



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the Week Commencing
SUNDAY, MAY 25th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	
EDINBURGH (Relay)	

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By Thomas Burke.

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By P. P. Eckersley.

LINKING GREAT BRITAIN AND EUROPE.
By A. R. Eurrows.

OFFICIAL NEWS AND VIEWS.

AMERICAN TASTE IN BROADCASTING.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): **TWELVE MONTHS (Foreign)**, 15s. 8d.; **TWELVE MONTHS (British)**, 13s. 6d.

Listening Without Distraction.

NOT much that is said or written in any part of the country on the subject of broadcasting fails to come sooner or later to the notice of those concerned, either at Headquarters or in the various Stations. By *précis* of correspondence, by systematic study of the daily newspapers and the weekly and monthly magazines, and all this supplemented by comprehensive press cuttings from every part of the country, we are able to keep pretty closely in touch with such proportion of public opinion as is articulate.

The broadcasting of His Majesty's speech at the opening of Wembley brought, of course, an exceptionally heavy bundle of reports, mostly relating to the reception of the ceremony in public places in large cities. After reading eulogistic and thrilling accounts of how thousands of people heard in such towns as Manchester, Edinburgh, and Glasgow, I came on one in which something had apparently gone wrong, and the local high priest of wireless was reported as having explained that since broadcasting was still in its infancy, this Wembley transmission was much too ambitious for the B.B.C. to undertake. I hope he has read of the satisfactory and even wonderful receptions elsewhere, so that on the next occasion the local apparatus may have more careful attention.

This brings me to my point. In studying and planning for development, it is as essential that one should seek out and eliminate if possible those things which may be retarding progress, as that one should search for new lines of advance.

Now, there are, as is well known, certain circumstances and groups of circumstances which have prejudiced the popularity of wireless. They have not prevented a fairly rapid advance, but without these hindering elements progress would have been more rapid still. Some of the difficulties are technical and unavoidable. It

is not about these that I wish to write, but about other hindrances which are indigenous to the whole practice of broadcasting.

We know that the weakness of an ambassador detracts from the urgency of his embassy; many an excellent cause is handicapped by the agents selected to espouse it, or by the methods they adopt. We frequently have neither the will nor the skill to form judgments on essentials unbiased by incidental irrelevancies of presentation. The power to dissociate fundamentals from accidentals is all too rare. Appearances, not realities, are often the deciding factor.

I believe that the acceptability of wireless is materially prejudiced by the attention which is paid to the incidentals, to the necessary preliminaries, to the technicalities, to the means by which, and so on. I believe that the greater the extent to which it is possible to forget all these details, the greater will be the degree of realism conveyed by it, and the greater the ultimate satisfaction.

We say "Come and listen to my wireless set," and we lead our friends into a room where there obtrude on the attention wires and valves and boxes and switches, and, to crown all, a horn. The attention is distracted by all this paraphernalia and by the tuning preliminaries which ensue. And then we all sit with our eyes glued to the loud speaker and come to the conclusion that the sound is metallic and unsatisfying, and that we do not like our music tinned. Whereas, our minds are obsessed and distracted by the agency, and the music has not a fair chance.

Tell your friends to "Come and listen to the Unfinished Symphony," and let the music come on them mysteriously and spontaneously from some invisible source. Camouflage the loud-speaker, hide it behind a screen, in a cabinet, on the top of a bookcase—anywhere where

(Continued overleaf in column 3.)

A "Dream Song" that made History

The Story of "The Battle Hymn of the Republic."

IT is often difficult to draw the exact line of demarcation between the song and the hymn. Such songs as "The Holy City" and "Ora Pro Nobis," which had a great vogue some years ago, and are still unforgotten, are very hymnlike in their sentiment, as is, indeed, such a song as "The Lost Chord"; whilst there are certain lyrics like "Crossing the Bar" and Kipling's "Recessional" which are often actually included in hymnals, although their distinguished authors would never have classed them as hymns at all.

Thus, although the great National Anthem of the United States of America is entitled "The Battle Hymn of the Republic," it is, nevertheless, a great song. It has a romance all its own. It is one of the "dream songs" of song literature, and it was written by a woman, Mrs. Julia Ward Howe.

On more than one occasion she related the circumstances in which the song was written. She had been witnessing a review of troops

Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fatal lightning of His terrible swift sword:
His truth is marching on.

He hath sounded forth the trumpet which shall never call retreat;
He is sifting out the hearts of men before His judgment seat;
Oh, be swift, my soul! to answer Him;
be jubilant, my feet!
Our God is marching on.

In the beauty of the lilies Christ was born,
across the sea,
With a glory in His bosom that transfigures you and me:
As He died to make men holy, let us live
to make men free!
While God is marching on.

near Washington, and, on her return, she and her friends, to beguile the monotony of a long and tedious drive home, sang snatches of army songs, concluding with:

"John Brown's body lies a-mouldering in the grave,
But his soul goes marching on,"

which, as everybody knows, was the "Tipperary" of the marching Federal soldiers in the Civil War, between the Northern and Southern States of the Union, in Lincoln's time.

Mrs. Howe's pastor, the Rev. James Freeman Clarke, was of the party, and he passed a remark which had great results. He said: "Mrs. Howe, why do you not write some good words for that stirring tune?"

Mrs. Howe replied that, singularly enough, this thought was not a new one to her, for she had herself often considered this very thing, but had hitherto failed to find any leading towards it.

Waking suddenly in the grey twilight of the next morning, she found that the conversation of the previous day had recurred to her sleeping consciousness, and that the moment she was awake she was ready to sit up in bed and write the words of her great national song, as though they were being dictated to her, or were remembered words of a dream.

Whether they were or not, or whether the sudden impulse to write had sprung into instant activity the very moment she became fully conscious, she hardly knew, but certain it is that the whole poem was written on her memory

before a syllable of it was committed to paper.

Then she had a sudden panic thought. "I shall fall asleep again"—for it was very early morning—"and when I awake, I shall have forgotten every word. I must get up and write them down."

Written While Half Asleep.

Springing out of bed, she found in the dimness an old stump of a pen which she had used the day before, and with this she scrawled the words down as though she were only semi-conscious, almost without looking at the paper on which she was transcribing them. The moment she had finished, she lay down again, and was instantly asleep.

It was some time before the "Hymn" made an impression on the nation; but gradually its splendid metre captured everybody, and for many years now it has been regarded as one of the glories of America, and many of America's greatest men, including the late Woodrow Wilson, have expressed their admiration of its great qualities.

Indeed, one of Mrs. Howe's best friends and sincerest admirers said: "Julia ought to die now, for she has done the best she will ever do."

A. B. COOPER.

Listening Without Distraction.

(Continued from the previous page.)

people will not sit and stare at it. Why plant the whole apparatus down in the most conspicuous part of the room? If one wants to dance, do let it be done to music and not to a horn. I am convinced that the effect of music and many other things is marred by the obtrusive visibility of the source from which they come.

I know that most people are not greatly inconvenienced or disturbed by the use of headphones or by the sight of loud speakers, but I am writing to the hypercritical and artistic, whose objections I have sensed and can perfectly well understand.

I am not at all sure that the announcement of items in a wireless concert is not an unnecessary interruption. *The Radio Times* gives all the information required. Having regard to the psychological peculiarities of the individual, eliminate extraneous and unnecessary distractions, and so give the thing a chance and the best chance.

J. C. W. REITH.

SPEAKING at Cambridge a few days ago, Sir J. J. Thomson, Master of Trinity College, asserted that broadcasting and wireless are a perfect godsend to every science master in the country.

It is expected that loud speakers will be a permanent installation in Westminster Abbey, and similar devices will probably be used in St. Paul's and other cathedrals.

"Send Me a Message to Mars!"

Some Strange Requests to the B.B.C.

OCCASIONALLY, the listener is thrilled by hearing some unexpected announcement from a broadcasting studio. Almost invariably these deal with urgent life and death affairs—appeals for blood to save the life of some hospital patient, or the calling for a loved one in some unknown place to the bedside of a person grievously ill. Unexpected announcements of a more official nature are sometimes made, usually at the request of the police authorities.

Whilst it would be thought that everyone would realize the importance of restricting private announcements to matters such as the above, there are many people who have made strange requests to the B.B.C. well outside those limits.

Appeal for a Lost Cat.

On one occasion a letter was received at the Head Office, written obviously by a much-distressed man, appealing to the B.B.C. to broadcast a description of his lost cat. It had strayed from home, as cats will, and he offered to pay any expense in order to get a broadcast appeal for its return. The correspondent must have felt sure that this would be done, for a few hours later a telegram arrived saying: "Don't broadcast cat announcement. Cat returned."

On another occasion, a woman hurried into the Manchester Studio and demanded to see the Director on a matter of great urgency. It transpired that she had missed her train to Blackpool, and was anxious that an announcement should be made to this effect in order that those who were awaiting her in that town should not delay their tea. It was the Manchester Station, too, which was once requested by telephone by a shipper to broadcast an appeal to his manager to come to the office in

the morning half an hour earlier, as a consignment of goods had unexpectedly arrived overnight!

In the early days, the Birmingham Station was once asked to broadcast an appeal to a certain man to return at once to a certain address on a matter of life and death. He heard the appeal, and complied immediately. It was not until a little later that it was discovered that the reason for the appeal was that the man, who had his business premises beneath a flat—which was the address to which he was asked to return—had turned off the gas at the meter in his premises and, consequently, the unhappy tenant above had taken this means to overcome the difficulty.

He Really Meant It!

A request of another type, which has its sad as well as humorous side, was that of a man who once called upon the Director of Programmes and asked him in the quietest and most polite manner to broadcast a message for him to Mars. He desired this to be done on a special wave-length of 38,000 metres, and undertook to pay all expenses as well as to make himself responsible for the accuracy of the Martian language to be used in the message, as he was the only one in this country who had an expert knowledge of the language of Mars!

The value of broadcast appeals is indicated by Sir Robert Peacock, the Chief Constable of Manchester, in the Correspondence Column of this issue, and in another direction Lord Knutsford has given equal testimony. He once wrote to the Director of Programmes offering £5 a minute for a twenty-minute talk from the London Station on behalf of the London Hospital. Of course, such an offer could not be accepted.

H. PARKER.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Listen to the Weather Forecast.

THOSE who previously found little interest in the weather forecast may now find it useful to listen to this nightly announcement, as the Meteorological Department of the Air Ministry at our request now amplifies the weather forecast to the extent of adding a simple statement as to whether the barometer is rising, is stationary, or is falling. This information will be of more general value than the bald announcement of the barometric heights.

London's Summer Programmes.

Generally speaking, the summer programmes of the London Station will be divided as follows:—

Mondays: Classical (chamber music) evenings. Savoy 10.30 p.m. to 11.30 p.m.

Tuesdays: Popular programmes.

Wednesdays: Alternate dramatic evenings and military band programmes. Savoy 10.30 p.m. to 11.30 p.m.

Thursdays: Special programmes, such as operatic, light symphony, musical comedy, etc.

Fridays: Miscellaneous programmes, including "stunt" programmes from time to time.

Saturdays: Light programmes. Savoy 10.30 p.m. till 12.

Miss Carmen Hill and Mr. Herbert Heyner.

The afternoon programme on Sunday, June 1st, at London Station is a light all-English one by the Wireless Orchestra, the artistes being Miss Carmen Hill (Mezzo-Soprano), and Mr. Herbert Heyner, the famous Baritone. The latter will give three Shakespearean songs by Roger Quilter specially orchestrated for Mr. Heyner by the composer, and also the new Suite by Easthope Martin entitled "The Way of a Ship." This, too, has been orchestrated by the composer for Mr. Heyner.

A Fine Welsh Choir.

In the evening a choral programme is being given by the London Welsh Male Choir. This choir, which normally consists of over eighty voices, is supplying twenty-four voices for this transmission, which, in a sense, is an experimental one. It would be better described, perhaps, as a development of the transmissions by male voice octettes, which can now be broadcast excellently.

Virile Part-Songs.

The only other choral transmission from the studio, excluding occasions when a small chorus has been used for operatic and musical comedy productions, was on May 3rd, when Dr. Coward and his famous Sheffield Choir broadcast Coleridge-Taylor's "Scenes from the Song of Hiawatha." Even in this case only twenty-two voices out of the choir of four hundred were chosen for broadcasting, since this number is found to give the most satisfactory results. The difficulty has always been to obtain the true choral effect without losing the clearness of the diction, and the success of the Sheffield Choir transmission has suggested this present development.

The part-songs are of a virile nature, with the exception of the beautiful "The Long Day Closes," by Sullivan, which is always an appropriate finish to an evening's programme.

Perfecting the Voice for Broadcasting.

During the summer months, the "2ZY" (Manchester) Dramatic Company are to concentrate on "inflection" of the voice, and much work will be done in the direction of perfecting voice balance to meet the needs of the new type of elocution necessary for broadcasting. Their dramatic season ended successfully with the production of *The Witness for the Defence* and one of the most important Manchester evening papers described it as "a triumph over the critics who said invisible drama could never succeed." Particular stress was laid on the creation of atmosphere. The use of manuscripts was abolished, the play being acted as on the ordinary stage.

Broadcasting Greek Tragedy.

In choosing the *Antigone* of Sophocles as the first Greek tragedy to be broadcast the Glasgow Station did well, and a large number of congratulations were received. This play was chosen because it is full of exciting incident, universal human interest, great acting parts, and supreme poetry. It has been described as the most perfect tragedy that the mind of man has yet conceived.

When the *Antigone* was first produced in Athens twenty-five centuries ago it ran for thirty-two consecutive performances in a theatre which held upwards of thirty thousand people. The play was presented at Glasgow Station without cuts, as Sophocles wrote it.

The translation of the play used was that of Prof. Harrower, of Aberdeen, and the music for the beautiful Choric Odes was specially composed by Mr. Percy Gordon, Mus. Bac. (Oxon), who also trained and conducted the selected chorus. The tragedy was produced under the direction of Mr. A. Parry Gunn.

Relay Stations' Programmes.

It has been decided that the Sheffield Relay Station shall receive the London programmes. This means that all existing relay stations receive London programmes.

P. P. Eckersley, M.I.E.E.

It is not often that engineers are elected direct to full corporate membership of any of the three Engineering Institutions. One normally proceeds laboriously, and with attendant severe examinations and critical reviews of one's experience, through the respective grades.



Photo: Maud and Fox.
CAPTAIN ECKERSLEY.

This being so, we feel sure that the gratification felt by the B.B.C. staff, and particularly by the Engineering Department, at the election of Captain P. P. Eckersley to membership of the Institution of Electrical Engineers will be shared by the public whom they serve, and with whom he is a familiar and popular figure. It is a signal tribute to Captain Eckersley's work for the development of wireless, particularly as Chief Engineer of the B.B.C.

Opera in English.

On May 29th, at London Station, an Operatic Night in English will be given. The augmented Wireless Orchestra will be conducted by Mr. Percy Pitt, and the artistes will be Mr. Robert Radford (Bass), Mr. Horace Vincent (Tenor), Miss May Blyth (Soprano), and Miss Gladys Palmer (Contralto). The operatic excerpts chosen will be selected on account of their increasing popularity with the listening public.

Mr. Honey's Resignation.

When Mr. S. G. Honey, of Manchester, tendered his resignation to the Company on account of ill-health, it was accepted with the expressed hope that his popular Sunday evening talks would not be lost from the Manchester programme.

Wembley Demonstrations.

In co-operation with the Exhibition authorities at Wembley, we have arranged for loud speaker demonstrations to be held in Number "1" Conference Hall of the Palace of Industry, from 7 o'clock to 10.30 p.m. each Thursday evening, when a programme from London will be transmitted. These demonstrations are free, and a new type of loud speaker is being used which, it is said, opens up great possibilities for the future development of wireless as an educational and entertainment service.

Miss Maude Royden.

In our issue dated May 9th it was inadvertently stated that Miss Maude Royden, the well-known preacher, would debate with Miss Edith Shackleton the question, "Can Women Ever Be Free?" It was Miss Marjorie Bowen who debated this question with Miss Shackleton. Miss Maude Royden is to give the Sunday evening address from London Station on June 1st.



Professor Meek, broadcasting his views on Love and Marriage, enjoys the delicious and altogether unique experience of having his wife so situated that she cannot answer back.

THE latest malady is a slight deafness known as "wireless ear." On the other hand, the wearing of headphones tends to improve the appearance of those whose ears flap in the breeze.—Punch.

Linking Great Britain and Europe.

By Arthur R. Burrows.

THE project for linking Great Britain and Europe both socially and commercially through the medium of a Channel Tunnel still awaits the sanction of the British Parliament. Those of us who would learn more of the world overseas and the foreigner who would learn more of ourselves must risk the possibilities of an unpleasant hour or so at the mercy of the waves.

We all know that there are thousands, and, possibly, hundreds of thousands, of persons whose sole reason for their ignorance of affairs on this or the other side of the Straits of Dover, is their unwillingness to face a Channel crossing. They regard the Channel as the average person does the surgery of his dentist—a place to be visited when there is no alternative.

Invisible Bridges.

Whilst the plans for this physical link between our islands and the world at large lie locked in a strong room awaiting some statesman more courageous than his predecessors, there have been constructed each night for some eighteen months past, invisible bridges, not only over the Channel, but spanning even the North Sea. Across these bridges there pass each evening, for nearly five successive hours, streams of thought in various forms; some musical, some in the more readily understood language of this country. No debates and divisions in Parliament were necessary to bring this about. These facts naturally lead to speculation. Would you be surprised to hear that *The Radio Times* is probably the most widely read British periodical in Scandinavia?

A Message from Finland.

There are homes on the flat, rich plains of Jutland, on the firclad hillsides of Norway and Sweden where many families sit nightly listening to our musical programmes and polish up their quite considerable knowledge of English by following our speakers as they deal with their various topics. The other day we received from Finland (a country about which I have to admit entire ignorance and, I imagine, many others are in a similar position) a communication reading as follows:—

"MOSABACKA"

I have been hearing very well British Broadcasting station London 2LO The 23 April 11.30 o'clock P.M. Finland Time.

The message refers to the late transmission on St. George's Day, the date of the opening of the Wembley Exhibition. Another postcard from Denmark described the sequence of events as actually followed by wireless on the morning of April 23rd.

A Much Criticised Word.

The word "International," I know, requires careful use. To some folk it is as a red rag to a bull. But anyone who has visited the Assembly of the League of Nations sees it in a new light. He discovers not merely that trade in the broad sense is largely an international affair, but that the price of the food he eats is dependent in some measure upon such an unexpected matter as the proper routing of a goods wagon across the Continent and the care that is taken to return the same empty wagon by the shortest route and at the earliest possible moment.

Whilst some visualise the League of Nations as an unwieldy organization struggling against tradition and other odds in an endeavour to abolish war, they overlook the fact that there are a thousand and one international affairs which require methodical handling if the world is to have full advantage of its present knowledge and the machinery of civilization.

Very shortly tests will be made in this country with a wireless station employing ten to fifteen times the electrical energy now used in any one

of our eight main stations, and whilst our engineers with their natural and advisable caution are hoping for an effective "crystal range" of 100 miles, it may probably be found that at night time, under favourable conditions, this station will be audible on the Continent of Europe through cheap crystal sets. It is, in fact, highly probable, if a favourable wave-length is selected, that this higher-powered station will be audible on relatively cheap valve sets in the majority of European countries. Can we remain blind to this fact? I am sure we cannot.

By our wireless programmes thousands across the Channel will judge our standard of music, humour and general intelligence. The more attractive our programmes become, the greater will be the number of persons interesting themselves in British affairs; the greater will be the number of potential visitors to these shores.

France on a Crystal Set.

The French, like ourselves, are contemplating a high-power station, with the object of placing wireless entertainment within the means of everyone. Already in this country there are schools where the children listen daily for the time signals from the Eiffel Tower and for the announcer giving in French the latest weather forecast. It is quite possible that before long the South of England will be found to be within crystal range of French broadcast telephony and thousands of British homes will have in their simple outdoor aerial an equivalent of a "one way" cable from Paris.

Here are all the elements of healthy international rivalry in peaceful affairs. Is it likely that such rivalry will be confined to two countries only? Cannot one imagine the small States of Europe, hitherto inarticulate in the international sense by reason of the large sums necessary for adequate means of expression, putting up high-powered broadcasting stations and dispensing simultaneously in all directions the best in music, literature and language that their countries have produced? Is it not likely that as they already set aside sums annually for the furtherance of international peace and commerce through the organization at Geneva, so they will readily contribute to this new means of expressing themselves to their neighbours?

Announcers as Linguists.

A natural sequel to all this will certainly be the employment of announcers capable of speaking not only in their own tongue, but also in several European languages, and, at a later date, perhaps, the use of an international language. There are many who believe that the international language should be English. The easiest way of securing an international recognition of English is to broadcast it internationally.

RADIO IN CHURCH.

WITH reference to a recent statement in *The Radio Times* of the Rev. W. Milner Swift that his church was the first to be fitted with wireless receiving equipment, a Wolverhampton correspondent asserts that that distinction is claimed by the Welsh Presbyterian church in his town. This church, he assures us, has had wireless installed since the early part of 1923.

CURES BY WIRELESS.

A PARIS Broadcasting Company recently included in its programme a short address on hygienics by a doctor who emphasized the importance of keeping up courage during illness.

Several listeners have since written to the company stating that this advice, received on their sick beds, had such a stimulating effect that they are now cured.

Listeners' Letters.

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

From Sir Robert Peacock.

DEAR SIR,—May I be allowed to express my appreciation of the services rendered to the police recently by broadcasting information respecting (a) a fire on the "B" Division in respect of which the police were desirous of getting in touch immediately with the owner of the premises, and (b) a witness in a case of a fatal accident which had occurred in Burnage Lane?

You will, I am sure, be pleased to hear that in both cases the broadcasting was successful and resulted in the police being put in practically immediate touch with the persons concerned.

The above instances go to show how wireless can be utilized in the interests of both the police and the public.

Yours faithfully,

R. PEACOCK,

Chief Constable's Office,
Manchester.

Chief Constable.

A Disappointed Critic.

SIR,—I was extremely disappointed with the programme of the last Symphony Concert. However it may have been received in the hall, I am quite certain that the majority of the larger audience found it anything but entertaining.

Whoever was responsible for this "one-man show" betrayed a lamentable lack of judgment, and one hesitates to believe it could have been the gifted composer-conductor himself.

Even at that, why the cello concerto, which is quite an undistinguished work that nobody wants to hear? Is there not the 2nd Symphony? An entirely Beethoven Concert is unthinkable as a popular success here, and Brahms and Wagner, with a far more varied field to draw upon, are not calculated to sustain interest for a full evening.

A former concert was predominantly modern French, and very monotonous it became.

As W. S. Gilbert wrote: "You cannot eat breakfast all day," etc.

Yours truly, GEORGE V. WALKER.

[Mr. Percy Pitt, the Musical Director of the B.B.C., comments on this letter as follows: "As against the opinion of one person, I am willing to wager that hundreds of listeners welcomed an opportunity of hearing two of Elgar's finest works—and, incidentally, two of the acknowledged masterpieces of this century, either British or foreign, played by London's leading orchestra under the directorship of the composer himself. Beyond this, the programme contained several extremely popular examples in the lighter vein of England's greatest composer, and, in conclusion, I should like to add that it was selected by Elgar himself."]

A Contrast in Concerts.

DEAR SIR,—By the excellent attendance at the Central Hall concerts, I feel sure that the public have appreciated the efforts of the B.B.C. in giving them the opportunity of hearing programmes of some of the best orchestral music, under the batons of eminent conductors, at such very low prices.

If one goes back a few years, things were very different.

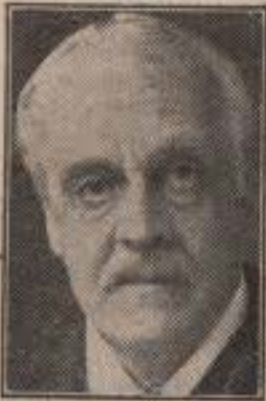
I well remember the first performance of the "Enigma" Variations of Elgar, in 1899, at St. James's Hall (site now occupied by the Piccadilly Hotel), under Dr. Hans Richter. The prices of tickets at these famous concerts were 15s., 10s. 6d. and 5s. At the B.B.C. concert the highest price is 5s., and the lowest 1s., plus the Government tax. What a difference!

Yours faithfully, P. J. T.

London, W.

PEOPLE IN THE PROGRAMMES — GOSSIP ABOUT ARTISTES & OTHERS.

The Earl of Balfour as Musician.



THE EARL OF BALFOUR.

ON Thursday, May 29th, listeners will have an opportunity of hearing one of our finest public speakers, for on that date the speech of the Earl of Balfour at the Dinner of the National Institute of Industrial Psychology is to be broadcast. Lord Balfour takes a great interest in wireless—not only because he is a lover of science; but also because he is a very keen

musician and has always been anxious that the best music should be made popular.

A Clever Organist.

LORD BALFOUR'S favourite composers are Handel, Schumann, Brahms, Bach, and Grieg. He was largely instrumental in founding the English Handel Society, and he has a wonderful collection of Handel's works.

It is not generally known that the Earl of Balfour is a clever musician himself. His favourite instrument is the organ, which he plays with considerable skill.

The Result of Perseverance.

ANOTHER interesting speech to be broadcast at the above-mentioned dinner will be that of the Rt. Hon. Tom Shaw, the Minister of Labour.

Mr. Shaw is one of the most remarkable examples of a self-made man in the present Parliament. When a mere boy, he started to earn his living as a cotton weaver; but although he had to work extremely hard, he determined that he would better his condition, no matter what the cost. He was quick to grasp the fact that if, in later years, he was to become a competent leader of the cotton operatives, it would be well for him to know foreign languages, in view of the extensive foreign trade of Lancashire. So he diligently set to work to learn French and German in his spare time. Every moment he could snatch from the noisy looms was devoted to study, and in a short time he had mastered both French and German.

To-day, he is one of the best linguists in the House of Commons and, having travelled extensively all over Europe, he has a first-hand knowledge of the conditions of the workers in many Continental countries.

Engineer Who Became A Singer.

MR. GEORGE PARKER, who is singing at Bournemouth, Cardiff and Birmingham this week, was originally trained as a mining engineer and was some time a colliery manager. Afterwards he forsook this profession for that of a musician, and he has held appointments at Manchester Cathedral and Westminster Abbey. As Gentleman of His Majesty's Chapel Royal, his duties were to sing at services at Buckingham Palace when the King was in residence and at Marlborough House when Queen Alexandra was in residence, and also at St. James's Palace.

Mr. Parker joined Mr. Oscar Ashe and Miss Lily Brayton at His Majesty's Theatre in *Chu Chin Chow*. Originally the lover of "Zahrat" (played by Miss Lily Brayton) he was often mentioned in the play, but did not make an appearance. Mr. Ashe had many letters asking why this character did not appear, and after the play had been running fifteen months he wrote another scene in the play for this character to appear, and Mr. Parker created the part of Omar, Zahrat's lover, and played in *Chu Chin Chow* to the end of the run, altogether about three and a half years.

Sheridan and Ouida.



MR. WILLIAM MACREADY.

THE success which attended the broadcasting of *Othello* from Birmingham has resulted in Mr. Edgar's deciding to form a Station Dramatic Company, and, on June 5th, Sheridan's comedy, *The School for Scandal*, will be given in its entirety, with Miss Edna Godfrey-Turner as Lady Teazle and Mr. William Macready as Charles

Surface. This will be followed by *Under Two Flags* (June 27th); *Merchant of Venice* (July 24th); *She Stoops to Conquer* (August 21st); and *Caste* (September 12th).

Appropriate incidental music will be rendered by the Station Orchestra, under Mr. Joseph Lewis.

From Pianist to Vocalist.



MISS ELSIE SUDDABY.

A FAVOURITE singer at London Station is Miss Elsie Suddaby, who has a fine soprano voice, and who is well known in the South of England. Miss Suddaby began her career as a pianist, winning the Gold Medal of the Associated Board and becoming an Associate of the Royal College of Music. Afterwards, however, she turned her

attention to singing, and she has appeared at the Leeds and Kendal Festivals with success, and has sung with the principal Choral Societies throughout the country.

Miss Suddaby was one of the first sopranos to broadcast from the old Manchester Station.

A Record in Rôles.

LOVERS of Wagner's music should make a point of hearing Mr. John Perry sing the Prize Song from *The Mastersingers* from Manchester on Wednesday, May 28th. Mr. Perry has made a special study of the works of this composer, and he knows most of them by heart.

Formerly a member of the Carl Rosa Opera Company, Mr. Perry has probably sung more rôles than any other tenor. While with this company, he appeared in no fewer than twenty-seven different parts. This is probably a record.

In his early days Mr. Perry used to sing at Llandaff Cathedral, and later at the Cathedrals at Wells and Exeter.

A Debate on Summer Time.

ARE you for or against Summer Time? Whichever you are, you should not fail to hear the debate on this subject between Sir Kingsley Wood, M.P., and Mr. J. H. Simpson, M.P., which will be broadcast from London on Wednesday, May 28th.

Sir Kingsley Wood, who will speak in favour of Summer Time, has had a great deal to do with questions of public health, and he is, therefore, perhaps naturally of the opinion that we should get as much sunlight as possible. It was he who, in 1918, promoted a National Memorial to the then Prime Minister, urging the immediate establishment of a Ministry of Health.

From 1918 to 1922, Sir Kingsley was Parliamentary Private Secretary to the Ministry of Health, and he has taken an active part in many important schemes of public importance, such as National Insurance, early closing, and old age pensions.

World-Famous Contralto to Broadcast.



MME. D'ALVAREZ.

AN event of unusual interest is to take place on May 30th, for on that date, at 9.45 p.m., Mme. Marguerite D'Alvarez, the famous contralto singer, is to give a special recital at London Station. Mme. D'Alvarez was one of the great names in the pre-war Grand Opera at Covent Garden, and a leading star during Oscar

Hammerstein's unsuccessful attempt to make Kingsway take to music at the colossal London Opera House.

Mme. D'Alvarez is a daughter of the Marquis de Rocafuerte, and as a child, while she was at school in Paris, she showed so much promise as a singer that it was decided that she must have a musical training. Accordingly, she was sent to the Brussels Conservatoire, where she studied under the celebrated master, Gaewart, and gained the Queen's Prize in two years—an unprecedentedly short time.

She made her first appearance on the opera stage at Rouen, in *Samsan and Delilah*. Afterwards, she went to America, and later, sang Carmen at La Scala, Milan.

Singing Round the World.

THERE are probably few living singers who have travelled so widely as has Mme. D'Alvarez. She has sung in Brussels, Marseilles, Boston, New York, Chicago, and in Algiers. Since the war she has had triumphal tours in Australia, New Zealand, Hayti and Canada. During her last tour, which ended with her leaving for Europe, on May 3rd, to fulfil engagements in Spain and Berlin, before coming to London, she sang to President and Mrs. Coolidge, at the White House.

Mme. D'Alvarez speaks, as well as sings, in English, French, Spanish, and Italian.

As a writer recently said of her, "She is one of the very few opera singers of the day who have the tremendous personal appeal of the prima donnas of Queen Victoria's and King Edward's times."

A Fascinating Story.



MR. RALPH DARLINGTON.

ON Wednesday, May 28th, the twelfth of the "Magic Carpet" series of lectures will be broadcast from Cardiff. On this occasion, the lecturer will be Mr. Ralph Darlington, F.R.G.S. Mr. Darlington has travelled extensively in Europe and over large sections of Asia and Africa, and lectured throughout the United Kingdom.

His lecture on Greece includes descriptions of Athens and the Acropolis, the most recent discoveries in Greece, Eleusis, Delphi, Corinth, and the Bay of Salamis, and it should prove of absorbing interest to listeners.

Sir Thomas Oliver, presiding at the Tyneside Geographical Society, expressed his opinion that this lecture of Mr. Darlington's was the most fascinating story of Greece and its ancient people he had ever heard.

During the War, Mr. Darlington lectured to the troops behind the lines in France and Flanders, to the Army of Occupation on the Rhine, and to many thousands of men in the camps and hospitals and military command of the United Kingdom.

WIRELESS PROGRAMME—SUNDAY (May 25th.)

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

LONDON.

3.15.—**THE EMPIRE THANKSGIVING SERVICE.**
At which **THEIR MAJESTIES THE KING AND QUEEN** will be present. Relayed from the Stadium at Wembley with address by His Grace **THE ARCHBISHOP OF CANTERBURY.**
Music by
Massed Choirs of 3,000 Voices conducted by
SIR HENRY WALFORD DAVIES, Mus. Doc.
and
Massed Military Bands.

4.15. **MISCELLANEOUS PROGRAMME.**
Artistes:
WINIFRED FISHER (Soprano)
JOHN COLLINSON (Tenor).
ALEC SHERMAN and UNA CHEVERTON (Violin Duettists).
Soprano Songs.
Negro Spirituals:
"Swing Low, Sweet Chariot"
arr. H. T. Burleigh
"I Got a Robe" *arr. H. T. Burleigh*
Violin Duet.
Suite for Two Violins and Piano, Opus 18
Goddard (5)
Tenor Songs.
"Primrose and Columbine" *Leslie Woodgate*
"Réverie" *Leslie Woodgate*
"The Mad Prince" *Armstrong Gibbs (2)*
Soprano Songs.
"The Night Nurse" *Claude Arundale*
"Ma Curly-Headed Babby" *Clutsam*
Violin Duets.
Samoan Lullaby *Tod Boyd*
Spanish Dance *Sarasate*
Tenor Songs.
"Romance" *Donald Ford*
"Beauty's Eyes" *Tosti*
(By request)

5.0-5.30.—**CHILDREN'S CORNER.** *S.B. from Newcastle.*
Announcer: C. H. King.
8.30.—Anthem, "Evening and Morning"
Sir Herbert Oakeley (2)
Hymn, "Lift Up Your Heads, Ye Gates of Brass" *A. and M. 586*
The Rev. T. CARTER, Th.D., Secretary to the Zenana Bible and Medical Mission.
Hymn, "Jesus Shall Reign Where'er the Sun" *A. and M. 220*

9.0. **DE GROOT**
and
THE PICCADILLY ORCHESTRA,
relayed from the Piccadilly Hotel, London.
Orchestra.
Fantaisie, "La Tosca" *Puccini*
Signor Enrico Muzio,
In Items from his Repertoire.
Orchestra.
Ballet Music, "La Gioconda" *Ponchielli*
Signor Enrico Muzio,
In Items from his Repertoire.
Orchestra.
Grand Selection, "The Valkyrie" *Wagner*
10.0.—**TIME SIGNAL FROM GREENWICH, GENERAL NEWS BULLETIN, and WEATHER FORECAST.** *S.B. to all Stations.*
Local News.
10.15.—De Groot and the Piccadilly Orchestra.
Selection, "Lilac Time" *Schuber*
10.30.—Close down.
Announcer: C. A. Lewis.

BIRMINGHAM.

3.0-5.0. **THE STATION ORCHESTRA.**
Conducted by **FRANK CANTELL.**
Overture, "The Miller and His Men"
Bishop

Selection, "Eugene Onegin" *Tchaikovsky*
Rhapsodie, "Norwegian No. 1" *Svensden*
FRANK EDWARDS (Solo Pianoforte).
Prelude from English Suite in D Minor
Bach
"By Smouldering Embers" ("Fireside Tales")
"Of Brer Rabbit" *MacDowell (4)*
Nautilus } ("Sea Pieces") *MacDowell (4)*
Song }
"Arabesque" *MacDowell (4)*
INGRAM BENNING (Tenor).
"The Message" *Blumenthal*
"The Last Watch" *Pinsuti (1)*
Frank Edwards.
Variations on the name "Abegg"
Schumann
"Norwegian Bridal Procession" *Grieg*
"The Fire of Spring" *Ireland*
Ingram Benning.
"I Know of Two Bright Eyes" *Clutsam*
Orchestra.
Fantasia on "The Mastersingers"
Wagner, arr. Tavan
Ballet Music from "Hiawatha"
Coleridge-Taylor

5.0-5.30.—**CHILDREN'S CORNER.** *S.B. from Newcastle.*
8.0. **RELIGIOUS SERVICE**
relayed from
ST. CHAD'S CATHEDRAL.
8.30. **THE STATION SYMPHONY ORCHESTRA.**
Under the Direction of **JOSEPH LEWIS.**
Overture, "Di Ballo" *Sullivan (11)*
Symphony No. 4 in C Minor, "Tragic"
Schubert
ALICE VAUGHAN (Contralto).
"O Don Fatale" ("Don Carlos")
Verdi (1)
Orchestra.
"Solemn Melody" *Walford Davies (11)*
Alice Vaughan.
"Love's Coronation" *Aylward*
Orchestra.
"Petite Suite de Concert" *Coleridge-Taylor*
Suite, "Three English Dances" *Quilter (1)*
10.0.—**NEWS and WEATHER FORECAST.**
S.B. from London.
Local News.
10.15.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.0. **NOMAD MALE VOICE PRIZE CHOIR.**
"Lovely Night" *Cheval (11)*
"In the Sweet Bye and Bye" *Protheroe*
3.10. **NORA BRADBURY (Solo Pianoforte).**
"Humoreske" *Tchaikovsky*
Intermezzo *Brahms*
"Water Wagtail" *Cyril Scott (4)*
"Danse" *Debussy*
3.25. **Nomad Quartette.**
"When Evening's Twilight" *Hatton (11)*
"Hallelujah Chorus" *Handel (11)*
3.35. **Nora Bradbury.**
"Cortège" *Debussy*
"Scherzo in B Flat Minor" *Chopin*
3.50. **Nomad Male Voice Prize Choir.**
"The Homeland" *Sullivan (11)*
"Gloria" from 12th Mass *Fletcher (11)*
4.0. **ROYAL BATH HOTEL ORCHESTRA.**
Relayed from King's Hall Rooms.
Musical Director, **DAVID S. LIFF.**
"Humoreske" *Dvorak*
"Toreador et Andalouse" *Rubinstein*
"La Bohème" (Fantasia) *Puccini*
"L'Armes d'Autre Fois" *Gilbert Stacy*
DAVID S. LIFF (Solo Violin).
"Handel in the Strand" *Grainger*
5.0-5.30.—**CHILDREN'S CORNER.** *S.B. from Newcastle.*
8.30. **WINIFRED SMALL (Solo Violin).**
Sona'ta in G. Minor *Purcell*
8.40. **ELSIE SUDDABY (Soprano).**
Hymn, "O Sacred Head Surrounded"
A. and M. 111
8.45.—**The Rev. A. H. BAVERSTOCK: Religious Address.**

8.55. **Elsie Suddaby.**
Hymn, "For all the Saints"
English Hymnal 641
9.0. **OLIVE CURTIS (Solo Pianoforte).**
"Toccata" (from 3rd Suite) *Bowen (17)*
"Nuit de Mai" *Palmgren*
"Island Spell" *Ireland*
"Prelude in G Minor" Op. 23, No. 5
Rachmaninov
9.15. **Winifred Small.**
"Hornpipe" *Handel-Harty*
"Rondo" *Mozart-Kreisler*
9.25. **Elsie Suddaby.**
"An Old Sacred Lullaby"
arr. Liddle, R. Corner—1608
"My Heart Ever Faithful" *Bach*
"Ave Maria" *Bach-Gounod*
(With Cello Obligato, Thomas E. Illingworth.)
9.35. **Olive Curtis.**
"Hark, Hark the Lark" *Schubert-Liszt*
"Sonata Appassionata" (Op. 57) *Beethoven*
(1st Movement, "Allegro Assai.")
9.50. **Winifred Small.**
"Three Poor Mariners" *arr. Quilter*
Slavonic Dance in G Minor *Dvorak-Kreisler*
"Tambourin Chinois" *Kreisler*
10.0.—**NEWS and WEATHER FORECAST.**
S.B. from London.
Local News.
10.15.—**Major STANLEY HOW: Shakespeare Reading.**
10.45.—Close down.
Announcer: John H. Raymond.

CARDIFF.

3.0-4.30. **THE CORY WORKMEN'S SILVER BAND.**
Conductor, **J. G. DOBBING.**
Vocalist, **RONALD CHIVERS.**
I. March, "B.B. and C.F." *J. Ord Hume*
Overture, "The Magic Flute" *Mozart*
II. Songs.
"To Anthea" *Hatton (1)*
"Thou'rt Passing Hence" *Sullivan*
III. Selections from the Works of Tchaikovsky.
Euphonium Solo, "Nazareth" *Gounod*
IV. Songs.
"Sheila" *Hatton (1)*
"My Rose of Lorraine" *Clutsam (5)*
V. "Reminiscences of England" *Godfrey*
Cornet Solo, "Titania" *Rimmer*
VI. Songs.
"The Wanderer" *Schubert (1)*
"When All the World is Young"
A. Herbert Brewer (11)
VII. Hymn, "Cwm Rhondda."
Chorus, "Hallelujah" ("The Messiah")
Hasdel
Announcer: A. H. Goddard.
5.0-5.30.—**CHILDREN'S CORNER.** *S.B. from Newcastle.*
8.10. **CHOIR OF EBENEZER WELSH CONGREGATIONAL CHURCH.**
Hymn, "Arian Iorddonen ddofn" (Tune, Moab.)
Anthem, "Bendigedig" *J. Thomas*
Dr. H. M. HUGHES, B.A., O.B.E., of Ebenezer Welsh Congregational Church: Religious Address.
Hymn, "Guide Me, O Thou Great Jehovah" (Tune, Aberteifi) *Dr. Parry*
8.40. **Modern Light Italian Evening.**
THE STATION SYMPHONY ORCHESTRA.
Conductor, **OLIVER RAYMOND.**
Vocalist, **GLADYS PALMER (Contralto).**
I. Overture, "Le Baruffe Chiozzotte"
Sinigaglia
Intermezzo, "Cavalleria Rusticana"
Intermezzo in Act III, "William Ratcliff"
Hymn to the Sun, "Iris"

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 561.

WIRELESS PROGRAMME—SUNDAY (Continued from the facing page.)

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

- II. Songs.
 "Ridonami la Calina" *Tosti*
 "La Serenata"
 "Malia"
 III. Suite, "Piedmonte" (Op. 36) *Sinigaglia*
 (1) "Over Fields and Woods"; (2) "Rustic Dance"; (3) "Pilgrimage to a Shrine"; (4) "Carnival."
 Intermezzo, "Adrienne Lecouvreur" *Cilea*
 IV. Songs.
 "Nebbie" *Respighi*
 "Il Tramonto" *Sgalubati*
 "Lungi dal caro bene" *Seechi* (1)
 V. Prelude to Act III, "Jewels of the Madonna" *Wolf Ferrari*
 Piedmontese Dances, Nos. 1 and 2.
 10.0—NEWS and WEATHER FORECAST. *S.B. from London.*
 Local News.
 10.15.—Close down.
 Announcer: E. R. Appleton.

MANCHESTER.

- 3.0. MOLLIE HAIGH (Solo Pianoforte).
 "Fantaisie Impromptu" *Chopin*
 "Nocturne in E Flat, Op. 9, No. 2" *Chopin*
 PAT RYAN (Solo Clarinet).
 "Souvenir d'Amour" (Romance) *H. L. Entwistle*
 (First Performance.)
 OLGA TELBA (Soprano).
 "Rejoice Greatly" *Handel* (11)
 "My Heart Ever Faithful" *Bach*
 JOSEPH LINGARD (Solo Flute).
 Selected.
 Mollie Haigh.
 "Andante" *Mendelssohn*
 "Rondo Capriccioso" *Saint-Saens*
 Pat Ryan and Joe Lingard.
 Flute and Clarinet Duet.
 "Lo, Here the Gentle Lark" *Bishop*
 Olga Telba.
 "Hear Ye, Israel" *Mendelssohn*
 "The Last Rose of Summer"
 Joseph Lingard.
 Selected.
 Pat Ryan.
 Request Items.
 "Softly Awakes My Heart" ("Samson and Delilah") *Saint-Saens*
 "Second Air Varie" *Mohr*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
 8.0. MANCHESTER POSTAL MILITARY BAND.
 March, "Russe" *Ganne*
 Overture, "Romantique" *Keler Bela* (1)
 8.15.—SIDNEY G. HONEY: Talk to Young People.
 8.45. Band.
 Selection, "Cavalleria Rusticana" *Mascagni*
 JOHN E. CHANTLER (Tenor).
 "Sing Ye Praise" (Hymn of Praise)
 "Sorrow of Death" *Mendelssohn* (11)
 Band.
 Entr'acte, "Simple Aveu" *Thome*
 Intermezzo, "Lojn du Bal" *Gillet*
 Saxophone Solo, "Berceuse de Jocelyn" *Godard*
 (Soloist, Fred Rogers.)
 Hymn.
 9.15.—The Rev. G. H. CHARNLEY, of Chorlton-cum-Hardy: Religious Address.
 Hymn.
 9.30. Band.
 Second Suite for Military Band in F Major *Holst* (1)
 John E. Chantler.
 "On With the Motley" ("Pagliacci") *Leoncavallo*
 "Nirvana" *Stephen Adams* (1)
 Band.
 Characteristic Piece, "The Parade of the Tin Soldiers" *Leon Jessel*
 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Local News.

- 10.15. Band.
 "Ballet Egyptien" *Luigini*
 Selection, "The Bohemians" *Puccini* (1)
 10.30.—Close down.
 Announcer: Victor Smythe.
NEWCASTLE.
 3.0-4.30. ERNEST SHARP'S STRING QUARTETTE.
 Allegro and Scherzo from Op. 18, No. 4 *Beethoven*
 ETHEL FOWKES (Soprano).
 "A Night" *Ronald* (5)
 "Harbour Light Song" *Sanderson* (1)
 J. WILSON BEVERIDGE (Tenor).
 "Over the Land in April" *Quilter* (4)
 "In Dreams Fleeting" *Oldroyd* (4)
 Quartette.
 Minuetto and Allegro from Op. 18, No. 4 *Beethoven*
 Ethel Fowkes.
 "The Lord is my Light" *Allitsen* (1)
 "Pale Yellow Rose" *Phillips*
 Quartette.
 1st Movement, String Quartette, Op. 15 *Dohnanyi*
 J. Wilson Beveridge.
 "Jean" *Meade* (1)
 "The Magic of Thy Presence" *Quilter* (4)
 "Love's Quarrel" *Scott* (4)
 Quartette.
 1st Movement, String Quartette, Op. 10 *Debussy*

- 5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*
 8.30. DUDLEY MALE VOICE QUARTETTE.
 "Crossing the Plain" *Price*
 "A Stream of Silver Moonshine" *Geibel* (2)
 Hymn, "Pleasant are Thy Courts Above."
 8.45.—The Rev. A. E. CORNIBER. Religious Address.
 Hymn, "Hark, Hark, My Soul" *Smart*
 9.5. VINCENT CAYGILL (Solo Pianoforte).
 Prelude and Fugue in C Sharp Minor *Bach*
 Capriccio in B Minor, Op. 76 *Brahms*
 Etude in G Flat Major, Op. 25 *Chopin*
 Seguidilla, Op. 232 *Albeniz*
 VINCENT JONES (Baritone).
 "In Time of Sorrow" *Warlamoff*
 "It is Enough" ("Elijah") *Mendelssohn*
 HERMANN McLEOD (Solo Violin).
 Allegro, 7th Concerto *De Beriot*
 Vincent Jones.
 Three Little Spanish Songs *Lohr*
 (1) "My Love the Swallow"; (2) "Lola"; (3) "Ah, Though the Silver Moon Were Mine."
 Hermann McLeod.
 Andante and Finale, 8th Concerto *De Beriot*
 Vincent Caygill.
 Polonaise in E Major *Liszt-Busoni*
 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Local News.
 10.15.—Close down.
 Announcer: R. C. Pratt.

ABERDEEN.

- ALEX. MACGREGOR (Baritone).
 MARY J. DAWSON (Contralto).
 3.0. THE WIRELESS ORCHESTRA.
 Overture, "Egmont" *Beethoven*
 Serenade *Schubert*
 Alex. MacGregor.
 "The Cloths of Heaven" *Dunhill* (14)
 "Elégie" *Massenet*
 Orchestra.
 3.25. Overture in C *Mendelssohn*
 "Schön Rosmarin" *Kreisler*
 Mary J. Dawson.
 3.40. "Thanksgiving" *Cowen* (1)
 "He Was Despised" *Handel* (1)
 3.50. Orchestra.
 Suite, "On Jhelum River" *Woodforde-Finden* (1)
 Alex. MacGregor.
 4.5. "Shall I in Sorrow Languish" *Mozart*
 "The Chapel on the Hill" *Stanford* (14)
 Mary J. Dawson.
 4.15. "God's Garden" *Lambert*
 "O Divine Redeemer" *Gounod*

- Orchestra.
 4.25. "Valse Triste" *Sibelius*
 "Two Symphonic Dances" *Grieg*
 Alex. MacGregor.
 4.40. "Lend Me Your Aid" *Gounod*
 "Lead, Kindly Light" *Pughe Evans*
 Mary J. Dawson.
 4.50. "Spring Sorrow" *Ireland*
 "At Michael's Gate" *Kemp*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
 8.30. RELIGIOUS SERVICE, relayed from NORTH U.F. CHURCH.
 Minister, The Rev. ANDREW DICKSON (Woodside Hilton U.F. Church).
 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Local News.
 10.15.—Close down.
 Announcer: H. J. McKee.

GLASGOW.

- "The aids to noble life are all within." *Matthew Arnold.*
 3.0. THE WIRELESS ORCHESTRA.
 Conducted by HERBERT A. CARRUTHERS.
 Overture, "La Princesse Jaume" *Saint-Saens*
 Three Scottish Symphonic Dances *Wagh Wright* (1)
 (1) The Cobbler; (2) Keltic Ballade; (3) The Devil's Elbow.
 3.20. FLORA BLYTHMAN (Contralto).
 "Remember Me, Dear Friend" *Evelyn Sharpe*
 "Beyond the Dawn" *W. Sanderson* (1)
 Orchestra.
 3.32. Musical Comedy Selection, "Sybil" *Jacobi*
 "Capriccio Italien" *Tchaikovsky*
 Flora Blythman.
 4.0. "Sympathy" *Charles Marshall* (15)
 "A Song of Thanksgiving" *F. Allitsen* (1)
 Orchestra.
 4.12. Symphonic Sketch, "In the Steppes of Central Asia" *Borodin*
 Fantasy, "Reminiscences of Grieg" *arr. Godfrey*
 Flora Blythman.
 4.27. "Mifanwy" *Dorothy Forster*
 "My Dear Soul" *W. Sanderson* (1)
 Orchestra.
 4.37. Suite, "Scenes from an Imaginary Ballet" *Coleridge-Taylor*
 Overture, "Il Seraglio" *Mozart*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
 8.30.—Psalm 84, Verses 1-3 (Tune, "Harington," No. 69).
 8.35.—The Rev. J. PITT WATSON, B.D., of Sandyford Parish Church. Religious Address.
 8.47.—Psalm 145 (Second Version) (Tune, "Duke Street," No. 8).
 8.52. JOHN B. DICKSON (Solo Cello).
 "O Cara Memoria" *Servais*
 9.5. The Growth of Church Music by WILLIAM H. STOCKS.
 Musical Illustrations by Members of the Choir of ST. MARGARET'S EPISCOPAL CHURCH, Newlands.
 Illustrations.
 Miserere, Psalm 51.
 Anglican Double Chant, Psalm 69 *Turl*
 Gregorian Chant (Tonus Peregrinus), Psalm 114.
 Plain Song (Veni Emmanuel).
 Chorale from the "Passion" *J. S. Bach*
 Magnificat *Dr. E. J. Hopkins*
 Nunc Dimittis *Dr. E. J. Hopkins*
 John B. Dickson.
 9.40. First Movement from Cello Concerto *Haydn*
 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Local News.
 10.15.—Close down.
 Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 361.

WIRELESS PROGRAMME—MONDAY (May 26th.)

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

LONDON.

- 3.30-4.30.—Time Signal from Greenwich. Concert: "The Love of Precious Stones—The Diamond," by Violet M. Methley. Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. "Finishing in France," by Eileen Robertson.
- 5.30.—Children's Letters.
- 5.45.—CHILDREN'S STORIES: Sabo Story, "The Pike in the Pool," by E. W. Lewis. "Treasure Island," Chap. 15, Part I., by Robert Louis Stevenson.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
- JOHN STRACHEY (the B.B.C. Literary Critic): Fortnightly Book Talk. *S.B. to all Stations.*
- Local News.
- 7.30. A PRELIMINARY HUMOROUS CALL by Four Members of THE "CONFETTI" CONCERT PARTY. BILLY BRAY AND JAMES CROMBIE in a Nautical Duet, "Drake is going to Sea." AMEY SAUNDERS in a Comedy Number.
- 7.45. Chamber Music Evening. THE CHAMBER MUSIC TRIO. WILLIAM MURDOCH (Piano). ALBERT SAMMONS (Violin). CEDRIC SHARPE (Violoncello). Trio in One Movement in B Flat, No. 8 *Beethoven* Allegretto.
- 7.55.—"From My Window," by Philemon.
- 8.0.—Trio in G Major, No. 5..... *Mozart* Allegro; Andante con Variazioni; Allegretto.
- 8.20.—"The Nightingale and Some Poets," By C. A. LEWIS.
- 8.38.—Trio in D Minor, Op. 32 *Arensky* Allegro Moderato; Scherzo; Allegro molto.
- 9.10.—The "Confetti" People have a Second Call. Amey Saunders and Billy Bray in a Controversy. Billy Bray or James Crombie—or neither—or both—will Discourse. A Duet for two Baritones—to wit—or even to whoo—by Billy Bray and (or should it be but?) James Crombie. At the Piano, in both Calls, Frank Heaton.
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
- Local News.
- 9.45.—Topical Talk.
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel. *S.B. to all Stations.*
- 11.0.—Close down.
- Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra, Directed by Paul Rimmer. Bella Newstead (Contralto).
- 5.0.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Topical Horticultural Hints.
- 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
- 6.30.—"Teens' Corner: "Uncle Pip," on "Naval History."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Local News.
- Popular Programme.
- 7.30. THE STATION ORCHESTRA. Overture, "Orpheus in Hades".... *Offenbach* Selection, "A Little Dutch Girl" .. *Kalman*

- 8.0. "THE WRANGLERS" (WILSON JAMES AND ALEC MCGILL.) will Wrangle with Mirth and Music.
- 8.15-8.45.—Interval.
- 8.45. "The Wranglers" will again Wrangle.
- 9.0. Orchestra. Waltz, "Love and Spring" .. *Waldteufel* Morceau, "Cavatina" *Raff* Folk Tune and Fiddle Dance *Fletcher*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 9.45.—LAWSON E. TROUT, of the Institute of Publicity, on "Advertising."
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
- Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Ethel Rowland (Solo Pianoforte). THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Room. (Musical Director, DAVID S. LIFF.)
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: F. W. Lawrence, A.C.P., on "Ancient People—Assyrians and Babylonians."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Local News.
- 7.30-8.0.—Interval.
- 8.0. JULIETTE FOLVILLE (Solo Pianoforte). French Suite in E Major *J. S. Bach* Scherzo, Op. 16, No. 3 *Mendelssohn* Concert Study "En Route," .. *Palmgren*
- 8.15. SOPHIE ROWLANDS (Soprano). "One Fine Day" ("Madame Butterfly") *Puccini* "Love's Philosophy" *Quilter* (1)
- 8.25. TOM KINNIBURGH (Bass). "The Vulcan's Song" ("Philemon and Baucis")..... *Gounod* (1) "When Dull Care" .. *arr. Lane Wilson* (1)
- 8.35. "WHEN THE WHEELS RUN DOWN." A Sketch By Maud M. Rogers. Produced by LILIAN EDWARDS. Cast:—Lavinia Dormer .. JOYCE HOLDER Priscilla Dormer LULU CURTEIS SMITH Kate IRENE VICKRIDGE
- 8.55. Sophie Rowlands. "My Dearest Heart" *Sullivan* (1) "Sing, Joyous Bird" *Phillips*
- 9.5. Juliette Folville. Waltz in C Sharp Minor } *Chopin* Two Preludes..... } "Scenes of Childhood" *Schumann*
- 9.15. REGINALD S. MOUAT (Solo Violin). "Gipsy Song" *Coleridge-Taylor* "Saltarella" *German* "Cradle Song" *Tor Aulin*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 9.45. Juliette Folville. Menuet, Danse. Rondo from Suite in the form of a Sonata *Jonzen*
- 9.50. Tom Kinniburgh. "Quaff, Quaff With Me the Purple Wine" *Shields, arr. Carmichael* (1) "The Lute Player" *Allitsen* "Cheerily Yeo Ho" *Lyll Phillips*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
- Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artistes. Talks to Women. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 6.15-6.30.—"How to Think" (2), by a Psychologist.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Local News.
- Feature Programme.
- ART SONGS AND CHAMBER MUSIC. Vocalist, ELSIE SUDDABY (Soprano). Solo Violoncello, BEATRICE EVELINE. Recital, HUMBERT WOLFE. Accompanist, VERA McCOMB THOMAS.
- 7.30. Songs (Old English). "The Peaceful Westerne Winde" *Thos. Campion, 1610, arr. F. Keel* (1) "Sweet Was the Song" *John Attey, arr. F. Keel* (1) "The Self Benished" *John Blow* (1) "By Thy Banks, Gentle Stour" *William Boyce* (11)
- 7.40. Violoncello Solo. Sonata for Violoncello and Pianoforte *Eccles Salmon*
- 7.50.—Mr. HUMBERT WOLFE will read a Selection from his own Poems.
- 8.10. Songs. "Where Shall the Lover Nest?" *Sir Hubert Parry* (11) "Lullaby" ("Bethlehem") *Rutland Boughton* (14) "The Fields Are Full" ... *Armstrong Gibbs* "Come, Lovers, Follow Me" *Ed. C. Bairdston* (14)
- 8.20. Violoncello Soli. Air *Purcell* Sicilienne *Faure* Allegro con Brio *Guerini-Salmon*
- 8.30.—Address upon and Illustrations of the Music to be performed in the "All Wales Week" at Wembley Exhibition. Conducted and Directed by Sir HENRY WALFORD DAVIES, Mus. Doc., LL.D., Director of Music and Chairman of the National Council of Music, University of Wales.
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 9.45.—Mr. PETER FREEMAN, Representative and Organiser for South Wales of the National Council for Animals' Welfare Week, on "Animal Welfare."
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
- Announcer: W. N. Settle.
- ## MANCHESTER.
- 3.30-4.30.—Concert by the "2ZY" Quartette and Wilbye Taylor (Baritone).
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- JOHN STRACHEY. *S.B. from London.*
- Local News.
- 7.30. BESESSES O' TH' BARN BAND. Conductor, HARRY BARLOW. March, "The Middy" *Alford* Overture, "Raymond" *Thomas* Cornet Polka, "Cleopatra" *Demare* (Soloist, W. Rushworth.) A. BROADHURST (Contralto). "Like to the Damask Rose" ... *Elgar* (11) "The Lament of Isis" *Bantock* JAMES SAVIN (Baritone). "Brave Eyes" *Donald Crichton* (5) "The Yeoman's Wedding Song" *Poniatowski* (1)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 361.

WIRELESS PROGRAMME—MONDAY (Continued from the facing page.)

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

- Besses o' th' Barn Band.
Grand Selection, "Le Prophète" *arr. A. Owen*
Waltz, "The Happy Throng" ... *Westley*
Selection, "The Sunshine Girl" ... *Rubens*
8.45.—T. A. COWARD, M.Sc., on "Bird Songs and Behaviour."
9.0. A. Broadhurst.
"O Del mio dolce ardor" *Gluck* (11)
"Creation's Hymn" *Beethoven* (1)
James Savin.
"Captain Mac" *Sanderson* (1)
"For You Alone" *Geehl*
9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
9.45.—W. F. BLETCHER: Spanish Talk.
10.0.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Susan Briggs (Contralto), Michael Kelly (Solo Saxophone), Peter Watson (Tenor).
4.45.—WOMEN'S HALF-HOUR: Weekly News Letter. Miss Buchanan on "Adventures with a Knapsack in Italy."
5.15.—CHILDREN'S CORNER.
6.0.—Scholars' Half-Hour: Mr. R. E. Richardson on "Wonders of Pond Life."
6.45.—Farmers' Corner.
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
JOHN STRACHEY. *S.B. from London.*
Local News.

Countryside Night.

- 7.30. THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
Suite, "Summer Days" *Coates*
BETTY HUMBLE (Soprano).
"South Wind" *Rootham* (2)
"Beneath the Pines" *Angless*
SILVIO SIDELI (Baritone).
"Eri tu" ("Un Ballo in Maschera") *Verdi*
Orchestra.
Suite, "Essex" *Sharpe*
(a) "The Mill Wheel"; (b) "Belfry Tower"; (c) "Old Forge"; (d) "Country Dance."
Betty Humble.
"The Moon at the Full" *Ronald* (5)
"Hawthorn"
"In Lonely Wood" *Brahe* (5)
Orchestra.
Rural Suite, "Woodland Pictures" *Fletcher*
Silvio Sideli.
"Sometimes in My Dreams" ... *D'Hardelot*
"Somewhere" *Waters*
9.0-9.30.—Interval.
9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
9.45. Silvio Sideli.
"You" *Denza* (1)
"Chanson de l'Adieu" *Tosti*
Orchestra.
"Tales from Vienna Woods" *Strauss*
10.0.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-4.0.—Dance Afternoon by the Wireless Quartette and Nora Watson (Mezzo-Soprano).
5.0.—WOMEN'S HALF-HOUR: "Oriental Rugs," by a Local Expert.
5.30-6.0.—CHILDREN'S HALF-HOUR.
6.5-6.10.—Weather Forecast for Farmers.
6.30.—Girl Guides' Bulletin.
Boy Scouts' Bulletin: Robert M. Neil, M.A., M.C., Nature Talk on "Animals and Their Habits."

- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
JOHN STRACHEY. *S.B. from London.*
Local News.

Students' Night.

- By Permission of the Students' Representative Council.
7.30-9.0. "THE PRINCE APPEARS."
and A Musical Comedy in Three Acts.
9.45-10.45. The Book by E. R. R. Linklater.
Lyrics by A. F. Hyslop and E. R. R. Linklater.
The Music by A. F. Hyslop.
Cast:
The Prince of Polostan (A Potentate with a Punch) MAX WRIGHT
Loofa (his Bodyguard—The Punch) R. A. SIMPSON
Sir Roderick Dew (a semi-retired Diplomat of Highland extraction) A. W. GRAFTON
Lady Dew (formerly Pauline Monk) (his Second Wife—She had to wait till he got acclimatized) ... AVIS ANDERSON
Jane (Daughter of Sir Roderick Dew and his first Wife) (ready to be a Limpet to any Rocky-looking Cave Man) JANE MAIR
Nadine-de-la-Zutte (More Dangerous than Dynamite) DAISY MONCUR
Lady Sybil Syssingham (An English Rose—no home complete without one) ISOBEL WALKER
The Hon. Ethelbert Mostyn (he loves Jane, but who ever saw a Limpet on a Jelly-fish?) J. H. S. PETERKIN
Oliver Monk (Puggle) (an Egoist who wants to be Yokled) ... E. R. R. LINKLATER
The Unknown Guest (but nobody guessed) WALTER GRAHAM
The Scene—Acts I., II. and III.—is in the Library of Sir Roderick's Country House—a Library used not so much for study as for the more human practices of conversation and other devices invented by Society for wasting time as comfortably as possible.
Act I., The Afternoon.
Act II., The Evening.
Act III., Two o'clock in the Morning.
Produced by

- C. W. WALKER AND G. R. HARVEY.
9.0.—Station Director: Special Announcements (if any).
9.10-9.30.—Interval.
9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
10.45.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.
Announcer: A. M. Shinnie.

GLASGOW.

- 3.30-4.30.—Popular Afternoon by the Wireless Quartette and Edna Robertson (Soprano).
4.45.—TOPICS FOR WOMEN: "A Chat on Beauty Culture," by Mary London.

WAVE-LENGTHS AND CALL SIGNS.

LONDON (2LO)	365	Metres
ABERDEEN (2BD)	495	"
BIRMINGHAM (5IT)	475	"
BOURNEMOUTH (6BM)	385	"
CARDIFF (5WA)	351	"
GLASGOW (5SC)	420	"
MANCHESTER (2ZY)	375	"
NEWCASTLE (5NO)	400	"
SHEFFIELD (6FL)	303	"
PLYMOUTH (5PY)	330	"
EDINBURGH (2EH)	325	"

- 5.15.—THE CHILDREN'S CORNER: Get Pencil and Paper ready for an "Arithmetical Curiosity."
6.0.—Weather Forecast for Farmers.
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
JOHN STRACHEY. *S.B. from London.*
Local News.

Children's Evening.

- "Understand a little child's heart and your own shall mount."
—(Old Italian Proverb)
7.30. RECITAL OF MUSIC FOR YOUNG PEOPLE
by
MR. AND MRS. A. M. HENDERSON.
Piano Soli.
Four Old Dances.
Sarabande in G Minor. *Purcell*—1658-1695
Minuet in G Major *Purcell*
Gavotte in A *Gluck*—1714-1787
Bourrée in B Minor. ... *Bach*—1658-1750
Songs.
"Shepherd's Cradle Song" *Somercell*—1863
"Visitors" .. *Waddington Cooke*—1868.
Piano Soli.
Two Characteristic Pieces.
Minuet, "In the style of Louis XIV." *Rameau*—1683-1764
Scherzo, "Réjouissance" *Haydn*—1732-1809
Songs.
"Little Lamb" *Henschel*—1850
"Lullaby" .. *Francis George Scott*—1880.
"I Saw a Ship a-Sailing" *Walford Davies*—1869.
Piano Soli.
Two Pieces in Unusual Rhythm.
"Echo Rustique" (in 7 pulse measure) *Rebikoff*—1866.
"Basso Ostinato" (in 5 pulse measure) *Arensky*—1861-1906
Songs.
"Nonsense Songs" *Stanley Merchant*—1883-(11)
(a) "Hundreds of Things"; (b) "The Four Journeymen"; (c) "The Traction Engine"; (d) "Sir Nicketty Nox."
Piano Soli.
Three Short Descriptive Pieces.
Barcarolle, "Venice" *Godard*—1849-1895
Waltz, "The Musical Box" *Rebikoff*—1866
"Marche Grotesque" .. *Sinding*—1850
8.15. ORCHESTRA.
Overture, "A Midsummer Night's Dream" *Mendelssohn*
8.25. DOROTHY SILK (Soprano).
"I Wonder" *Sybil Palliser*
"The Fairy Pipers" .. *Herbert Brewer* (1)
"The Guardian Angel" *Lisa Lehmann*
"The Cuckoo" *Martin Shaw* (2)
8.37. Orchestra.
Suite, "Children's Corner," No. 1. *Debussy*
Dorothy Silk.
8.47. "Ave Maria" ("The Fire Cross") *Max Bruch*
"Una voce poco fa" ("Barbiere di Siviglia") *Rossini*
"L'Amoro" *Mozart*
(Violin Obbligato by Isaac Losowsky.)
9.0.—Prof. MARTIN, of Glasgow University, on "French Literature."
9.15-9.30.—Interval.
9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
9.45.—Dr. R. M. CAVEN, of Glasgow Royal Technical College, on "Chemistry."
10.0. Dorothy Silk.
"Charming Chloe" *Ed. German*
"To Daisies" *Roger Quilter* (1)
"Summer Sweet" *Joseph Holbrooke*
10.15.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.
Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 361.

WIRELESS PROGRAMME—TUESDAY (May 27th.)

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

LONDON.

1.0-2.0.—Time Signal from Big Ben. Concert: The Wireless Trio and Violet Lee (Soprano).

4.0-4.30.—Concert: Time Signal from Greenwich. "Books Worth Reading," by Jenny Wren. Ivor Warren (Tenor). "A Travel Picture of Italy," by Marjorie Bowen.

4.30-5.30.—Interval.

5.30.—Children's Letters.

5.45.—CHILDREN'S STORIES: "The Princess on the Glass Hill," Part I., by Andrew Lang. "How the Children of Russia Live and Play," by X. Brakevitch.

6.15-7.0.—Interval.

7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*

PERCIVAL J. FRYER, F.C.S., F.I.C., on "Insect Enemies in Fruit, Flower and Vegetable Garden." *S.B. to Aberdeen*

Local News.

Shakespeare Night.

S.B. to Bournemouth and Newcastle.

7.30. "KING HENRY THE FIFTH."

Arranged and Directed by

A. CORBETT-SMITH.

Henry V. CYRIL ESTCOURT

Katharine of France } HAIDÉE GUNN

Chorus }

Supported by

THE STATION REPERTORY COMPANY.

Act I.

Scene I. London. The Presence Chamber in the King's Palace.

Scene II. Southampton. Council Chamber.

Scene III. France. The French King's Palace.

Scene IV. France. Before Harfleur.

Act II.

Scene I. Rouen. A Room in the Palace.

Scene II. The same. Another Room in the Palace.

Scene III. The English Camp in Picardy.

Scene IV. The English Camp at Agincourt.

Act III.

Scene I. The French Camp.

Scene II. The English Camp.

Scene III. The Field of Battle.

Scene IV. Another part of the Field.

Scene V. Troyes. An Apartment in the French King's Palace.

The Overture, Entr'actes and Incidental Music from compositions by Elgar, Gustav Holst, Edward German, Mancinelli, Humperdinck, Massenet and others, performed by

THE STATION ORCHESTRA,

Conducted by DAN GODFREY, Junr.

The famous "Agincourt Song," written for the Victory of Agincourt, will be sung before the closing scene of the play.

9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*

Capt. P. P. ECKERSLEY, "Technical Topics." *S.B. to all Stations.*

Local News.

10.0.—"ROSENKAVALIER," Act III. (*Strauss*), relayed from the Royal Opera House, Covent Garden. *S.B. to all Stations.*

Announcer: C. H. King.

BIRMINGHAM.

3.30-4.30.—Station Piano Quintette, directed by Frank Cantell.

5.0.—WOMEN'S CORNER: Margaret Pilling (Soprano).

5.30.—Agricultural Weather Forecast.

KIDDIES' CORNER.

6.30.—Teens' Corner: Cyril Midgley, B.Sc., F.R.G.S., "Is Mars Inhabited?"

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

Miscellaneous Items.

7.15. JOHN PERRY (Tenor).

"Great is Jehovah the Lord" } Schubert (1)

"Thou Bringest Peace" }

"Who is Sylvia?" }

7.30.—The Rev. RUSSEL BAKER, B.A., on "The Universe of the Unexpected."

7.45. John Perry.

"Rose of Allah's Garden" Oliver (8)

"My Dreams" Tosti

"La Donna e Mobile" (Rigoletto) } Verdi (1)

8.0-8.30.—Interval.

8.30. THE KALAMAZOO PLAYERS.

Directed by H. LEMON.

In a Scena entitled

"A Visit to a Somerset Inn."

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

Capt. P. P. ECKERSLEY. *S.B. from London.*

Local News.

10.0.—"ROSENKAVALIER," Act III. *S.B. from London.*

Announcer: Percy Edgar.

BOURNEMOUTH.

3.45.—Sybil Maden (Contralto), Ethel Rowland (Solo Pianoforte), William Earl (Solo Bassoon).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: R. Quick, F.S.A., on "Old English Glass."

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

7.15.—HENRY F. JOHNSON, Captain of Meyrick and Queen's Park Golf Club, on "Golf."

7.30 onwards.—The entire Programme *S.B. from London.*

Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—Falkman and his Orchestra relayed from The Capitol Cinema.

5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artistes. Talks to Women. Weather Forecast.

5.45.—THE HOUR OF THE "KIDDIE-WINKS."

6.15-6.30.—"How to Write"—II, by an Author.

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

7.15.—RICHARD TRESEDER, F.R.H.S., on "Gardening."

A Programme of Comedy and Music.

Vocalist, HAROLD BROWN (Baritone). Entertainers: THE WRANGLERS (WILSON JAMES and ALEC MCGILL). THE STATION ORCHESTRA.

7.30. Orchestra. March, "The Vanished Army" Alford

Suite, "Three Light Pieces" Fletcher

7.50. Songs.

"Stonecracker John" Eric Coates (1)

"Old Clothes and Fine Clothes" } Martin Shaw

8.0.—"The Wranglers" in their Humorous Entertainment of Mirth and Melody.

8.20. Orchestra.

Overture, "John and Sam" Ansell

Selection, "Airs and Graces" Monckton

8.40.—The Rev. HUBERT G. STANLEY on "Manners and Customs of Old England."

8.50. Songs.

"Land of Delight" W. Sanderson (1)

"Myself When Young" ("In a Persian Garden") L. Lehmann

9.0.—"The Wranglers" resume their Humorous Entertainment of Mirth and Melody.

9.15. Orchestra.

Suite, "Othello" Coleridge-Taylor

March, "God of Thunder" Howgill

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

Capt. P. P. ECKERSLEY. *S.B. from London.*

Local News.

10.0.—"ROSENKAVALIER," Act III. *S.B. from London.*

Announcer: A. H. Goddard.

MANCHESTER.

3.30-4.30.—Mr. J. Lingard: "Talk on the Flute, with Illustrations."

5.0.—WOMEN'S HOUR.

5.25.—Farmers' Weather Forecast.

5.30.—CHILDREN'S HOUR.

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

7.15-7.45.—Interval.

7.45.

Popular Orchestral Night.

ORCHESTRA.

March, "With Sword and Lance" Starke

Overture, "Poet and Peasant" Supplé

Waltz, "Coral Isle" Hurst

EVA SPARKES (Contralto).

"Still as the Night" Bohm

"My Prayer" Squire (1)

SILVIO SIDELI (Baritone).

"O begli occhi di fatei" Denza

"Obstination" De Fontenailles

Orchestra.

Selection, "Faust" Gounod

8.45.—GEORGE JENNISON, F.Z.S., M.A., on "Flamingoes."

9.0. Orchestra.

Suite, "Summer Days" Coates

Eva Sparkes.

"The Roadside Fire" Harty

"Vale" Kennedy-Russell

Silvio Sidel.

"The Curtain Falls" Guy D'Hardelot

"Song of Sleep" Lord Somerset

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

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WIRELESS PROGRAMME—TUESDAY (Continued from the facing page.)

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

Capt. P. P. ECKERSLEY. *S.B. from London.*

Local News.

10.0.—"ROSENKAVALIER," Act III. *S.B. from London.*

Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: Kitty Robinson (Soprano), Sam Barraclough (Solo Cornet), Harold Earnshaw (Baritone).

4.45.—WOMEN'S HALF-HOUR: The Rev. Herbert Barnes on "Tennyson," with Readings from his Poems.

5.15.—CHILDREN'S CORNER.

6.0.—Scholars' Half-Hour: The Rev. A. H. Robins on "English Social Pioneers—John Howard."

6.45.—Farmers' Corner.

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

7.15.—Mr. J. McDONALD BAILY: "Some Old State Trials."

7.30 onwards.—The entire Programme *S.B. from London.*

Announcer: W. M. Shewen.

ABERDEEN.

3.30.—The Wireless Quartette.

4.30.—Kim Murray: Violin Recital.

5.0.—WOMEN'S HALF-HOUR: "Care of the Children in Warm Weather," by a Woman Doctor.

5.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: the Uncles and Auntie again open the Magic Umbrella.

6.5.—Weather Forecast for Farmers. Alec Cruickshank, M.I.Strut.E., on "The Application of Concrete in Farm Building."

Agricultural Notes.

6.40.—Joseph Ross: "Points on the Rules of Cricket" (No. 5 of Series).

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

PERCIVAL J. FRYER. *S.B. from London.*

Local News.

Classical Night.

DOROTHY SILK (Soprano).
MAURICE COLE (Solo Pianoforte).
THE WIRELESS ORCHESTRA.

7.30. Dorothy Silk.

"Wir Wandelten" Brahms (4)

"Ständchen" Strauss

7.40. Maurice Cole.

Fantasia and Fugue in G Minor *Bach-Liszt*

7.50. Orchestra.

"Suite of Old English Dances" *Cowen* (11)

8.0. Dorothy Silk.

"Where Shall the Lover ..

Rest" *Hubert Parry*

"Crabbed Age and Youth" (11)

"The Maiden"

8.10. Maurice Cole.

"Polonaise in C Sharp Minor"

"Berceuse" *Chopin*

"Trois Ecossaises"

8.20. Orchestra.

"Chant Indou"

"Chant Nuptial"

..... *Rimsky-Korsakov*

8.30. Maurice Cole.

"Nocturne" *Mozzkowski* (5)

"En Automne" *Mozzkowski*

"Air de Ballet" *Mozzkowski*

8.40. Dorothy Silk.

"Oh, Ravishing Delight" *Arne*

"What, Then, is Love but Mourning"

..... *Rossini*

"Nymphs and Shepherds" *Purcell*

8.50. Orchestra.
Suite, "Callirhoe" *Chaminade*

9.0.—Station Director: Special Announcements (if any).

9.10. Orchestra.
Symphony No. 5 in E Minor *Tchaikovsky* (6)

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

Capt. P. P. ECKERSLEY. *S.B. from London.*

Local News.

10.0.—"ROSENKAVALIER," Act III. *S.B. from London.*

Announcer: W. D. Simpson.

GLASGOW.

3.0-3.30.—Norman Austin's "Musical Moments," relayed from La Scala Picture House.

3.30-4.30.—Feature Afternoon by the Wireless Quartette and May Thomson (Soprano).

4.45.—TOPICS FOR WOMEN: "Art and Literature."

5.15.—THE CHILDREN'S CORNER: Our Weekly Forty-Five Minutes with the Tiny Tots.

6.0.—Weather Forecast for Farmers.

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

7.15.—Prof. R. S. RAIT, C.B.E., M.A., LL.D., on "Scottish History."

7.30.—STUART PARK on "Art in Relation to Flower Painting."

Play Night.

"The living voice is that which sways the soul."—*Pliny the Younger.*

7.42. "THE OPEN DOOR."
A Comedy Duologue in One Act by Alfred Sutro.

Characters:

Lady Torminster, Wife of Lord Torminster
VICTORIA RADFORD

Sir Godfrey Transome, Her Husband's Guest LOUIS GREIG

Time: The Present—The Early Hours.
Scene: Lord Torminster's Library.

8.5. "THE MAN IN THE STALLS."
A Dramatic Comedy in One Act by Alfred Sutro.

Characters:

Hector Allen, a Dramatic Critic
HALBERT TATLOCK

Elizabeth Allen (Betty), His Wife
VICTORIA RADFORD

Walter Cozens, His Friend LOUIS GREIG

Time: The Present—After Dinner.

Scene: The Sitting-room of the Allens' Flat in Shaftesbury Avenue, London, W.

When the curtain rises, Betty is giving instructions to the Serving Maid, and Hector and Walter come in from the Dining Room. Hector speaks first.

8.35.—"THE IMPERTINENCE OF THE CREATURE."

A Comedy Duologue in One Act by Cosmo Gordon Lennox.

Characters:

Lady Millicent .. MADGE MACKENZIE

An Unknown Gentleman
HALBERT TATLOCK

Scene: A Boudoir leading from a London Ballroom. When the curtain rises, Lady Millicent enters, flurried and annoyed, shadowed by the Gentleman. Incidental Music to the Plays will be given by

THE STATION ORCHESTRA.

Conducted by

HERBERT A. CARRUTHERS.

9.0-9.30.—Interval.

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

Capt. P. P. ECKERSLEY. *S.B. from London.*

Local News.

10.0.—"ROSENKAVALIER," Act III. *S.B. from London.*

Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 161.

EVENTS OF THE WEEK.

SUNDAY, MAY 25th.

LONDON, 9.0.—De Groot and the Piccadilly Orchestra.

CARDIFF, 8.40.—Modern Light Italian Evening.

GLASGOW, 9.5.—The Growth of Church Music.

MONDAY, MAY 26th.

LONDON, 7.45.—Chamber Music Evening by William Murdoch, Albert Sammons, and Cedric Sharpe.

MANCHESTER, 7.30.—Besses o' th' Barn Band.

NEWCASTLE, 7.30.—Countryside Night.

ABERDEEN, 7.30.—"The Prince Appears," a Musical Comedy in three Acts.

TUESDAY, MAY 27th.

LONDON, 7.30.—"King Henry the Fifth" (Shakespeare). *S.B. to other Stations.*

LONDON, 10.0.—"Rosenkavalier," Act III. (Strauss), relayed from Covent Garden. *S.B. to all Stations.*

GLASGOW, 7.42.—Play Night.

ABERDEEN, 7.30.—Classical Night by Maurice Cole and Dorothy Silk.

WEDNESDAY, MAY 28th.

LONDON, 8.0.—A Wireless Debate on "Summer Time" by Sir Kingsley Wood, M.P. (For) and Mr. J. H.

Simpson, M.P. (Against). *S.B. to other Stations.*

GLASGOW, 8.0.—Wagner Night.

THURSDAY, MAY 29th.

LONDON, 7.35.—Operatic Night conducted by Percy Pitt.

LONDON, 9.45.—Speeches by the Earl of Balfour, Mr. Tom Shaw (Minister of Labour), Sir Hugh Bell, Bart., relayed from the Dinner of the National Institute of Industrial Psychology. *S.B. to all Stations.*

CARDIFF, 7.35.—"Hamlet" (Shakespeare).

ABERDEEN, 8.15.—Grand Opera in Miniature, "The Bohemian Girl" (Balfe).

FRIDAY, MAY 30th.

LONDON, 9.45.—Mme. Marguerite D'alvarez. Song Recital.

GLASGOW, 7.30.—"When Love Speaks."

SATURDAY, MAY 31st.

LONDON, 8.0.—Massed Bands, relayed from the Stadium, Wembley.

GLASGOW, 8.0.—"Les Cloches de Corneville," a Light Opera by Planquette.

WIRELESS PROGRAMME—WEDNESDAY (May 28th.)

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

LONDON.

3.30-4.30.—Time Signal from Greenwich. "Camp Life in the Forests of India," by Mrs. Hobart Hampden. Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. "Notable Women of the Eighteenth Century: Mary Somerville," by Florence Thornton Smith.

5.30.—Children's Letters.

6.45.—CHILDREN'S STORIES: Uncle Jeff's Musical Talk. Orchestra.

6.15-7.0.—Interval.

7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*

Local News.

7.15.—Major E. E. AUSTEN, D.S.O., F.Z.S., Assistant Keeper of the Natural History Museum, on "Mosquitoes and Midges."

7.30. **Popular Programme.**

OLGA HOPE (Soprano).
FRANK DUNLOP and DOROTHY WILLS (Entertainers).
GLADYS MERREDEW in Studies.
THE WIRELESS ORCHESTRA.
Overture, "A May Day" .. *Haydn Wood*
Gladys Merredew in Studies.
Orchestra.

Cavatina *Raff*

8.0. A WIRELESS DEBATE on "SUMMER TIME"
For Sir KINGSLEY WOOD, M.P.
Against Mr. J. H. SIMPSON, M.P.
S.B. to all Stations except Cardiff.

8.45. Orchestra.
Selection, "The Lilac Domino" .. *Cuvillier (6)*

Songs.

"I Wonder if Love is a Dream" .. *Dorothy Forster*

"Buy Me Strawberries" .. *Herbert Oliver (8)*

Orchestra.

Extase *Ganne*

9.15.—Mr. A. LLOYD JAMES, Lecturer in Phonetics, University of London, on "Some Interesting Facts About Our Speech." *S.B. to other Stations.*

9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*

The Week's Work in the Garden, by the Royal Horticultural Society. *S.B. to other Stations.*

Local News.

9.50. Orchestra.
"Petite Suite Moderne" *Rosse*
Frank Dunlop and Dorothy Wills, in Song, Duet, and Chatter.

Songs.

"It is Only a Tiny Garden" .. *Haydn Wood*

"Comin' Thro' the Rye" *Traditional*

Orchestra

March, "God of Thunder" *Howgill*

Fox-trot, "When You and I Were Dancing" .. *H. M. Tennant*

Gopak *Moussorgsky*

10.30.—Close down.

Announcer: J. S. Dodgson.

BIRMINGHAM.

3.30-4.30.—James Howell's Party, including Molly Ditchburne (Soprano), Bessy Barnbrook (Contralto), Harold C. Gibbs (Bartone), Harry Thompson (Solo Violin), Dorothy Marston (Solo Pianoforte).

5.0.—WOMEN'S CORNER: Janet Macfarlane (Soprano). Edith Freeman (Contralto).

5.30.—Agricultural Weather Forecast.
KIDDIES' CORNER.

6.30.—"Teens' Corner: Frank Jones on "Brum-magen English."

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

Classical Programme.

7.15. THE STATION SYMPHONY ORCHESTRA.

Conducted by JOSEPH LEWIS.

Overture, "Egmont" *Beethoven*

"Berceuse and Prælude" *Jarnefelt*

"Welsh Rhapsody" *German (11)*

Suite, "Peer Gynt" *Grieg*

(a) "Morning"; (b) "Death of Ase";

(c) "Anitra's Dance"; (d) "In the Hall of the Mountain Kings."

8.0.—A WIRELESS DEBATE on "SUMMER TIME." *S.B. from London.*

8.45. SILVIO SIDELI (Bass-Baritone).
"Su queste rose" ("Damnation of Faust") .. *Berlioz*

Orchestra.

"Corne raggio di sole" *Caldara—1600*

Orchestra.

"Coronation March" *Pitt (11)*

Gavotte from "Mignon" *Thomas*

9.15.—Mr. A. LLOYD JAMES. *S.B. from London.*

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

9.45. Silvio Sidelì.
"Non piango no" *Schumann*

"O del mio dolce amor" *Gluck*

9.55. Orchestra.
"Sechs Tänz" *Saralowsky*

Four English Dances in old English Style

..... *Coven (11)*

Ballet Music from "Coppelia" .. *Delibes*

10.30.—Close down.

Announcer: A. Pelham.

BOURNEMOUTH.

3.45.—Concert by the Bournemouth Gasworks Band (Bandmaster, L. C. Gordon).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: C. H. Woodward, A.M.I.E.E.: "Wireless Talk."

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

7.15.—Miss D. STANFORD: "My Experiences During the Russian Revolution—Altai Mountains and the Bootleggers' Rising."

7.30-8.0.—Interval.

8.0.—A WIRELESS DEBATE on "SUMMER TIME." *S.B. from London.*

8.45. THE WIRELESS ORCHESTRA.
Conductor, Capt. W. A. FEATHERSTONE.

"Three Irish Dances" *Ansell*

9.0. "THE WRANGLERS"
(WILSON JAMES and ALEC MCGILL)
will Wrangle on Mirth and Melody.

9.15.—Mr. A. LLOYD JAMES. *S.B. from London.*

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

Royal Horticultural Society Talk. *S.B. from London.*

Local News.

9.50. Orchestra.
Selection, "Sally" *Kern*

9.55. "The Wranglers"
will Wrangle on Mirth and Melody.

10.10. GERTRUDE NEWSON (Soprano).
"Love Nest" ("Mary") *Hirsch*

"The Violin Song" ("Tina") ... *Rubens*

"Every Day" ("Stop Flirting") .. *Gershwin*

10.20. Orchestra.
Selection, "Lilac Time" .. *Schubert-Clusam*

10.30.—Close down.

Announcer: John H. Raymond.

GARDIFF.

3.0-4.0.—Falkman and his Orchestra relayed from The Capitol Cinema.

5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artistes. The Station Orchestra. Talks to Women. Weather Forecast.

5.45.—THE HOUR OF THE "KIDDIE-WINKS."

6.15-6.30.—"How to Draw" (2), by an Artist.

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

7.15.—Miss ELEANOR VACHELL, F.L.S., Member of the Botanical Exchange Club of the British Isles, on "Flowers of the Week."

The Magic Carpet.—XII.

7.30. The Magic Carpet will make a Flight to GREECE.

Pilot: RALPH DARLINGTON, F.R.G.S.

Comrades are invited to be ready for the journey at 7.30, precisely; the Carpet will finish its Flight at 9.0. p.m.

A Singer, SYBIL MADEN (Contralto), and THE STATION ORCHESTRA, will accompany the party.

Next Wednesday: A Flight to Japan.

Pilot: Prof. Wilden-Hart, M.A. (Oxon), F.R.G.S.

9.0.—Orchestral Selection, "Gipsy Love" .. *Lehar*

9.15.—Songs.

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

9.45.—Dance Music.

10.15.—Close down.

Announcer: A. H. Goddard.

MANCHESTER.

3.30-4.30.—Concert by The Dulcet's Orchestra and Florence Jepson (Soprano).

5.0.—WOMEN'S HOUR.

5.25.—Farmers' Weather Forecast.

5.30.—CHILDREN'S HOUR.

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

7.15-8.0.—Interval.

8.0.—A WIRELESS DEBATE on "SUMMER TIME." *S.B. from London.*

8.45. **Classical Concert.**

THE "2ZY" AUGMENTED

ORCHESTRA.

Conducted by DAN GODFREY, JUNR.

Overture, "The Pierrot of the Minute" .. *Bantock*

JOHN PERRY (Tenor).

Prize Song, "The Mastersingers" ... *Wagner*

PAT RYAN (Solo Clarinet).

Concerto for Clarinet and Orchestra .. *Mozart*

RACHEL HUNT (Contralto).

"Habanera" ("Carmen") *Bizet*

Orchestra.

"Norwegian Rhapsody" *Lalo*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 361.

WIRELESS PROGRAMME—WEDNESDAY (Continued from the facing page.)

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

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.
9.50. John Perry.
"Where the Stars are Brightly Shining" ("Tosca") Puccini
Orchestra.
Two Flemish Dances Bloekz
Rachel Hunt.
"O Ma Lyre Immortelle" Gounod
Orchestra.
Symphony No. 4, in F..... Tchaikovsky
11.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: The Station Light Orchestra.
4.45.—WOMEN'S HALF-HOUR: Dr. Duff, on "The Buried Town of Pompeii." Isabel Spence (Soprano).
5.15.—CHILDREN'S CORNER.
6.0.—Scholars' Half-Hour: Mr. W. Carr, B.Sc., on "Respiration of Aquatic Animals."
6.35.—Farmers' Corner: Prof. Giphrist, "Seasonable Notes."
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
7.15-7.35.—Interval.
Pleasant Recollections Evening.
7.35. THE STATION ORCHESTRA.
Conductor: WILLIAM A. CROSSE.
Popular Songs Adams (1)
LAMBERT HARVEY (Tenor).
"The Garden of Your Heart" ... Dorel (1)
"The Wayfarer's Night Song" Martin
8.0.—A WIRELESS DEBATE on "SUMMER TIME." *S.B. from London.*
DOROTHY SILK (Soprano).
"We Wandered Once" Brahms
"It Was a Lover and His Lass" Quilter (1)
"Songs My Mother Taught Me" Dvorak
"How Fair this Spot" Rachmaninoff
"Piggesnie" Warlock
ANITA HARRISON (Solo Pianoforte).
Sonata in C Sharp Minor ("Moonlight") Beethoven
Orchestra.
"English Dances" Cowen (11)
Lambert Harvey.
"Wait" D'Hardelot
"An Evening Song" Blumenthal
9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
9.45. Dorothy Silk.
Old English Songs:
"Ah, How Sweet it is to Love" ... Purcell
"My Mistress Sings no other Song" Jones
"Phyllis Has Such Charming Graces" Wilson
"Shepherd, Thy Demeanour Vary" Wilson
Anita Harrison.
Nocturne in E Flat Chopin
"The Bees' Wedding" Mendelssohn
"Liebestraum in A Flat" Liszt
10.25.—Close down.
Announcer: C. K. Parsons.

ABERDEEN.

3.30-4.30.—Popular Afternoon by the Wireless Quartette and Florence Leonard (Soprano).
5.0.—WOMEN'S CORNER.

5.30.—CHILDREN'S CORNER.
6.5-6.10.—Special Weather Forecast for Farmers.
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
Dance Night.
NAN CAMPBELL (Contralto).
PITT and MARKS (Entertainers).
7.15. THE WIRELESS JAZZ ORCHESTRA.
Waltz, "Blue Lagoon" (19); Fox-trot, "How's Bonzo?" (10); One-step, "If All the Girls" (16).
7.25. Nan Campbell.
"Thoughts" Hewitt
"The Wooing of the Rose" Franck (5)
7.45. Orchestra.
Waltz, "You'll Soon Forget"; Fox-trot, "The Little Wooden Whistle Wouldn't Whistle" (16); One-step, "I'm Wild About Wild Men" (6).
7.55. Robert Pitt and Langton Marks.
"Duets Up-to-Date."
8.0.—A WIRELESS DEBATE on "SUMMER TIME." *S.B. from London.*
8.45. Nan Campbell.
"Go Not, Happy Day" Bridge
"Sweet Evenings Come and Go, Love" Coleridge-Taylor (11)
8.55. Orchestra.
Waltz, "Just a Girl that Men Forget" (9); One-Step, "Joe is Here" (6).
9.5. Station Director: Special Announcements (if any).
9.15.—Mr. A. LLOYD JAMES. *S.B. from London.*
9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.

KEY LIST OF MUSIC PUBLISHERS.

- Boosey and Co.
- Curwen, J., and Sons, Ltd.
- Herman Darewski Music Publishing Co.
- Elkin and Co., Ltd.
- Enoch and Sons.
- Feldman, B., and Co.
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- Wilford, Ltd.

In the Bournemouth Programme, on page 270 of our issue of the 9th instant, we gave an incorrect indication number of the publisher of the song, "Myself When Young." This particular song is published by Metzler & Co. (1920), Ltd., 142, Charing Cross Road, W.C.2.

9.45. Orchestra.
Waltz, "Dance Through Life With Me" (23); Fox-Trot, "I've Got that Happy Feeling" (10).
9.55. Nan Campbell.
"If in the Great Bazaars" Woodforde-Finden (1)
"Here in the Quiet Hills" Carr
10.5. Robert Pitt and Langton Marks.
"Duets Up-to-Date."
10.15. Orchestra.
Waltz, "Carnival Roses" (25); Fox-trot, "In a Tent" (6); One-step, "La-la-la" (6).
10.30.—Close down.
Announcer: W. D. Simpson.

GLASGOW.

3.30-4.30.—The Wireless Quartette and Helen W. Nisbet (Contralto).
4.45.—TOPICS FOR WOMEN: "Music and Gossip." Kathleen Garscadden (Soprano).
5.15.—THE CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
6.15-6.30.—Weekly Morse Code Lesson by Uncle Leslie.
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
7.15.—PERCY GORDON, Mus.Bac., L.R.A.M., on "Music."
"Music arose with its voluptuous swell." Byron
7.30. — PIANOFORTE RECITAL
by MAURICE COLE.
"Fantaisie in C Minor" Mozart
"Abegg Variations" Schumann
"Concert Etude in D Flat" Liszt
"L'Isle Joyeuse" Debussy
"Etude in G Flat" Rosenbloom
8.0.—A WIRELESS DEBATE on "SUMMER TIME." *S.B. from London.*

Wagner Night.

8.45. THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.
Overture, "Mastersingers."
8.57. CATHERINE PATERSON
(Mezzo-Contralto).
"Spinning Song" ("The Flying Dutchman").
"Senta's Ballad" ("The Flying Dutchman").
9.15.—Mr. A. LLOYD JAMES. *S.B. from London.*
9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
9.45. Orchestra.
"Waldeben" ("Siegfried").
"The Song of the Rhino Daughters" ("Gotterdammerung").
10.0. Catherine Paterson.
"Elsa's Song to the Winds" ("Lohengrin").
"Expectancy."
10.10. Orchestra.
"Klingsor's Magic Garden" ("Parsifal").
"Ride of the Valkyries."
Overture, "Faust."
10.30.—Special Announcements. Close down.
Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on this page.

WIRELESS PROGRAMME—THURSDAY (May 29th.)

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

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. The Week's Concert of New Gramophone Records.
- 4.0-4.30.—Time Signal from Greenwich. Concert: "The Letters of O Toyo, a Japanese Schoolgirl," by C. Romanne James. George Webber (Bass). A Talk on Fashion, by Nora Shandon.
- 4.30-5.30.—Interval.
- 5.30.—Children's Letters.
- 5.45.—CHILDREN'S STORIES: "The Princess on the Glass Hill," Part II., by Andrew Lang. "A Trip Round the World—Panama." L.G.M. of the *Daily Mail* on "Feeding Time in the Water Zoo."
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
- PERCY SCHOLES (the B.B.C. Music Critic): "The Fortnight's Music." *S.B. to all Stations.*
- Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
- Local News.

Operatic Night

in English.

- MAY BLYTH (Soprano).
GLADYS PALMER (Contralto).
HORACE VINCENT (Tenor).
ROBERT RADFORD (Bass).
- 7.35. THE AUGMENTED WIRELESS ORCHESTRA.
Conductor, PERCY PITT.
- Suite No. 1, "Carmen".....Bizet
Prelude, Act II., "La Traviata".....Verdi
Tenor, with Orchestra.
- "Lend Me Your Aid" ("Irene")...Gounod
Contralto, with Orchestra.
- "Softly Awakes My Heart" ("Samson and Delilah").....Saint-Saens
Orchestra.
- Dance of Bacchantes ("Philemon and Baucis").....Gounod
Soprano, with Orchestra.
- "As Victor Then Return" ("Aida")...Verdi
Bass, with Orchestra.
- "The Calf of Gold" ("Faust")...Gounod
Orchestra.
- Dance of the Priestesses ("Samson and Delilah").....Saint-Saens
- FRED BECK and GEORGE STOCKWIN ("A Comedian and a Baritone") will give the Orchestra a Rest.
- Orchestra.
- Bacchanale ("Samson and Delilah")
Saint-Saens
Contralto, with Orchestra.
- "Habanera" ("Carmen").....Bizet
Trio (Soprano, Tenor and Bass), with Orchestra.
- Finale, Act V., "Faust".....Gounod
Orchestra.
- "The Dance of the Hours" ("La Gioconda")
Ponchielli
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
- Local News.
- 9.45.—Speeches at the Dinner of the National Institute of Industrial Psychology:—
The Earl of BALFOUR, K.G., P.C., F.R.S., O.M., etc.
The Rt. Hon. TOM SHAW, The Minister of Labour.
Sir HUGH BELL, Bart.
S.B. to all Stations.
Followed by
THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, AND THE SELMA FOUR, relayed from the Savoy Hotel. *S.B. to all Stations.*
- 12.0.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintette, Directed by Frank Cantell.
- 5.0.—WOMEN'S CORNER: W. T. Beeston, F.L.A., on "English Humorists."
- 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
- 6.30.—"Teens' Corner: W. T. Beeston, F.L.A.—Literary Talk.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News.

A Night of Song.

- 7.35. SYBIL MADEN (Contralto).
"Sapphishe Ode".....Brahms
"May Night".....Brahms
DOROTHY SILK (Soprano).
"O Ravishing Delight".....Arne (11)
"So Sweet is She"....arr. Dolmetsch (1)
THE SIRFESSOR will Discourse on "Man."
Sybil Maden.
"The Promise of Spring".....Schubert
"Faery Song".....Boughton (14)
Dorothy Silk.
"Ah! How Sweet It Is to Love"
Purcell (11)
"I Will Walk With My Love"
Old Irish Air (1)
"The Lass With the Delicate Air"....Arne
Major VERNON BROOK, M.I.A.E., on "Engineering."
- 8.30-8.45.—Interval.
- 8.45. Dorothy Silk.
"To Daisies".....Quilter (1)
"The Song of the Palanquin Bearers"
Shaw (2)
Sybil Maden.
"Silent Noon".....Vaughan-Williams
"Secrecy".....Wolf
The Sirfessor will again Discourse—this time on "Woman."
Dorothy Silk.
"To One Dead".....Head (1)
"Charming Chloe".....German (11)
Sybil Maden.
"Lament of Isis".....Bantock
"Bluebells From the Clearing"
Walker (4)
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45.—Speeches at the Dinner of the National Institute of Industrial Psychology. *S.B. from London.*
Followed by
THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: A. Pelham.

BOURNEMOUTH.

- 3.45.—Ethel Rowland (Solo Pianoforte). THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.)
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: Miss A. G. Spry, L.L.A., "John Halifax, Gentleman."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News
- 7.35-8.0.—Interval.
- 8.0. THE WIRELESS ORCHESTRA.
Conductor,
Capt. W. A. FEATHERSTONE.
"Three Light Pieces".....Somerville
- 8.10. GEORGE PARKER (Baritone).
"A Soft Day".....Stanford (14)
"To Anthea".....Halton
"Linden Lea".....R. V. Williams (1)

- 8.20. 17th and 18th Century Music.
DOROTHY STREET (Soprano).
DOROTHY FORREST (at the Piano).
GERALD KAYE (Tenor).
ARTHUR J. ENGLAND (Bass-Baritone).
Tenor.
"What Shall I Do to Show How Much I Love Her?" Purcell—1658-1695 (1)
Soprano.
"The Peaceful Western Wind"
Thos. Campion 1610 (1)
Pianoforte Soli.
"Gavotte"....James Nares, first pub. 1759
"Rigadoon"
Peter Lee of Putney, first pub. 1785
Baritone.
"We All Love a Pretty Girl Under the Rose".....Arne—1710-1778 (1)
Tenor.
"Now Phoebus Sinketh in the West"
Arne—1710-1778 (1)
- 8.35. Orchestra.
Suite, "The Green Lanes of England"
Clutsam
George Parker.
"Son of Mine".....W. Wallace
"The Old Grey Fox".....M. V. White
"The Ould Plaid Shawl"....B. Haynes (11)
- 8.55. 17TH AND 18TH CENTURY MUSIC (Contd.)
Soprano.
"Weep You No More, Sad Fountains"
Dowland—1603 (1)
Tenor.
"Pastime with Good Company"
Henry VIII.
"I Attempt from Love's Sickness to Fly"
Purcell—1658-1695 (1)
Soprano.
"Where the Bee Sucks"
Arne—1710-1778 (1)
Baritone.
"Here's to the Maiden of Bashful Fifteen"
(Words by Sheridan) 17th Century (1)
- 9.10. Orchestra.
Selection, "Tales of Hoffmann"....Offenbach
- 9.25. George Parker.
"Roundabouts and Swings"....G. Shaw (11)
"I Know a Bank".....M. Shaw
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45.—Speeches at the Dinner of the National Institute of Industrial Psychology. *S.B. from London.*
Followed by
THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra relayed from The Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS": Mr. Isaac Williams, Keeper of Arts, The National Museum of Wales, on "Rembrandt and his Works." Silvio Sideli (Bass-Baritone). Talks to Women. Weather Forecast.
- 5.30.—THE HOUR OF THE "KIDDIE-WINKS."
- 6.15-6.30.—Suggestions on the Appreciation of Music—I, by a Composer.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News.
- 7.35. Shakespeare Night—XVIII.
"HAMLET."
Presented by
THE STATION REPERTORY COMPANY,
Incidental Music by
THE STATION ORCHESTRA.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 361.

WIRELESS PROGRAMME—THURSDAY (Continued from the facing page.)

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

- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45.—Speeches at the Dinner of the National Institute of Industrial Psychology. *S.B. from London.*
Followed by
THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

- 11.30-12.30.—Concert by the "2ZY" Quartette.
- 5.0.—WOMEN'S HOUR: Talk by Miss Hattón.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News.
- 7.35-8.0.—Interval.
- Miscellaneous Concert.
- 8.0.—KEYBOARD KITTY will Open the Evening.
TOM H. MORRISON (Solo Violin).
Introduction and Rondo Capriccioso *Saint-Saens*
HERBERT RUDDOCK (Baritone).
"Cotswold Love" *Mullinar (4)*
"The Song of the Volga Boatmen" *Chaliapine-Koeneman*
VICTOR SMYTHE and Algy.
- 8.45. Tom H. Morrison.
"Légende" *Wieniawski*
JAMES E. BOWDEN (Humorist).
Song, "The Funny Instrument" *B. Henry (13)*
"Disappearances" *Willy Rouse (13)*
Herbert Ruddock.
"The Showman" *James*
"The Tiger" *Eden (4)*
"A Song of the Road" *Leek*
James E. Bowden.
"The One Man Band" *Sam Mayo (7)*
"I Can Do a Song and Dance" *B. Merson (7)*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45.—Speeches at the Dinner of the National Institute of Industrial Psychology. *S.B. from London.*
Followed by
THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: William A. Crosse (Solo Clarinet), Florence Farrar and William A. Crosse (Pianoforte Duets).
- 4.45.—WOMEN'S HALF-HOUR: Miss Shaw on "Old Patchwork."
- 5.15.—CHILDREN'S CORNER.
- 6.0.—Scholars' Half-Hour: Mr. H. King, B.Sc., on "Fissure Eruptions and Submarine."
- 6.45.—Farmers' Corner.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News.

Operatic Night.

- 7.35. THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
Selection, "Lurline" *Wallace*
JOSEPHINE MACPHERSON
(Mezzo-Soprano).
"Smile and I'll Teach" ("Don Giovanni") *Mozart (1)*
"Ah! I Feel How All Hath Vanished" ("The Magic Flute") *Mozart (1)*
JOHN PERRY (Tenor.)
"The Prize Song" ("The Mastersingers") *Wagner*
"Spring Song" ("The Valkyrie").. *Wagner*
"When the Stars Were Brightly Shining" ("Tosca") *Puccini*
Orchestra.
Excerpts from "Olivette" *Audran*
Josephine Macpherson.
"Nobil Signor" ("Les Huguenots") *Meyerbeer*
"Descend Thou, Sleep" ("Othello") *Rossini (1)*
John Perry.
"Flower Song" ("Carmen") *Bizet*
"There Is a Flower that Bloometh" *Wallace (1)*
"La Donna e Mobile" ("Rigoletto") *Verdi (11)*
Orchestra.
Selection, "Lohengrin" *Wagner*
- 9.0-9.30.—Interval.
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45.—Speeches at the Dinner of the National Institute of Industrial Psychology. *S.B. from London.*
Followed by
THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-4.30.—Popular Afternoon by the Wireless Quartette and Netta Ledingham (Mezzo-Soprano).
- 5.0.—WOMEN'S CORNER.
- 5.30.—CHILDREN'S CORNER.
- 6.5.—Weather Forecast for Farmers.
- 6.40.—Boys' Brigade Bulletin.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News.

Operatic Night.

- 7.35. MAY McLEAN (Contralto).
"Séguedille" ("Carmen") *Bizet*
"When All Was Young" ("Faust") *Gounod*
- 7.40. ORCHESTRA.
Incidental Music to "A Midsummer Night's Dream" *Mendelssohn*
- 7.50. May McLean.
"Alas! those Chimes" ("Maritana") *Wallace (1)*
"Softly Awakes My Heart" ("Samson and Delilah") *Saint-Saens*
- 8.0. Orchestra.
Selection, "The Flying Dutchman" *Wagner-Tavan*

Grand Opera in Miniature.

- "THE BOHEMIAN GIRL" (*Balfe*).
Selection 3.
Cast:
Arline CONSTANCE SOUTAR
The Queen of the Gipsies ALICE FETTES
Thaddeus JAMES SHARPE
Florestein ALEX. LEITCH
Count Arnheim W. F. GARDINER
Devilshoof DAVID TAYLOR

THE "2BD" OPERATIC CHORUS.

- Leader of Orchestra, NANCY LEE.
Conductor, ARTHUR COLLINGWOOD.
The full story of this Opera will be told, and as the story unfolds the principal airs and choruses will be rendered.
- 9.0.—Weird Legends and Tales of the North, compiled by Geo. Stephen.
- 9.15.—Station Director: Special Announcements (if any).
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45.—Speeches at the Dinner of the National Institute of Industrial Psychology. *S.B. from London.*
Followed by
THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: H. J. McKee.

GLASGOW.

- 3.30-4.30.—The Wireless Quartette and Chryss C. Gray (Soprano).
- 4.45.—TOPICS FOR WOMEN: Jeane MacIver on "Health."
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News.

Request Night.

- "Song illuminates and strengthens and vivifies all common life."—(*Belloc*). —
- 7.35. THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS.
Overture, "Melusine" *Mendelssohn*
- 7.45.—ROBERT PITT AND LANGTON MARKS (Entertainers).
"Duets Up-to-Date."
- 7.57. ISAAO LOSOWSKY (Solo Violin).
Introduction and Rondo Capriccioso *Saint-Saens*
- 8.7. Orchestra.
Selection, "A Southern Maid" *Fraser Simson*
- 8.20. Isaac Losowsky.
Gavotte and Rondo (Unaccompanied) *Bach*
Recitative and Scherzo Caprice (Unaccompanied) *Kreisler*
- 8.30. Orchestra.
Two Entr'actes { "Ave Maria" *Schubert*
"Minuet" *Boccherini*
March, "Washington Post" *Sousa*
- 8.40. Robert Pitt and Langton Marks.
"Duets Topical and Tropical."
- 8.52. Orchestra.
Operatic Selection, "Rigoletto" *Verdi*
- 9.5.—Prof. W. MACNEILE DIXON, Litt.D., on "Greek Theatres and Temples."
- 9.12-9.30.—Interval.
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45.—Speeches at the Dinner of the National Institute of Industrial Psychology. *S.B. from London.*
Followed by
THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: Herbert A. Carruthers.

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WIRELESS PROGRAMME—FRIDAY (May 30th.)

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

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. Concert: The Wireless Trio and Muriel Smith (Soprano).
- 3.15.—Dr. G. P. GOOCH, on "Napoleon." 6th Special Programme to Schools.
- 4.0-4.30.—Time Signal from Greenwich. Concert: "Unusual Hobbies," by Agnes M. Miall. William Farrow (Baritone). "Insurance Risks of Private Houses and their Contents," by J. Murray Wickham.
- 4.30-5.30.—Interval.
- 5.30.—Children's Letters.
- 5.45.—CHILDREN'S STORIES: "The Wren and the Bear," from Grimms' Household Stories. "Treasure Island," Chap. 15, Part II., by Robert Louis Stevenson. Uncle Jack Frost's Wireless Yarn.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
- Prof. A. J. IRELAND on "Episodes from the History of England—Duke Robert Defeated." *S.B. to other Stations.*
- Local News.

Miscellaneous Popular Programme.

- 7.30. THE AMBOYNA BANJO QUARTETTE (W. D. LENNARD, PERCY NEWELL, STANLEY PAULL, FRED F. MILLER.) At the piano, SYDNEY BROWNING. "THE TIMBERTOWN FOLLIES" Concert Party.
- ARTHUR W. HAYES, Dickens Reciter. JOHN MACKENZIE, English Concertina Virtuoso.
- Banjo Quartettes.
- "Romping Rosie" *Rossiter*
- "Lullaby" *Stavordale*
- The Dialogue between Fagin and Bill Sikes.
- A "Merry Quarter" with "The Timbertown Follies."
- Concertina Soli.
- John Mackenzie will play his "Daddy, Mummy and Baby" Concertinas.
- Banjo Quartettes.
- "Just a Dream of You, Dear" *Klickmann* (9)
- "Donkey Laugh" *Morley*
- "Romance in C Minor" *Ellis*
- Justice Starleigh and Serjeant Buzfuz.
- The Timbertown Follies again command the Microphone.
- John Mackenzie will play again.
- Banjo Quartettes.
- "Oxford One-Step" *Folkestone*
- "Sweet Jasmine" *Hesse and Oakley*
- 9.15.—Topical Talk. *S.B. to other Stations.*
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
- Local News.
- 9.45.—MARGUERITE D'ALVAREZ, the famous contralto: Song recital.
- 10.30.—Close down.
- Announcer: C. H. King.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra—Conducted by Paul Rimmer.
- 5.0.—WOMEN'S CORNER: Councillor Miss Wilson on "The League of Nations."
- 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
- 6.30.—"Teens' Corner: R. Thibault: French Talk—"Règne de la Terreur."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- Concert Party Programme.
- 7.15. "THE PACK OF CARDS" CONCERT PARTY.
- Directed by J. HORACE POTTER.
- The Pack "shuffle" themselves: Wireless Opening Chorus *Potter and Jukes*

The Ace of Hearts "leads a strong suit": "My Heart's a Swift Horseman" ... *Lohr*

A "Nap Hand": The Ace of Clubs is Going to Sing you a Song

Potter and Jukes

The Ace of Diamonds is no "Dummy" at the Piano: He will play "Les Sylphides"

Chaminade (5)

An "Abundance" of words and music: "The Little Mouse" *Gallaty* (16)

The Queen is skilful at "Solo": "Daffodils" *Wood*

We hope you won't "revoke" on this "Memory Test" *Potter and Jukes*

"A High Card" is played by the Ace of Spades: "H'arold the H'owler from H'edgbaston" *Potter and Jukes*

The Joker has "A Call": "The New Language" *Wood* (13)

"All Trumps": "Our Topical Budget"

Potter and Jukes

8.15-8.45.—Interval.

8.45. An Original, Humorous and Musical Scene.

"THE BRITISH ISLES."

By Horace Potter and Fred Jukes.

Introductory: An Excuse for Commencing. Devonshire: "Westward Ho!" with the Ace of Hearts.

Lancashire: A "Song of Cotton," by the Ace of Spades.

Somerset: "A Yokel Quartette.

A Brief and Truthful? "History of the British Isles," by the Ace of Clubs.

Warwickshire: "Three Nuns of Nuneaton": A Vocal Duet.

Scotland: A "Nightmare" Monologue.

Everyshire: "Honey, do you Love Me?"

England: "Mayblossom," sung by the Queen.

Ye Olden Days: An old time Music Hall.

British Isles: Finale.

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

9.45.—Lieut. A. E. SPRY, of the British and Foreign Sailors' Society, on "The Battle of Jutland."

10.0. EDITH JAMES.

"Vivian" *Long* (7)

"Our Grandparents' Yarns" *Pounds* (13)

"Hurricane History" *Newman* (13)

"A Kiddies' Complaint" *Elliott* (7)

10.15. ALICE COUCHMAN (Solo Pianoforte).

"Humoresque" *Howell* (17)

"Au Jardin" *Bolakirev*

"Toccata" *Sgambati*

10.30.—Close down.

Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.30.—Educational Talk: Capt. C. E. HODGES, on "Travel."
- 4.0.—Ariels Concert Party: Dorothy Street (Soprano), Dorothy Randall (Contralto), Dorothy Forrest (Pianist), Gerald Kaye (Tenor).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: W. J. Woodhouse, A.C.P., on "Our Daily Bread."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Prof. A. J. IRELAND. *S.B. from London.*
- Local News.
- 7.30-8.0.—Interval.

CHAPPELL WEBER BROADWOOD

pianos are in use at the various stations of the B.B.C.

- 8.0. THE WIRELESS ORCHESTRA. Conductor, CAPT. W. A. FEATHERSTONE.
- Overture, "The Well of Love" *Balfe*
- 8.10. BERTRAM AYRTON (Baritone). "The Ballad of Semmerwater" *Graham Peel* (1)
- "Go, Lovely Rose" *Quilter*
- "A Song of the North Wind" *Head*
- "Sigh no More, Ladies" *Aiken* (14)
- 8.20. Orchestra. "Songs of the Hebrides" *Kennedy-Fraser* (1)
- 8.35. DOROTHY SILK (Soprano). "Ah, lo so" ("Magic Flute") *Mozart*
- 8.45. Bertram Ayrton. "Helon of Kirkconnel" *Keel*
- "Longing" *Barkworth*
- "The Old Lad" *Harty* (1)
- "Trade Winds" *Keel* (1)
- 8.55. Orchestra. "Concert Valse" *Moszkowski*
- 9.5. Dorothy Silk. "Sally in Our Alley" *arr. Beethoven*
- "Bonnie Laddie, Highland Laddie" *arr. Beethoven*
- (Violin, 'Cello and Piano accompaniment.)
- 9.15.—Topical Talk. *S.B. from London.*
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 9.45. Orchestra. "Songs Without Words" *Mendelssohn, arr. Basquit*
- 10.0. Dorothy Silk. "To One Dead" *Michael Head*
- "Piggiesine" *Peter Warlock*
- 10.5. Bertram Ayrton. "Shenandoah" *Terry* (11)
- "Billie Boy" *Terry* (11)
- 10.0. Orchestra. Suite, "At the Play" *York Bowen*
- 10.20.—Close down.
- Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from The Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artistes. Talks to Women. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 6.15-6.30.—A Simple Lesson in French—I.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
- Local News.
- 7.15.—Mr. DAN JONES, F.R.A.S., on "The Elements of Astronomy."

Choral Night.

- THE GWENT GLEE SINGERS, SWANSEA. Conductor: J. W. JONES. Vocalist: GEORGE PARKER (Baritone). THE STATION ORCHESTRA.
- 7.30. Orchestra. Overture, "Lurline" *Wallace*
- Suite, "Two Novelettes" *Ancliffe*
- 7.50. Part Songs. "Song of the Volga Boatmen" *Traditional*
- "Smugglers' Song" *Bantock*
- "Drink to Me Only with Thine Eyes" *H. Robertson*
- 8.5. Songs. "When Lights Go Rolling Round the Sky" *J. Ireland*
- "Brittany" *Ernest Bullock*
- "Molly Brannigan" *arr. O. V. Stanford* (1)
- 8.15.—Lt.-Col. R. H. COLLIER, D.S.O.: Motoring Hints.
- 8.25. Orchestral Suite, "Glimpses of London" *Ivey*
- Entr'acte, "Hindle Wakes" *Morressy*
- 8.45. Part Songs. "Little Heather" *Wilfred Shaw*
- "I Loved a Lass" *George Dyson*
- "The Fond Lover" *Bantock*

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WIRELESS PROGRAMME—FRIDAY (Continued from the facing page.)

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

- 9.0. Songs.
 "At Columbine's Grave" }
 "Old Clothes and Fine } *Martin Shaw*
 Clothes }
 "Come, My Own One" } *G. Butterworth*
 Orchestra.
 9.10. "Slavonic Rhapsody" *Friedemann*
 Waltz, "The Girl in the Taxi" *Gilbert*
 9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
 Local News.
 9.45.—Dr. JAS. J. SIMPSON, M.A., D.Sc.:
 "Romances of Natural History—The
 Eel."
 9.50. Part Songs.
 "We Soldiers Three" *Julius Harrison*
 "Song of the Armada" *Candish*
 "Gently, Lord, O Gently Lead Us" *Berner*
 10.5.—Dance Music.
 10.20.—Close down.
 Announcer: A. H. Goddard.

MANCHESTER.

- 3.30—4.30.—Concert by the "22Y" Quartette.
 5.0.—WOMEN'S HOUR.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Local News.
 7.15—7.45.—Interval.
 7.45. ORCHESTRA.
 Overture to an Irish Comedy *Ansell*
 Waltz, "Thoughts" *Ancliffe*
 Selection, "Fallen Fairies" *German*
 GERTRUDE GLYNN-WILLIAMS
 (Soprano).
 "The Happy Summer Song"
G. S. Kahn (8)
 "Wonderful World of Romance"
Haydn Wood
 MAURICE COLE (Solo Pianoforte).
 Etude in G Flat } *Rosenbloom*
 Scherzo in B. Flat Minor }
 Danse Nègre *Cyril Scott*
 Orchestra.
 Suite, "Joyous Youth" *Coates*
 8.45.—Prof. F. E. WEISS, D.Sc., F.R.S., on
 "How British Plants have Established
 Themselves."
 9.0. Maurice Cole.
 "Amberley Wild Brooks" }
 "Merry Andrew" } *John Ireland*
 "Ragamuffin" }
 SYBIL MADEN (Contralto).
 "Chant Hindou" *Bemberg*
 "Viatique" *Chaminade* (5)
 9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
 Local News.
 9.45. Gertrude Glynn-Williams.
 "In a Monastery Garden" *Ketelbey* (8)
 "I Love the Moon" *Paul Rubens*
 Maurice Cole.
 "Humoresque" }
 "Shenadoah" } *Gardiner*
 "London Bridge" }
 "Shepherd Fenne's Dance" }
 Sybil Maden.
 "Serenade" *Schubert*
 "Fierce Flames" ("Il Trovatore") *Verdi*
 10.15.—W. F. BLETCHER, Examiner in
 Spanish to the Union of Lancashire and
 Cheshire Institutes: Spanish Talk.
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: The Clay-Page Trio.
 4.45.—WOMEN'S HALF-HOUR: Miss Pybus
 on "Bamborough."
 5.15.—CHILDREN'S CORNER.

- 6.0.—Scholars' Half-Hour: Mr. S. Hirst,
 B.Sc.: "A Simple Account of the
 Tides."
 6.35.—Farmers' Corner: Mr. H. C. Pawson on
 "Haymaking."
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Local News.
 7.15—7.35.—Interval.

An Evening of Variety.

- 7.35. BAND OF THE SUNDERLAND
 CONSTABULARY.
 Conductor: W. R. K. STRAUGHAN.
 March, "Under the Allied Banners"
Ollerenshaw
 Overture, "Pique-Dame" *Suppé* (1)
 ALEX MCCREDIE (Tenor).
 "Sigh No More" *Aiken* (14)
 Band.
 "Cinderella's Bridal Procession" *Dicker*
 ROBERT PITT AND LANGTON
 MARKS (Entertainers).
 "Duets Up-to-Date."
 Band.
 Cornet Duet, "The Warblers" *Sutton*
 (Sergeant W. J. Allen and P.C. Jas. Webb.)
 Intermezzo, "In a Persian Market"
Ketelbey
 Alex McCredie.
 "Eleanore" *Coleridge-Taylor* (11)
 "Macgregor's Gathering" *Diack*
 Band.
 Selection, "Il Trovatore" *Verdi*
 9.0—9.30.—Interval.
 9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
 Local News.
 9.45. Band.
 Selection from Ballet Music, "Coppelia"
Delibes
 Robert Pitt and Langton Marks.
 "Duets Topical and Tropical."
 Band.
 Selection, "The Merry Widow" *Lehar*
 10.25.—Close down.
 Announcer: E. L. Odhams.

ABERDEEN.

- 3.30-4.30.—Classical Afternoon by the Wireless
 Quartette and Christian Dickie (Soprano).
 5.0.—WOMEN'S CORNER.
 5.30.—SUNSHINE CORNER FOR YOUNG
 AND OLD KIDDIES: "Woolly Willy
 visits the Studio."
 6.5.—Weather Forecast for Farmers.
 6.10.—Scholars' Half-Hour: W. Douglas Simp-
 son, M.A., F.S.A. (Scot.). "History at
 Our Doorsteps" (No. 4 of Series).
 6.30.—Answers to Scholars' Queries.
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Prof. A. J. IRELAND. *S.B. from London.*
 Local News.

Popular Night.

- MARIE S. MYLES (Contralto).
 "2BD" REPERTORY PLAYERS.
 THE WIRELESS ORCHESTRA.
 Marie S. Myles.
 7.30.
 "Ever so far Away" *Braun*
 "When the Dream is There" *D'Hardelot*
 Orchestra.
 7.40. Selection, "Decameron Nights" *Finck*
 7.50. "JERRY AND A SUNBEAM."
 A Comedy in One Act by Cosmo Hamilton.
 Characters:
 Mary Bellasis JOYCE TREMAYNE
 Jerry Corbet (A Young Barrister)
 R. E. JEFFREY
 8.20. Orchestra.
 Selection, "Merrie England" *German*
 8.35. Marie S. Myles.
 "Boat Song" *Stanford* (1)
 "Nay, Though My Heart Should Break"
Tchaikovsky (1)
 8.45. Orchestra.
 Selection, "Lady Madcap" *Rubens*
 9.0.—Station Director: Special Announcements
 (if any).
 9.15.—Topical Talk. *S.B. from London.*

- 9.30.—NEWS and WEATHER FORECAST
S.B. from London.
 Local News.
 9.45. Orchestra.
 Waltz, "Gipsy Princess" *Kalman*
 9.50. "OLD CRONIES."
 A Comedy in One Act by S. Theyre Smith.
 Characters:
 Dr. Jacks A. M. SHINNIE
 Capt. Pigeon R. E. JEFFREY
 10.20. Orchestra.
 Selection, "A Chinese Honeymoon" *Talbot*
 10.30.—Close down.
 Announcer: A. M. Shinnie.

GLASGOW.

- 3.0.—Norman Austin's "Musical Moments"
 relayed from La Scala Picture House.
 3.30-4.30.—The Wireless Quartette and Dorothy
 M. Turnbull (Soprano).
 4.45.—TOPICS FOR WOMEN: Domestic
 Science Chats.
 5.15.—THE CHILDREN'S CORNER: Weekly
 Chat by "Ta-ta," "5SC's" French
 Auntie.
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Local News.
 7.15.—A. PARRY GUNN on "The Theatre of
 the Greeks."

"When Love Speaks."

- "And when Love speaks, the voice of all
 the gods makes Heaven drowsy with the
 harmony."
 7.30. THE STATION ORCHESTRA.
 Conducted by
 HERBERT A. CARRUTHERS.
 Overture, "Romeo and Juliet" *Bellini*
 7.40. TINA MCINTYRE (Soprano).
 "Dear Heart" *Matti*
 "L'Amour" *Teresa del Riego*
 7.50. Orchestra.
 Incidental Music from "A Kiss for Cin-
 derella" *Bucalossi*
 8.0. JOHN PERRY (Tenor).
 "Trial Song" from "The Mastersingers"
Wagner
 "Your Tiny Hand" ("La Bohème")
Puccini
 (Both with Orchestral Accompaniment.)
 8.12. Orchestra
 Entr'acte, "Salut d'Amour" *Niga*
 "Siegmund's Love Song" *Wagner*
 8.22. Tina McIntyre.
 "If I Might Come to You" *Squire* (I)
 "My Dearest Heart" *Sullivan* (I)
 8.32. Orchestra.
 "Phantasy of Life and Love" *Cowen*
 8.42. John Perry.
 Cavatina, "'Tis Love! Ah! 'tis Love!"
 ("Romeo and Juliet") *Wolf Ferrari*
 "Flower Song" ("Carmen") *Bizet*
 8.52. Orchestra.
 Two Intermezzi, "Jewels of Madonna"
Wolf Ferrari
 9.0-9.15.—Interval.
 9.15.—Prof. PATERSON (Principal of West of
 Scotland Agriculture College), on "Agri-
 culture."
 9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
 Local News.
 9.45. Tina McIntyre.
 "Love's Echo" *Neuton*
 "Love is Mine" *Gartner*
 9.55. Orchestra.
 Selection, "La Bohème" *Puccini-Tavan*
 John Perry.
 10.5. "Adelaide" *Beethoven* (1)
 "Serenade" *Schubert* (1)
 "Rose of Allah's Garden" *H. Oliver* (8)
 10.15. Orchestra.
 "Wedding March" *Mendelssohn*
 10.30.—Close down.
 Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 361.

WIRELESS PROGRAMME—SATURDAY (May 31st.)

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

LONDON.

- 3.30—4.30.—Time Signal from Greenwich. The Wireless Trio. "Health—Breathing," by Eustace Miles, M.A. "A Gardening Chat," by Marion Cran.
- 5.30.—Children's Letters.
- 5.45.—CHILDREN'S STORIES: Auntie Sophie at the Piano. "The Rat Princess," adapted by Sara Cone Bryant. "A Talk on Stamps" (No. 3), by Albert H. Harris. Children's News.
- 6.15—7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
Capt. H. G. MANSFIELD, M.C., F.R.G.S., late of the Royal North-West Mounted Police, on "How the Mounted Police Round up their Criminals." *S.B. to other Stations.*
Local News.
- 7.30—8.0.—Interval.
- 8.0. MASSES BANDS
Playing in the Stadium
at
THE BRITISH EMPIRE EXHIBITION,
Wembley.
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations except Glasgow.*
Local News.
- 9.45.—Major L. R. TOSSWILL, O.B.E., on "The Specialist in Sport."
- 10.0.—THE SAVOY ORPHEANS, SAVOY HAVANA BANDS, AND SELMA FOUR, relayed from the Savoy Hotel. *S.B. to all Stations.*
- 12.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30—4.30.—Children's Concert by the Kiddies.
- 5.0.—WOMEN'S CORNER: Mabel France on "A University Degree and What it May Lead To."
- 5.30.—Agricultural Weather Forecast.
KIDDIES' CORNER: Auntie Phil tells more Adventures of "Snooky."
- 6.30.—"Teens' Corner: Dr. Ratcliffe on "The Daily Life of Early Men."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- Popular Programme.**
- 7.15. GEORGE PARKER (Baritone).
"Full Fathom Five" } Shaw
"Cargoes" }
"A Soft Day" } Stanford (14)
"Molly Brannigan" } Stanford (1)
- 7.30.—Half-an-Hour's Interlude by ROBERT STURTIVANT and GLADYS SEYMOUR.
- 8.0.—ETHEL MALPAS in a Character Study: "Stephanie of 1924."
- 8.15—8.45.—Interval.
- 8.45. George Parker.
"She is Far from the Land"
Herbert Hughes
"The Ould Plaid Shawl"
Herbert Haynes (11)
"Son of Mine" William Wallace
"The Pretty Creature" Storace (1)
- 9.0. JACK VENABLES (Songs at the Piano).
"She Seems to Know"
Sterndale-Bennett (7)

- "You Must Come Along to Wembley"
Lee and Weston (7)
"This Freedom" Sterndale-Bennett (7)
- 9.15. FRANK CANTELL (Solo Violin).
"Legende" Wieniawski (20)
"Allegro Brillante" Ten Have
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45.—W. CROW on "Homing Pigeons."
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Ethel Rowland (Solo Pianoforte) and THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director: DAVID S. LIFF.)
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Capt. H. G. MANSFIELD. *S.B. from London.*
Local News.
- 7.30—8.0.—Interval.
- Popular Classical and Operatic Night.**
- 8.0. THE WIRELESS AUGMENTED ORCHESTRA.
Conductor:
Capt. W. A. FEATHERSTONE.
Fantasia, "Pagliacci" Leoncavallo
- 8.15. SILVIO SIDELI (Bass-Baritone).
Selected from "Simon Boccanegra" Verdi
Selected from "Don Giovanni" Mozart
(With Orchestral Accompaniment.)
- 8.25. MAURICE COLE (Solo Pianoforte).
"Hungarian Rhapsody" Liszt
(With Orchestral Accompaniment.)
- 8.50. Silvio Sidelì.
"O Chaste Fleur" ("Le Roi de Lahore")
Massenet
(With Orchestral Accompaniment.)
- 9.0. Orchestra.
Suite de Ballet, "Faust" Gounod
- 9.15. Maurice Cole.
Fantasia and Fugue in G Minor Bach-Liszt
Rhapsodie in F Flat Major Brahms
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45. Orchestra.
"Valse des Fleurs" Tchaikovsky

IMPORTANT TO READERS.

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

LETTERS FOR THE B.B.C. containing programme suggestions or criticisms should be sent to the Organiser of Programmes, 2, Savoy Hill, W.C.2.

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- 9.55. Silvio Sidelì.
"Monologo e Ballata" ("Rigoletto")
Verdi
(With Orchestral Accompaniment.)
- 10.5. Orchestra.
Festival March, "Tannhäuser" Wagner
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra relayed from The Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS"; Vocal and Instrumental Artistes. Talks to Women. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 6.15-6.30.—"How to Use the Open Air" (2), by a Medical Specialist.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 7.15.—WILLIE C. CLISSITT on "Sport of the Week."

Popular Night.

- Vocalists: { DOROTHY SILK (Soprano).
DOUGLAS SHARPINGTON
(Baritone).
THE STATION ORCHESTRA.
- 7.30. Orchestra.
March, "Under Freedom's Flag"
Nowowiecki
Waltz, "Moonlight on the Rhine" Volstedt
- 7.50. Dorothy Silk.
"One Morning Very Early" Sanderson (1)
"Charming Chloe" Edward German
"O Tell Me, Nightingale" Liza Lehmann
- 8.0. Douglas Sharpington.
"A Banjo Song"
"Uncle Rome" } Sidney Homer
- 8.10. Orchestra.
Selection, "Little Nellie Kelly" Cohan (6)
- 8.25. "THE LOVE TRAP."
A Play in One Act,
By Maurice Le Blanc.
Trans. Ivor Herbert McClure.
Performed by
THE STATION PLAYERS.
- 8.55. Orchestra.
"Suite, "Days of Romance" Harding
- 9.10. Dorothy Silk.
"The Pipes of Pan" Monckton
"Lament" Coleridge-Taylor
"The Lass with the Delicate Air"
Michael Arne
- 9.20. Orchestra.
"Two Old French Dances" Bombic
- 9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 9.45. Douglas Sharpington.
"The Sandwich Man" } ("Bow Bells")
"The Fortune Hunter" } Chas. Willeby (1)
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

- 3.30-4.30.—Concert by "The Septones" Concert Party.
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.

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WIRELESS PROGRAMME—SATURDAY (Continued from the facing page.)

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

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

7.15-7.45.—Interval.

Dance Night.

7.45. GARNER-SCHOFIELD DANCE BAND.

Waltz, "Dream Kiss" (3); Foxtrot, "Take, O Take those Lips Away" (7); Foxtrot, "I Love You" (7); One-step, "Don't get too Fresh with the Ladies" (19); Foxtrot, "Midnight Rose" (6); Waltz, "Riviera Rose" (9); Blues, "Tomahawk Blues" (3); Lancers, "The Sunshine Girl"; Foxtrot, "When You Hear the Cuckoo" (19); Tango, "Buena Vista" (7).

8.20. R. GUNNELLE HAMLYN (Baritone).

"A Jolly Old Cavalier" *Dix* (1)
"Blow, Blow, Thou Winter Wind" *Sergeant* (1)

8.30. PITT AND MARKS (Humorists).

"Duets Up-to-Date."

8.40.—GEORGE W. THOMPSON on "The Earth's Internal Heat."

8.55. Garner-Schofield Dance Band.

Waltz, "Le Via"; Foxtrot, "Gigolette" (6); Foxtrot, "Hurdy-Gurdy Man"; One-step, "That One Step"; Foxtrot, "Twelve O'clock at Night" (9); Foxtrot, "In Granny's Days" (19); Waltz, "The Choristers" (7).

9.15. R. Gunnelle Hamlyn.

"The Curtain Falls" *Guy D'Hardelot*
"The Fishermen of England" *Phillips*

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

Pitt and Marks.

"Duets Topical and Tropical."

10.0.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: "Electric Sparks" Concert Party.

4.20.—The Magnificat and Nunc Dimittis, from the Great Service by William Byrd. Sung by the Newcastle-upon-Tyne Bach Choir. Conductor: Dr. W. G. Whittaker. Relayed from the Cathedral.

4.45.—WOMEN'S HALF-HOUR: Miss Easten, Musical and Dramatic Recital.

5.15.—CHILDREN'S CORNER.

6.0.—Scholars' Half-Hour: Mr. P. A. Bateman, B.A., on "Life in an Ancient University."

6.35.—Farmers' Corner: Mr. R. W. Wheldon on "Diseases of Potatoes."

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

7.15.—Mr. J. L. GIBSON, French Talk.

Dance Night.

Old Time and Modern—1745 to 1924.

7.35. THE STATION ORCHESTRA.

Conductor: WILLIAM A. CROSSE.

"Menuet-Gal" *Tombelle*

Minuet *Boccherini*

SYBIL MADEN (Contralto).

"Buy My Strawberries" *Oliver*

"Down Vauxhall Way" *(8)*

"Nightingales of Lincoln's Inn" *(8)*

Orchestra.

Gavotte, "Stephanie" *Czibulka*

Mazurka, "Stella" *Weiler*

Polka, "Chappies" *Fare*

Sybil Maden.

"Let Us Love" *Saint-Saens*

"Habanera" *Bizet*

Orchestra.

Quadrille, "Dandy Wittington" *Williams*

DORIS MILLAR (Soprano).

Waltz, "I Love You" ("Little Nellie Kelly") *Cohan* (6)

"Farewell Blues" *Schoebel* (9)

Orchestra.

Lancers, "The Merry Widow" ... *Lehar*

Doris Millar.

"Moon Love" *Kern*

"Say it While Dancing" *Silver* (6)

"When You and I were Dancing" *Tennant*

9.0-9.30.—Interval.

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

9.45. Orchestra.

Waltz "A Kiss in the Dark"; Two-step, "I Love Me" (9); Foxtrot, "Night Time in Italy" (9).

10.0.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

Announcer: W. M. Shewen.

ABERDEEN.

3.30-4.30.—Solo Instrumental Afternoon.

5.0.—WOMEN'S HALF-HOUR.

5.30.—CHILDREN'S CORNER.

6.5.—Weather Forecast for Farmers.

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Capt. H. G. MANSFIELD. *S.B. from London.*

Local News.

Everybody's Programme.

JOHN PERRY (Tenor).

CHRIS BARCLAY (Soprano).

THE WIRELESS ORCHESTRA.

7.30. John Perry.

"Great is Jehovah the Lord" *Schubert* (1)

"Who is Sylvia?" *(1)*

7.40. Orchestra.

Selection, "Chu Chin Chow" *Norton*

7.50. Chris Barclay.

"There" *Parry* (11)

"Music When Soft Voices Die" *Beethoven* (1)

8.0. Orchestra.

Selection, "Lilac Time" *Rubens*

8.10. John Perry.

"Rose of Allah" *Oliver* (3)

"My Dreams" *Posti*

8.20. String Quartette.

Andante Cantabile *Tchaikovsky*

8.30. Chris Barclay.

"Grant, Oh Love" *Mozart* (11)

"To the Longing of One who Loves Thee" *(11)*

8.40. John Perry.

"When a Charmer" *Verdi*

"When the Stars were Brightly Shining" *Puccini*

8.50. Orchestra.

Selection, "Aida" *Verdi*

9.0. Chris Barclay.

"Phaedra" *Bealy* (1)

9.5.—Station Director: Special Announcements (if any).

9.10-9.30.—Interval.

9.30.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News

9.45.—MONTGOMERY SMITH on the "Collie."

10.0.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

Announcer: W. D. Simpson.

GLASGOW.

3.30-4.30.—Popular Afternoon by the Wireless Quartette and James Newall (Tenor).

4.45.—TOPICS FOR WOMEN.

5.15.—THE CHILDREN'S CORNER. "At Home" Day for Children of all Ages.

6.0.—Weather Forecast for Farmers.

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.

7.15.—Glasgow Radio Society Talk.

7.22.—Capt. C. H. BROWN, F.R.G.S., on "Weather."

7.34.—Capt. R. W. CAMPBELL on "A Cruise to the South Sea Islands."

Operatic Night.

"And the night shall be filled with music" *Longfellow.*

8.0. Special Request Performance of the Opera "LES CLOCHES DE CORNEVILLE."

Adapted for Broadcasting by George Ross.

The Opera is under the personal direction of GEORGE ROSS.

10.15.—2ND GENERAL NEWS BULLETIN and WEATHER FORECAST.

Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*

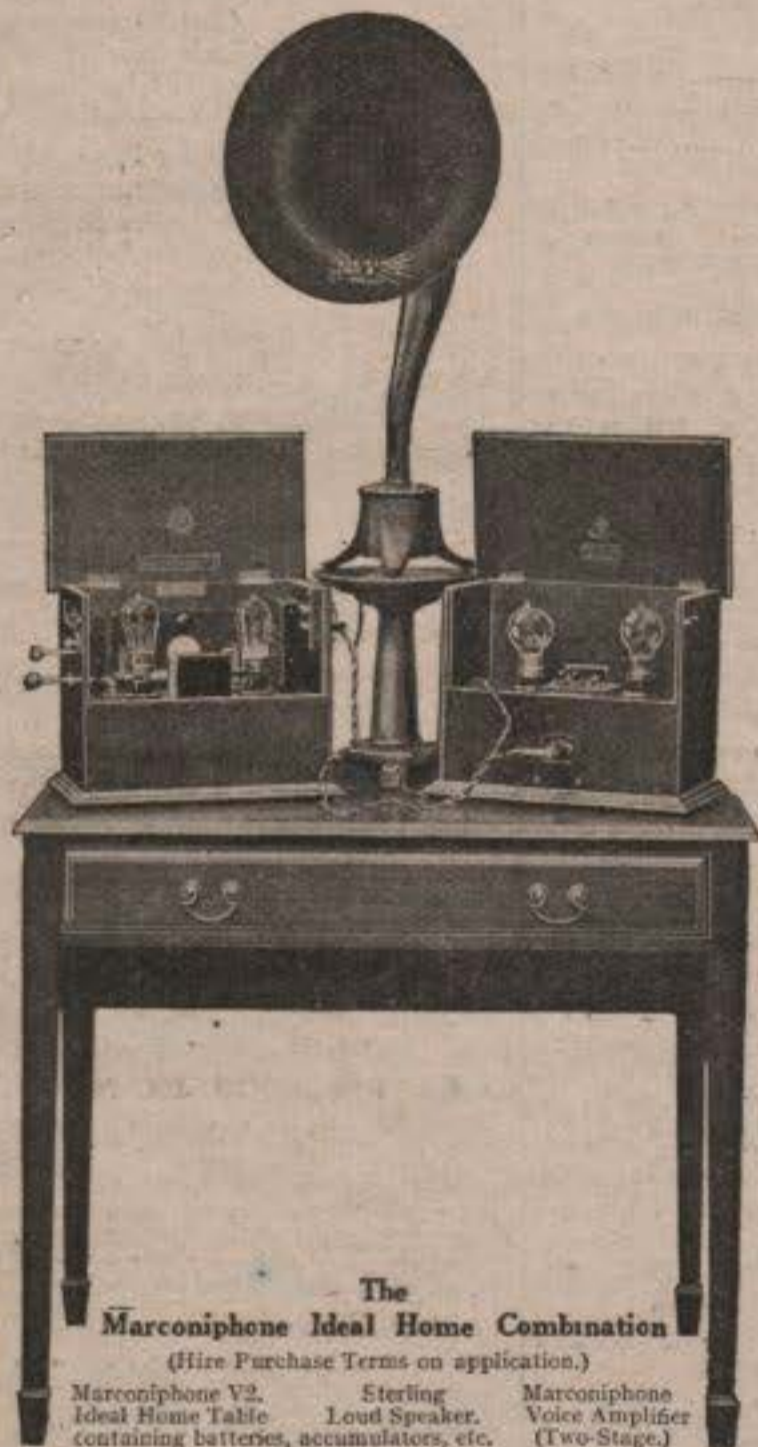
12.0.—Close down.

Announcer: Herbert A. Carruthers.

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R.T.10.

Music in the Week's Programmes.

Described by Percy A. Scholes.

WAGNER'S "FAUST" OVERTURE.

THIS work was written in Paris in 1840 (when Wagner was twenty-seven) in the midst of opposition and failure. It was originally designed as the first movement of a "Faust Symphony," and was re-written in 1853. The subject is, of course, Goethe's story of Faust, who is tempted to sell his soul for renewed youth. The peaceful ending may, perhaps, represent his final redemption.

The "Faust" Overture is to be given from the GLASGOW Station on Wednesday.

SCHUBERT'S TRAGIC SYMPHONY.

Schubert wrote his Fourth Symphony in April, 1816, apparently for an Amateur Orchestral Society in Vienna. It is comparatively rarely to be heard to-day.

The Symphony starts with—

I.

INTRODUCTION (*Very Slow*). This is in two halves, each of which begins with a loud chord held by the Full Orchestra. It ends very softly, with a chord sustained by Oboes and Horns, and leads into—

The **FIRST MOVEMENT Proper**. (*Quick and Lively*.) At the outset STRINGS play the **FIRST MAIN TUNE**. This is followed by a fairly long passage on the Full Orchestra, which eventually dies away slightly, when a smooth descending phrase in Flutes and Oboes leads to the—

SECOND MAIN TUNE, also, at first, played by the STRINGS alone, but repeated with Flute and Oboe (with, beneath, Bassoons and Horns joining in). This is the chief material, which is "developed" and "recapitulated" as usual.

II.

(*Moderate*.) This Movement falls into several sections. The **FIRST SECTION** is a song-like melody, started by STRINGS, with the OBOE, a little later, joining in. FLUTES and CLARINETS play the next phrase, OBOES and BASSOONS repeating it an octave lower. After another phrase, this Section ends with a little soft phrase on Oboes and Bassoon, repeated an octave higher by Flutes and Clarinet.

The **SECOND SECTION** is much more agitated. A feature of it lies in rapid repeated notes. These two sections then alternate for some time.

III.

MENUET AND TRIO. (*Quick and Lively*.) This is very straightforward, and hardly requires description.

IV.

The Last Movement (*Quick*) opens with a phrase consisting of sustained notes on Horns and higher Wood Wind, and a rising passage in Bassoons and Cellos. It leads into—

FIRST MAIN TUNE. This is lengthy, and is made up of little phrases on FIRST VIOLINS (accompanied by the other Strings), repeated with Wood Wind (at first, Flute and Oboe) added.

Eventually, the whole Orchestra breaks out, with drum rolls and repeated chords in Wood Wind, whilst Strings cause agitation by taking the chief phrase of the First Main Tune at double speed. This eventually dies down to the—

SECOND MAIN TUNE, a discussion mainly between FIRST VIOLINS and CLARINET.

This material is developed at some length, and eventually repeated, all according to the design so common in the more extended Movements of Symphonies and Sonatas, i.e., Statement of two Tunes, discussion of them, and repetition of them.

The "Tragic" Symphony is to be given from the BIRMINGHAM Station on Sunday.

BANTOCK'S "PIERROT OF THE MINUTE."

This Overture illustrates the poem, by Ernest Dowson, which bears the same title. A Pierrot has wandered at twilight into the park of the Petit Trianon, and dreams. A moon-maiden comes to him, and he worships her. At dawn she vanishes, and Pierrot wakes up, "his love-dream being but the illusion of a minute."

The *Pierrot of the Minute* is to be broadcast from the MANCHESTER Station on Wednesday.

MOZART'S PIANO TRIO, No. 8 (IN G).

This work for Piano, Violin and Cello was written in 1788—the year in which Mozart wrote his last three, and greatest, Symphonies. There are three Movements.

I.

Quick. A chord is struck, and then the PIANO plays the **FIRST MAIN TUNE**, whilst Violin and Cello sustain the keynote. When the Piano has finished, the Violin and Cello repeat the Tune complete. After a very brief connecting-passage, which ends in a mild flourish, the VIOLIN gives out the **SECOND MAIN TUNE**, which insists on the little waving figure with which it starts. A good deal of running about on the part of Violin and Piano brings this "Statement" section to a close. The two Tunes are then "developed" and "recapitulated" according to First-Movement plan.

II.

Moving steadily. This Movement consists of a Tune with Variations. The TUNE is played by PIANO, with little, apposite remarks from the other two. It is in two halves—each repeated. Remember this, as all the Variations stick to the same plan. There are six of them, with a brief "Coda," or closing passage.

III.

Rather Quick. The **FIRST MAIN TUNE** might easily be mistaken for one of our own British folk-songs. In fact, it distinctly suggests the Irish *Gentle Maiden*, with a touch of English light-heartedness. It is lengthy.

The **SECOND MAIN TUNE** follows immediately, the first part of it in Piano, the second part in Violin. The first Main Tune is then repeated, and there comes—

A **THIRD MAIN TUNE**, rather different in style. In this, after a time, the Cello comes into greater prominence.

Finally the First Main Tune is again repeated, all instruments taking a share, and so we come to the end.

This Trio is to be broadcast from the LONDON Station on Monday.

SOUTH AFRICAN BROADCASTING.

The Government of the Union of South Africa decided some time ago to allow broadcasting within the Union. It has now divided the country under its authority into five broadcasting areas, each one of which will have its own individual broadcasting authority.

The broadcasting stations will be erected at Cape Town, Durban, Johannesburg, Bloemfontein, and Port Elizabeth. The Cape Town broadcasting station will be in charge of the Cape Peninsular Publicity Association, Durban will be under the control of the Town Council, and, similarly, Port Elizabeth will be under municipal control. Johannesburg will be controlled by the Radio Society, and Bloemfontein, at the time of writing, is undecided as to its broadcasting authority. Each station will have separate wave-lengths and individual programmes.



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A few years ago a man told the writer that he couldn't save. To-day this same man is joyfully looking forward to receiving in a few years' time a cheque for no less a sum than £4,110. This is entirely the result of systematically depositing, yearly, for a given number of years, a fixed amount easily spared from his income. These deposits have grown and grown and grown. The profits are accumulating, and he will receive ever so much more than he has actually deposited.

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Then, from the first deposit, this man's life has been insured for £3,000 plus half of every deposit made. So that even while he is saving, if anything happens to him, his dependants are provided for. What a load off his mind!

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The plan outlined above applies equally to the man who can spare only a few pounds a year, and the man who can invest hundreds. Find out all about it. Find out how it can benefit you.

Let us know your name, address, exact age, and the approximate amount you can deposit yearly, and, without any obligation on your part, we will tell you exactly how you can apply this ideal Plan of Investment-Insurance to your own circumstances. Address your inquiry to J. F. Junkin (Manager), Sun Life of Canada, 95, Canada House, Norfolk Street, London, W.C.2.

Getting the Best from Relay.

By P. P. Eckersley.

I HAVE already stated that the Relay Station was intended only to serve the town or city in which it was located, and that we are looking to the High Power Station to serve all those areas not served by Main or Relay Stations. There appears to be a feeling among Relay listeners that it is not even doing that.

From my point of view, I have been disappointed in the results obtained from Relay Stations; disappointed not wholly, I must confess, with the performance of the apparatus, but more on account of the way listeners have attempted to receive the broadcast. It must be insisted that the power of Relay Stations is 200 watts—no more, no less—and this is now uniform throughout the country.

Maintaining Uniformity.

We had contemplated feeding two cities, Leeds and Bradford, simultaneously from one centre, but in view of the experience with other cities and the calculated necessity of erecting a relatively very powerful station which would too severely complicate the jamming situation, we have decided to feed from one studio two stations: one in Leeds, the other in Bradford. Thus uniformity is to be maintained, and 200 watts must be the maximum power equally at all stations. We have yet to obtain Post Office permission; but doubtless this will be granted.

Now, there are several definite points to make clear, assuming 200 watts to be the maximum and invariable power for Relay Stations. Firstly, we may be criticized that this is not enough. I hope to prove later that it is, but meanwhile it may be argued that if we had used more power, the necessity for this article might not have arisen. Why, then, not more power?

The Dissipated Watt.

The art of wireless is frightfully crude! When you start "a watt" on its hopeful aether journey, you can't stop it, and it goes on gradually being more dissipated as it goes onwards through life. (How human!) You can't take that watt to the confines of the city, and say to it, "So far and no further"; you can't print a "No watts this way" notice, and on it goes. Thus, if, as we finally shall, we have 10 or 12 stations tucked into a waveband of from 300 to 350 metres the "clashing of watts" becomes acute, all the stations start to jam one another, and they will actually, even in the town or city in which they are located, produce distortions, besides taking up an undue amount of aether which is being used for commercial and military or naval purposes.

People who remember the difficulty we had in trying to fit our Main Stations into a waveband of from 350 to 425 metres will sympathize with our difficulties. Furthermore, the local valve user who has paid for a more expensive set and benefited thereby an important industry, will find his set useless if the power is increased much above 200 watts. That, then, is our reason for limiting the stations to this power.

The Too Hopeful Crystal User.

Meanwhile, we have the listener who has bought his crystal set, and in all hopefulness has strung up his indoor aerial three miles from the station, expecting to get just as good results as if he had been the same distance from a Main Station, finding, to his sorrow, that results are very poor. He has been led to believe (never by me) that Relay Stations are the same as Main Stations. They are not; they are about one-seventh of the power. It is a pity. I wish it were otherwise.

No motives of economy have actuated our low power policy; it just has to be. Co-operation is essential. We are doing our best this end; it is up to the listener to study conditions as they *must* exist, not as he hopes they will be. I have made tests up to five miles with a P.M.G. aerial from a standard Relay Station using only 100 watts, and results have left nothing to be desired. No! It wasn't our skilful operation; it was simply a standard manufactured set of good design and a reasonable aerial—"the same as you can buy," as the advertisements say! I realize that in certain places indoor aerials are essential, but up to 1½ miles with a good Relay Station, under ordinary conditions, excellent results have been obtained with such aerials.

Next, you rightly say: "Having only 200 watts, it is up to you to do all you can to make your aerials efficient, and always to give as much control as you can." I agree, and in most cases we have been successful; but in the case of Edinburgh, at the time of writing, we are really in trouble with an unforeseen and unforeseeable difficulty.

A Difficult Proposition.

Edinburgh was certainly a difficult proposition. Firstly, earthing on hard, unyielding rock without powers to make all the arrangements we would have liked in the short time at our disposal, gave us anything but an easy task. We hope to be able to rearrange matters shortly, to take account of extraordinary local conditions. Who knows but what the rocks of Edinburgh, besides giving us bad earthing facilities, are exerting severe shielding and militating against good earthing arrangements at the listeners' end, too?

At nearly all our Main Stations we have been able to improve our aerials as the result of adapting the arrangements to suit local conditions, and all may rest assured, though we have no easy task, we have, nevertheless, an uncommon desire to get things right.

Don't Expect Too Much.

Lastly, remember that you cannot in outlying districts expect to get such good results from Relay Stations as from Main Stations. Once more the Relay Station is for the town or city in which it is located: it cannot serve the area around it. The High Power Station will, if and when it is erected, do all that.

I have felt that the need for this publicity was apparent, as misconceptions have arisen. How easy it would be to erect 1 K.W. stations at each point, but how impractical, and how unpopular we should be with the other camp. Wanted a copper screen about a mile high round each (10 K.W., if you like) Relay Station, and then we could do something.

If I may whisper it, a factor of safety is desirable, and you *cannot* in the nature of things get the same results from 200 watts as from 1,500. . . This is all; meanwhile, we are doing our best to give you every one of those 200 working his darnedest.

THE CRAZE FOR NOISE.

THERE is much to recommend a cheerful noise at times, but there are many amateurs who go in for the noise rather than the cheerfulness in their reception of broadcast programmes (says a writer in *Wireless Weekly*). The younger wireless enthusiasts especially are often more intrigued by a raucous roaring than by a perfectly pure reception of smaller volume.

The golden rule in wireless, as in so many other matters, is not to overdo things, and loudness should certainly not be made a fetish.

Radio in U.S.A.

American Taste in Broadcasting.

IN view of the criticisms that are directed against the wireless programmes in this country, it will, perhaps, be interesting to examine the type of Radio programme at present broadcast in the United States of America.

The morning programme from WEAJ is mostly what one might term an "educational and semi-official" programme. On a typical week-day there was a talk, under the auspices of the New York Board of Education, which was followed by a Consolidated Market and Weather Report by a Federal and State Department of Agriculture. This latter item is a daily feature from one or another broadcasting station in all the big towns throughout the United States.

The Agricultural reports, which are combined with the Weather Report, are very detailed, and are of the utmost use to farmers throughout the country. During the later afternoon, Stock Markets, Foreign Exchange and Food Prices are broadcast most liberally, and seem a popular item of the American broadcast programme.

The musical side of the programme is very varied, and it will be noted that the great cinema theatres in New York broadcast their orchestras, for which they are justly famous, as in the case of the Capital, Rialto and Strand Theatres. It can be safely said that the music provided by all three of these theatres is the equal of the orchestra of the Opera in any capital of the world.

The Personal Touch.

I noticed a particularly personal touch in broadcasting from one of these great cinema theatres. Prior to the orchestra playing the overture to *Rienzi*, which formed the first item on the programme of the theatre that night, the station was connected up to the conductor's private room above the theatre, and there he and the leading artistes who were to sing and play that evening gave a sort of intimate programme with back-talk for something like twenty minutes, during which the famous conductor of the orchestra played a short pianoforte solo, and an equally famous soprano and cello player, each gave a short item with a kind of cabaret atmosphere over it all.

In America, the Sunday programme, from a religious point of view, is a most complete one. Religious services of all denominations are broadcast more or less *in toto*, and they appear to be an exceedingly popular part of the broadcast programmes of our American cousins.

Listening and Politics.

An examination of the weekly programmes shows also that it has become more or less general to broadcast the speeches at all public dinners at which any speakers of national or international fame, politicians or otherwise, are down to speak, and this has proved to be of immense value to politicians and publicists in placing their views before an audience of vast proportions.

It is an open secret that during the coming American Election most candidates intend to broadcast speeches frequently, in order to place their views before a great number of citizens, which they could not possibly do in any other way, and, furthermore, add that personal touch in which the voice triumphs over a message conveyed in cold print.

G. E. DUVEEN.

ACCORDING to the Chinese Economic Bulletin, Chinese citizens have been forbidden the purchase and use of wireless sets.

A Séance at the London Studio.

My Visit Behind the Scenes. By THOMAS BURKE.

AFTER a year of saying and thinking hard things of wireless as a form of entertainment, I was lately moved to tear up my front garden at Folkestone and give an imitation of the Laocoon. Whereupon I said still harder things of the sardonic fellow who had named the thing *wireless*. But once it was fixed, and London and Cardiff were singing and talking to me as from across the road, I lost my prejudice in the wonder of it. I could sit in my chair, or on the veranda, and by the mere turn of a wheel I could amuse my ear with music seventy-five miles away.

Music of the Spheres.

I could not conceive those voices as the voices of mortals, or those strains as the strains of an earthly orchestra. They came to me as the music of the spheres, floating from nothing, through nothing; singers and musicians having their being somewhere east of the sun and west of the moon. There was something of Ariel about it. "Hertzian waves," said my informant; but he might as well have said "Spectres of the Brocken." The more he explained, the more incomprehensible the thing became. The more I learned about it, the more I shivered and wondered.

And then, one day, I learned too much about it, and the magic was materialized and shattered. The British Broadcasting Company invited me to visit Savoy Hill and see "2LO" at work.

An Atmosphere of Hush.

I went. I ought to have known better and refrained, for the bone of substance is a sorry exchange for the shadow of fancy. But I went, and now I listen no more to the music of the spheres, or to disembodied voices wandering through space. I have the feeling of the small boy who, after the first act of *The Sign of the Cross*, was taken behind, and there saw Mr. Wilson Barrett eating a steak and chips.

I have seen the broadcasting studio and the "simultaneous" room and the relaying room. I have seen Uncle Jeff and Uncle Arthur, and I have seen the bodily presence of that creature of the spaces who lives for you and me as a voice—the perfect voice whose only song is "London Station calling!"

The atmosphere of "2LO" is an atmosphere of hush. One was sensible of being at the heart of a mighty mechanism. There was a feeling that great things were being done. There was tension in the air—something of the tension of a newspaper office at ten o'clock at night—but with the difference that the atmosphere of the one is a live atmosphere, and this was suspended animation.

A laboratory is, I think, a fitter comparison.

The studio is a large, thick-carpeted room,

furnished with the elegance of the lounge of a big hotel—a hotel where the manager is lying dead. The room is sound-proof, and the physical air is dry and warm. Printed notices enjoin "Silence," "No Smoking." The doors fit tightly, and there are no windows. Along the walls are panels of glass which look like French windows, letting in the sunlight; but the sunlight throws no beams and no shadows, and it comes impartially right and left. It is sunlight made by electricity behind orange curtains; the cold and dreadful light of a Robot sun.

In the middle of the room is a small pedestal. On this pedestal, in a bed of wadding, rests a small cylinder. That cylinder is "2LO," and when connection is made, every whisper in that room, every cough, every sneeze, is heard in all parts of England. A terrifying thought!

Sitting there, I was conscious of the existence behind the cylinder of the impalpable audience: an audience of thousands, sitting in kitchens, in drawing-rooms, in bedrooms, in slum cottages, and in elegant villas; and all *en rapport* with that room.

To stand on the platform of Albert Hall and face its crowded balconies is inspiring, but to stand in this room and face that metal cylinder gave me the feeling of assisting at a spiritualistic séance, with the microphone as medium. As at a séance, there were silence, strained nerves, the awareness of invisible presences waiting upon our words and movements.

The Chamber of Horrors at Madame Tussaud's is said to affect some people with a sense of the sinister; but Charles Peace and Mrs. Dyer



Mr. THOMAS BURKE,

Author of "Limehouse Nights" and other well-known books.

are cast in wax, which is substantial, and therefore they are less terrible than the vision of thousands of shadows wearing headphones.

After half an hour of that room, I knew that I must get out of it, or quiet homes all over England would be shocked by a scream or some ribald remark.

Dead With the Power of Life.

The little cylinder itself seemed to be a presence: the presence of a dead thing which yet has the potentiality of life. Around it moved solemn people who talked with each other by signs and lip-work, and sometimes sat down before the microphone and talked aloud to it, or stood up and sang to it.

How the nightly programme is carried through I do not know, for I saw nobody in charge, nobody to receive the artistes and marshal them for their cues. There must, I suppose, have been some invisible prompter to summon them. The waiting-room for the artistes had none of the feeling of the wings of a theatre, but rather the feeling of the dentist's waiting-room—only more comfortably furnished. They sat around in deep chairs, staring moodily before them, as though waiting for news and expecting the worst. They might have been a living illustration of Wordsworth's "people in a parlour, all silent and all damned."

Casual Miracle Workers.

Yet these were the people who had nightly charged the ether with music and my ears with wonder; who had made our island full of noises, sounds and sweet airs. These were the miracle-workers—the artistes, the announcers, and the casual young men upstairs who gave contact with Cardiff, Birmingham, Glasgow, Bournemouth, and Manchester by pushing little plugs into little holes. Before them my fancies faded, and I knew the folly of analyzing miracles. I have seen the processes of their alchemy; and I wish now that I had not.

The fact of the wireless concert, heard simultaneously in a dozen widely separated towns of England, is still marvellous; many facts are more marvellous than fancy; if the small boy had had keener sense, he would have found equal wonder in Wilson Barrett's playing Marcus after a meal of steak and chips, as he had found in the noble Roman of the first act.

But all minds are not immediately capable of these fine adjustments; and whenever I now listen on the wireless, I listen no more to voices of the air or to music drawn from the infinite. Between me and the floating song comes the vision of a lonely man shut up in a muffled room singing or talking, not to you or to me, but to a metal cylinder.



Mr. Thinked: "When I read about these developments in wireless, it makes me think a bit."
Miss Smarte: "Isn't it wonderful what science can do?"

“Glorious!—the tone, the clearness of every word and note—really, I had no idea..”



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THE CHILDREN'S CORNER.

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UNCLE CARACTACUS

A Dog on the Hearthrug.

HULLO, Children!

I expect that most of you keep a dog or a cat, or, at any rate, are very fond of these animals. Here is an interesting talk by John Kirkham Hamilton about a very funny habit of the dog, which perhaps you have noticed.

* * * * *

You have seen your dog turn himself round three or four times on the hearthrug before he lies down to sleep, stretching out his forepaws and pressing down with his body in what seems a very nonsensical way.

A Very Old Habit.

Perhaps you have laughed at his funny trick; but you would not have thought it funny if you had seen an ancestor of his do the same thing thousands of years ago. It would have seemed a clever and sensible thing to do. For the ancestor did not live in a man's house, nor had he a hearthrug to sleep on. No, he ran wild out of doors and had to catch his dinner before he could eat it, and he had to make a comfortable sleeping place before he could rest. When he found a suitable spot he turned round and round, beating and pressing down any stiff grass stems and the like, so as to make everything fairly smooth for his rest. He did as his fathers had done before him, and all his descendants have kept up the old habit until now.

There is no remembrance in your dog's mind of what his forefathers used to do, for, if there was, he would know that there is no need for him to do as they did. When he feels sleepy, something inclines him to turn round to press down his bed as his ancestors did when they wanted to sleep. Wise persons sometimes talk to you about the power of habit. I don't know of any fact that shows us more plainly how powerful it is than the dog turning round on the hearthrug, just as his ancestors did before

they had become friends of man and inmates of his home. A habit which lasts through thousands of lives is strong indeed.

And it is most likely that dogs were fitted to become such faithful servants and true friends as they are to men by habits which they formed long, long ago, when they ran wild in the forest and on the plain as wolves. They learned to hunt their prey in companies, finding that by keeping together and dividing the work, they could run down creatures swifter than themselves, and overcome beasts far stronger than a single wolf. And they found out, too, that a leader and ruler of the pack was required, who must be obeyed and followed if they were to hunt with success. The chief was the fiercest and most cunning of their number, and he punished any disobedient or unruly member of the pack swiftly and terribly.

One result of their being banded together under command of a leader was that they dared to go long distances in search of prey such as no solitary wolf could venture to go. So long before men attempted to tame wolf-cubs for their service, the beasts had already learned to act together, to be obedient to a chief, to travel far and wide, and to settle down for their rest wherever they might happen to be when it was time to sleep.

The Indifferent Cat.

Now let us look at the cat on the hearthrug. She may be a great pet, but in certain ways she is much below the dog. She does not take the same interest in you as he does. If you get ready for a walk, the dog jumps up and wants to go with you, but pussie is indifferent.

You would not think of setting her to "mind" anything, or to fetch and carry for you. She does not spring to her feet and cock her ears if a strange footstep is to be heard approaching. She does not very readily obey your orders. If

you remove from one house to another, she must be managed a little, lest she should desert you and go back to the old home.

What is the cause of the difference? A great part of it is that her ancestors did not associate together or learn to obey a leader. The wild cats, great and little, are solitary animals most of their lives, each going its own way and doing as it likes. And generally they have each a fixed lair, which they only quit from necessity, and to which they return for safety when they have satisfied their hunger. It is that habit, I think, which explains the cat's dislike to settle in a new home. It is a sort of memory of the habit of her ancestor to return to the old lair.

The cat has plenty of intelligence, and sometimes displays much affection for her master or mistress, but her ancestors had not the education which the wild dogs received. We cannot blame her for the want of better educated ancestors, because she could not choose her forefathers and foremothers.

The Results of Savage Training.

Then what is the use of our talk? Well, it is good to remember that when the fierce wild dogs were hunting their prey long ages ago, with snarling and fighting among themselves, very often they were preparing the qualities which make our dogs so useful and so dear to us. The dog who will defend his master with dauntless courage and sometimes loves him so devotedly that he does not care to live when his master is dead—the brave faithful dog owes much of his value to the training given in the savage days of long ago.

The wild wolves learned to be obedient and to think of the welfare of the pack more than of their own. That is to be remembered, for it is well with a people when its members have a public mind.

SABO AND THE FROG.

By E. W. LEWIS.



SABO was glad when the winter was over and spring had come again. And so was the Frog who lived in the lily-pool in the garden.

It can't be much fun to be a Frog living in a lily-pool in the winter, when the water is always

cold and is sometimes covered with thick ice, and nothing eatable ever comes his way. But in the Spring!—no wonder a Frog is glad, for the sun shines warmly and the world becomes full of flies and small beetles and slugs.

But such dainties as these are not found in a pool, and the Frog badly wanted to get out of it. But he was a prisoner there; for the water was six inches below the rim of the pool, and up those steep little walls he could not climb. He tried hard. He tried at the four corners; he tried at many places round the sides; but it was no use. In despair he sat upon the little fountain in the centre of the pool, wondering if he could manage to jump from it on to the garden walk; the distance was not really very far; one splendid jump might do it!

But no! Each time he tried he dropped short with a splash into the water.

He was doing this when Sabo saw him; and Sabo thought that it was a game. A fine game, too! It reminded him of the game he had played with the old Crocodile by the river. So he sat on the edge of the pool, watching the plucky Frog; and after a glorious leap, which only missed by inches, he clapped his hands and shouted "Bravo!"

The Frog did not understand this word, so he dived into the pool and stayed hidden for a long time, although Sabo kept calling "Come up again! Please come!"

At last, in the corner near to where Sabo was sitting, the Frog pushed up the tip of his nose; and when Sabo saw the long, lean shape of his body under the water, he said, in his friendliest voice: "My! but that was a jump you made just now!"

"I want to get out!" said the Frog.

"Well, why not?" replied Sabo.

"I cannot!" said the Frog, bitterly, as he slipped back again into the water. Then suddenly, as if he were angry with himself and the world and everybody, he cried: "Help me out! Help me to get out!"

"Give me a ride on your back," said Sabo, "and I'll help you."

"Gladly I will," said the Frog, swimming to where Sabo was, and raising his broad back just above the surface of the water, so that it looked like a small enamel plate. "Come on!" he said.

So Sabo slipped off the edge of the pool until his feet were resting on the Frog's back. Then

he sat down carefully, with his legs crossed like a tailor; and off the Frog went.

I do not know whether it was because the Frog did not trust Sabo to keep his word or whether he thought it best to take the chance while he had it; but when they were near to the side of the pool, he suddenly dived! And there was Sabo floating on his back in the water!

Without so much as "By your leave," the Frog scrambled up on to the top of Sabo's waistcoat, and then, without the slightest difficulty, stepped off on to the rim of the pool!

Sabo was bobbing about in the water, puffing and blowing!

"Much obliged to you," said the Frog; "and now I'll lend you a leg!" And he let down one of his hind legs, which was so long that it nearly reached to the water, and Sabo caught hold of it. The next minute, with a strong pull, he was out!

"I hope you enjoyed your ride," said the Frog. "I shall always be pleased to oblige so fine a gentleman. Perhaps, later on, when the lilies are out! Good day to you!" and off he went among the rose bushes to catch flies and slugs and other morsels that frogs love.

Sabo sat drying himself in the sun, watching the water drip from his feet into the pool. He didn't mind being wet, for he wasn't wet through. He was not angry any more.

"That was very clever of him!" he said to himself. "Frogs must have brains. Very clever!" and he shifted round a little so that the sun could shine full on his wet back.

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Sheffield Programme.
Week beginning May 25th, 1924.

SUNDAY, May 25th.

3.0-5.30. } Programmes S.B. from Birmingham.
8.0-10.15. }

MONDAY, May 26th.

3.30-4.30.—Programme S.B. from Manchester.
5.30-8.30.—SHEFFIELD KIDDIES' CORNER.
7.0-8.15.—Programme S.B. from Birmingham.
8.15.—Weekly Sports Review by "Observer."
8.45-11.0.—Programme S.B. from Birmingham.

TUESDAY, May 27th.

3.30-4.30.—Orchestral Concert (Directed by Thos. Gallagher) and Organ Recital by J. W. Strickland, relayed from the Albert Hall.
5.30-6.30.—SHEFFIELD KIDDIES' CORNER.
7.0 onwards.—Programme S.B. from Birmingham.

WEDNESDAY, May 28th.

3.30-4.30.—Programme S.B. from Birmingham.
5.30-6.30.—SHEFFIELD KIDDIES' CORNER.
7.0-10.30.—Programme S.B. from Birmingham.

THURSDAY, May 29th.

3.30-4.30.—Orchestral Concert (Directed by Thos. Gallagher) and Organ Recital by J. W. Strickland, relayed from the Albert Hall.
5.30-6.30.—SHEFFIELD KIDDIES' CORNER.
7.0-12.0.—Programme S.B. from Birmingham.

FRIDAY, May 30th.

3.30-4.30.—Programme S.B. from Manchester.
5.30-6.30.—SHEFFIELD KIDDIES' CORNER.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London. Local News.

Local Programme.

7.30. **MABEL BAKER** (Soprano).
"The Dancing Lesson" ... H. Oliver (8)
"The Silver Ring" ... C. Chaminade (5)
NELLIE CLOSS (Contralto).
"Betty's Garden" ... Sanderson (1)
"When We're Together" ... Emerson James
WINIFRED WILLIAMS (Solo Violin).
"Scherzo" ... Dittersdorf-Kreisler
"Ave Maria" ... Schubert-Wilhelmj
HARRY SKERRITT (Tenor).
"An Eriskay Love Lilt"
M. Kennedy-Fraser (1)
"Ailsa Mine" ... E. Newton (1)
Mabel Baker and Harry Skerritt.
"A Night in Venice" ... G. Lucantoni
LEONARD ROBERTS (Baritone).
"Harlequin" ... Sanderson (1)
"Stonemason John" ... E. Coates (1)
ALAN MORTON (Solo Cello).
"Serenade" ... Drigo
"Elfin Dance" ... A. Dunn
Harry Skerritt and Leonard Roberts.
"Land of Hope and Glory" ... E. Elgar (1)
"Sweet and Low" ... J. Barnby (11)
INSTRUMENTAL TRIO.
"Andante con moto Tranquillo"
Mendelssohn
"In der Nacht" ... Schumann
Muriel Baker.
"I Think" ... Guy d'Hardelot
"Coming Thro' the Rye" ... Traditional

9.30.—NEWS and WEATHER FORECAST.
S.B. from London. Local News.

Winifred Williams.

"Londonderry Air" ... O'Connor Morris
"Elfin Dance" ... Haydn Wood (14)
Nellie Closs.
"The Moonlit Road" ... W. H. Squire (1)
Harry Skerritt.
"The Curtain Falls" ... Guy d'Hardelot
"The Bells of Brittany" ... H. Lyall Philips
Alan Morton.

Five Short Pieces ... Purcell Warren
(a) "An Absent One"; (b) "A Little Cradle Song"; (c) "Whims"; (d) "So Seems it in Thy Deep Regret"; (e) "A Sunday Evening in Autumn."
Leonard Roberts.

"Son o' Mine" ... W. Wallace.
Mabel Baker and Neville Closs.
"Awake" ... Pelissier

SATURDAY, May 31st.

3.30-4.30.—Programme S.B. from Birmingham.
5.30-6.30.—SHEFFIELD KIDDIES' CORNER.
7.0-12.0.—Programme S.B. from Birmingham.

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Plymouth Programme.
Week beginning May 25th, 1924.

- SUNDAY, May 25th.**
3.0-5.30 } Programmes S.B. from London.
8.30-10.30 }
- MONDAY, May 26th.**
5.30-6.30.—PLYMOUTH CHILDREN'S HOUR.
7.0-11.0.—Programme S.B. from London.
- TUESDAY, May 27th.**
5.30-6.30.—PLYMOUTH CHILDREN'S HOUR.
7.0 onwards.—Programme S.B. from London.
- WEDNESDAY, May 28th.**
5.30-6.30.—PLYMOUTH CHILDREN'S HOUR.
7.0.—NEWS and WEATHER FORECAST. S.B. from London.
Local News.
7.15. BIJOU LIGHT ORCHESTRA.
Musical Director, RICHARD GILL MONK.
March, "Old Comrades" Teike
"Nell Gwyn Dances" German
"Serenade" Widor
"Demoiselle Chic" Fletcher
Waltz, "Wood Nymphs" Coates
GEORGE SAWDY (Baritone).
"The Devout Lover" White
"Oh! Mistress Mine" Quilter (1)
WOODWARD'S PLYMOUTH LADIES' CHOIR.
Musical Director, HARRY WOODWARD.
"A Lake and a Fairy Boat" Jules Harrison
"The Rhinemaidens" Wagner (11)
MARGARET SOUTHARD (Soprano).
"Songs My Mother Taught Me" .. Devrak
"One Morning Very Early" Sanderson (1)
8.0.—A WIRELESS DEBATE on "SUMMER TIME." S.B. from London.
8.45. Bijou Light Orchestra.
Selection, "Madame Pompadour" Leo Fall
"Au bord de la mer" Dunkler
"Hungarian Dance" Brahms
Three Dances, "As You Like It" Quilter (1)
Ladies' Choir.
"Sleep, My Beloved" Roberts
"The Snow" Elgar (11)
Margaret Southard.
"Solveig's Song" Grieg (5)
"O! That It Were So" Bridge
HILDA RICKARD (Contralto).
"Slumber, Dear Maid" Handel (1)
"Wait" Guy d'Hardelot
9.30.—NEWS and WEATHER FORECAST. S.B. from London.
Royal Horticultural Society Talk. S.B. from London.
Local News.
9.50. Margaret Southard and Winifred Stoakes.
"Quis est Homo" Rossini (11)
Ladies' Choir.
"England" Hubert Parry
"The Voice of Spring" Rhodes (11)
10.0. JUANITA MINARDS.
Shakespearean Recitals.
WINIFRED STOAKES (Contralto).
"A Memory" Goring Thomas
"A Little Coon's Prayer" Melville Hope (1)
Margaret Southard and Winifred Stoakes.
Duet, "Sunbeams" Landon Ronald (5)
George Sawdy.
"When the King Goes Forth to War" Koerneman
"Blow, Blow, Thou Winter Wind" Quilter (1)
Bijou Light Orchestra.
Waltz, "Dreamy Melody" Koehler
"Three Light Pieces" Fletcher
"Marche Militaire" Schubert
11.0.—Close down.
- THURSDAY, May 29th.**
5.30-6.30.—PLYMOUTH CHILDREN'S HOUR.
7.0-12.0.—Programme S.B. from London.
- FRIDAY, May 30th.**
5.30-6.30.—PLYMOUTH CHILDREN'S HOUR.
7.0-10.30.—Programme S.B. from London.
- SATURDAY, May 31st.**
5.30-6.30.—PLYMOUTH CHILDREN'S HOUR.
7.0-12.0.—Programme S.B. from London.
Announcer: C. S. Goode.



BORN in 1770, Beethoven showed marked ability whilst still a child. For instance, when barely 12 years old he was appointed harpsichord player to the opera. At 17 he became acquainted with Mozart, who foretold his greatness.

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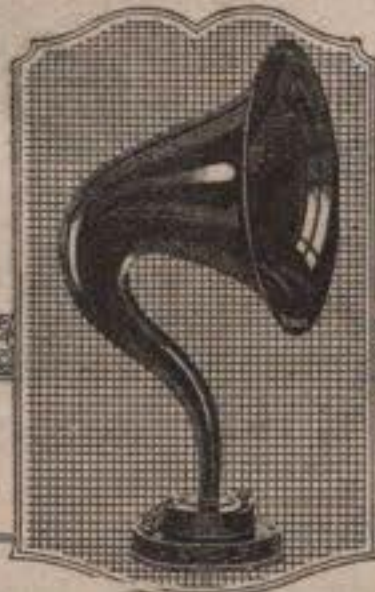
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Edinburgh Programme. Week Beginning Sunday, May 25th.

SUNDAY, May 25th.

3.0-5.30.—Programme S.B. from London.
8.30.—Hymns by the Choir.
The Rev. R. H. STRACHAN, D.D.,
Religious Address.
9.0-10.30.—Programme S.B. from London.

MONDAY, May 26th.

3.30-4.30.—Orchestra of St. Andrew Square
Picture House (Musical Director, F. H.
Cooper Wilcox).
5.0.—EDINBURGH CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

TUESDAY, May 27th.

5.0.—EDINBURGH CHILDREN'S CORNER.
7.0 Onwards.—Programme S.B. from London.

WEDNESDAY, May 28th.

3.30-4.30.—Orchestra of St. Andrew Square
Picture House (Musical Director, F. H.
Cooper Wilcox).
5.0.—EDINBURGH CHILDREN'S CORNER.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Local News.
7.15-7.30.—Interval.

7.30. Programme of Chamber Music.
FLORENCE JOHNSTON (Contralto).
RAMSAY GEIKIE (Pianist).
CHESTER HENDERSON (Cellist).
WALDO CHANNON (Violin).
Ramsay Geikie, Chester Henderson and
Waldo Channon.

Trio in C Minor, Op. 101..... Brahms
(a) Allegro Energico; (b) Presto non
assai; (c) Andante Grazioso.
Florence Johnston.

"Awake, Saturnia"..... Handel
"The Loveliest of Trees" .. Graham Peel
8.0.—A WIRELESS DEBATE on "Summer
Time." S.B. from London.
Ramsay Geikie.

"Soirée de Vienne"..... Schubert-Liszt
Waldo Channon.
"Légende"..... Wieniawski
"Pregiera"..... Martini-Kreisl
"Tempo di Minuetto" .. Pugnani-Kreisl
JAMES PATERSON, R.S.W., P.R.S.W.,
R.W.S., first of two talks on "Sir Henry
Raeburn."
Florence Johnston.

"Morning Hymn"..... Henschel
"Rest at Mid-day"..... Janet Hamilton
"Sing Me a Song"..... Sydney Homer
9.30.—NEWS and WEATHER FORECAST.
S.B. from London.
Royal Horticultural Society Talk. S.B.
from London.
Local News.

9.50.—Trio in D Minor, Op. 32..... Arensky
(a) Elegia (Adagio); (b) Finale (Allegro
non troppo).
Chester Henderson.

"Kol Nidrei"..... Max Bruch
"Chanson Triste"..... Kalinikoff
"Orientale"..... Cui
Ramsay Geikie.

"Rhapsody in G Minor"..... Brahms
Florence Johnston.
"Creation's Hymn"..... Beethoven
Irish Folk Song, "Ochane" ..
Milligan Fox (1)

"Fairy's Love Song"
Marjorie Kennedy-Fraser (1)
Chester Henderson.
"Sérénade Espagnole"..... Glazounow
10.45.—Close down.

THURSDAY, May 29th.

5.0.—EDINBURGH CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

FRIDAY, May 30th.

3.30-4.30.—Orchestra of St. Andrew Square
Picture House (Musical Director, F. H.
Cooper Wilcox).
5.0.—EDINBURGH CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

SATURDAY, May 31st.

5.0.—EDINBURGH CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.
Announcer: George L. Marshall.



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DELICATELY shaped and naturally rounded feet, when forced into unnaturally shaped shoes, eventually manifest their artificial constriction upon the whole system. Retarded circulation and the subtle sapping of energy, robs one's vivacity of its piquancy—Youth mocks, its bloom fades, poise and health are gradually undermined, a graceful and stately bearing is gone, alas! for ever. How can one *really* live with the feet in prison?

Babers have probed the mysteries of neurology and physiology to the evolution of shoes that *really do fit*. They measure the foot, not from heel to toe, but from heel to ball, and fit that part of the foot snugly and accurately, gripping the arch firmly yet allowing perfect freedom to the toes.

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Fig. A shows the perfect Baber fitting which supports the arch, whilst Fig. B shows the ordinary method which does not.

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309, Oxford Street, London, W.1.

(Opposite D. H. Evans.) Telephone: MAYFAIR 2608/9.

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**H&C PURE
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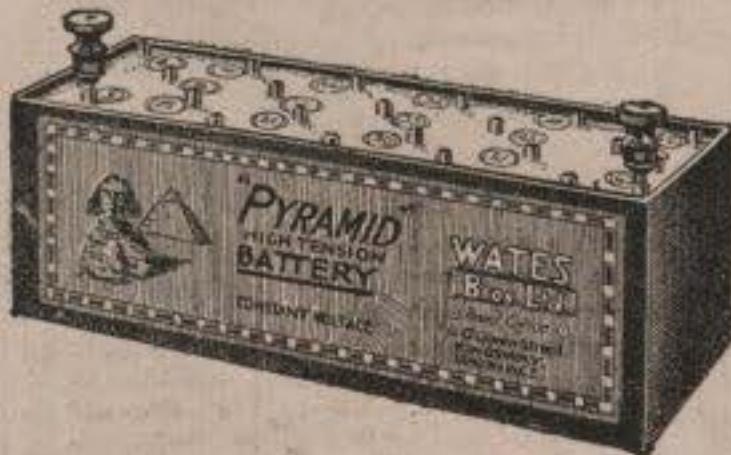
*And during the evening
a cup of H&C Coffee*

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Try a Pyramid Battery on your set—you will quickly appreciate the difference. Its complete freedom from noises gives louder and clearer tuning, and the three volt tappings permit the most critical adjustment. Don't adopt the dangerous practice of purchasing the first battery that's offered to you. Over 20,000 batteries now in use have created for the PYRAMID a high reputation—by adopting it you eliminate all H.T. troubles you are so familiar with.

Prices:

15 volt	-	2/9
33 volt	-	6/9
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Special insulated wander plugs, 1 red, 1 black, 9d. per pair.

THE PYRAMID is ideal for use in the FELLOPHONE receiving sets.

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A House to Let!

A Talk From London, by a Barrister-at-Law.

A HOUSE to let with vacant possession is as difficult to find as a needle in a haystack. But in case you should be fortunate enough to come across what looks like perfection, I want to give you a word of warning about the legal pitfalls that beset your path.

There are two points on which you must be satisfied before you sign your name to anything—one is the state of repair of the house; the other is the drains. It may surprise you to hear that, as a rule, the landlord of an unfurnished house—note that word "unfurnished," for the law of furnished houses is different—the landlord of an unfurnished house, unless he agrees with you to the contrary, in no way guarantees that the house is fit to live in—he does not even undertake that it will remain standing up; he does not promise to spend one penny on repairs, and he is under no liability to you in respect of the drains.

Don't Forget the Drains.

It is, therefore, essential that you should have the house examined thoroughly by a competent surveyor and the drains tested before you agree to take it, otherwise, you may have diphtheria in your house, with a leaking roof and sinking foundations—and the landlord can tell you to take it or leave it, and you will still be liable for the rent.

Do not accept any verbal undertaking by the landlord that he will do the necessary repairs or put the drains in order. No assurance is worth having unless it is in writing. You must either be satisfied before you sign any agreement that everything is all right, or you must have down in black-and-white, as part of the agreement between you and the landlord, a clear statement of what he undertakes to do, before you go into possession.

When the Tenant Scores.

If the house you are after is in the County of London and the rent is not above £40 per annum, or if it is elsewhere and the rent is not more than £26, you are in a much happier position. The law puts upon your landlord the duty of seeing that your house is in all respects reasonably fit for human habitation at the beginning of the tenancy and that it continues so while you are there. The only time when you do not get this protection with one of these cheap houses is if he gives you an agreement for three years at least, in return for your promise to do the repairs.

Suppose, then, you find one of these better-class houses and are satisfied that it is structurally sound and that the drains are all right, your next step is to obtain an agreement in writing from your landlord, embodying the best terms you can get about rent, rates and taxes, length of tenancy, repairs, and so forth.

Paying Rent for Burnt Down Premises.

There are one or two points about this agreement to which I wish to call your attention. And the first relates to fire. If the agreement is silent about fire and the premises are damaged or destroyed by fire, you will still have to go on paying rent, even though the place is uninhabitable. You should, therefore, insist on the insertion of some words relieving you against the payment of rent in the event of a fire.

Read through with great care any clause by which you undertake to keep the place in repair.

If there is nothing in the agreement prohibiting you from subletting, say nothing about it. In the absence of such a clause, you can sublet if you want to. But in most agreements you have to promise not to sublet or part with the premises or any part of them without the leave of the landlord—and if you agree to that, you must keep to it strictly. Otherwise, the landlord can apply to the Court to cancel the agreement.

Two Outstanding Achievements.

THE PORTABLE-FIVE.

The only Portable Receiving Set in a leather suitcase, requiring **No Aerial** and **No Earth**. It is **Entirely Self-Contained**, including valves, batteries, invisible loop aerial and Loud Speaker. Really good reception on the **Loud Speaker at 25 miles** or on **Headphones at 500 miles**.

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A Five-Valve Cabinet Receiver for use with either Dull or Bright emitter valves—owing to its many **Special** and **Exclusive** features really good **Loud Speaker** reception may be easily obtained at **500 miles** under normal conditions—under reasonably favourable circumstances good **Loud Speaker** reception at **3,000 miles** has been frequently obtained by private users.

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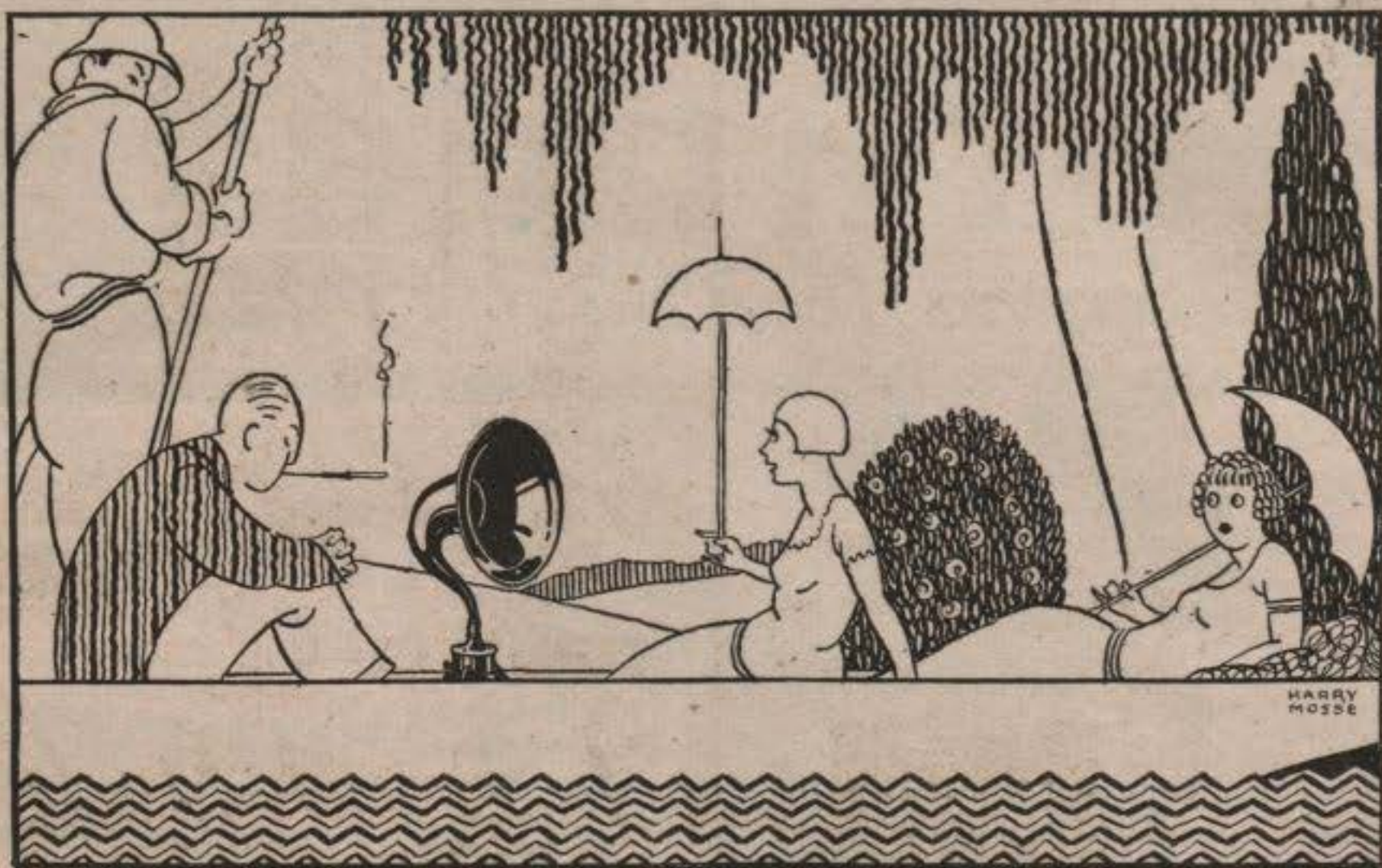
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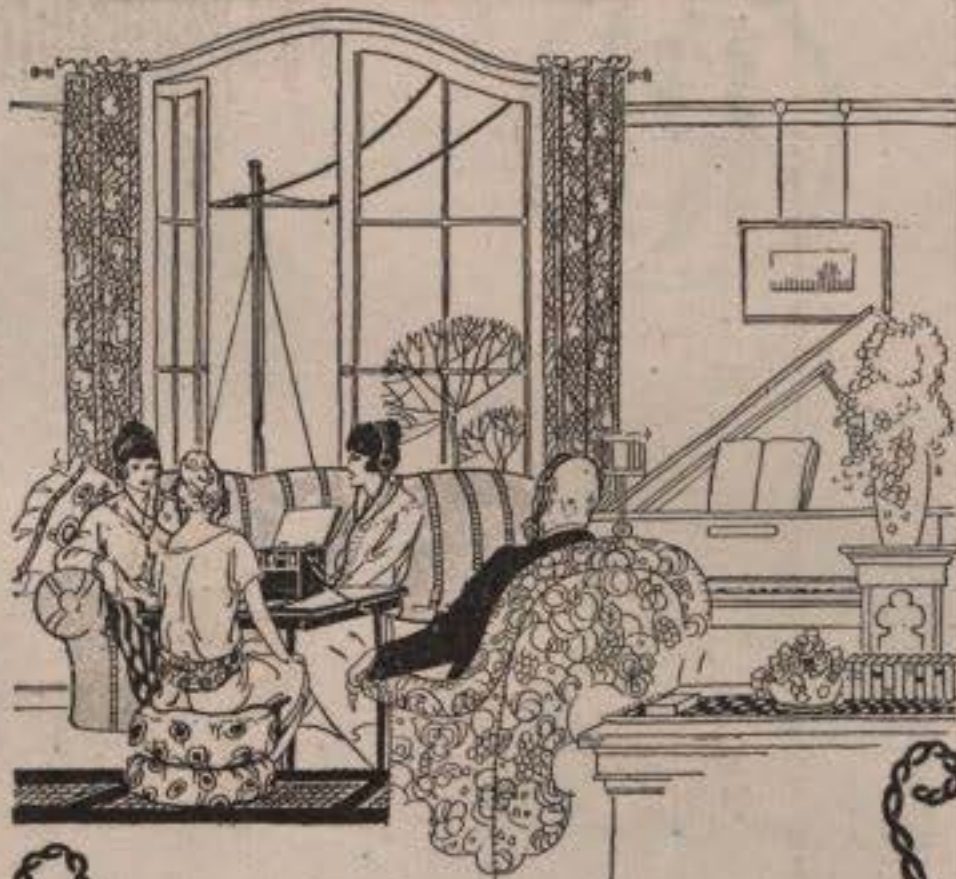
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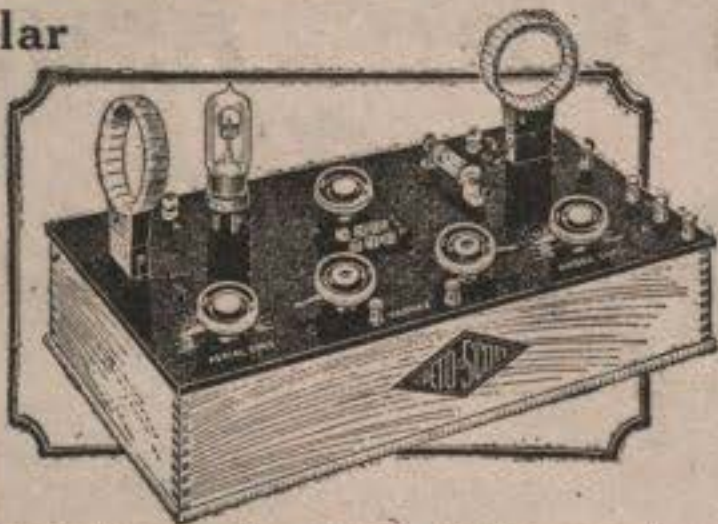
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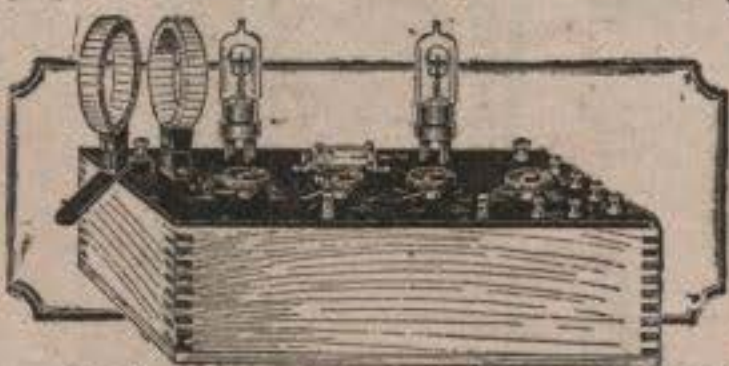
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7/6



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19/6 each. 4,000 ohms the pair.

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Instantaneously adjustable without releasing any screws.

Built up to Quality not down to a Price.

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Makers of the famous "Revophone" Crystal Receiving Set—the set that started half Britain listening-in—Crystal Valve Sets, Two-Valve Sets, One and Two-Valve Amplifiers, Loud Speakers, Patent "One Man" Telescopic Mast, etc.

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"ST. VINCENT" CRYSTAL-VALVE

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The "St. Vincent" Model.

Prices complete, except valves:

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Plus B.B.C. tariff extra.

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The long life battery.

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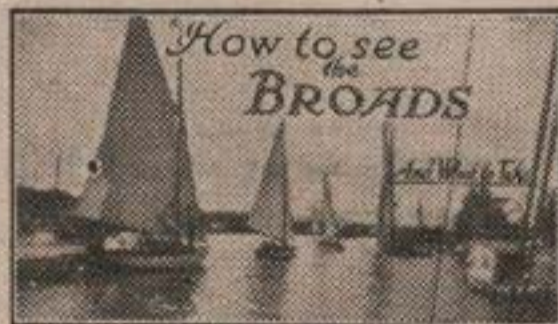
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Case No. 11,927. Mrs. H., aged 49.

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Case No. A 22,346. Mrs. L. T., New Kent Road, aged 30.

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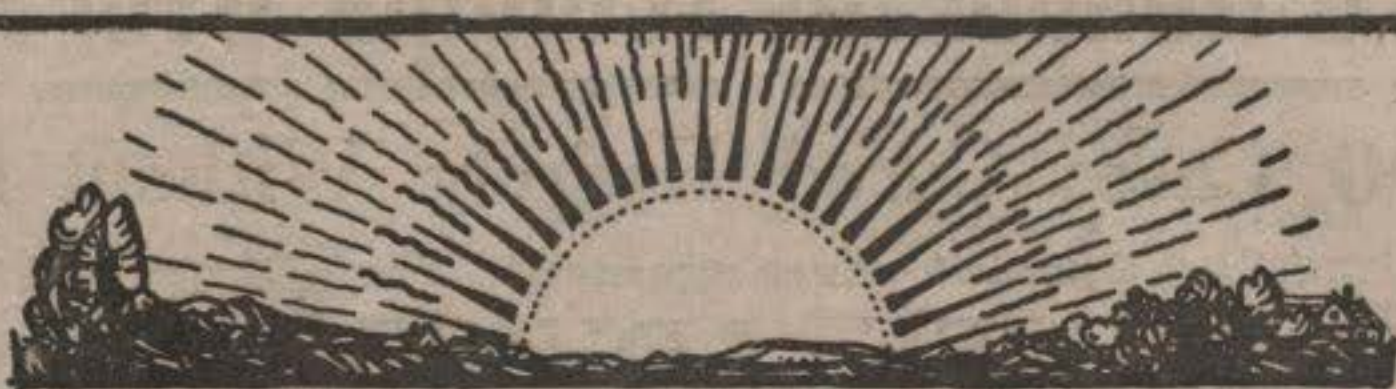
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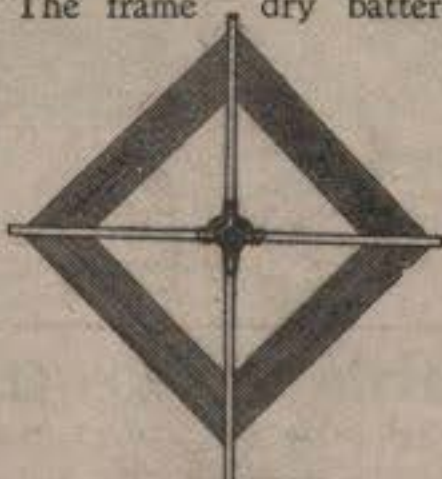
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