C.C.V.O.; The Lord Mayor, etc. S.B. to all stations.

we shall understand the unique power which music exerts over human beings, now as in the dim past, when Orpheus was not a singer only, but a magician, when a song was not a melody and words only, but an incantation and charm, a spell.

We speak still in our casual and unthinking way of music as "the divine art," and of singers as "charming"; but simpler people meant these words literally, and not only revered, but feared the singer.

When Language Fails.

Let me put the matter very briefly, and then I must leave the thinking out to yourselves. Through the voice, the race of man has fashioned for his use two languages—the one of speech, by which we communicate our needs, our thoughts, our experience to one another, and without which no civilized life in communities is possible; the other, the language of melody, by which we express all those things (and, to my mind, they are the deeper things) for which language fails.

What's in the Air?

(Continued from the previous page.)

Regarding the composition of the musical part of the programmes, it may be of interest to you to know that there is a weekly conference between Mr. Percy Pitt, Mr. Stanton Jeffries, and other members of the staff, at which communications from listeners are considered, and efforts made to secure the most generally acceptable balance between classical and popular music and songs. Mr. Percy Scholes has also attended these, and his advice is very valuable.

What is the criterion of a satisfactory service? In most walks of life it is not so praiseworthy and virtuous to do extraordinary things as to do ordinary things extraordinarily well. Is our criterion to be that of the "stunt" or the "standard"?

The great number of licences taken out in October has given rise to some extraordinary conceptions of R.B.C. opulence. This must be corrected. The income derived therefrom is certainly very gratifying, but, so far from enabling us to soar to commitments hitherto impracticable, the position is simply this: It gives us some hope of adequate revenue according to 1922 estimates.

In a former issue of *The Radio Times* we printed a letter condemning in no indelicate terms the Sunday talk by clergymen of all denominations. Without dissenting on our own views on the matter, it will interest the writer of that letter to know that from several hundred communications received, in reply to the editorial question annexed to it, the majority in favour of the talks is in a ratio of over three to one.

There are very few men or women who are not at heart religious to some degree, although the form the religion takes varies infinitely. All through the year there have been received letters of high appreciation from all manner of individuals, invalids, aged folk, and even from those who say they make no profession of any kind, but who like the straight moral talk once a week—ten minutes in three thousand.

Many of the Head Office folk, and provincial staff also, are envious of the Bournemouth premises. They are exceptionally convenient and commodious. Other headquarters are occasionally forced to migrate. I know where we shall go if anything untoward happens. By the way, over two thousand letters of congratulations were received by the first post after the Bournemouth opening.

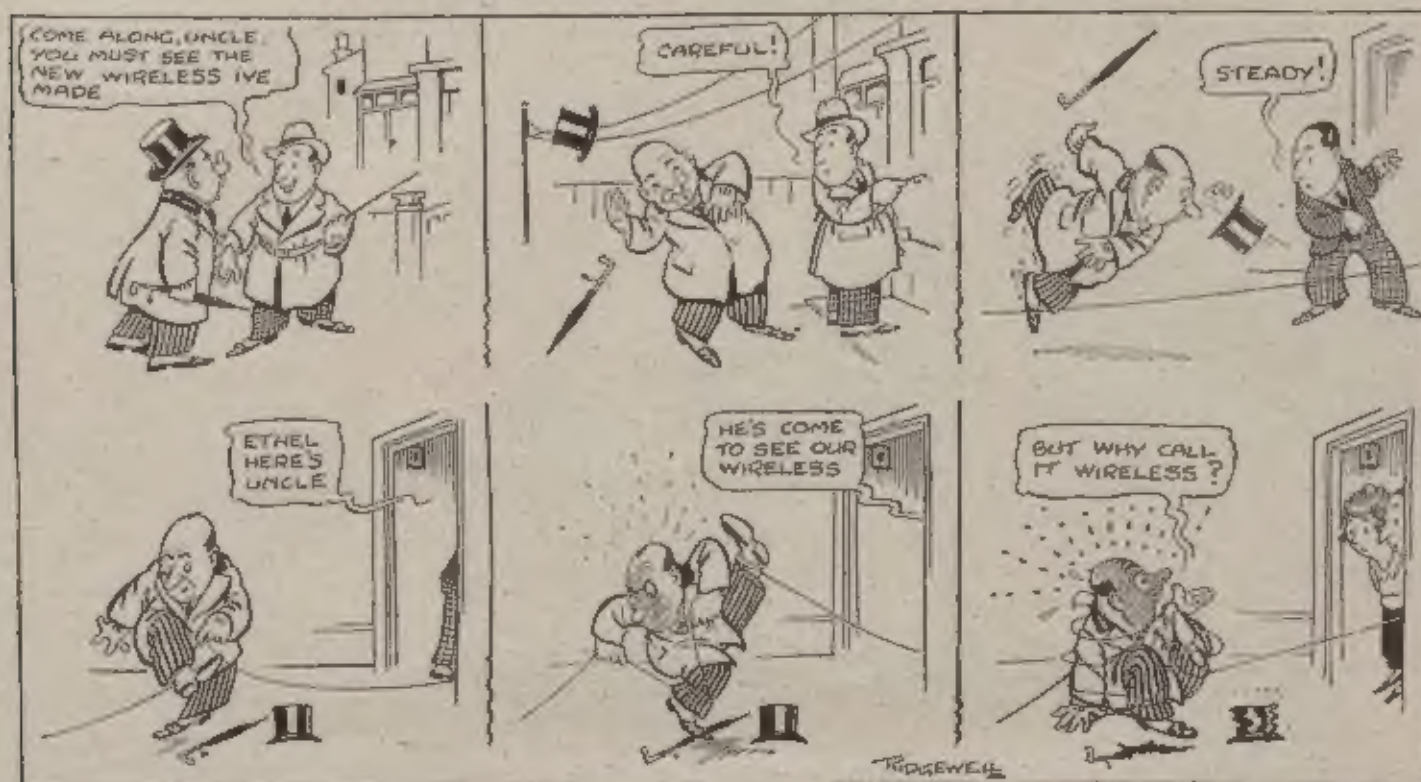
There are some stations which it is almost tantalizing to visit. One arrives in Bournemouth or Aberdeen in the dark, and leaves with the dawn. One would probably be better without the fleeting glimpses of mountain or sea, or the sense of the invigorating air. Upsetting.

Reverting to my metaphorical fly, did you notice in the Press that G.B.D. listeners were recently perplexed and annoyed by a mysterious and insistent tapping in the transmission? It was a real fly—on the microphone.

Soon we come on our centenary—at least so it feels. November 14th, 1922, saw the first of the regular 21.0 transmissions.

It now seems that wireless apparatus has almost reached perfection. Last week the bagpipes were broadcasted, and it is felt that, if receiving sets will stand that, they will stand anything.—From "Pereh."

WHY DO THEY CALL IT WIRELESS?



From "Tit-Bits."

Readers' Humour.

Funny Stories Told by Listeners.

IN recent issues of *The Radio Times* readers were asked to send accounts of funny things they had heard in connection with wireless. The following is a selection:—

Grandma had come up to town and was greatly interested in wireless. Early one Saturday evening, when everyone was intently listening, the football results were given. The old lady clearly did not understand the game in the least, for as Uncle Rex announced, "The 'Spurs' won—2-0," she cried, in a shocked voice: "Spurs! Good gracious me, I never knew before that football was played with spurs!"—A. E. LANTOS, Enfield.

"What an awful thing wireless is!" said a lady to me a few days ago. I inquired why, and she replied: "Oh, ether is so dangerous! Didn't you read in the papers the other day that a bottle of it had exploded in a certain London hospital?"—H. ALLEN, Princes Risborough.

During the recent transmission from Glasgow of "Rob Roy," a Newcastle listener who had recently acquired a crystal set, and who was just being initiated into the wonders of wireless, was further adding to his enjoyment by partaking of a humble bottle of beer.

In the act of popping the cork the startled wireless enthusiast heard the "Ballo" in the play exclaim: "Ma conscience, what's that?" causing him to ejaculate: "Well, I'm hanged! They've actually heard me opening this bottle in Scotland!"—G. BARNALL, Newcastle-on-Tyne.

Margaret, not yet three, was listening to the concert broadcast from the Steinway Hall.

"Two minutes, please," said the announcer at the close of a 'cello solo.

"Music's stopped now," said Margaret. "Has

he gone to take up the pennies, daddy?"—Mrs. A. B. BOWEN, Tooting, S.W.

I was giving wireless demonstrations of the Covent Garden opera last season, and had an old lady as a regular listener each evening. I noticed, on Saturday night, that she waited about until the other listeners had dispersed. She then came into my shop, and, drawing an assistant aside, said: "Do you think you could lend me the records over Sunday?"—E. FURNESS, Hampton.

A small girl named Campbell, an enthusiast for the Children's Hour, was listening when suddenly, with great indignation, she took off the head phone and bawled through it:—

"Now, you stop that, at once, Mr. Wireless!" Her wondering mother quickly listened and found that innocent "Mr. Wireless" was explaining how the camel got its hump!—E. CLARKE, Glasgow.

An aged lady, after listening to the organ on Sunday afternoon, pointed to the studs on the wireless apparatus and exclaimed: "Are all those for different tunes?"—R. WHITE, Peckham.

I was explaining to a relation of mine, who wished to purchase a valve set for her daughter who lived in the country, that the valve was lit by means of electricity.

"Electricity!" she exclaimed. "Then that will be no good, because they only use paraffin down there!"—G. B. ELLIS, Brockley.

Freddy was taken to church by his mother and was seated beside an elderly gentleman who, judging by the enthusiasm he put into his singing, had evidently assisted a choir in his youth.

Freddy looked at him with the utmost curiosity, and presently turned to his mother and said in a loud stage whisper: "Mother, do you think he has got a loud speaker inside him?"—R. BATSON, Hampton Hill.

Wireless Wisdom.

Tit-Bits from the Talks.

"LEARN to judge music by your ears and not by the reputation of those who make it."—PENELOPE SCHOLLS.

"You cannot do without human interest in matters of history."—G. A. ATKINSON.

"SELFISHNESS always means disappointment to self and disaster to others."—REV. D. PHILLIPS.

"We use up too much of our nervous energy in getting about."—W. REES JEFFREYS.

"THERE ought to be few people who are not interested in journalism nowadays."—JOHN STACHEY.

"NOURISHMENT and use are the two basic laws of our physical well-being."—A. WALLACE JONES.

"I suppose that curiosity is one of our greatest attributes."—A. BERTON.

"CIVILISATION means the conquest of Nature."—E. KAY ROBINSON.

"AN hour spent at an auction sale is a great education."—CAPT. R. TWELVEFORES.

"THE sternest critics of the serial story are those who never read them."—MARK ALLERTON.

"REALLY, all good painting is . . . not a matter of literal imitations."—HOWIS FAGG.

"NEWSPAPERS have nothing to fear from the broadcasting of news. On the contrary, in so far as it increases public curiosity and stimulates public intelligence, it renders a splendid service to the community."—VISCOUNT BRANHAM.

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"BONNIE ANNIE LAURIE."

The Romance of the Famous Song.

ANNIE LAURIE is not the figment of a poet's imagination. Dickens's Betsey Prig might have said: "I don't believe there never was no rich person," but she would have been wrong. There was a real Annie Laurie. She was the daughter of Sir Robert Laurie of Maxwellton, whose "braes are bonnie." Why, here is actually her birth certificate, penned by her own father, who probably acted as his own registrar in those days, for he was a Scotch laird:—

"At the pleasure of the Almighty God, my daughter, Anna Laurie, was borne upon the 16th day of December, 1682 year, about six o'clock in the morning, and was baptised by Mr. George, Minister of Glencarn."

As Annie grew up to be a beautiful and stately girl, she had many lovers of the "boy-and-girl" type, but only one of these would seem to have found favour in her eyes. It is on record that William Douglas, of Fingland, was madly in love with her. There can be little doubt that there were clandestine meetings, for

ANNIE LAURIE.

(Modern Version.)

MAXWELTON'S braes are bonnie,
Where early falls the dew,
And 'twas there that Annie Laurie
Gied me her promise true—
Gied me her promise true,
Which ne'er forgot shall be,
And for bonnie Annie Laurie
I'd lay me doon an' dee.

Her brow is like the snowdrift,
Her neck is like the swan,
And her face it is the fairest
That e'er the sun shone on—
That e'er the sun shone on,
And dark blue is her e'e,
And for bonnie Annie Laurie
I'd lay me doon an' dee.

Like dew on the gowan lyin'
Is the fa' of her fairy feet,
And like winds in summer sighin'
Her voice is low and sweet—
Her voice is low and sweet,
And she's a' the world to me,
And for bonnie Annie Laurie
I'd lay me doon an' dee.

It is more than probable that her father had set his heart on marrying his fair daughter to the son of his neighbour, Fergusson of Craigharroch, a family with a much more ancient lineage than his own, whose chimneys could be discerned down the glen five miles away. It is arguable, too, that it is literally true that she not only gave Douglas her "promise true," but also a lock of her hair.

More Popular than Burns.

Be that as it may—for after the lapse of 240 years a good deal of legend is apt to get mixed with history—William Douglas wrote for Annie Laurie the lovely song which, in its modernized form, is known wherever the English language is spoken, for his love-song, made to his Scottish lassie, may be heard in the bush of Australia, on the veldt of South Africa, on the wide prairies of Canada, whilst it takes rank, perhaps, as the first favourite among Scottish songs, not even excepting the songs of Burns.

The reader will have guessed already that this romance did not end happily—for Douglas, at least. But, on the other hand, it did not end unhappily. If, as the story goes, he died on the battlefield in Flanders, by the side of his friend Walter Felton, a ball piercing his breast, and if, as he lay to death, he held in his hand a lock of Annie's bonny brown hair, and died with the name of Annie Laurie on his lips.

What might have happened had William Douglas returned to "Maxwellton's braes," who shall say? Annie might have had her own way after all. As it was, she married, in the year 1700, when she was twenty-eight years of age, Alexander Fergusson, a gentleman of much her own age, wealthy, influential, with noble, even royal blood in his veins, and lived to see her children and grandchildren about her. There is no reason to think that Annie Laurie's married life was not felicitous.

The Original Song.

Annie Laurie was modernized during the nineteenth century by an unknown hand. It will prove of interest to thousands to read the version as it was written by Annie's lover, as near as it can be ascertained:—

Maxwellton's banks are bonnie,
They're a' clad owre wi' dew,
Where I and Annie Laurie
Made up the bargain true;
Made up the bargain true,
Which ne'er forget shall be,
An' for bonnie Annie Laurie
I'd lay me doon an' dee.

She's backit like the peacock,
She's breastit like the swan,
She's jump around the middle,
Her waist ye weel might span—
Her waist ye weel might span—
An' she has a rollin' e'e,
An' for bonnie Annie Laurie
I'd lay me doon an' dee.

It is said that Lady Scott, who wrote the beautiful melody which is inseparably wedded to the words of Annie Laurie, wrote the third verse which is included in the modern version of the song. This version held pride of place in the frozen trenches of the Crimea, in the long and weary siege of Sebastopol.

Miss Irene Morris will sing "Annie Laurie" from the London Station on Wednesday, November 7th. Next week we shall publish the romance of another famous song.]

An Appeal that Failed.

The demands made upon wireless are sometimes of a most curious character. Rushing up the heavy flights of stairs which lead to the den of the Uncles at Glasgow Station, the other day, a breathless stranger requested an audience, and asked if the station could announce that Mrs. — was required at home immediately, as her husband was dying.

The usual inquiries as to the genuineness of the case revealed the disturbing facts that the gentleman who made the appeal was no other than the alleged "dying husband"; that he and his spouse were separated, and that he hoped to bring about a reunion with the help of a wireless call to a fictitious deathbed!

The Uncles, of course, were very sympathetic, but had to inform their visitor that it could not be done. Like everything else, the radio can be used and abused, and as one of the most potent mediums for publicity of to-day, it must be protected from all danger of wheeling, even a hair's breadth, towards the "wrong turning."

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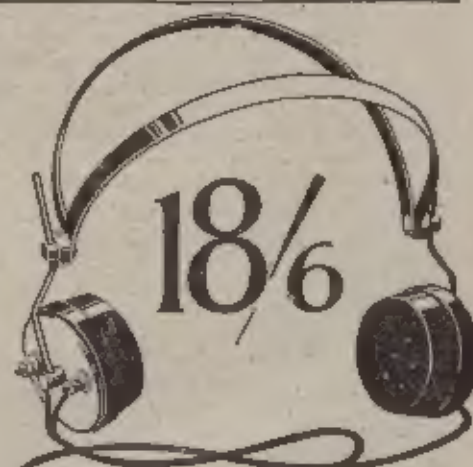
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FELLOWS

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

Leading Lady in Four Days.



Miss Ethel M. Kemish

TO play a leading rôle at a West End London theatre at only four days' notice is a great achievement even for an experienced actress; but when one has never been on the stage before, it is more than ever remarkable. This was the experience of Miss Ethel M. Kemish, the soprano, who played the leading part in *Shanghai*, at Drury Lane, at that short notice and scored an immediate success.

Miss Kemish studied at Trinity College of Music, where she won the first prize for singing, having gained the highest marks in the United Kingdom. Having always an ambition to sing in grand opera, Miss Kemish went to Italy about two years ago, and after studying at Milan, she made a brilliant début as "Mimi" in *La Bohème*.

One of her most prized possessions is an autographed portrait from Madame Tetracini, wishing her success in her career.

A Slip of the Tongue.

MR. PHILIP WILSON, the tenor, is a great authority on the songs of the Elizabethan period, and one of his hobbies is visiting the British Museum and digging out forgotten treasures of that bygone age. His chats on the songs of Shakespeare with illustrations from contemporary composers have earned him great popularity as a wireless artiste.

Mr. Wilson tells of an amusing, though embarrassing, experience he once had while singing E. J. Morgan's "Impromptu in March." One line of the song contains the words "est kins yellow," but just when he reached that line, his tongue slipped and he sang "catchins yellow." The audience were much amused, but after apologizing for the mistake, Mr. Wilson began again, and this time got over the difficult line and received rounds of applause.

"Gold in His Throat."



M. Romano Claroff

ONE of the most beautiful tenor voices of modern times is possessed by M. Romano Claroff, a Russian singer, who may be said to have been discovered—so far as this country is concerned—by the B.B.C. Originally intended for an engineer, M. Claroff studied at the School of Mines University at Liège. One day, a professor, having heard him sing, remarked:—"Why trouble to seek for gold in the mines when you have gold in your throat!" and before the termination of his course, M. Claroff gave up all idea of the engineering profession and went to study music at the Conservatoire in Petrograd.

Thirty-two Operas.

SINCE then he has sung in grand opera in many European cities, achieving his greatest successes in the operas of *Faust*, *Mignon*, *Mignon* and *Boris Godunov*. Altogether M. Claroff has played in no fewer than thirty-two standard operas. M. Claroff's first public programme in this country has been given through the B.B.C., and thus many thousands have been able to hear the voice of one who has been hailed as "a second Caruso."

The Day Was Over!

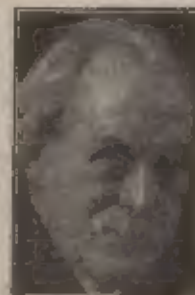
MR. PHILIP MIDDLEMISS, whose literary and humorous recitals are so much appreciated at London Station, asserts that on one occasion his ability to recite proved a drawback rather than an advantage.

"In 1915," he says, "when in the trenches at Hébuterne, on the Somme, my O.C. sent for me and detailed me to perform at an impromptu concert that was being held in a cellar just behind the line. He told me that I should be excused trench duty on this account for the rest of the day."

"Having done my turn at the concert, I returned to my 'bivvy' to find that I had been detailed in my absence to go out at night in charge of a wiring party."

"I triumphantly quoted my O.C.'s special exemption, to be met with the retort: 'That's all right, old man; you don't parade till 12.15!'"

An Authority on Japan.



Mr. C. Pollard Crowther

A GREAT favourite with the children is Mr. C. Pollard Crowther whose Japanese stories are so deservedly popular when broadcast. Several months ago Mr. Crowther walked casually into the London studio and assured the B.B.C. that he could tell stories to the children—or the grown-ups—about Japan. He was taken at his word, and the result has been a long and successful series of Japanese fairy tales and short lectures of the customs and interests of that fascinating country.

Lectures on Photography.

MR. POLLARD CROWTHER adds to his Japanese knowledge a most comprehensive understanding of the art of photography, on which interesting subject he has spoken more than once.

He is at present touring England, giving lectures on photography and other things, and he will be speaking during the next two or three months for all the stations of the B.B.C. Amateur photographers who are also listeners will have some rare treats in store.

Sir Landon's Compliment.

THOSE few critics who say that first-class music does not broadcast well may be interested to hear that Sir Landon Ronald has written to Mr. Stanton Jeffries, the Musical Director of the B.B.C., as follows:—"I thought I would like to tell you that I heard you give a most admirable performance of my dramatic scene, 'Adonais.' All the tempi were absolutely correct, and I was very pleased indeed with the rendering."

Too Realistic.

SIR LANDON RONALD is, by the way, a great raconteur, and he likes to tell a story concerning the production of "The Garden of Allah," at Drury Lane. He was conducting the orchestra, and the great scene in that play was a sandstorm.

"When it was all over," says Sir Landon, "and the lights went up, I found to my horror that I was covered completely in sand from head to foot!"

Afterwards, some humorist wrote to another famous musician as follows:—"Have you heard about *Sir Landon Ronald* on the first night at Drury Lane?"

Father Xmas's Fiddle.



Miss Jo Lamb

MY first fiddle was given to me when I was five years old by Father Christmas," says Miss Jo Lamb, the popular violinist. "Naturally, I was highly delighted; but the gift was off the gingerbread when I found that I would have to stay in and practice several hours a day!"

The result of all that practising was, however, that in a very few years Miss Lamb was able to enter the competitions at most of the big North country Musical Festivals, at which she won several first prizes.

When only twelve years old, Miss Lamb was accepted as a pupil at The Royal Manchester College of Music, where she remained for eight years. Now, she is a member of the Manchester Ladies' Trio—a combination of talent that is extremely popular with all discerning musicians.

He Forget It Himself.

MR. NORMAN BREW, who is so popular at the London Station, tells us that his real name is Norman Inghall, but that he decided that it was not a good name for professional purposes.

And thereby hangs a tale.

One day he visited an agent, who asked him:—"Why have you changed your name?"

Mr. Brew replied that it was a name liable to be misspelt in programmes, etc.

"Oh, I don't know," replied the agent. "*Inghall* is quite an easy name to remember!"

Playing at Two Years Old.



Miss Winifred Small

MISS WINIFRED SMALL, the English violinist, who is to play at London Station on November 8th, has been a musician practically all her life. She was only two years old when she could pick out tunes on the piano by ear, and from that time until she was seven she studied music under the guidance of her father. At the latter age she began learning the violin, and played at her first concert when she was ten. She has since given violin recitals in London and the provinces, and also in India, Ceylon, and the Straits Settlements. Miss Small studied at the Royal Academy of Music, where she became Sub-Professor of Chamber Music, and she has recently assisted there as professor of the violin.

Classics for Natives.

WHILE crossing the Sind Desert, on her way to Quetta, the train in which Miss Small was travelling was held up at a lonely wayside station.

She considered this a very good opportunity for putting in a little practice. The shutters being closed, owing to the dust and glare of the sun, she was not aware of what was happening on the platform; but a little later she discovered that a crowd of natives, astonished at the beautiful strains that were issuing from Miss Small's carriage, had invaded the platform and were listening open-mouthed to the first Western classical music they had ever heard in their lives.

WIRELESS PROGRAMME—SUNDAY (Nov. 4th)

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

LONDON

- 3.0. VLADIMIROFF'S BALALAIKA ORCHESTRA: "Behind the Forest Rise Black Clouds" (Lyric Song), (arr. Fummen); "Clauson Triste" (Tchoukowsky); "I'm Sitting on a Stump" (Humorous Song), (arr. Fummen).
Mr. Frederick J. Thurston, Solo Clarinet.
Concert Aria (Soprano); Sonata (Stanford).
MR. JOSEPH FARRINGTON (Bass): "Had a Horse" (Korby); "Rosebud" (Korby); "Shepherd See Thy Horse's Foaming Mane" (Korby).
BALALAIKA ORCHESTRA: "Pava" (Maiden's Dance from Russian Ballet), (Fummen); "Berceuse Jocelyn" (Godard); "Fly, My Falcon, to My Sweet Home" (Folk Dance), (arr. Vladimiroff).
MAJOR LEONARD R. TOSSWILL: "First Aid to the Injured," by Jan Stewart.
BALALAIKA ORCHESTRA: "Greetings to England" (Valse), (Andreoff); "Serenade" (Toselli); "Spanish Dance" (Andreoff).
Mr. Frederick J. Thurston: Polacca from "Mignon" (Thomas); Adagio from Mozart Concerto (Mozart).
MR. JOSEPH FARRINGTON: "Daddy Dever" (Walter Damrosch); "She is Far from the Land" (Frank Lambert).
BALALAIKA ORCHESTRA: "Cantica" (XVIIIth Cent. Wedding Song), (arr. Fummen); "October" (Tchoukowsky); "Polienka" (Cossacks' Dance), (arr. Vladimiroff).
5.0.—Close Down.

Announcer: R. P. Palmer.

SUNDAY EVENING.

- 8.30. THE ROYAL ENGINEERS' STRING BAND, by permission of the Commandant, S.M.E., Chatham. (Director of Music: Lieut. Neville Max, F.R.A.M.) Overture, "Rhapsody" (Keler-Behn); Selection, "La Gioconda" (Gonchielli).
THE CITY OF LONDON CHOIR COLLEGE: Hymn, "Hark, Hark, My Soul" (223 A. & M.).
9.0.—THE REV. R. T. NEWCOMBE, M.C., St. Michael's, Hull: Religious Address.
The Choir: Hymn, "All People that on Earth Do Dwell" (186 A. & M.).
THE REV. H. R. L. SHEPPARD, Vicar of St. Martin-in-the-Fields, on the Trafalgar Square "Call to National Righteousness" Meeting.
THE BAND: "Gipsy Suite" (Edward German): 1. "Valse Melancolique" (Lonely Life); 2. "Allegro" (The Dance); 3. "Menuetto" (Love Duet); 4. "Tarantella" (The Ravel).
M. ROMANO CIAROFF (Tenor): "The North Star" (Glinka); "Mad Nights" (Tchoukowsky).
THE BAND: "Folk Tune and Fiddle Dance" (Fletcher); "Serenade," "Pizzicati" (Midge).
10.0.—TIME SIGNAL, GENERAL NEWS BULLETIN. S.B. to all stations.
10.10.—Local News and Weather Forecast.
M. ROMANO CIAROFF: "Serenade" (Gretchenoff); "Addio" (Good-bye), (Tosti).
THE BAND: Waltz, "The King and Queen" (Eilenberg); "Dance Nocturne" (Coleridge Taylor); "Slavonic Dance," No. 3 (Dvorak).
10.45.—Close down.

Announcer: A. R. Burrows.

BIRMINGHAM

- 3.0-5.0.—CONCERT. S.B. from London.
8.30-8.45.—REV. S. H. HARRIS, of St. Paul's Church, Balsall Heath: Religious Address.

Hymn: "Crown Him with Many Crowns" (304 A. & M.).

8.45.—The Station Repertory Company and Orchestra, conducted by MR. JOSEPH LEWIS.

"THE CREATION" (Haydn).

MISS EMILY BROUGHTON (Soprano), MR. GEOFFREY DAMS (Tenor), MR. JAMES HOWELL (Bass).

- 10.0. News. S.B. from London.
10.10.—Local News and Weather Forecast.
10.15.—Close Down.

Announcer: J. Lewis.

BOURNEMOUTH

- 3.0-5.0.—CONCERT. S.B. from London.
8.0.—THE BOURNEMOUTH WIRELESS MILITARY BAND, Conductor, Captain W. A. Featherstone, M.V.O.: "The Priests' War March (Aldrich) (Mendelssohn); Overture to Rossini's "Stabat Mater" (Mendelssohn).
8.45.—Religious Address.
9.0.—MISS AIMEE SYDENHAM, Mezzo-Soprano: "Entreat Me Not to Leave Thee" (Gounod).
9.5.—MILITARY BAND: Excerpt from "The Welsh Rhapsody" (German); "Onaway, Awake Beloved" (Coleridge-Taylor) (played as Cornet Solo by Mr. Gilbert Wright); Overture, "Coppelia" (Delibes).
9.25.—MISS AIMEE SYDENHAM.
9.35.—MILITARY BAND: (a) Shmoller Song (Schumann); (b) Arabesque (Schumann); Selection of Squire's Songs and Ballads.
10.0.—NEWS. S.B. from London.
10.10.—Local News and Weather.
10.15.—Close Down.

Announcer: Bortman Fryer.

CARDIFF.

- 3.0-3.0.—CONCERT. S.B. from London.
8.10.—The Choir of the Charles Street Congregational Church: Hymn, "Gode Me, O Thou Great Jehovah" (Tune: Owen Rhonda) (Hughes); Harvest Anthem, "While the Earth Remains" (Mauder).
REV. J. PHILLIPS ROGERS, B.A., Charles Street Congregational Church: Religious Address.
The Choir: Hymn, "The Radiant Morn" (Tune: Charles Street) (Fifoot).

WAGNER NIGHT.

- Vocalist, MR. JOHN COLLINSON; Conductor, MR. A. CORBETT-SMITH.
8.35.—"Dreams" (a study for "Tristan and Isolde").
"MR. EVERYMAN" on "THE MASTER-SINGERS OF NUREMBERG," followed by excerpts as follows—
The Prelude.
Wagner's Trial Song (Act I).
Prelude to Act III, Dances of the Apprentices.
The Prize Song: (a) Procession of the Masters; (b) Homage to Hans Sachs.

WAVE-LENGTHS AND CALL SIGNS.

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

10.10.—NEWS BULLETIN.

10.15.—Local News and Weather Forecast.

10.20.—Close Down.

Announcer: A. Corbett-Smith.

MANCHESTER.

- 3.0-5.0.—CONCERT. S.B. from London.
8.0.—Mr. S. G. Honey: Talk to Young People.
8.30.—WESLEY MALE VOICE CHOIR (Conductor, Mr. Geo. Moore): (a) "The Sabbath Call" (Kreutzer); (b) "Censurers" (Perry).
CARL FUCHS, Solo Cellist: "Sonata in G minor" (old English) (Henry Eccles).
Wesley Male Voice Choir: (a) "Jean, Our Only Hope of Heaven" (De Bella); (b) "Lord, I Pray Thee to Let Me Free" (Kalli-wade).
9.0.—MR. A. B. TURNER, Chairman of the Manchester City Mission: Religious Address.
9.10.—Choir: "Gloria" from the 12th Mass (Mozart).
9.15.—Miss Evelyn Bury, Soprano: "Let the Bright Seraphim" (Handel); "Knowest Thou That Dear Land" (Thomas).
9.25.—CARL FUCHS: (a) "Sarabande from D minor Suite" (Bach); (b) "Scherzo from D minor Suite" (Max Reger).
9.35.—Choir: (a) "The Churchman's Martyrs" (de Rill);
9.40.—Miss Evelyn Bury: "How Lovely Are Thy Dwellings" (S. Liddle).
9.45.—CARL FUCHS, Cellist: "Adagio" (Schubert); "Spanish Serenade" (Glazounoff).
10.0.—NEWS. S.B. from London.
10.10.—Local News and Weather Forecast.
Announcements.
10.15.—Close Down.

Announcer: Victor Snythe.

NEWCASTLE.

- 3.0-5.0.—CONCERT. S.B. from London.
8.30.—NEWCASTLE CATHEDRAL QUARTETTE: (a) "Softly Fall the Shades of Evening" (Hutton); (b) "Absence" (Hutton).
8.35.—Mr. E. T. Stewart, Baritone: "Hail Music" (Gould).
8.40.—Quartette: Hymn, "All People that on Earth."
8.45.—REV. J. H. MACONACHIE: Religious Address.
9.0.—Quartette: Hymn, "Jesus, Lover of My Soul."
9.5.—MESSRS. GILLESPIE AND FRATER: Duet, "For So Hath the Lord Himself Commanded" (Mendelssohn).
9.10.—MR. F. AIKENS, Tenor, "Sound an Alarm" (Handel).
9.15.—MR. A. SEABRIDGE, Violin Solo: (a) "Lobosfreud" (Kreutzer); (b) "Scherzo" (Dittersdorf-Kreutzer).
9.25.—Quartette: "Canto Gentle Night" (Dayton); "Serenade" (Mendelssohn).
9.30.—Mr. R. Frater, Bass: "The Watchman" (Sgale).
9.35.—Mr. A. Seabridge: (a) "Romance" (D'Ambrosio); (b) "Perpetuum Mobile" (Bela).
9.45-9.50.—Mr. J. T. Gillespie: "Angels Guard Thee" (Gould).
9.50-9.55.—Quartette: "An Evening's Pastoral" (Shaw).
10.0.—NEWS. S.B. from London.
10.10.—Local News and Weather Forecast.
10.15.—Close Down.
Announcer: B. C. Pratt.

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WIRELESS PROGRAMME—MONDAY (Nov. 5th.)

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

LONDON.

- 11.30-12.30.—CONCERT: Miss Anna Lohrey, Soprano.
 5.0.—WOMEN'S HOUR: Ariel's Society Ode. "By Courier," by O. Henry.
 5.30.—CHILDREN'S STORIES: "Sabo and the Tobacco Pipe," by E. W. Lewis. "Jack Hardy," Chapter 8, Part 1, by Herbert Strang.
 6.15.—Boys' Brigade Bulletin.
 6.30-7.0.—Interval.
 7.0.—TIME SIGNAL. FIRST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 7.10.—MR. JOHN STRACHEY, the B.B.C. Literary Critic: Weekly Book Talk.
 7.25.—Local News and Weather Report.
 7.30.—CONCERT. *S.B. from Newcastle.*
 8.30.—TIME SIGNAL. SECOND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 9.40.—Local News and Weather Report.
 9.45.—CONCERT. *S.B. from Newcastle.*
 10.35.—Close down.

Announcer: J. S. Dodgeson.

BIRMINGHAM.

- 3.30.—Mr. Joseph Lewis, Musical Director of the Birmingham Station: the week's "Star Belts" on the Piano-Player.
 4.30-5.0.—Interval.
 5.0.—LADIES' CORNER.
 5.30.—Agricultural Weather Report.
 KIDDIES' CORNER.
 6.15-6.45.—Interval.
 6.45.—Boys' Brigade Bulletin.
 7.0-7.10.—NEWS. *S.B. from London.*
 7.10.—MR. JOHN STRACHEY. *S.B. from London.*
 7.25-7.30.—Local News and Weather Forecast.
 7.30.—CONCERT. *S.B. from Newcastle.*
 9.30.—NEWS. *S.B. from London.*
 9.45.—CONCERT from Newcastle.
 10.35.—Close down.

Announcer: H. Casey.

BOURNEMOUTH.

- 3.45.—CONCERT by: Miss Eileen Peters, Mezzo-Soprano; Mr. William Byrns, Xylophone; the Steinway Welte Reproducing Piano.
 4.40.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Boys' Brigade Bulletin.
 6.15.—Scholars' Half-hour.
 7.0.—NEWS. *S.B. from London.*
 7.10.—Mr. John Strachey. *S.B. from London.*
 7.25.—Local News and Weather Forecast.
 7.30.—CONCERT. *S.B. from Newcastle.*
 9.30.—NEWS. *S.B. from London.*
 9.40.—Local News and Weather Forecast.
 9.45.—Continuation of Concert. *S.B. from Newcastle.*
 10.35.—Close Down.

Announcer: W. R. Keene.

NEWCASTLE.

- 3.45.—Concert by Miss Florence Farrar, Solo Pianist, and Mr. W. A. Cressie, Solo Clarinet.
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR. Stories by the Uncles Jim, Charlie, and Richard.
 6.0.—SCHOLARS' HALF HOUR. A Short Talk on "The Honey Bee" by Mr. W. Carr, B.Sc.
 6.30.—Boys' Brigade News.
 6.45.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.*
 7.10.—Mr. John Strachey. *S.B. from London.*
 7.25.—Local News and Weather Forecast.

MOZART NIGHT.

- 7.30.—A Short Talk on Mozart by MR. JOHN WYATT, L.R.A.M., L.R.C.M., A.R.C.O.
 7.50.—Orchestra: Overture, "Don Giovanni."
 8.0.—MR. MATTHEW NEWTON, Tenor: "Il mio tesoro" (Don Giovanni).
 8.5.—MR. SHARP'S QUINTETTE: Clarinet Quintette, Allegro.
 8.15.—MISS BEATRICE PARAMOR, Soprano: Aria, "Dove Song" (Le Nozze di Figaro).
 8.20.—Orchestra: Overture, "Marriage of Figaro."
 8.35.—MISS BEATRICE PARAMOR: Aria, "Ah! Infelice" (Maggie Flute).
 8.40.—MR. SHARP'S QUINTETTE: Clarinet Quintette, Larghetto.
 8.50.—ORCHESTRA: Minuetto Allegretto.
 8.55.—MR. M. NEWTON, Tenor: "Dalla Sua Pace."
 9.0.—MR. FRED SMITH: Cello Solo, "Allegretto."
 9.5.—ORCHESTRA: "Minuet."
 9.10.—MR. E. SHARP: 1st Movement Violin Concerto.
 9.20.—ORCHESTRA: Overture, "Seraglio."
 9.30.—NEWS. *S.B. from London.*
 9.40.—Local News and Weather Forecast.

CONTINUATION OF MOZART PROGRAMME

- 9.45.—Mr. Sharp's Quintette: Clarinet Quintette, "Minuetto," "Tema con Variazioni."
 9.55.—Miss Beatrice Paramor: "Gentle Hope."
 10.0.—Mr. Ernest Sharp: Violin Solo, "Metastasi in D."
 10.5.—Mr. M. Newton: Air from Figaro.
 10.10.—Orchestra Selection.
 10.20.—Mr. M. Newton: Air from Figaro.
 10.25.—Mr. Sharp's Quintette: Clarinet Quintette, "Allegro."
 10.35.—Close Down.

Announcer: E. L. Odams.

CARDIFF.

- 7.30.—FALKMAN and his Orchestra, Capital Cinema.
 8.30-9.0.—Interval.
 9.0.—5 WAS "FIVE O'CLOCK."
 Informal programmes contributed by popular speakers, including "Mr. Everyman," women's talks, vocal and instrumental articles, and the Station Orchestra. Weather Forecast.
 9.45.—THE HOUR OF THE "KIDDIE WINKS."
 7.0.—NEWS. *S.B. from London.*
 7.10.—Mr. John Strachey. *S.B. from London.*
 7.25.—Local News and Weather Forecast.
 7.30.—CONCERT. *S.B. from Newcastle.*
 9.30.—NEWS. *S.B. from London.*
 9.40.—Local News and Weather Forecast.
 9.45.—CONCERT. *S.B. from Newcastle.*
 10.35.—Close Down.

Announcer: H. Corlett-Smith.

MANCHESTER.

- 2.30.—CONCERT by the 2ZY ORCHESTRA: Overture, "Tannhäuser" (Wagner). Mr. William Ibbotson, Baritone. Petite Suite de Concert (Coleridge-Taylor); Celtic Suite (Foulds). Mrs. Florence Evans, Soprano. Selection, "Faust" (Gounod).
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Report.
 5.30.—CHILDREN'S HOUR. 2ZY Orchestra: Overture, "A May Lay" (Haydn Wood); Russian Cradle Song (Kreia); Suite, "Stars of a Summer Night" (Stafford).
 6.30.—Boys' Brigade Bulletin.
 6.40.—MR. W. F. BLETCHER, Examiner in Spanish to the Union of Lancashire and Cheshire Institute: Spanish Talk.
 7.0.—NEWS. *S.B. from London.*
 7.10.—MR. JOHN STRACHEY. *S.B. from London.*
 7.20.—Local News, giving Local Weather Forecast.
 7.30.—CONCERT. *S.B. from Newcastle.*
 9.30.—NEWS. *S.B. from London.*
 9.40.—Local News and Weather Forecast.
 9.45.—CONCERT. *S.B. from Newcastle.*
 10.35.—Close down.
 Announcer: Victor Smythe.

WAVE-LENGTHS AND CALL SIGNS.

LONDON (2LO)	-	283 Metres
ABERDEEN (2BD)	-	495 "
BIRMINGHAM (5IT)	-	423 "
BOURNEMOUTH (6BM)	-	385 "
CARDIFF (5WA)	-	353 "
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Also See Advertisement

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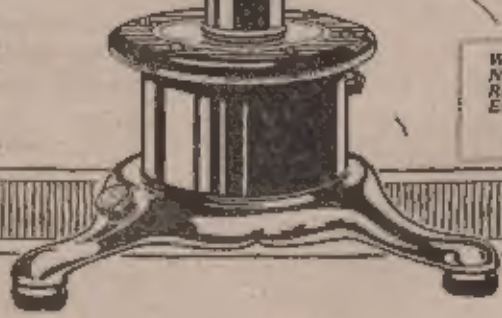
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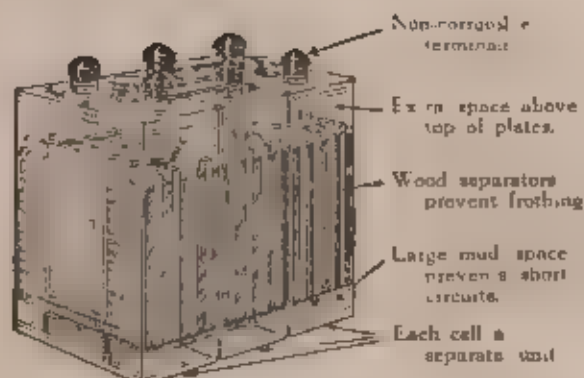
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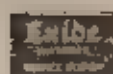
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Here is a lovely Xmas gift—a monster Xmas Stocking, 24 inches long—crammed with British Toys. Think of the joy it will give to a child—the surprise and delight at finding this wonderful present on Xmas morning. Will you secure one and give a child a happy Xmas?

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BERKELEY Comfort is broadcast throughout the entire country and has indeed added to the greater enjoyment of wireless by providing ideal conditions for "listening-in." What can be more delightful than to rest in the luxurious deep-seated comfort of a Berkeley and "listen-in" to the broadcasting concerts and the wireless news?

The universal popularity of the Berkeley increases day by day. Every chair purchased is an eloquent advocate of Berkeley Comfort and Quality. It makes a circle of new friends wherever it goes. Built for ease and comfort, handsome, roomy, and of the greatest durability, Berkeleys are the finest chair value ever offered.

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Soon after receipt of first payment with your order we send the Berkeley Easy Chair carriage paid in full. If you are not satisfied with the chair, return it to us within 7 days of our expense and we will refund your money in full.

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Arranger: E. L. Odham.

We do not hear so much these days about "new-fangled notions," for the typewriter, the telephone, the motor-car and the radio are in general use.

For a number of years, the typewriter has supplanted the pen in business. Modern business without the typewriter is inconceivable, and now the Remington Portable Typewriter is rapidly taking the place of the pen in the home. It is a general utility typewriter for family or scholastic use. It takes the "work" out of home-work, and makes it a pleasure instead of a grind. Even little kiddies can learn to read, write and spell on the Remington Portable. They play while they learn, and they learn quickly and easily while they play. Correct spelling becomes a habit, because the typed word does not look right unless correctly spelled.

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Remington Portable

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who seek that elusive quality—perfection—
soldered connections mean to perfect reception and transmission
the attention to your set that you wish it to give, and solder each
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It is perfectly simple to use and will last
for years in constant use. It comes in a
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Lamp, FLUXITE Solder, etc., and full
instructions. Price 7/6 Sample Set, Post
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Rectifies

Oscillates

Amplifies



(see announcement, page 204)

MULLARD

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BALRAM, LONDON, S.W.12

WIRELESS PROGRAMME—FRIDAY (Nov. 9th)

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

LONDON.

- 11.30-12.30. Concert Mr J. Boulden, Baritone.
 12.30-1.30. CONCERT ORCHESTRA AND MISS NANCY PHILLIPS Solo Violon.
 1.30-2.00. WOMEN'S HOUR. (a) "Previous Cards of Recentry" by Miss Jane Ramsay Harris. (b) Impressions of the Week. (c) CHILDREN'S STORIES. "Sabin and David the Red Indian" by E. W. Lewis. (d) "Cuckoo in the Woods" The Little Boats.
 2.00-2.15. Local News and Weather Forecast.
 2.15-2.30. THE PERSONAL GENERAL NEWS BULLETIN. S.B. to all Stations.
 2.30-3.00. MR. G. A. ATKINSON (the S.B. Film Critic). "Seen on the Screen." S.B. to all Stations.
 3.00-3.15. Local News and Weather Forecast.
 3.15-4.00. AN ANGLO HAWAIIAN PLAYERS. "Kamoharui in March"; "Hawaii in February"; "Lush in Bure"; "On the Beach at Waikiki." MR. LYELL JOHNSTONE, Baritone. Three Northern Country Songs, "Roger's Courtship" (Lyell Johnstone); "Barnum I Were King" (Lyell Johnstone); "Old John Braddish" (Lyell Johnstone). MR. MAURICE COLE, Solo Pianoforte. Four Chopin Studies, F Major ("Dicky Bird"); G Flat ("Black Key"); G Flat ("Butterfly"); Study in A Minor, Opus 25. THE ANGLO HAWAIIAN PLAYERS. "Sweet Hawaiian Moonlight"; "Hawaiian Farmyard"; "Hawaiian Blues"; "Three O'clock in the Morning." MR. LYELL JOHNSTONE, "Tinkles Tim" (Lyell Johnstone). Susan (Chicster). "The Woodpecker" (Vera). MR. MAURICE COLE, Four English Songs. "Dance Negro" (Cyril Scott); "Shepherd's Dance" (Balfour Gardiner); "Shenodan" (Balfour Gardiner); "Merry Andrew" (John Ireland). THE ANGLO HAWAIIAN PLAYERS. "Lagoon Spray Waltz"; "My Hula Love"; "Wild Flower Waltz."
 4.45. Speeches at the LORD MAYOR'S BANQUET. S.B. to all Stations.
 5.00. SECOND GENERAL NEWS BULLETIN. S.B. to all Stations.
 5.10. Close down.

Announcer: R. F. Palmer

BIRMINGHAM.

- 5.50. MR. PAUL HUMMER & ORCHESTRA, Lozels Picture House.
 6.30-7.00. Interval.
 7.00-7.15. LADIES' CORNER.
 7.15-7.30. Agricultural Weather Report.
 7.30-7.45. NEWS. S.B. from London.
 7.45-8.00. MR. G. A. ATKINSON. S.B. from London.
 8.00-8.15. Local News and Weather Forecast.
 8.15-8.30. MAJOR VERNON BROOK, M.I.A.E. Talk, "The Weekly Engineering Review."
 8.30-8.45. MR. WILFRED RIDEWAY and the ENGLISH TRIO. Recital on "The Appreciation of Music."

- 8.45. Speeches at the LORD MAYOR'S BANQUET. S.B. from London.
 9.00. NEWS. S.B. from London.
 9.10. Close down.
 Announcer: F. Eden.

DOVER.

- 2.45. Concert by Madame Aimee Rowell. Concert Party.
 3.45. WOMEN'S HOUR.
 4.00. HADWAY'S HOUR.
 4.15. Scholars' Half Hour.
 6.45-7.00. Interval.
 7.00-7.15. NEWS. S.B. from London.
 7.15-7.30. MR. G. A. ATKINSON. S.B. from London.
 7.30-7.45. Local News and Weather Forecast.
 7.45-8.00. THE PERSONAL GENERAL NEWS BULLETIN. S.B. to all Stations.
 8.00-8.15. Local News and Weather Forecast.
 8.15-8.30. MISS FREDA BOWDEN, Soprano. (a) "Gipsies" (Graham Peck); (b) "The Moonlit Road" (Square).
 8.30-8.45. ORCHESTRA Selection, "Lullaby" (Chopin); "Mazurka" (Chopin).
 8.45-9.00. Miss Freda Bowden, Soprano. "The Lass With the Delicate Air" (Chopin).
 9.45. Speeches at the LORD MAYOR'S BANQUET. S.B. from London.
 10.00. NEWS. S.B. from London.
 10.10. Close Down.
 Announcer: Bertram Fryer.

GLoucester.

- 3.30. Folkman and his Orchestra, Capitol Cinema.
 4.30-5.00. Interval.
 5.00. SWAN "FIVE O'CLOCK." "Mr. Everyman." Talks to Women. Vocal and Instrumental Artists, and the Station Orchestra. Weather Forecast.
 5.45-6.00. THE HOUR OF THE "KIDNIE WINKS."
 7.00. NEWS. S.B. from London.
 7.10. MR. G. A. ATKINSON. S.B. from London.
 7.25. Local News and Weather Forecast.
 7.30. THE ORCHESTRA. March, "Queen and Madelon" (Robert).
 7.45. THE SILURIAN GLEEMEN (a) "The Wanderer's Song" (Abbott); (b) "Row Boat Men, Row" (Gibbs); (c) "The Pump" (Best).
 7.50. Professor J. W. Scott, University College of South Wales. "Industrial Agriculture."
 8.00. THE SILURIAN GLEEMEN (a) Morning Song" (Bell); (b) "Come Where My Love Lies Dreaming" (Bell); (c) "Rejoice and Merry Be" (Broad).
 8.15. THE ORCHESTRA. Tales of Hoffmann" (Offenbach).
 8.30. THE SILURIAN GLEEMEN (a) "Fantasia of Welsh Air" (Parry); (b) "Clychau" (Gibbs); (c) "Men of Harlech" (Parry Evans).
 8.45. Speeches at the LORD MAYOR'S BANQUET. S.B. from London.
 9.00. NEWS. S.B. from London.
 9.10. Close Down.
 Announcer: W. N. Settle.

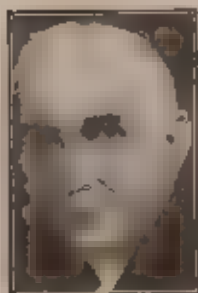
- 9.45. Speeches at the LORD MAYOR'S BANQUET. S.B. from London.
 10.00. NEWS. S.B. from London.
 10.10. Close Down.

- 10.15. Local News and Weather Forecast.
 10.15-10.30. MISS BEATRICE EVELINE, Solo Cello. (a) Air (Toscanini); (b) Villanelle (Paganini).
 10.30-10.45. Local News and Weather Forecast.
 10.45-11.00. MAINLY FEMININE.
 11.00-11.15. Weather Report.
 11.15-11.30. CHILDREN'S HOUR.
 11.30-11.45. MR. FRANCIS J. STAFFORD, M.A., M.P. French Talk.
 11.45-12.00. NEWS. S.B. from London.
 12.00-12.15. MR. G. A. ATKINSON. S.B. from London.
 12.15-12.30. Local News and Weather Forecast.
 12.30-12.45. MISS NORA DELMARR, Soprano. "Purge Amor" (Mozart).
 12.45-1.00. MR. KLINTON SHEPHERD, Baritone. (a) "O Western Wind" (May Brakes); (b) "A Song of Thanksgiving" (Allison); (c) "King Charles" (Maud F. White).
 1.00-1.15. MISS NORA DELMARR. (a) "Two Cuckoo Songs" (Martin Shaw and Arenski); (b) "Dear Heart" (Teta Hauer).
 1.15-1.30. MR. KLINTON SHEPHERD. (a) "Elenore" (Coleridge-Taylor); (b) "Lullaby" (Gerald Kahan); (c) "Soul of Mine" (Edel Ransom).
 1.30-1.45. The Piccadilly Picture House Augmented Orchestra.
 1.45-2.00. Speeches at the LORD MAYOR'S BANQUET. S.B. from London.
 2.00-2.15. NEWS. S.B. from London.
 2.15-2.30. Close Down.
 Announcer: S. G. Honey.

- 2.30-2.45. Concert by Miss Florence Farrar (Solo Pianoforte) Mr. and Mrs. Golightly (Song Duet).
 2.45-3.00. WOMEN'S HOUR.
 3.00-3.15. CHILDREN'S HOUR.
 3.15-3.30. Scholars' Half Hour. Mrs. W. M. Rixham will give a short talk on "A Visit to Canada."
 3.30-3.45. Partners' Corner.
 3.45-4.00. NEWS. S.B. from London.
 4.00-4.15. MR. G. A. ATKINSON. S.B. from London.
 4.15-4.30. Local News and Weather Forecast.
 4.30-4.45. Mr. E. Richardson. A short Talk on "Gardening."
 4.45-5.00. ORCHESTRA; (a) March, "Colonel Boggy" (Alford); (b) Waltz, "Immortal" (Grieg); (c) "The Singer" (Fanning); (d) "Dawn Here" (Boake).
 5.00-5.15. MR. JOHN COLLINSON, Tenor. (a) "Come Back to Sorrento" (de Caris); (b) "Passing By" (Parry); (c) "Winter Love Song" (Keith).
 5.15-5.30. ORCHESTRA: "English Scenes" (Bantock).
 5.30-5.45. MR. JOHN COLLINSON, Tenor. (a) "Mary" (by request) (Richardson); (b) "The Song" (Parry).
 5.45-6.00. MISS HILDA ROOD, Contralto; (a) "The Song" (Parry); (b) "A Charm of Flowers" (Lahr).
 6.00-6.15. Speeches at the LORD MAYOR'S BANQUET. S.B. from London.
 6.15-6.30. NEWS. S.B. from London.
 6.30-6.45. Close Down.
 Announcer: C. K. Parsons.

The First Transatlantic Signals.

Mr. Marconi and Sir Patrick McGrath.



SIR PATRICK
McGRATH.

"I WANT you," said He Who Must Be Obeyed "to call on Sir Patrick McGrath, the *Dog* of Newfoundland journalists, and get a story out of him about Mr. Marconi's first transatlantic signals."

I went up to the office of the Harbour Commissioner of Newfoundland, in Victoria Street, and for the first time realised the appropriateness of the word "high" in the designation of those distinguished officials, because his office seemed to be about the same level as the summit of the tower of Westminster.

Sir Patrick McGrath was not in, he was away at some committee meeting in connection with the Imperial Conference. The acting High Commissioner, Mr. V. Gordon, was good enough to give me some private information of Sir Patrick, who, as Managing Editor of *The Evening Herald* was the foremost journalist in Newfoundland. His life has been crammed with public service.

Radiating with Energy.

Mr. Gordon had to go out to keep an appointment of Imperial importance, and I had to console myself by staring stupidly at a big photograph of about a hundred luscious salmon temptingly laid out, and wondering who the idiot was who said that you could feed yourself by auto-

In the midst of those profoundly melancholy meditations, Sir Patrick McGrath came breezily in. Instead of being a *dog*, he was in his early fifties, a sprightly, alert, vigorous man, radiating with energy.

I should like you to tell the readers of *The Radio Times* something about Mr. Marconi's first success with transatlantic wireless. I said, "I am told that you were the journalist who first gave to the world the story of those epoch-making experiments."

A World Vision.

"Yes," said Sir Patrick, gazing at me reminiscently; "those were the times. I am a living witness to the truth of the fulfilment of the prophecies that Mr. Marconi made regarding the future of wireless. He was a young man then, unknown, but passionately enthusiastic and thoroughly master of his job. He used to stand in front of a map of the world and point to the prairies of Canada and the unknown spaces of South America, and the wastes of Africa, and say that in a few years all of those would be brought into touch with the rest of the world. He had a world vision of the possibilities of wireless, and many of the schemes which have since been put into operation were suggested by him to me long before wireless had been put upon an established commercial basis."

How did you get to know him, Sir Patrick?

About the end of 1901 he was over in Newfoundland making experiments, but these did not attract public attention as it was thought that he was signalling to ships. He was, however, engaged in making his preparations. He came to me one night and said, "I am going to give you some very important news. I have satisfied myself that signals can be received across the Atlantic, and I want you to come and listen to him."

I said, "Well, Mr. Marconi, if that is true,

you are going to give the world something to talk about."

Feministic Prophecy.

"Mr. Marconi, however, was not unduly elated at this prospect, and said that very likely people would refuse to believe that you could signal across the Atlantic. He told me something of the struggles since he first began his experiments in a garden at Pontecchio five years earlier. At every stage he was met by pessimistic prophets who said that a long-distance wireless transmission was impossible."

Mr. Marconi had only two assistants with him in his Newfoundland experiments, and it was so late in the year that it was impossible to set up a permanent installation, but he rigged up an ingenious affair with kites, which he had previously used when conducting tests across the Bristol Channel. This was not entirely satisfactory in Newfoundland, but he finally fixed up an apparatus of a very makeshift character which was successful in its object.

Mr. Marconi's assistants at Point St. Lawrence had received instructions to send on and after the 11th December during certain hours of every day, a succession of 'a's', followed by a short message. (In the Morse code the letter 'a' is represented by three successive dots.)

The Magic "S."

"On the 12th December, I went down to the temporary station and shall never forget my excitement as I adjusted the headphones and listened for the 'a's.' It came through all right, although, probably in consequence of the weakness of the signals and the constant variations in the height of the receiving aerial, no actual message could be deciphered."

But I had heard enough. I had heard sounds from England by wireless, and laid myself out to tell the story to the world. I wrote the story up first for my own paper, and then cabled it to America and England. It was received at first with polite incredulity. Once more the learned *scoundrels* ridiculed the idea; but the man in the street was more responsive and eagerly demanded more news, which the papers were not slow to give him. I was inundated with requests for information, and worked practically day and night for three weeks."

"Do you remember if Mr. Marconi in his forecasts of the future of wireless said anything about broadcasting?"

"No, I can't remember that he did. I think he was concentrating entirely on telegraphy, and if he did refer to telephony it was only in an incidental manner; but it may interest you to know that as I was at the beginning of wireless telegraphy, I was also in very early with long-distance wireless telephony."

"In 1920 the Imperial Press Conference was held in Canada, and a party of distinguished journalists went over in the *S.S. Victoria*. Mr. Arthur Burrows was in charge of the wireless telephony experiments on board that ship, and concerts were received from Chelmsford a long way out. I was in Newfoundland and heard a song, 'Beautiful Ohio,' with extraordinary clarity transmitted from the *Victoria*, many miles away."

"You can well understand that I am considerably interested in the development of wireless telegraphy and telephony. When I recall those first faint sounds in 1901, and think that now it is possible to transmit speech and music with perfect fidelity over long distances. I am amazed at the progress which has been made, and wonder what the future has in store."

B.B.C. PERSONALITIES.

The Musical Director.

MR. L. STANTON JEFFERIES.

As a gardener Mr. Stanton Jefferies appears in a new light to his colleagues, and in his spare time he writes of his time in weeks. He is a man of many talents, and his fact—and there pick over talent much as though he were picking oakum. At the end of a long day, which his expression beats by a length, he can generally only produce a handful of flowers of any promise, while the rest, which he calls "wasteflowers," he discards. His little handful he cherishes lovingly, for promising talent is all too rare a find in these days.

He has a persuasive tongue when he likes to use it, and has often enjoyed an argument just when it was touch and go as to whether or (or more often *she*) would prove amenable.

Frenzied Rhythm.

Mr. Jefferies is to be respected for his conducting. The strongest might quail on being confronted suddenly with this apparition armed with a baton. Coarse (for the Studio is very hot) and wild of hair, he swings back and forth in frenzied rhythm, leading the orchestra together with one hand, ruffing his hair with the other. When he descends at the end of a long piece, casual visitors look expectantly for a sign of imminent collapse but he seems as fresh as ever, and chaffs and sundry with reproachable exuberance.



MR. STANTON JEFFERIES.

from his office room, though he is not a member of the staff, and that he is not a member of the staff.

All in Vain.

His sense of humour has great strains put on it, and he is a man of many talents. A distracted operator rushed through to say that the orchestra was making the night hideous and that the disposition of the instruments must be wrong. Then, after a complete alteration in the position of every instrument, it transpired that the operators had been confining a rival concert going on in the theatre composed of two lugers and a bagpipe. Hats off to Mr. Jefferies for managing to make a joke at such a moment.

Mr. Jefferies' best work, though, is at the piano. His extemporisations are very good, and people who know say their technique is wonderful.

He is a man of many talents, and his fact—and there pick over talent much as though he were picking oakum. At the end of a long day, which his expression beats by a length, he can generally only produce a handful of flowers of any promise, while the rest, which he calls "wasteflowers," he discards. His little handful he cherishes lovingly, for promising talent is all too rare a find in these days.

Mr. Jefferies saved the situation with what he called a makeshift. Interested listeners, however, promptly rang up the Studio to know the name of the beautiful piece just played.

How They Opened Aberdeen.

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

SINCE I have been occupied with "the arduous form of idleness" (see R. L. S. work) has been involved in a certain way publicly, I have many times assisted in the ceremony of demonstrations and first broadcast nights.

To you who sit by your fireside, I would like to describe the scene in the train from Aberdeen. It is a scene of confusion, the head cramped by ear phones or your ears assailed by a loud speaker, the speeches and rejoicings may come as a welcome diversion from "the daily shriek, the common blast."

To the distinguished who lend their wit, their voice or their presence, and who are written up next morning as among other distinguished guests present were, the ceremony may appeal in its novelty; the refreshments induce a kindly tolerance, and the palms and red plush convey a little compliment.

An Awful Experience.

To those who are responsible for it all from the grid leak in the main motor (a last minute repair tied on with string) to the policeman at the door, from the land line passage-over which to the vacuum cleaner, it is a trying but a joy—it may be likened, perhaps, to a cold bath; awful to experience, but virtuous and satisfying in retrospect.

In the first place, nothing is ever delivered quite in time. Five minutes before the show is due to start there is a pile of rubbish in a corner of the room, and no one can be found to clear it away; someone is changing all the shades on the lamps because the ones ordered won't fit; the big drum has stuck in the stairway, a man wants to know what he shall do with the whisky—is it for general or particular consumption? (answer particular); someone else has caught his foot in the microphone flex, and the plug has jammed; the band wants to know where it shall sit, and how it can play without proper lighting behind; and a man living four teen miles away, who has made himself a crystal set, is ringing up to know what time they will be playing "Yes, we have." because his clock

boy wants to hear it, but his mother says he must go to bed early on account of his cold and if it is after 7.30 . . . and the land line to London has been blown down in the "storm."

In five minutes we are due to start. In an odd attic one hurriedly changes the garb of morning to the glad

quite a farish imitation, but . . . oh! who's hat? Wants the attic to hold the tea in, the only thing boiled at present is my shirt, and hat unsufficiently. All right, just coming, how beastly changing one's socks on a floor which hasn't been swept for a year or so.

minutes, and the attic is fishy with freshly dropped cigarettes, something is wrong with the loud speaker; a gentleman from the Press would like to know how it's being received on the Continent. . . .

Well, here we are at last, the station, amidst a froth of congratulation and admiration, is being actually opened. Press photographers, cinema men are all packed into the studio, the atmosphere of a heavy glutinous sort adds to the oppression of the drapery. "Here and there a splash of colour is given by the red coat of a bandsman throwing into relief the black and white of countless evening gowns (not mine, 'tude waistcoat above). The elaborate coiffures of the ladies. . . . But you'll read all that in the papers next morning.

Telegram Time.

At last it is over, but the waiting! The great are going (so's that grid leak, from what I can hear of the (radio); but the worst is over, and from all reports we have "simultaneous" to some effect. Reception comes like a ray of warming sunshine after threat of lowering storm; one might almost go and have a sandwich and, if one feels one deserves it, a soda and whisky.

Then comes telegram time. It is so extraordinarily good of listeners to send us the news of their results. Local news is always interesting. So and so one mile from the station using a crystal indoor aerial and 24 'phones heard perfectly; but at ten miles and a twin antenna aerial with buried earth plates, Mr. had to use 8 valves to hear anything, and "we weren't so loud as London." When we were testing,

he got up on a kitchen knife, making contact with some lump sugar, but, of course, he had thirty friends in to-night . . . those friends! It's never any good asking them in; I think they must exert some queer shielding effect.



SAVED BY WIRELESS.

Remarkable instance of a house being moved by wireless during an equinoctial gale.

while the opening bars of the first piece are shattering the ether outside. Is it going through? Where's that confounded stud? Have I got my waistcoat—no! Can one borrow one? How do I look without one? Has one any black ink—or paint? One could design

WIRELESS IN COAL MINES.

IMPORTANT experiments have been carried out at the Government experimental colliery at Brunston, Pennsylvania, to determine the value of wireless communication in mine operation and rescue work.

It has been found that transmitting can be carried on short wave-lengths through fifty feet of coal, and it is thought that, by using longer wave-lengths, signals can be sent to much greater depths.

Elaborate apparatus is being installed, and high hopes are entertained of obtaining results that will prove invaluable, especially for rescue purposes.

BRITAIN SCORES.

THE erection of the first broadcasting station in Brussels is nearing completion, and is expected to operate this month. It is a compliment to British industry that the authorities there have decided, after examining the respective merits of the French type of installation and that of the B.B.C. to use the latter as being more suitable.

For private listeners the cost of installation will be merely nominal and a State tax of 20 francs will be imposed.

In Belgium as in so many other continental countries, wireless is becoming popular every day, and it is expected that the new Brussels station will give a tremendous impetus to broadcasting.

LISTENING PARLIAMENTS.

SPEAKING at the Wonders of Science Exhibition at Sirbiton, the other day, Viscount Burnham prophesied a much wider scope for wireless in the near future. As a member of the Departmental Committee on Broadcasting, he said that he had been struck with the fact that we were on the fringe of a new order of things in regard to the communications between, and the relations of mankind.

The whole of the Parliaments of the British Empire, continued Lord Burnham, "ought to be able to listen when the Prime Minister of this country is making a great declaration of policy which affects the interests of the whole Commonwealth."

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Loud Speaker.

The following Apparatus and Accessories will be on view at our Stand, No 74, Hall C, at the All British Wireless Exhibition, White City, November 8th-21st

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(Nov. 10th.)

330. Concert: THE OXFORD PICTURE
HOUSE ORCHESTRA

[illegible]

7.0. MAINLY FEMIN HOUR
8.0. CHILDREN'S HOUR
9.30. Organ Recital from the PICCADILLY TUBES HOUSE Organist; MR. J. ARMITAGE, FRIC
7.0.—NEWS, S.B. from London
8.0. League of Remembrance S.B. from London
7.15. Local News and Weather Forecast
7.30-7.45. Interview
7.45.—MISS ELSIE WARNER (Solo Violin)
a. Ballet Music, "Rosarinde" (Schubert).
b. "The Swan Lake" (Tchaikovsky).
7.55. L. C. WHIPP, Dialect Entertainer
"King and t' Volanteers."
8.5. HAROLD BROWN, Baritone (a) "When the King Went Farth to War" (Kuenen),
(b) "Land of Dought" (Hardt).
8.15.—REYNOLDS KATY and the Piano.
8.25.—Miss Elsie Warner, Solo Piano, Slavische Variations on a Theme by Kreisler.
8.4. HAN COOPER, JNR., on Rugby Football.
9.0. Victor Seythe has something to say
9.15.—L. C. Whipp, Dialect Entertainer
"Wot in? a Weel"
9.30. NEWS, S.B. from London
9.40. Local News and Weather Report
9.45.—Mr Harold Brown Baritone: "Stone-cracker Jim" Eric Coates); "Old Barb" Douglas Grant
9.55. Miss Elsie Warner, Solo Violon "Liebe spend" (Kreisler); "Sehen Rosmarin."
10.5. MISS ELISIE WARNE, Solo Piano
10.15. Special Weather Reports, Men's Club, Announcements.
10.30. Close Down.
Announcer Dan Godfrey, Jr

REFERENCES

3.45. Concert by Mr. W. A. Cramer, Solo
 Pianoforte, Mr. C. G. Purvis, Bass, Mr.
 E. J. Bell, Solo Flute
 4.45.—WOMEN'S HOUR
 5.15.—CHILDREN'S HOUR—Stories by
 Violet Jim, Charlie, and Richard
 6.30.—Interval
 6.45.—Farmers' Corner
 7.00.—NEWS. S.B. from London
 7.10.—Lesgos of Remembrance. S.B. from
 London.
 7.15.—Local News and Weather Forecast
 7.20.—Mr. A. E. Shovel on the "Jubilee of the
 Temperance"
 7.35.—BAND: "CITY BATTN NORTH
 LANCERS AND FUSILIERS, by kind per-
 mission of Lt. Col. Eric Temperley, D.S.O.,
 T.D.
 7.45.—MADAME PHYLLIS HOWE, Soprano
 (a) "The Market" ("Carroll"), (b) "My
 Mother Sang" ("Grimsdale").
 7.55.—MR. WILL KNOWLES, Entertainer:
 Mrs. Brown's First Ride in a Railway Train
 (original)
 8.00.—BAND: The Grasshopper Dance
 (Buckton)
 8.20.—MADAME PHYLLIS HOWE, Soprano
 (a) "My Mother Sang", (b) "The
 Message" ("D'Handels").
 8.30.—Mr. Will Knowles
 8.40.—MADAME PHYLLIS BOWE: "Fairy
 Shopping" ("Day")
 8.45.—BAND: "Lilac Time" ("Schubert").
 8.55.—Interval
 9.00.—NEWS. S.B. from London
 9.10.—Local News and Weather Forecast
 9.45.—BAND: Selection, "Sally" ("Hirsch")
 9.55.—Mr. Will Knowles.
 10.00.—BAND: Selection, "Dollars and Pence"
 ("Fall")
 10.15.—Close down
 Announcer R. C. Pratt.

Answered A. Corbett Smith.



King Alfred and the Cakes.

Reproaches, loud and bitter,
Came from Mrs. Gurrb's transmitter
(For quite annoyed with Alf, was Mrs. Gurrb
But ere she'd finished blasting
He was fed up with broadcasting
And switched the evening's programme down to earth.

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They are the artistes who contribute to the Broadcast programme.

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(Nov. 4th to
Nov. 10th.)

3.30. THE VERDEEN WJ LASSIE THIO
 (a) "Norwegian Dances" (*Strig*). (b) "Roses"
H. N. S.
 7.10.—*Bentley*.
 8.00.—*Waltz*, *Prab*.
 (Kingsford). (c) "Minuet in E Flat"
 (H. N. S.).
 9.00.—*Cornwall Hall*.
 10.00.—*News*.
 10.10.—*Weather Report for Farmers*.
 10.20.—*Local News and Weather Forecast*.
 10.30.—THE BAND OF THE 4TH BATTN
 GORDON HIGHLANDERS. (a) Over-
 "Tanned". (Kingsford). (b) Selection, "Brave-
 & Brave" (*Musical*).
 10.40.—Miss Cathie Thomson (*Soprano*) (a)
 "The Crown of the Year" (*Eustache Martin*).
 (b) "St. Nicholas Day in the Morning"
 (*Eustache Martin*).
 + *Bohemian Girl* (*Rolle*). (b) Selection, "Musical Switch"
 (*Aldford*).
 10.50.—Miss Cathie Thomson: (a) "Spoken"
 Awakening" (*Spoken*). (b) "A Love's Garden"
 (H).
 11.00.—A Short Talk, "The Making of Books,"
 told in London by Mr. G. H. Palmer, B.A.
 11.10.—BAND Saxophone Solo "Hearts
 Envy" (*MacBeth*).
 11.20.—Miss Cathie Thomson: "The Road of
 Looking Forward" (*Lohr*).
 11.30.—BAND (Selection) "The Shamrock"
 (*Mulliken*).
 11.40.—NEWS. S.B. from Lantz.
 11.50.—Local News and Weather Forecast.
 12.00.—BAND: (a) Highland Patrol. "Wee
 Margaret" (*Amer*). (b) Selection, "A
 Country Girl" (*Mulliken*).
 12.10.—Miss Cathie Thomson, "Buy My Lovely
 Roses" (*Baumert*).
 12.20.—BAND: Selection, "Betty" (*Rubens*).
 Announcer: Mr. B. E. Jeffery.

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(Nov. 4th to
Nov 19th)

SUNDAY.

MONDAY.

TUESDAY.

WEDNESDAY

THURSDAY.

INDEX

SATURDAY.

7.15. An Hour of Melody by the Wireless Quartet.
 8.30-9.0. Interval.
 9.0. A TALK TO WOMEN.
 9.30.—THE CHILDREN'S CORNER.
 10.0. Weather Report for Farmers.
 7.0.—NEWS. S.B. from London.
 7.10. Local News and Weather Forecast.
 7.15. ORCHESTRA.
 7.25. MISS MAY L. SMYLLIE, Glasgow.
 Gaelic Song, "A Nà h-Àrda Bha A' Fàin'";
 Old Gaelic Air, "Mo Shal A d' Oibheil."
 7.35.—THE GLASGOW CORPORATION
 DRAMATICS & P. BAKER, had per-
 mission of Mr. James Dalrymple, C.B.E.,
 General Manager.
 7.45.—MR. R. W. CRESSWELL, Baritone:
 "Home and Love"; "Distant"; "Myrtle";
 10 Lances (R. Quilter).
 7.55. MR. HENRY RINKMYRE on "The
 Rope"; "The Merry"
 8.10. ORCHESTRA.
 8.20. MISS MAY L. SMYLLIE, Gaelic Song,
 "Mo Shal A d' Oibheil"; "A Laidhean"
 "Lad my Love was Born" (Traditional).
 8.30.—BAND.
 8.42.—MR. R. W. CRESSWELL, Three
 Shadows "Burdigh"; "The Lass and
 Somerville".
 8.52.—ORCHESTRA.
 9.0-9.30. Interval.
 9.30. NEWS, S.B. from London.
 9.40.—Local News and Weather Forecast.
 9.45.—MISS M. L. SMYLLIE, "The Lass and
 Heart" (Kennedy Fraser); "The Lass and
 Mornard" (K. Fraser).
 9.55.—ORCHESTRA.
 10.5.—MR. R. W. CRESSWELL; "Magic of
 The Lass"; "The Lass and Mornard";
 Mistress "The Lass and Mornard".
 10.15.—ORCHESTRA.
 10.30. Special Announcements. Closes down.
 Announcer: Munro M. Dewar.

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When I saw a little girl
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Just the Trouble
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In the park one day
When I saw a little girl
Who was crying and
Said to me, "I have
Lost my doll."

A Little Mixed
I was walking alone
In the park one day
When I saw a little girl
Who was crying and
Said to me, "I have
Lost my doll."

A Fine Compliment
I was walking alone
In the park one day
When I saw a little girl
Who was crying and
Said to me, "I have
Lost my doll."

A Fine Compliment
I was walking alone
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When I saw a little girl
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Football Results

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for
which I'm

Yours truly

"Fading."

DEAR SIR: Will you kindly inform me and probably many other wireless enthusiasts hereabouts, as to the cause of an irritating peculiarity of 2LG which might aptly be called its "disappearing trick"?

When listening to London concerts, or other entertainments, the voice of a singer is momentarily quite good and then fades into silence, but after a few seconds returns again with full force.

Yours truly

BRUCE M. JAMES

referred to by "fading." The cause is not definitely known and is probably the result of a variety of influences. The working range of the B.B.C. stations is between 75 and 100 miles, and from effects such as this may be expected outside this radius.]

Broadcasting Parliament.

DEAR SIR:—The speeches of

is the type of thing that ought to be a broadcast. Would it not be possible to broadcast important speeches? The difficulty is not I think that he might not be able to do so, but that he would be

Yours truly

R. R. S. JONES

Whom you have mentioned

[It is pretty certain that the speaker in Parliament will be able to do so. At present, the broadcast is not a "news" character as it is mounted before 7 p.m.]

In Praise of Sunday Addresses

SIR, You invite me to speak on the letter from "A. M." of London. I shall take this opportunity of expressing my disagreement with his sentiment.

I really blush when I think that any Englishman should apply the word "drivel" to the addresses by the eminent Divines who have spoken to us on the last Sunday or so. It either shows a wonderful lack of courtesy and goodwill on his part, or else a deficient education. I trust we shall have many more such addresses to interest us in the future.

Yours faithfully

A. P. HARRIS

Parson's Road, Epsom

We have had hundreds of letters of appreciation in connection with the Sunday evening address.]

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The Radio Times, the official journal of the British Broadcasting Corporation, is concerned solely with broadcasting programmes and the technical problems.

Technical enquiries dealing with the reception of broadcast telephony, such as the use of sets to be employed, should NOT be addressed to The Radio Times, but to the manufacturers of the sets and their technical staffs.

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LETTERS FOR THE B.B.C.

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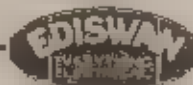
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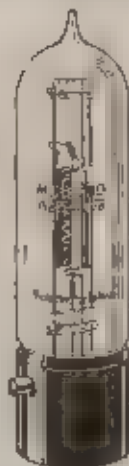
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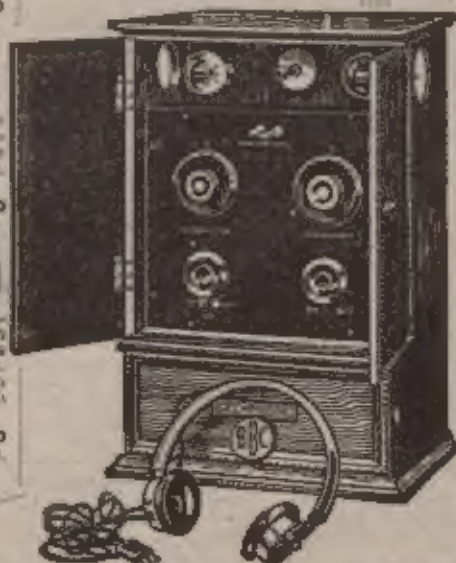
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