



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, JUNE 15th.

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

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By Sir Thomas Holland.

BRITAIN TO THE EMPIRE: A POEM.
By Alfred Noyes.

OFFICIAL NEWS AND VIEWS.

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

A Broadcasting University.

A keen interest is being taken in the educational side of broadcasting by the Board of Education, which has recently agreed, with the sanction of the Treasury, to the seconding of Mr. J. C. Stobart for duty as Director of Education to the B.B.C. Mr. Stobart is one of the principal inspectors of the Board of Education. The following article has been written by one who knows him well, and is acquainted with his plans for broadcast educational work.

TRANSATLANTIC visitors are often invited to give their impressions of America or England before they have lost sight of Sandy Hook or the Calshott Light. Similarly the new Director of Education has been pressed to give his views upon his work and aims. But Mr. Stobart does not enter upon his new duties until the middle of August, and, even then, although loaned to the B.B.C., he will be for a year at least a member of the Civil Service, and probably imbued with its traditions of official reticence in the matter of publicity.

It is quite a novelty for the Treasury to lend the services of a Civil Servant to any business organization, and it may be taken as evidence of the Government's realization of the national importance of broadcasting.

The new appointment may also be considered as a proof that the British Broadcasting Company takes its responsibilities to the public seriously. The B.B.C. is not content to be regarded as a mere entertainer. It is deeply conscious of possessing a medium of communication which improves upon print as much as print improved upon writing. Mr. H. G. Wells, in his "Outline of History," shows the intimate connection between civilization's progress and the gradual improvement of the means of communication. When man began to talk, he began to gain the mastery over the other animals. When he learnt to record his thoughts in writing, he began to be able to harvest the experience of his forefathers. With the invention of printing the diffusion of knowledge became possible and democracy inevitable. Now that a single room has the apparatus for disseminating the spoken word into forty million homes, if they care to receive it, a new era in civilization has begun.

The appointment of a Director of Education does not by any means imply a systematic attempt to elevate and improve the listener against his will. The listener is, and will remain, master of the situation. He is safe from boredom. He need not even make a scene by walking out. He has only to switch off or remove the head-phones, and in the last resort dismantle his apparatus and cease to take out his licence. The listener can always protect himself, and the British Broadcasting Company can only continue to exist so long as it continues to please and satisfy the listener. There is no need for fear that there will be an unwelcome encroachment into hours now otherwise occupied.

Listeners are of all shapes and sizes. Some listen because they like to dance. Some because they want to hear the weather reports. Some because they are musical. Some only care for the cricket scores. But the average man, who constitutes the majority of the listeners, has many-sided interests. He is pleased with the Light Orchestra, the Savoy Band, the playlets and operas, but there is ample proof that he is at least as keenly interested in short talks by eminent authorities on the questions of the day. It will be Mr. Stobart's task to develop this side of the programme still further in the interests of the average listener who possesses the intellectual curiosity of the modern age and likes to hear the problems of the day discussed by first-hand experts.

Another side of the work will be Educational Broadcasting in the stricter sense. Mr. Stobart has spent most of his life in schools and colleges of all grades and classes. He ought to know their needs. He is fully aware that no mechanical

(Continued overleaf in column 3.)

Will There be a Metal Famine?

A Talk from London, by Sir Thomas Holland.

OCCASIONAL alarms have been raised regarding our resources in coal, and satisfying estimates of our national supplies have been made by specially appointed Royal Commissions; but few people have bothered about the possible exhaustion of our metalliferous ores, although in one respect they are even more important, because, whilst the energy derived from coal can be replaced partly by water-power and other forms of energy, we are far less confident about the possibility of finding suitable substitutes for some of our base metals.

Our supplies of these metals are found as local concentrations, or so-called ore-deposits, in the ordinary rocks of the earth's crust; but most people are unaware of the fact that the familiar metals—copper, zinc, lead, and tin—form far smaller proportions of the average rock than the less familiar metals, nickel, chromium, and vanadium, and are still less abundant than the substance zirconium, which is often popularly referred to as one of the rare elements.

The Scarcity of Lead.

Two distinguished American chemists, Frank Clarke and Henry Washington, have recently examined critically over 5,000 of the most trustworthy chemical analyses of rocks from various parts of the world. After making allowances for the relative abundance of the types of rocks analysed, they have worked out figures which show approximately the relative abundance of the principal elements in the earth's crust.

Selecting the metals already referred to, the order of their abundance in the world is this: For every part of lead there are two parts of zinc and five parts of copper; whilst the amount of nickel is three times that of copper—that is, fifteen times as abundant as the common metal lead.

It is but natural, therefore, to ask why the prices and the outputs of these metals have no apparent relation to their abundance.

Dear Nickel.

Every year we obtain, roughly, a million tons of lead, but only about 40,000 tons of nickel, although in rocks nickel is fifteen times as abundant as lead. At the same time, a ton of lead is sold at one quarter of the price of nickel. Copper, which is sold for about half the price of nickel, is produced at the rate of over a million tons a year.

One reason for the differences in output and cost—and the principal one—is the fact that, whilst nickel is so widely disseminated among the rocks of the earth and its total quantity is thus so much greater than that of copper and still greater than that of lead, it has rarely been concentrated locally in ore-deposits that are rich enough to work.

Minerals That Keep Company.

As "birds of a feather flock together," so there is a tendency among minerals of like kind to concentrate locally and form deposits of varying degrees of richness. This tendency is stronger, or is more completely facilitated, in the case of some minerals than in others. Ores of lead, for example, are ordinarily much richer in the metal than those of copper, and still more so than those of nickel.

The business of the miner is to discover and work out those deposits that are rich enough to bring a price sufficiently high to pay his expenses. The business of the smelter is to complete the process of concentration which has already been carried on so far by Nature, and so ultimately to produce the pure and refined metal which we use in the industrial arts.

As the miner and smelter are compelled to work for profit, they limit their operations to those ore-deposits in which the metals are already concentrated sufficiently by Nature; they are compelled to neglect the low-grade deposits, which, nevertheless, contain a much greater total tonnage of metals. These low-grade deposits are not only now neglected, but are often damaged, and thus for ever rendered unworkable, during the operations of mining the richer workable deposits.

Thus the whole operation of mining and smelting is a process of drawing out our accumulated capital in metals, which can be used once, and once only, in the world's history. When the supplies of metals come to an end, civilization must end also, and it is evident that the end will come for some metals before others.

A Serious Question.

Which of the important metals will be exhausted first? With present methods of mining and smelting, when will famine conditions become serious for our stable industries?

The possibility of exhaustion in the instances of coal and iron has been raised before; but the public generally has never worried about copper, lead, zinc, and tin; yet it is almost certain that the world's supplies of these metals will become exhausted long before we reach the end of our resources in coal and iron-ore.

During a discussion last year at the Royal Society of Arts, Mr. Thomas Crook, Chief of the Intelligence Section of the Imperial Mineral Resources Bureau, produced figures to show that at the present rate of consumption the world in another fifty years or so will be faced with a lead famine, whilst the probable shortage of copper and zinc may be postponed by using aluminium as a substitute.

The Case Against Aluminium.

Aluminium is often thus mentioned as a metal that can be relied on to cover the coming shortage in other base metals, but the suggestion requires qualification. It is due to the known fact that aluminium is the most abundant of all metals in the earth's crust, of which it constitutes nearly 8 per cent., and is thus nearly twice as abundant as iron.

But, as we have seen to be the case with other metals, it is not the total quantity that matters so much as the quantity which is in a form suitable for smelting. Now, under existing conditions of metallurgy, only a very small fraction of our deposits of aluminium is suitable for the commercial recovery of the metal. These deposits are known under the name of Bauxite, and before it is safe to assume that other sources can be utilized through improvements in methods of smelting, it is important to remember that the class of deposits next richest in aluminium differ from Bauxite in two ways that are serious: in the first place, they are only half as rich in the metal, even when most concentrated; and, in the second place, they contain aluminium chemically united with silica, which renders them unsuitable for smelting by methods so far known.

An International Problem.

I have so far had in mind only the normal requirements of the civilized world under peace conditions, and under such conditions the question of forecasting the future in essential metals is an international matter.

For an international body to make an impartial inquiry into the prospects of a metal famine we shall want the co-operation of a larger number than those now loosely linked by the League of Nations; for America is the chief source of the principal base metals.

A Broadcasting University.

(Continued from the previous page.)

contrivance can do the essential work of the teacher, and that broadcasting can never replace the teacher. But recent experiments have shown that it may be a great boon to schools if for a short period each week the living voice of some eminent scholar can be transmitted into the classroom. These educational experiments will be developed and improved. Perfection is still far off. Apparatus is often home-made and amateurish. Loud speakers are not always true speakers.

* * * * *

Of even greater importance is the adult student. By means of the alternative service, or by using periods now unoccupied, broadcasting can reach people who do not and cannot join a school or college. It can give them lectures and guide their studies. At the price of a crystal set the solitary student can sit under the greatest savant of the day. Mr. Stobart will study how this most important work can be developed. Perhaps each University might, some day, radiate instruction over a certain surrounding area. Perhaps even there might be Broadcast Colleges with their own examinations and diplomas. More likely there may be a half-hour set apart on the daily programme for students in the evening. Possibly there might be a special wave-length for education, and perhaps a special *Radio Academy*, as a supplement to *The Radio Times*, containing the programmes and illustrations for such lectures!

* * * * *

It must be remembered that the casual and isolated lectures of the past, however good in quality, were not often planned to serve an educational purpose. There must be syllabuses and graded courses before there can be anything deserving the name of education.

* * * * *

It can safely be said that Mr. Stobart takes up his duties in a sufficiently humble frame of mind. Here are a million or so unknown ears listening. What are we to put across the ether? Rag-time only? Only puns and millibars? These ears belong to men and women of like tastes with ourselves. Let us avoid the error of playing down to them and so lowering them, and the opposite error of trying to uplift them and so exalting ourselves. The best principle is that what interests us is likely to interest our neighbours. But the first problem is to explore what they need and wish to have, and what we can provide.

—♦—

A WIRELESS debate will take place in the London Studio on 16th June. The St. Bride Literary and Debating Societies are to debate the subject "Is Money a Blessing or a Curse?" This is the first debate of its kind to be broadcast from the studio, as instead of only two protagonists a debating society will meet as usual under its chairman, and its usual debating rules will be observed.

—♦—

EVERY night at 12 o'clock the Zenith Radio Corporation send out a programme from their station, and within a few degrees of the North Pole a small band of men of the *Bowdoin*, which is icebound, sit and listen to the concert, the only real entertainment in their monotonous lives.

—♦—

SEVERAL wireless sets have been sent to Africa for the use of native chiefs.

Belfry Bands.

Wizards of the Carillon.

WHEN, on June 30th, the famous carillon of Malines, the old-world Belgian cathedral town, is relayed from London, in accordance with arrangements now being made, wireless will have essayed one of its most romantic achievements, for listeners will be able to hear music by instruments that were enjoyed centuries before any living person was born.

Queenstown's Wonderful Bells.

The possibilities and beauties of the carillon as a means of giving pleasure to the ear are scarcely realized in the United Kingdom, although we have carillons of more than local repute, notably those at Cattistock, Freshwater, Manchester, Bournville, Queenstown, and Loughborough. The last-named has a set of forty-eight bells in a campanile 150ft. high, while the carillon at Queenstown is adjudged the most perfectly attuned set of bells in the world.

But it is to Belgium that we must look for perfection in carillon playing. Besides Malines, the cities of Antwerp, Bruges, Brussels, Ghent, and Louvain, among others, have beautiful carillons, each in the care of an official *carillonneur*, whose art, at first restricted to a set of only three or four bells, has long since attained the highest pitch of efficiency.

"The Liszt of the Bells."

Hear the music produced by these masters and you must admit that a *carillonneur* is as much an artiste as a violinist or a pianist. The most famous of the Belgian carillon players, M. Josef Denyn, of Malines, who is known as "the Liszt of the bells," has a repertoire that includes not merely Flemish music, but old English folk-songs, Scotch airs, the national anthems of several nations, and many operatic selections. He it is who every summer, in accordance with a practice of nearly thirty years' standing, gives a recital at Cattistock Church, Dorset, an event which draws visitors from all parts of the country.

Incidentally, Britain's best known *carillonneur* is Mr. Harry Withers, a Birmingham blacksmith's assistant, who has played carillons in several parts of the world, including Canada and Norway.

"Good Hands and No Gout."

The technical description of a carillon is a little hard for the lay mind to understand, but it may not inaccurately be described as a number of bells—some carillons comprise ninety or more—hung in such a way that they are capable of being played on as a single instrument, either by means of mechanical appliances or by a keyboard, known as the clavier. The biggest bell in a set may weigh three or four tons, and the smallest perhaps twelve pounds.

In the belfry the bells of a carillon, it should be noted, are stationary, whereas the ordinary single bell or peal of bells is operated by a swinging movement. The clavier keys are struck with the closed hand, in which connection it is interesting to note that an old authority on the subject has laid it down that a performer "must have good hands and feet, and be free from gout." R.P.

A RESOLUTION was adopted at the Geneva Conference proposing that all stations should broadcast a short programme in Esperanto at least once a week.

MUSICAL items from the London and Bournemouth stations have been received in Johannesburg on a three-valve set.

THE world's largest loud speaker appears to have been used at the Leipzig Fair in Germany. It had a mouth 15ft. in diameter.

Official News and Views.

Gossip About Broadcasting.

Mr. Lloyd George to Broadcast.

THE Brotherhood Movement holds its Jubilee Conference in London from July 5th to 9th, and in place of the Annual Clifford Lecture, inaugurated in 1920 to honour the World President, who delivered the first of the series at Liverpool, a Commemoration Service will be held at Westminster Chapel on Monday, July 7th, at 8 p.m. Sir Donald Maclean will preside, and the Rt. Hon. David Lloyd George will speak on "Dr. Clifford as I knew him." Sir James Marchant will also speak.

Mr. Lloyd George and Dr. Clifford maintained an intimate friendship for many years, and the Brotherhood platform was no stranger to the eloquence of both, in Britain and abroad. Listeners who are interested in the life and work of Dr. Clifford will have an opportunity on this occasion of hearing Mr. Lloyd George's appreciation of him, as his speech will be broadcast, as will also that of Sir Donald Maclean, the chairman.

Six New Relay Stations.

It is hoped to open the Leeds Relay Station in the first week of July. The Studio will be in Basinghall Street, and the Transmitting Station in Clay Pit Lane. After the opening of Leeds, the next town to have a relay station will be Hull, followed by Nottingham, Stoke-on-Trent, Dundee and Swansea. The new high-power station at Chelmsford, which may have a profound influence on the development of broadcasting, will probably be opened on June 26th.

Famous 'Cellist's "Conversion."

Miss Beatrice Harrison, who played to the nightingales which broadcast from her gardens in Oxted, states that letters of gratitude breathing poetry and goodwill have been sent to her from places so far away as Hungary, thanking her for her share in the nightingale broadcast. One nearer home came from Devonshire from a farm worker, who sent her a box of chocolates with his appreciation.

"Others testified," she writes, "to the way in which their feelings were stirred on hearing Nature's music from a Surrey garden. For my part, I have never been so deeply moved, and memories of this will remain with me as long as I live. At the same time, it has had the effect of definitely completing my conversion to the institution of broadcasting. At one time I was prejudiced, as many other musicians have been before making closer acquaintance with this marvellous invention. Then I wavered, began to interest myself, to seek better knowledge of it. When you gave me the opportunity of introducing Sir Edward Elgar's beautiful concerto to hundreds of thousands of listeners who can have had no opportunity of hearing it before, and thus furthering the cause of our noble art, all my hesitation vanished. Yet it is really the broadcasting of the nightingale, with all that ensued from it, that has fired me with the zeal of the true convert."

Wireless Exhibition for Sweden.

Next autumn a radio exhibition will be held in Gothenburg in connection with the Swedish Fair, between August 4th and 10th. Great efforts are being made to make the amateur section as interesting, comprehensive and instructive as possible. Swedish amateurs are invited to take part in a competition for the best built home receiver, and the prizes guaranteed amount, so far, to about £250. The assistance of the famous engineer Arvid Palmgren has been secured to construct automatic apparatus illustrating all the theories about wireless and broadcasting.

A Frank Bridge Concert.

On Monday, June 16th, there will be a Frank Bridge concert which continues the Hours with Living British Composers series. Mr. Bridge studied at the Royal College of Music where he gained the Rajah of Tagore's Gold Medal of the Arthur Sullivan Composition Prize. He played the viola in the "Joachim Quartet," when Worth was taken ill in 1906. Mr. Bridge has written a good deal of orchestral and chamber music and conducted at Covent Garden during the Beecham season in the year before the war. During this concert, several of his most attractive string quartette works will be performed.

A Talk on Health.

The first of the monthly health talks we have arranged under the auspices of the Ministry of Health will take place on June 19th. It will be delivered by Sir George Newman, K.C.B., M.D., Chief Medical Officer of the Ministry of Health. We regret that in a former issue we described Sir George Newman as Sir Henry Newman.

Popular Symphony Programme.

On Sunday, June 15th, Mr. Dan Godfrey, Jnr., will conduct his first popular Symphony programme since his appointment to the London Station as Musical Director. The programme will have a wide appeal, and include such items as Schubert's "Unfinished Symphony," "Finlandia," by Sibelius, and the "1812" Overture, of Tchaikovsky.

Winston Churchill on "English."

On the occasion of the Commemoration Day of the London School of Economics, the Rt. Hon. Winston Churchill will speak on "English." This will take place on June 27th, at 6 p.m., and will be broadcast from the London Station.

Old Scottish Psalm Tunes.

Scottish listeners will read with interest that the Rev. Archibald Flemming, D.D., of St. Columba's (Church of Scotland), Pont Street, will broadcast on June 22nd from London a talk on "Old Scottish Psalm Tunes." The talk will be illustrated by the singing of the choir of his church.

Staff Changes.

Mr. R. E. Jeffrey, the popular station director at Aberdeen, is to be transferred to headquarters staff to take charge of the production of broadcast plays. His success in this direction has been marked since his appointment to the Aberdeen Station. Major A. Corbett-Smith, who was station director at Cardiff until his appointment to headquarters staff, has now been appointed artistic director of the Company.

Broadcast Interviews.

Newspaper and magazine interviews with celebrities have always been a very popular feature with the public and it was thought that people would like to know just how these were conducted—to go behind the scenes as it were—and hear these first hand. We are, therefore, instituting a series of broadcast interviews with people of note conducted by experienced journalists. The first of these will take place on June 17th at 4 p.m., when Miss Gladys Cooper will give an interview in the London Studio to Miss Mary Kingdom.

Hendon's Experimental Station.

The B.B.C. experimental station at Hendon has had its call sign changed from 2QC to 6 B.B.C.

A Song Composed in Distress.

The Story of "The Three Fishers."

CHARLES KINGSLEY, parson, poet, novelist, Christian Socialist, aristocrat and champion of the poor, only wrote one thing that is even more likely to live than the beautiful song of "The Three Fishers," and that one is "The Sands o' Dee," with its haunting:

"O Mary, go and call the cattle home,
And call the cattle home,
And call the cattle home,
Across the sands o' Dee! . . ."

"The Three Fishers" was the indirect product of an unappreciated sermon, although there is no trace of its origin in the poem itself. Nevertheless, the poem was undoubtedly the outcome of a mood of despondency, of a mind and heart unrestful and obsessed with the inherent sadness of things.

Astonished the Minister.

Invited to preach one of a series of sermons addressed to working men in St. John's Church, Fitzroy Square, Kingsley strongly asserted that it was the duty of a Christian preacher to follow the example of his Master and to preach freedom, equality, and brotherhood in the fullest, deepest, and widest meaning of those three words, and he went on to declare that if he failed to do this, he was a traitor to his Church, his God, and his flock.

The minister whose pulpit he occupied listened to this bold sermon—a sermon which to-day would attract no comment anywhere—with astonishment and dismay. He had invited the Vicar of Eversley to tell working men how they ought to treat the Church, not to tell the Church how it ought to treat working men, and he immediately and publicly protested.

Under the Stars.

It must have been rather a shock to Kingsley, although the congregation which had listened to him were with difficulty deterred from expressing their agreement with the views he had expressed, and he returned home in a restless and excited state of mind, getting back to his Eversley vicarage very late at night.

He did not go to bed. His wife, who understood him thoroughly and with whom he spent an ideal married life, retired and left him, smoking his beloved pipe, and pacing backwards and forwards under the stars, in the perfect rural stillness, in front of the rectory. She knew the symptoms. She knew that the fit was on him which could only be allayed by composition, that something was demanding

THREE fishers went sailing away to the west,
Away to the west as the sun went down;
Each thought of the woman who loved him best,
And the children stood watching them out of the town;
For men must work, and women must weep,
And there's little to earn, and many to keep,
Though the harbour bar be moaning.
Three wives sat up in the lighthouse tower,
And they trimm'd the lamps as the sun went down;
They look'd at the squall, and they looked at the shower,
And the night-rack came rolling up rugged and brown.
But men must work and women must weep,
Though storms be sudden, and waters deep,
And the harbour bar be moaning.
Three corpses lay out on the shining sands
In the morning gleam as the tide went down,
And the women are weeping and wringing their hands
For those who will never come home to the town;
For men must work and women must weep,
And the sooner 'tis over, the sooner to sleep,
And good-bye to the bar and its moaning.

outlet. She was right. Next morning he recited to her the lines which will be sung as long as "the rough rude sea" takes toll of "the lives o' men."

Tennyson said, as he smoked his clay and saw the smoke curl up the flue, that many a fine line had gone up the chimney, but even he might have to yield priority to Kingsley in the matter of the fragrant weed.

"My father used to tell," writes Arthur Christopher Benson, son of a former Archbishop of Canterbury, "how once he was walking with Kingsley round about Eversley, when the novelist suddenly stopped and said: 'It's no use; I know you detest tobacco, Benson, but I must have a smoke,' and he had accordingly

(Continued in the next column.)

Can You Write a Play?

B.B.C. COMPETITION FOR
RADIO DRAMATISTS.

£50 for the Winner.

THE B.B.C. will be the judges in the competition and their decision shall be final. The winner will be announced in the press and from all broadcasting stations in the United Kingdom.

On payment of the prize of £50, the B.B.C. shall thereby acquire a licence to broadcast the winning play from all stations in the United Kingdom for a period of one year from the date of the first broadcast performance of the said play, and thereafter at the rate of £2 2s. per performance.

The B.B.C. shall acquire no other licence whatsoever in the said play, all stage, amateur, publication and film rights being reserved exclusively by the author.

With reference to any other play submitted for the competition, the B.B.C. reserve the right to acquire, on the payment of £10 10s., the licence to broadcast such play from all stations in the United Kingdom for a period of one year only from the date of the first broadcast performance, and thereafter at the rate of £2 2s. per performance. All other rights in such play shall be retained by the author.

All plays entered for the competition shall be sent to the LONDON PLAY COMPANY, Authors' Agents, of 51, PICCADILLY, LONDON, W.1, before August 1st, 1924, together with an entrance fee of 1s. 8d. per play, which will be applied towards defraying the cost of reading fees and postage expenses.

The London Play Company will charge no commission whatever in connection with the competition on any of the plays submitted.

(For full particulars see the issue of "The Radio Times," dated May 30th.)

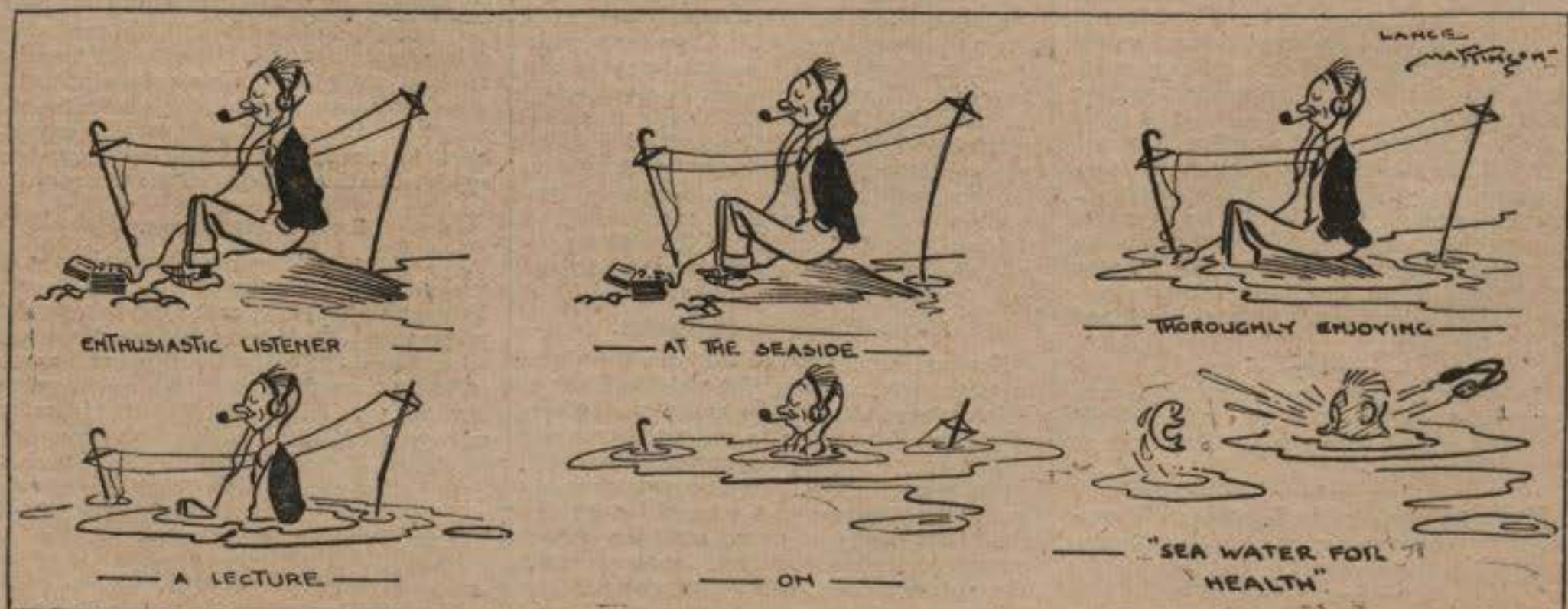
PLEASE NOTE THAT MSS. MUST NOT BE SENT TO THE B.B.C., OR TO "THE RADIO TIMES."

(Continued from the previous column.)

gone to a big furze-bush and put his arm in at a hole, and after some groping about, produced a big churchwarden pipe, which he filled and smoked with great satisfaction, afterwards putting it in a hollow tree, and telling my father, with a chuckle, that he had concealed pipes all over the parish to meet the exigencies of a sudden desire to smoke."

Most readers know, too, that one of the finest panegyrics on tobacco is to be found in the pages of "Westward Ho!"

A. B. COOPER.



A RUDE AWAKENING.

Listeners' Letters.

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

Too Realistic!

DEAR SIR,—It has been suggested in *The Radio Times* that the loud speaker should be out of sight when listening, so I turned the light off when listening to the Savoy Bands, and then the beautiful strains of the "Londonderry Air" and the nightingales.

A crash disturbed me, and, turning on the light, I found the loud speaker on the floor and a kitten stuck in the speaker, endeavouring to get the invisible bird!

Yours faithfully,

Greenlaw.

W. W. McD.

Wanted—An International Language.

DEAR SIR,—I have read with interest the article by A. R. Burrows in *The Radio Times*, and agree that the international use of radio must tend to the adoption of an international language. Many, as he says, believe that this should be English (Englishmen, I would add, but not those who have carefully considered the question in all its bearings). Certainly, to broadcast English internationally should help to secure its international recognition; but, as Mr. Burrows points out, France is broadcasting French, and "is it likely that this international rivalry will be confined to two countries only?"

Impartial experts like the committee of the British Association for the Advancement of Science, and other authorities, who have studied the subject from all points of view, conclude that no national language is so suitable or so likely to be adopted in the long run as Esperanto, which is scientifically constructed for the purpose.

Polyglot broadcasting is excellent in its sphere, but only enhances the chaos and accentuates the need for one simple neutral international language.

Faithfully yours,

MONTAGU C. BUTLER,

Secretary, The British Esperanto Association, London, W.C.

The Nightingale Heard in Biarritz.

DEAR SIR,—I read that the nightingale's voice which was broadcast from the Surrey woods was distinctly heard in Paris. It read rather as though it was quite an achievement, and it is for this reason that I write to inform you that on the same evening I heard the nightingale quite clearly and distinctly on a loud speaker here in Biarritz.

The tone was so clear and distinct that my Senegal parrot, which was in the room at the time, tried to imitate the nightingale.

Biarritz is some 800 kilometres south of Paris.

Yours faithfully,

Biarritz.

R. P.

A Word for the "Low Brows."

DEAR SIR,—In a recent issue of *The Radio Times* Mr. Compton Mackenzie deals with the question of high-class music and the "Low Brows."

I venture to think that he has not stated the case correctly. The "Low-Brows" do not object to a fair proportion of high-class music, but to a surfeit of it.

If his argument were carried to its logical conclusion, only the classical in literature, the drama, etc., should be allowed to the public, so that, quoting his words, "they can raise themselves if they have the humility to want raising."

Why do the musical "High-Brows" adopt this lofty and unforbearing attitude? Surely, in some of the other arts many of them would have to be placed in the category of

Yours truly, "Low-Brow."

PEOPLE IN THE PROGRAMMES.

He Took the Hint.



SIR HARRY LAUDER.

ON Friday, June 20th, Sir Harry Lauder is to broadcast from Glasgow on the Scottish Scouts' Week. There is no more genial comedian than Sir Harry, and his fund of good stories is inexhaustible. One of his best is the following: A Scot came to London to visit a friend and see the sights.

He stayed on and on until his host's patience was exhausted, and eventually the long-suffering man decided to give his guest a hint to be gone.

"Don't you think," he said, "that your wife and children must miss you?"

The Scot seized his host's hand, and shook it warmly.

"Thanks for the suggestion, old man," he exclaimed. "It's awfully kind and thoughtful of you. I'll send for them!"

Imitating Dan Leno.



MR. JAY KAYE.

A REMARKABLE mimic is Mr. Jay Kaye, who sings the songs of the late Dan Leno. No less an authority than Dan Leno's daughter has praised his wonderful imitation of the inimitable "Dan," and on the stage, as well as over the wireless, Mr. Kaye's mimicry is equally good.

Originally intended for a commercial career, Mr. Kaye soon discovered

that his latent talent was to be developed elsewhere. When only in his teens he began to make a "hit" as a dialect comedian.

Composer and Singer.

MR. ROBERT CHIGNELL, who will broadcast from London on Sunday, June 15th, is a baritone who counts in his pre-war achievements a successful tour as leading baritone soloist to the famous Sheffield Choir in their world tour. A number of prominent composers, including Delius and Easthope Martin, have written songs for first performance by him, and the beautiful "Mystical Songs" which some time ago were included in the Vaughan-Williams Chamber Music programme, were specially arranged for strings and piano by the composer for Mr. Chignell.

Besides being a singer, Mr. Chignell is a composer and several of his orchestral works have been performed at the London and Manchester Stations of the B.B.C.

Lord Lambourne to Broadcast.

NOT only animal lovers will appreciate the talk on the work of the Royal Society for the Prevention of Cruelty to Animals which Lord Lambourne is to give from London, on Monday, June 16th. Lord Lambourne—still better known, perhaps, as Colonel Mark Lockwood—is an excellent speaker and is sure to make interesting any subject with which he may deal. He has for many years been an active opponent of all forms of cruelty to our dumb friends.

While a member of the House of Commons—where he represented Epping for a quarter of a century—Lord Lambourne was extremely popular, and, as chairman of the Kitchen Committee, it was said of him that he did more to keep M.P.'s in good health and good temper than any previous holder of that position.

Interviewed Before the Microphone.



MISS GLADYS COOPER.

AN event of unique interest to listeners will take place at London Station on June 17th.

On that date, during the afternoon, Miss Gladys Cooper, the well-known actress, is to be interviewed before the microphone, and the interview will be broadcast. It was not very long ago that Miss Cooper was voted the most popular actress on our stage, and

it is interesting to note that she does not share the usual view that an unknown girl without influence cannot reach the top of the theatrical ladder.

"I think that the independent girl," she says, "who will make up her mind to learn her business and bear up against her disappointments, and will generally attack the managerial magnates with courage and determination, backed up by the knowledge that she really knows her business, has an undoubted future on the stage."

A Pianist from Australia.

THE well-known pianist, Mr. William Murdoch, is broadcasting this week from Birmingham, on Saturday, June 21st. He has made a special study of the Spanish and French schools, and his greatest successes have been in the works of César Franck and Debussy.

Mr. Murdoch is an Australian, and after winning many competitive prizes in the various Eisteddfods that abound all over Australia, he won a scholarship at the University of Melbourne. In 1906 he won the South Province Scholarship, entitling him to four years' scholarship at the Royal College of Music, London, and there he gained all the various medals and prizes open to him.

Since leaving the Royal College of Music he has toured through the United States, Canada, South Africa, and New Zealand.

A Novelist on Her Work.

THERE is always a fascination in learning how well-known authors create their stories, and listeners should not fail to hear Mrs. Ellen Thorneycroft Fowler's talk on "How I Write My Novels," which she is to broadcast from Bournemouth on Thursday, June 19th.

A daughter of the first Viscount Wolverhampton, Ellen Thorneycroft Fowler has been a prolific writer, her best-known novels being "Concerning Isabel Carnaby," "In Subjection," "Fuel of Fire," "Beauty and Bands," and "The Wisdom of Folly."

Singer and 'Cellist.



MISS GLADYS IVES.

THERE are few artistes nowadays who sing and accompany themselves at the same time on an instrument other than the piano. One of these is Miss Gladys Ives, who accompanies her own songs on the cello at Bournemouth Station. Miss Ives has a fine contralto voice, and she tells me that when she was a little girl, and found that she

could not sing high notes, she thought that the low ones sounded wrong and so she declined to sing at all.

Later on, however, she took up singing again, and she was only fourteen when she won the second prize in a competition for young vocalists.

WIRELESS PROGRAMME—SUNDAY (June 15th.)

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

LONDON.

Organ Recital.

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

OSBORNE H. PEASGOOD (Solo Organ).
ROBERT CHIGNELL (Baritone).
VICTOR OLOF (Solo Violin).
JOSEPH SLATER (Solo Flute).
J. AERY-JACOB (Raconteur).

The Organ:

3.0.—Scherzo from Sonata in C Minor *Guilmant*
Allegretto in E Flat.....*Wolstenholme* (11)
Violin Soli:

Nocturne in E Flat.....*Chopin-Sarasate*
Valse Bluette.....*Drigo-Auer*

Songs:

"Break, Break, Break".....*Easthope Martin* (5)
"Nanny".....*Harold Samuel* (1)
"Mounting the Hill".....*Geoffrey Toye*

Flute Solo:

Rhapsody.....*Barclay*
(Accompanied by the Composer.)

J. Aery-Jacob

in a humorous Irish Story.

The Organ:

Canon in B Minor.....*Schumann*
Cantilene.....*Guilmant*

Violin Soli:

"Romance".....*Palmgren*
"Schön Rosmarin".....*Kreisler*

Songs:

"So We'll Go No More a-Roving"
.....*M. Valerie White*
"Mopsa".....*Harvey Grace*
"The Rebel".....*William Wallace*

Flute Soli:

Nocturne in F Sharp,
Op. 15, No. 2 } *Chopin, arr. Taffarel*
Waltz in D Flat, Op.
54, No. 1 }

The Organ:

Sonata in C Sharp Minor, Movements
1 and 3 (*Harwood*).

Announcer: J. S. Dodgson.

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

8.30.—Anthem, "I Am Alpha and Omega"
.....*Stainer* (11)

Hymn, "All People That on Earth Do
Dwell" (A. and M. 166).

The Venerable The Archdeacon HOLMES:
Religious Address.

Hymn, "Holy, Holy, Holy" (A. and M.
160).

9.0. **Light Symphony Programme.**

HELEN DE FREY (Soprano).
THE AUGMENTED WIRELESS

ORCHESTRA.

Conducted by

DAN GODFREY, Junr.

Orchestra:

Saltarello.....*Gounod*
Suite, "In Fairyland".....*Cowen*

Soprano Aria (with Orchestra).
"Depuis le Jour" ("Louise").....*Charpentier*

Orchestra:

Unfinished Symphony.....*Schubert*

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

Local News.

10.15. **Orchestra:**

Tone Poem, "Finlandia".....*Sibelius*

Songs:

"A Highland Lad My
Love Was Born".....
"Robin Adair"..... } *arr. Gretchaninov*
"The Day Returns"..... }

Orchestra:

Overture, "1812".....*Tchaikovsky*

Announcer: R. F. Palmer.

BIRMINGHAM.

3.0-5.0. THE STATION MILITARY BAND.

March, "Letizia".....*Beech*

Overture, "Light Cavalry".....*Suppé*

Spanish Suite, "La Feria".....*Lacombe*

ALICE VAUGHAN (Contralto).

"Lament of Isis".....

"Invocation to the Nile"..... } *Bantock*

Band:

Entr'acte, "Rose Mousse".....*Bosc*

Selection from "The Tales of Hoffmann"
.....*Offenbach*

Caprice, "Echoes des Bastions".....*Kling*

Alice Vaughan.

"Seythe Song".....

"Sea Wrack"..... } *Hamilton Harty* (1)

Band:

Cornet Solo, "When the Great Red Dawn
is Shining".....*Sharpe*

Morceau, "Chant sans Paroles".....*Tchaikovsky*

Alice Vaughan.

"Still as the Night".....*Bohm*

"Here in Quiet Hills".....*Carne*

Band:

Selection, "Reine de Saba".....*Gounod*

"Ave Maria".....*Bach-Gounod*

Overture, "Poet and Peasant".....*Suppé*

Announcer: A. Pelham.

5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*

8.30. THE STATION REPERTORY

CHORUS.

Hymn, "Holy, Holy, Holy, Lord God
Almighty" (A. and M. 160).

Canon W. J. EASTERBROOK, St. Paul's
Church, Warwick: Religious Address.

Hymn, "Bright the Vision That Delighted"
(A. and M. 161).

9.0. THE STATION SYMPHONY

ORCHESTRA

and

REPERTORY COMPANY.

Conducted by JOSEPH LEWIS

In the Sacred Cantata,

"LAUDA SION" ("Praise Jehovah")

.....*Mendelssohn* (11)

Soprano.....GLADYS WHITEHILL

Contralto.....AMY CARTER

Tenor.....INGRAM BENNING

Bass.....JAMES HOWELL

and Chorus.

10.0.—NEWS and WEATHER FORECAST.
S.B. from London.

Local News.

10.15.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

Concert Relayed from King's Hall Rooms.

3.0. THE WIRELESS AUGMENTED

ORCHESTRA.

Conductor, Capt. W. A. FEATHERSTONE.

Military March, "Pomp and Circumstance"
.....*Elgar* (1)

Morceau, "Salut d'Amour".....*Elgar*

3.15. MAURICE COLE (Solo Pianoforte).

Pianoforte Concerto in A Minor.....*Grieg*

(With Orchestral Accompaniment.)

Orchestra.

Overture, "Cockaigne".....*Elgar*

3.50. Maurice Cole.

Scherzo in B Flat Minor.....*Chopin*

"L'Isle Joyeuse".....*Debussy*

"Air de Ballet".....*Moszkowski*

4.5. THE ROYAL BATH HOTEL

ORCHESTRA.

Musical Director, DAVID S. LIFF.

"Valse Triste".....*Sibelius*

"Chanson Triste".....*Tchaikovsky*

Orchestra.

Overture, "Di Ballo".....*Sullivan* (11)

4.30. The Royal Bath Hotel Orchestra.

"Serenade".....*Drdla*

David S. Liff (Solo Violin).

"Absent".....*Gruinger*

The Royal Bath Hotel Orchestra.

Morris Dance, "Shepherd's Hey".....*Gruinger*

4.40. **Orchestra.**

Scherzo and Finale from Symphony in

C Minor.....*Beethoven*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*

Oratorio—"St. Paul."

8.30. **Orchestra.**

Overture to "St. Paul".....*Mendelssohn*

8.40.—Hymn, "The King of Love, My Shep-
herd is" (A. and M. 197).

8.45.—The Rev. TOM SYKES, General Secre-
tary of the National Brotherhood Move-
ment: Religious Address.

8.55.—Hymn, "Jesu, Lover of My Soul"
(A. and M. 193).

9.0.—"St. Paul" (Cont'd.).....(11).

MARY LOHDEN (Soprano).

HAROLD WILLIAMS (Bass).

SYDNEY COLTHAM (Tenor).

DIANA WEBSTER (Contralto).

THE "6BM" CHOIR.

THE WIRELESS ORCHESTRA

Under the Direction of Capt. W. A.

FEATHERSTONE.

10.0.—NEWS and WEATHER FORECAST.
S.B. from London.

Local News.

10.15.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-5.0. THE BAND OF H.M. GRENADIER

GUARDS.

(By kind permission of Colonel B. N.

Sergison Brooke, C.M.G., D.S.O.)

Conductor, Lieut. G. MILLER.

Vocalist, KENNETH ELLIS.

I. Grand Ceremonial March, "Ich Dien"
.....*A. Williams* (1)

Cornet Solo, "The Valley of Laughter"
.....*Sanderson* (1)

(Soloist, Mus. W. West.)

II. **Songs.**

"The Lute Player".....*Graham Peel*

"A Song of the North Wind"
.....*Harold Head*

III. Suite Symphonique, "Scheherazade"
(Op. 35).....*Rimsky-Korsakov* (1)

IV. **Songs.**

"The Last Leaf".....*S. Homer*

"Pilgrim's Song".....*Tchaikovsky*

"Banjo Song".....*S. Homer*

V. Two Hungarian Dances (Nos. 5 and 6)
.....*Brahms* (1)

VI. Introduction and Bridal Chorus from
Act III. "Lohengrin".....*Wagner*

Selection of Welsh Airs.....*Arr. F. Godfrey*

Announcer: C. H. King.

5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*

8.0-10.0. THE CHOIR OF ST. JAMES'

CHURCH.

Hymn, "At Even, Ere the Sun Was Set"
(A. and M. 20).

Anthem, "Come Unto Me".....*Gounod*

Canon MORGAN JONES POWELL, D.D.,
on "Hospital Sunday—How Cardiff Cares
for its Sick Citizens."

Hymn, "Thou To Whom the Sick and
Dying" (A. and M. 368).

8.40. **"Elijah."**

An Oratorio

By *Mendelssohn*.

THE STATION SYMPHONY

ORCHESTRA.

Conductor: WARWICK BRAITHWAITE.

Soloists:

Elijah.....JOSEPH FARRINGTON

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 63.

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.

Obadiah JOHN PERRY
 An Angel DOROTHY CLARK
 The Widow ELSIE SUDDABY
 Chorus "5WA" CHOIR
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Local News.
 10.15.—"Elijah" (Contd.).
 10.45.—Close down.
 Announcer: E. R. Appleton.

MANCHESTER.

3.0. THE PENDLETON PUBLIC PRIZE BAND.
 Conductor, W. ASHWORTH.
 March, "Simplicity" *Ord Hume* (1)
 Overture, "Ray Blas" *Mendelssohn*
 Cornet Solo, "L'Hirondelle" *Cole*
 (Soloist, T. Whitley.)
 Selection, "Faust" *Gounod*
 GEORGE J. JEFFCOCK (Baritone).
 "Whatever Is, Is Best" *Herman Lohr*
 "Friend" *Clara Novello Davies* (1)
 Band.
 Intermezzo, "Danse Antique" *Ord Hume*
 Descriptive Fantasia, "The Village Blacksmith" *Goets*
 "Humoresque" *Deorak*
 George J. Jeffcock.
 "The Lord is My Light" *Allisen* (1)
 "Thou'it Passing Hence" *Sullivan*
 Band.
 Selection, "Der Freischütz" *Weber*
 Barcarolle, "Tales of Hoffmann" *Offenbach* (1)
 Entr'acte, "March of the Mannikins" *Fletcher* (1)
 Chorus, "Hallelujah" *Handel*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*
 8.0.—SIDNEY G. HONEY: Talk to Young People.
 8.30. THE MARPLE BRIDGE BROTHERHOOD PRIZE CHAIR,
 AND HATHERLOW LADIES' PRIZE CHOIR.
 Conductor, GEO. H. BOURNE.
 Hatherlow Ladies' Prize Choir.
 "Rosebuds" *Geibel* (2)
 "Shepherds' Dance" *Germun* (11)
 "Jerusalem" *Parry* (2)
 "Absent" *Metcalf* (1)
 ANNIE HARGREAVES (Contralto).
 "The Mission of a Rose" *Coven*
 "When I Survey" *R. H. Wilson* (24)
 Marple Bridge Choir.
 "Calm is the Sea" *Pfeil* (2)
 "Believe Me, If All" *(Old Irish Melody)*
 "Comrades' Song of Hope" *Adolphe Adam* (2)
 "Two Roses" *Werner* (2)
 Annie Hargreaves.
 "The Sandman" *Brahms*
 "In a Child's Small Hand" *Engelhardt* (1)
 Hatherlow Ladies' Prize Choir and Marple Bridge Prize Choir.
 "Fear Not, O Land" *Sir John Goss*
 "Hymn to Music" *Dudley Buck*
 "Lullaby of Life" *Henry Leslie* (11)
 "A Love Symphony" *Richard Knight*
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Local News.
 10.15.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

3.0. THE STATION MILITARY BAND.
 Conductor, WILLIAM A. CROSSE.
 Selection of Music by Gounod.
 W. H. ROWE (Bass-Baritone).
 "Gentle Lady" ("Don Giovanni") *Mozart*
 "O Star of Eve" ("Tannhäuser") *Wagner*
 PHYLLIS HOWE (Soprano).
 "The Letter" *Gambogi* (4)
 "What's In the Air To-Day?" *Eden* (4)
 "The Stars" *Phillips* (4)
 Band.
 Suite, "The Shoe" *Ansell*

W. H. ROWE.
 "Now Phoebus Sinketh in the West" *Arne*
 "Honour and Arms" ("Samson") *Handel*
 Band.
 Tone Poem, "Finlandia" *Sibelius*
 Phyllis Howe.
 "L'Enfant Prodigue" *Debussy*
 "Butterfly Wings" *Phillips*
 Band.
 "Slavonic Rhapsody" *Freedman*
 4.30-5.0.—Interval.
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*
 8.30. Lyric Quartette.
 Hymn, "Holy, Holy, Holy, Lord God Almighty."
 The Rev. D. B. STOTHARD: Religious Address.
 Hymn, "Three in One and One in Three"
 Anthem, "By Babylon's Wave" *Gounod*
Beethoven Evening.
 9.0. ARTHUR J. BULL (Solo Cello).
 Elegie *Frank Bridge*
 Adagio from Concerto in D Major *Haydn*
 NORAH ALLISON (Soprano).
 "Hope," Op. 32 *Beethoven*
 "Nature's Praise of God," Op. 48 *Beethoven*
 "Know'st Thou the Land?" *Beethoven*
 Op. 75 *Beethoven*
 RALPH ELLIOTT (Solo Pianoforte).
 1st and 2nd Movements from Sonata in D Minor, Op. 31, No. 2. *Beethoven*
 Arthur J. Bull.
 Canzons *Bruch*
 Norah Allison.
 "Ah! perfido" ("Egmont"), Op. 65 *Beethoven*
 Ralph Elliott.
 3rd Movement from Sonata in D Minor *Beethoven*
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Local News.
 10.15.—Close down.
 Announcer: C. K. Parsons.

ABERDEEN.

3.0.—THE WIRELESS SYMPHONY ORCHESTRA.
 Symphony No. 2 *Beethoven*
 3.30. ALEX. MCCREDIE (Tenor).
 "Lend Me Your Aid" *Gounod*
 "The Cloths of Heaven" *Dunhill* (14)
 Orchestra.
 3.40. "Andante Con Moto" (Italian Symphony) *Mendelssohn*
 3.50. Alex. McCredie.
 "Here in the Quiet Hills" *Carne*
 "Passing By" *Purcell*
 Orchestra.
 4.0. "Romance" (4th Symphony) *Schumann*
 Alex. McCredie.
 4.15. "Where'er You Walk" *Handel* (1)
 Orchestra.
 4.20. "Hungarian Rhapsody No. 1" *Liszt*
 "Fierrabras" *Schubert* (1)
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*
 8.30. THE WIRELESS QUARTETTE.
 "Mozartiana" *Tchaikovsky*
 8.45-9.0.—THE METHODIST CHURCH CHOIR.
 Hymn No. 72, "The King of Love My Shepherd" (Methodist Hymn Book).
 The Rev. JAMES E. DIXON, B.A., Crown Terrace Methodist Church: Religious Address.
 Hymn No. 620, "Hark, Hark, My Soul, Angelic Songs are Swelling."
 9.0-9.45.—Recital of Church Music of the Early English Period.
 by
 WILLAN SWAINSON'S CHOIR.
 Tye (1497-1572).
 "Father of All" (2)
 "I Will Exalt Thee, O Lord" (2)
 Tallis (about 1512-85).
 "Hear the Voice and Prayer of Thy Servants" (11)
 "If Ye Love Me, Keep My Commandments" (11)

Farrant (1520-80).
 "Call to Remembrance" (11)
 Byrd (1534-1623).
 "Bow Thine Ear, O Lord" (11)
 Gibbons (1585-1623).
 "Almighty and Everlasting God" (11)
 "Hosanna to the Son of David" (11)
 Purcell (1658-1695).
 "Thou Knowest, Lord, the Secrets of Our Hearts" (11)
 "Let My Prayer Come Up Into Thy Presence" (11)
 "Remember Not, Lord, Our Offences" (11)
 "Thy Word is a Lantern Unto My Feet" (11)
 9.45. Quartette.
 "Petite Suite de Concert" *Coleridge-Taylor*
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Local News.
 10.15. Quartette.
 Mosaïque on Beethoven *arr. Tavan*
 10.25.—Close down.
 Announcer: H. J. McKee.

GLASGOW.

3.0. Organ Recital.
 By HERBERT WALTON.
 Relayed from
 SPRINGBURN PUBLIC HALL.
 Grand "Schiller" March *Meyerbeer*
 Minuet in A *Boccherini*
 Barcarolle *Sterndale-Bennett*
 Concert Fugue in D *J. S. Bach*
 CONSTANCE WILLIS (Contralto).
 "Autumn" *Allison Crompton* (1)
 "My Dearest Heart" *Sullivan* (1)
 "Fairy Pipers" *Brewer* (1)
 Organ.
 "Prayer and Cradle Song" *Guilmart*
 "Funeral March and Hymn of Seraphs" *Guilmart*
 Adagio non troppo (from 6th) *Rheinberger*
 Allegro maestoso (Sonata) *Rheinberger*
 Intermezzo and Easter Hymn *Mascagni*
 Constance Willis.
 "One Morning Very Early" *W. Sanderson* (1)
 "Charming Chloe" *Ed. German* (11)
 "As Ever I Saw" *Warlock*
 Organ.
 "Serenade" *Schubert-Liszt*
 "Suite Gothique" *Boellman*
 (a) Choral; (b) Minuet; (c) Prayer; (d) Toccato.
 Organ.
 "Valse Triste" *Sibelius*
 "Capriccio" *Lemare*
 Overture, "Tannhäuser" *Wagner*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from London.*
 8.30. THE PSALMODY QUARTETTE.
 Psalm 84 (Tune, "Harrington," No. 69).
 8.35.—The Rev. ADAM MACKAY, B.D., of Queen's Park Parish Church: Religious Address.
 8.45.—Psalm 67 (Tune, "Selma," No. 161).
 8.55. MARGARET THACKERAY (Contralto).
 "Pleading" *Elgar* (11)
 "At Dawning" *Cadman*
 9.5. ISAAC LOSOWSKY (Solo Violin).
 "Chaconne" *Vitoli*
 Romance from Hungarian Concerto *Joachim*
 Chanson and Pavane *Couperin-Kreisler*
 Sicilienne and Rigaudon *Francoeur-Kreisler*
 "Hebrew Melody" *Achron-Zimbalist*
 Fantasy, "Carmen" *Sarasate*
 9.45.—The Rev. HENRY S. McCLELLAND, B.A., B.D., on "Scottish Scout Week."
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Local News.
 10.15. Margaret Thackeray.
 "You Are All That is Lovely" *A. Woodforde-Finden* (1)
 "O Mio Fernando" *Donizetti*
 "The Evening Prayer" *Costis* (15)
 10.30.—Special Announcements. 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 493.

WIRELESS PROGRAMME—MONDAY (June 16th.)

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

LONDON.

- 4.0-5.0.—Time Signal from Greenwich. Concert: "Some Experiences of a Publisher's Reader," by Agnes Herbert. The Wireless Trio. Songs by Louise Whittock (Soprano). "The Lore of Precious Stones," by Violet M. Methley.
- 6.0-6.15.—Children's Letters.
- 6.15-6.45.—CHILDREN'S STORIES: Sabo Story, "The Cat and the Fiddle," by E. W. Lewis. "Treasure Island," Chap. 18, Part I, by Robert Louis Stevenson.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
Col. the Rt. Hon. Lord LAMBOURNE, C.V.O.: A Talk on the Centenary of the R.S.P.C.A., of which he is Chairman. *S.B. to all Stations.*
Local News.
- 7.30-8.0.—Interval.
- 8.0. **A Wireless Debate.**
Conducted by
THE ST. BRIDE LITERARY AND DEBATING SOCIETY.
Subject: "Is Money a Blessing or a Curse?"
Principal Speakers:—
Chairman: Mr. A. W. MARCHANT.
Opener: Mr. F. V. HALLAM.
Opposer: Mr. R. WILLIAMSON.
Miss M. OAKER, Miss H. WOOLVERTON, Mr. G. E. MUSGRAVE, Mr. F. D. DOWNTON.
- 8.50. **Hours with Living British Composers.**
Frank Bridge.
THE ENGLISH STRING QUARTETTE (MARJORIE HAYWARD, EDIN VIRGO, FRANK BRIDGE, IVOR JAMES.)
ETHEL HOBDAV (Solo Pianoforte).
Phantasy String Quartette.
Piano Soli.
"Valse Capricieuse."
"The Dew Fairy."
"Fireflies."
"Three Idylls" for String Quartette (Nos. 2 and 3).
Quintette for Pianoforte and Strings, Movement 2.
Arrangements of Melodies for String Quartette. (a) "The Londonderry Air"; (b) "Sally in Our Alley"; (c) "Cherry Ripe."
- 9.55.—"From My Window," by Philemon.
- 10.0.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
Sir WILLIAM HENRY BRAGG, K.C.B., F.R.S., D.Sc., Director of the Royal Institution, on "The Nature of Crystals—Ice and Snow." *S.B. to all Stations.*
Local News.
- 10.35.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to other Stations.*
- 11.30.—Close down.
Announcer: J. S. Dodgson.
- ## BIRMINGHAM.
- 3.30-4.30.—Lozells Picture House Orchestra, conducted by Paul Rimmer.
- 5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S. Topical Horticultural Hints.
- 5.30-5.35.—Agricultural Weather Forecast.
- 5.35-6.30.—KIDDIES' CORNER.
- 6.30-6.45.—Teens' Corner: Uncle Felix on "Naval History."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Lord LAMBOURNE. *S.B. from London.*
Local News.
- 7.30-8.0.—Interval.

Military Band Programme.

- 8.0. THE BAND AND PIPERS OF H.M. 1ST BATTN. THE SEAFORTH HIGHLANDERS.
By kind permission of Lt.-Col. H. F. Baillie, D.S.O., and Officers.
Conductor: EDWARD GRAYSON.
Bridal March and Introduction to Act III. of "Lohengrin" Wagner
Overture, "Egmont" Beethoven
Suite (by the Pipers).
Excerpts from Tchaikovsky's Works.
- 8.45. JAY KAYE (Entertainer).
Impressions of the late Dan Leno.
- 9.0.—Major VALENTINE BAKER: Historical Travel Talk, "The Life of the Native in New Guinea, and a Few Words Regarding Cannibals."
Band.
- 9.15. "Two Hindoo Pictures" Hansen and Lotter Suite (by the Band and a Piper).
(Solo Piper: Pipe-Major J. Haywood.)
Selection, "Lilac Time" Schubert
Highland Patrol, "The Wee Macgregor" Amers
- 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Sir WILLIAM H. BRAGG. *S.B. from London.*
Local News.
- 10.35. Jay Kaye.
Further Impressions of the late Dan Leno.
- 10.50. Band.
Selections of Scotch Airs (by the Pipers).
Xylophone Solo, "Sparks" Alford
(Soloist: Musician J. Esplin.)
Morceaux, "Villanelle" Del Acqua
(Solo Clarinet: Musician Mackay; Solo Saxophone: Musician Esplin.)
"Parade of the Tin Soldiers" Jessel
Regimental March.
- 11.20.—Close down.
Announcer: A. Pelham.

BOURNEMOUTH.

- 3.45-5.15.—Vera Norton (Mezzo-Soprano) Edward Hill (Baritone), Marjorie Scoon (Contralto). THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director: DAVID S. LIFF.) Talks to Women.
- 5.15-6.15.—KIDDIES' HOUR.
- 6.15-6.45.—Scholars' Half-Hour: F. W. Lawrence, A.C.P., on "Ancient Peoples—Persians."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Lord LAMBOURNE. *S.B. from London.*
Local News.
- 7.30-8.30.—Interval.
- 8.30. **The Band of H.M. Grenadier Guards.**
By Permission of Col. B. N. Sergison Brooke, C.M.G., D.S.O.
Director of Music: Lieut. G. MILLER.
"Symphonie Pathétique" Tchaikovsky
(a) Andante con Moto; (b) Allegro con Grazia; (c) March; (d) Adagio Lamentoso.
- 8.50. SYDNEY COLTHAM (Tenor).
"To Mary" M. V. White (1)
"O Vision Entrancing" Thomas (1)
(Accompanist: Charles Leeson.)
- 9.0. Band.
Overture in C, "In Memoriam" Sullivan (11)
Descriptive Fantasia, "In the Cloisters" Torrance (1)
Impromptu in A Flat Chopin
- 9.20. A. E. FARNELL-WATSON
(Solo Pianoforte).
Scherzo in B Minor Chopin
- 9.30. Sydney Coltham.
"The Fairie Song" ("The Immortal Hour") Boughton (14)
"In the Silent Night" Rachmaninoff
- 9.40. Band.
"Caprice Espagnole" Rimsky-Korsakov
Duet for Clarinet and Oboe, "Villanelle" Del Acqua
Soloists: Sgt. J. Harker (Oboe), and Sgt. D. Matthews (Clarinet).

- 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Sir WILLIAM H. BRAGG. *S.B. from London.*
Local News.
- 10.35. Sydney Coltham.
"At Dawning" Cadman (1)
"I Pitch My Caravan" Coates
- 10.40. A. E. FARNELL-WATSON.
"Cordoba" ("Chants d'Espagne") Albeniz
Valse in A Flat Moszkowski
- 10.45. Band.
2nd Suite from "Peer Gynt" Grieg
(a) Ingrid's Lament; (b) Danco; (c) Storm at Sea; (d) Solveig's Song.
Glee, "The Chough and Cow" Bishop
- 11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.
- 5.45-6.30.—THE HOUR OF THE "KIDDIE-WINKS."
- 6.30-6.45.—"How to Think" (IV.), by a Psychologist.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Lord LAMBOURNE. *S.B. from London.*
Local News.
- 7.30.—Lt.-Col. C. WEAVER PRICE, M.C., Brecon, on "Bees."
- 7.45-8.0.—Interval.

Blue Water Evening.—I.

- Arranged and Written by E. R. APPLETON
- 8.0. S.S. *Wavelength* leaves Cardiff on an Adventurous Voyage.
Synopsis.
S.S. *Wavelength*, having set out from Cardiff with many hearty "Farewells," the efforts of the Quayside Band playing "Farewell to Thee, O Wales," become less obvious. Sentimental members of the crew conceal their handkerchiefs, whilst one or two others are caught removing cotton-wool from their ears. There are many signs of an interesting voyage. A notable singer (Kenneth Ellis) is aboard. The crew have all passed the Folk Song Director's tests in the singing of Sea Shanties. The captain knows his job and can tell a good tale. The stewards are friendly, the cargo is offensive; and a young and beautiful lady passenger (Grace Hancock) finds in the chief officer (Sidney Evans), who is nearly as young as herself, qualities which had previously been ignored. For some time all is well. A few Sea Shanty tests are carried out, though the listeners remaining till the end are both more interested in each other. Later in the day an appreciative audience listens to an impromptu concert in the saloon. But tragedy is not far distant. A storm arises; an S.O.S. signal is received, and the crew perform the gallant deeds expected of them. Finally we hear the reunion of the lovers and some joyful music of thanksgiving after the storm. Incidental Music by the Station Orchestra.
Andantino Lemare (11)
Serenade from "Suite Venetienne" Beed (11)
"Benedictus" Mackenzie (11)
- 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Sir WILLIAM H. BRAGG. *S.B. from London.*
Local News.
- 10.35.—THE SAVOY BANDS. *S.B. from London.*
- 11.30.—Close down.
Announcer: W. N. Settle.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 493.

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.

MANCHESTER.

- 2.30-3.0.—MAINLY FEMININE.
 3.30-4.30.—Concert by the "2ZY" Quartette.
 5.40.—Farmers' Weather Forecast.
 5.45-6.0.—Children's Letters.
 6.0-6.30.—CHILDREN'S CORNER.
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Lord LAMBOURNE. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
 8.0. THE BAND OF THE 3RD BATT. H.M. CHESHIRE REGIMENT.
 Conductor: PAT RYAN.
 March, "Wellington" Zehle (1)
 Overture, "Rosamunde" Schubert
 Selection, "The Belle of New York" Kerker
 HARRY BURLEY (Baritone).
 "Ein Ton," Op. 3, No. 3 Cornelius
 "Homage" Cecil Moon (10)
 JEAN GORDON (Entertainer).
 "I've Turned Devonshire Down"
 Grey and Sterndale-Bennett (13)
 "Maggie! Yes, Ma!"
 Moore and Tucker (7)
 8.45.—ALBERT CHIPPINDALE will tell "The Story of the Post."
 9.0. Band.
 Entr'acte, "Salut d'Amour" Elgar
 "Hungarian Rhapsody," No. 2 Liszt
 Waltz, "Gold and Silver" Lehar
 Harry Burley.
 "She is Far From the Land" Lambert
 "The Gentle Maiden"
 Old Irish Air (arr. Somervell)
 Jean Gordon.
 "Sittin' in a Corner"
 Kahn and Meyer (3)
 "Turned Up" (by Special Request)
 Rule and Castling (6)
 Band.
 "Three Blind Mice" Lotter
 Selection, "Chu Chin Chow" Norton
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Sir WILLIAM H. BRAGG. *S.B. from London.*
 Local News.
 10.35.—THE SAVOY BANDS. *S.B. from London.*
 11.30.—Close down.
 Announcer: V. H. Goldsmith.

NEWCASTLE.

- 3.45-4.45.—Concert: Bessie Wilson (Solo Pianoforte), R. J. Gasken (Tenor), R. Mark (Solo Cello).
 4.45-5.15.—WOMEN'S HALF-HOUR: Weekly News Letter. The Rev. Arthur Robins on "Dickens and the Child at Home."
 5.15.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: Mr. A. Rae, M.A., on "The Moon and the Planets."
 6.45-6.50.—Farmers' Corner.
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Lord LAMBOURNE. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.

Popular Evening.

- 8.0. THE STATION ORCHESTRA.
 Conductor: WILLIAM A. CROSSE.
 March, "Coronation Bells" Partridge
 Overture, "Norma" Bellini
 EVELYN LONGSTAFFE (Contralto).
 "The Glory of the Sea" Sanderson (1)
 "When All Was Young" Gounod
 G. T. EDMINSON (Tyneside Entertainer).
 "Jackie Tries Canvassing" Robson
 Orchestra.
 Selection, "Ballad Memories" Wood
 Evelyn Longstaffe.
 "My Son" Del Riego
 "The Enchantress" Hatton
 Orchestra.
 "Serenade" Taylor

- "Studenti" Bucalossi
 G. T. Edminson.
 "Jackie as Best Man" Robson
 Orchestra.
 Selection of Welsh Melodies Myddleton
 9.30-10.0.—Interval.
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Sir WILLIAM H. BRAGG. *S.B. from London.*
 Local News.
 10.35.—THE SAVOY BANDS. *S.B. from London.*
 11.30.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-4.30.—Dance Afternoon by The Wireless Quartette and John Carrodus (Baritone).
 4.30-5.0.—WOMEN'S CORNER.
 6.0-6.30.—CHILDREN'S CORNER: Games Evening.
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Lord LAMBOURNE. *S.B. from London.*
 Local News.
 7.30-8.0.—Interval.
 8.0.—Girl Guides' News Bulletin. Boy Scouts' News Bulletin: Capt. Hall, M.C., on "Camp Kit."
 8.30. EDWARD LEER (Tenor).
 "I Hear You Calling Me" Marshall (1)
 "My Dreams" Tosti
 8.40. CONSTANCE WILLIS (Contralto).
 "In Summer Time on Bredon" Peel (1)
 8.45. "THE INTRUSION OF NANCY."
 A little Play in Scots by John M. Smith.
 Buncle
 Characters:
 David Birse (The Cobbler of Whinnybrae)
 R. E. JEFFREY
 Willie Gunn (The Village Baker)
 G. R. HARVEY
 Tammis Tosh (A Crofter)
 A. M. SHINNIE
 Wattie (The Cobbler's Apprentice)
 R. G. McCALLUM
 Marget Brown (Dressmaker)
 EDITH BRUCE
 Nancy Burns (Farmer's Daughter)
 CHRISTINE CROWE
 Act I.—Scene 1. David Birse's Cobbler's Shop.
 Scene 2. Marget Brown's Cottage.
 Act II. Parlour at Mains.
 Produced for Broadcast by
 JOYCE TREMAYNE.
 Constance Willis.
 9.45.
 "Sapphic Ode"
 "The Sandman" Brahms (4)
 "The Forge"
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Sir WILLIAM H. BRAGG. *S.B. from London.*
 Local News.
 10.35. Edward Leer.
 "Atlas"
 "A Serenade" Schubert (11)
 "The Apparition" ..

- 10.40. Constance Willis.
 "Ye Who Love Power" ("Figaro") Mozart (11)
 "Flower Song" ("Faust") Gounod (1)
 10.50. Edward Leer.
 "Strange Harmony of Contrasts"
 "When the Stars were Brightly Shining" Puccini
 11.0.—THE SAVOY BANDS. *S.B. from London.*
 11.30.—Close down.
 Announcer: A. M. Shinnie.

GLASGOW.

- 3.30-4.30.—Popular Afternoon by the Wireless Quartette and Charles Davis (Baritone).
 4.45-5.15.—TOPICS FOR WOMEN: Topical Afternoon.
 5.15-6.0.—THE CHILDREN'S CORNER: Letter Competition Results. "Sing Song" with Auntie Cyclone.
 6.0-6.5.—Weather Forecast for Farmers.
 7.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Lord LAMBOURNE. *S.B. from London.*
 Local News.
 7.30-7.45.—Interval.
 7.45-8.0.—Capt. C. H. BROWN, on "Wind and Weather."

Popular Night.

- "The true comfort that remained for men, and that embodied and gave reality to their conquering struggle against every despair, was surely Song."—Belloc.
 8.0. THE STATION ORCHESTRA.
 Conducted by ISAAC LOSOWSKY.
 Overture, "The Flying Dutchman"
 Wagner
 8.12. ROBERT LANGMUIR (Baritone).
 "March of the Cameron Men"
 Traditional
 "Eriskay Love Lilt" Kennedy-Fraser (1)
 8.22. THE HELENSBURGH PIPE BAND.
 March, "The Braemar Highlanders."
 Strathspey, "Brig of Perth."
 Reel, "Loch Tayside."
 8.29.—Lt.-Col. NORMAN MACLEOD, C.M.G., D.S.O., on "Clan Sentiment."
 8.39. Pipe Band.
 March, "The Bonawe Highlanders."
 Strathspey, "Balmoral Castle."
 Reel, "Jock Wilson."
 8.46.—AUGUSTUS BEDDIE will give his Second Lecture Recital on "The Speaking Voice." He will also entertain you with some Humorous Scotch Stories.
 9.15. MAY L. SMYLLIE (Gaelic Soprano).
 "Cumha na h'Oighe" Calum MacPharlain
 (By Special Request.)
 "Gum Chroth gun Aighean" ("The Tocherless Lass") Old Gaelic
 9.23.—ANDREW CUNNINGHAM, Scottish Football Internationalist, and of Glasgow Rangers Football Club, on "Scottish Scout Week."
 9.30. Robert Langmuir.
 "Captain Mac" W. Sanderson (1)
 "Father O'Flynn" C. V. Stanford (1)
 9.40. Orchestra.
 "Dance of the Hours" ("La Gioconda")
 Ponchielli
 9.47. May L. Smyllie.
 "The Auld Hoose" Traditional
 "Croth Chailein" ("Colin's Cattle")
 Old Gaelic Song
 10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
 Sir WILLIAM H. BRAGG. *S.B. from London.*
 Local News.
 10.35.—THE SAVOY BANDS. *S.B. from London.*
 11.30.—Special Announcements. Close down.
 Announcer: Herbert A. Carruthers.

WAVE-LENGTHS AND CALL SIGNS.

ABERDEEN (2BD)	-	495	Metres
BIRMINGHAM (5IT)	-	475	"
GLASGOW (5SC)	-	420	"
NEWCASTLE (5NO)	-	400	"
BOURNEMOUTH (6BM)	-	385	"
MANCHESTER (2ZY)	-	375	"
LONDON (2LO)	-	365	"
CARDIFF (5WA)	-	351	"
PLYMOUTH (5PY)	-	335	"
EDINBURGH (2EH)	-	325	"
SHEFFIELD (6FL)	-	303	"
LIVERPOOL (6LV)	-	-	"

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 493.

WIRELESS PROGRAMME—TUESDAY (June 17th.)

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 Evelyn Arden (Mezzo-Soprano).

4.0-5.0.—Time Signal from Greenwich. Concert: Miss Gladys Cooper in an interview at "2LO" by Miss Mary Kingdom. Organ and Orchestral Music relayed from the Shepherd's Bush Pavilion. "Holidaying in London," by Yvonne Cloud.

6.0-6.15.—Children's Letters.

6.15-6.45.—CHILDREN'S STORIES: "The History of Whittington," Part I, adapted by Andrew Lang. "Early Ships and their Navigators," by W. J. Bassett-Lowke. Songs by Dennis Noble (Baritone).

6.45-6.55.—An Appeal on behalf of The Ivory Cross.

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

A FRENCH TALK under the auspices of L'Institut Français. *S.B. to all Stations.*

Local News.

7.30-8.0.—Interval.

Operatic Programme.

8.0. "AIDA," Act I. (Verdi), played by the British National Opera Company. Relayed from His Majesty's Theatre, London. *S.B. to all Stations.*

9.0 (approx.). A Comedy Interlude by LESLIE ROSS and NANCIE HANTON. *S.B. to all Stations.*

9.15 (approx.).—"AIDA," Act II. *S.B. to all Stations.*

10.5.—2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*

Topical Talk. *S.B. to other Stations.*

Local News.

10.30. Half-an-Hour of Humour by

WILLIE ROUSE,
PHILIP MIDDLEMISS

and
BERTHA WILLMOTT (The Comedy Girl with a Voice).

11.0.—Close down.

Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—Station Piano Quintette. Conducted by Frank Cantell.

4.30-5.0.—Agricultural Corner: G. C. Gough, B.Sc.

5.0-5.30.—WOMEN'S CORNER: Station Piano Quintette.

5.30-5.35.—Agricultural Weather Forecast.

5.35-6.30.—KIDDIES' CORNER.

6.30-6.45.—"Teens' Corner: Dr. Ratcliffe—Pre-historic Talk, "The Coming of Metals."

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

FRENCH TALK. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

8.0.—"AIDA," Act I. *S.B. from London.*

9.0 (approx.).—LESLIE ROSS and NANCIE HANTON. *S.B. from London.*

9.15 (approx.).—"AIDA," Act II. *S.B. from London.*

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

Local News.

10.15.—D. STANLEY FRANCIS on "Forestry."

10.35. KENNETH ELLIS (Bass).

"Three Candlelight Songs" Sharpe
(a) "Candlelight"; (b) "The Copper
Opium Bowl"; (c) "The Old Brass
Candlestick."

"Light o' Stars" Sawyer

10.45.—AERBUT PAERKS will say a few words.

10.55. Kenneth Ellis.

Song Cycle, "Old Furniture" ... Arundale
"The Dip" Shaw

11.15.—Close down.

Announcer: A. Pelham.

BOURNEMOUTH.

3.45-5.15.—Gertrude Newson (Soprano), Orpheus Trio: H. L. Gibson (Flute), R. G. Somers (Oboe), Charles L. Leeson (Piano), Gerald Kaye (Tenor). Talks to Women.

5.15-6.15.—KIDDIES' HOUR.

6.15-6.45.—Scholars' Half-Hour: E. Povah on "Photography—Negatives."

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

FRENCH TALK. *S.B. from London.*

Local News.

7.30.—WILLIAM COWPER, M.A., on "Some of the Joys of Sailing and Cruising."

7.45-8.0.—Interval.

8.0.—"AIDA," Act I. *S.B. from London.*

9.0 (approx.).—LESLIE ROSS and NANCIE HANTON. *S.B. from London.*

9.15 (approx.).—"AIDA," Act II. *S.B. from London.*

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

Topical Talk. *S.B. from London.*

Local News.

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.

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

"RADIO TIMES" READING CASE.

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

10.30. JOSEPH FARRINGTON (Bass).

Recit., "I Rage, I
Melt, I Burn" .. ("Acis and Galatea") } Handel
Aria, "O Ruddier than the Cherry" } (11)
"The Curfew" Monk Gould

10.40. THE WIRELESS ORCHESTRA.
Conductor: Capt. W. A. FEATHERSTONE
Selection, "La Boutique Fantasque"
Rossini-Respighi

10.50. Joseph Farrington.

"Largo al Factotum" ("Il Barbiere")
Rossini (15)

"In Summer Time on Bredon" Graham Peal
(With Orchestral Accompaniment.)

11.0.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—The Station Trio. Marguerite Davis (Soprano).

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artistes. Jay Kaye (the Dan Leno of wireless). Talks to Women. Weather Forecast.

5.45-6.30.—THE HOUR OF THE "KIDDIE-WINKS."

6.30-6.45.—"How to Write—(V.) On Writing Stories, Articles and Essays," by Guy Pocock.

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

FRENCH TALK. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

8.0.—"AIDA," Act I. *S.B. from London.*

9.0 (approx.).—LESLIE ROSS and NANCIE HANTON. *S.B. from London.*

9.15 (approx.).—"AIDA," Act II. *S.B. from London.*

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

Mr. RICHARD TRESEDER, F.R.H.S., on Gardening.

Local News.

10.30.—Close down.

Announcer: C. H. King.

MANCHESTER.

2.30-3.0.—MAINLY FEMININE.

3.30-4.30.—Lecture on the Development of Opera by Moses Baritz—(III.) "Rossini to Donizetti."

5.40-5.45.—Farmers' Weather Forecast.

5.45-6.0.—Children's Letters.

6.0-6.30.—CHILDREN'S CORNER.

6.30-6.55. FLORENCE GAUNT (Contralto).
Song Cycle, "Over the Rim of the Moon"
Head (1)

"Sea Wrack" Harty (1)

"Melisande in the Wood" Goetz

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

FRENCH TALK. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

8.0.—"AIDA," Act I. *S.B. from London.*

9.0 (approx.).—LESLIE ROSS and NANCIE HANTON. *S.B. from London.*

9.15 (approx.).—"AIDA," Act II. *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.

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

Local News.

10.20.—W. F. BLETCHER, Examiner in Spanish to the U.L.C.I.: Spanish Talk.

10.45.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert: Constance Lake (Soprano), William Ure (Solo Saxophone), J. Davies (Baritone).

4.45-5.15.—WOMEN'S HALF-HOUR: Talk: "Dr. Elsie Inglis."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour.

6.45-6.50.—Farmers' Corner.

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

FRENCH TALK. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

8.0.—"AIDA," Act I. *S.B. from London.*

9.0 (approx.)—LESLIE ROSS and NANCIE HANTON. *S.B. from London.*

9.15 (approx.)—"AIDA," Act II. *S.B. from London.*

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

Topical Talk. *S.B. from London.*

Local News.

10.30.—Close down.

Announcer: E. L. Odhams.

ABERDEEN.

3.30-4.30.—Operatic Afternoon by the Wireless Quartette and P. Wyness Chapman (Baritone).

4.30-5.0.—WOMEN'S HALF-HOUR: Miss E. M. Miller, of Melbourne, A Little Talk on "Australia."

5.45-6.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: King Street Festival Choir in Prizewinning Choruses.

6.40-6.55.—C. H. WEBSTER on "Batsmanship" (Cricket Series No. 8).

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

FRENCH TALK. *S.B. from London.*
Local News.

7.30.—D. G. MUNRO, M.A., B.Sc., of the North of Scotland College of Agriculture, on "Crop Husbandry" (No. 2 of Series).
Agricultural Notes.

8.0.—"AIDA," Act I. *S.B. from London.*

9.0 (approx.)—LESLIE ROSS and NANCIE HANTON. *S.B. from London.*

9.15 (approx.)—"AIDA," Act II. *S.B. from London.*

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

Topical Talk. *S.B. from London.*

Local News.

10.30. WILLIAM MURDOCH (Pianoforte Recital).

"Four Preludes" Op. 28, Nos. 17, 21 (B Flat), 23 and 15 ... } ... Chopin
Berceuse }
Valse in E Minor }

Prelude in G Major, Op. 32 } Rachmaninov
Prelude in G Minor, Op. 23 ... }

"Hark, Hark the Lark" ... Schubert-Liszt
Concert Etude in D Flat Liszt

10.55.—R. E. JEFFREY: "The Eve of Waterloo" (17th June, 1815).

11.2.—Close down.

Announcer: A. M. Shinnie.

GLASGOW.

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

3.30-4.30.—The Wireless Quartette and Helen O. Campbell (Contralto).

4.45-5.15.—TOPICS FOR WOMEN.

5.15-6.0.—THE CHILDREN'S CORNER: Our Weekly Forty-Five Minutes with the Smaller Children.

6.0-6.5.—Weather Forecast for Farmers.

6.30-6.45.—The Right Rev. Professor GEORGE MILLIGAN, D.D., D.C.L., on "Scottish Scout Week."

6.45-6.58.—PERCY GORDON, Mus.Bac., L.R.A.M., on "Why and What is Music?"

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

FRENCH TALK. *S.B. from London.*

Local News.

7.30.—The Rev. EDWARD BRUCE KIRK on "Astronomy."

7.45-8.0.—Interval.

8.0.—"AIDA," Act I. *S.B. from London.*

9.0 (approx.)—LESLIE ROSS and NANCIE HANTON. *S.B. from London.*

9.15 (approx.)—"AIDA," Act II. *S.B. from London.*

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

Local News.

10.20. THE STATION ORCHESTRA. Conducted by ISAAC LOSOWSKY. Selection, "Monsieur Beaucaire" *Message*

10.35. EDWARD LEER (Tenor).

"To Thee Will I Sing" }
"Berries on the Hillside" } Grieg (5)
"Growing" }

"Go Down, Moses" }
"Swing Low, Sweet" } ...arr. H.T. Burleigh
"Chariot" }

10.47. Orchestra.
"Spanish Suite" Leoncavallo
Concert Valse, "L'Estudiantina" *Waldteufel*

11.0.—Special Announcements. 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 493.

EVENTS OF THE WEEK.

SUNDAY, JUNE 15th.

LONDON 9.0.—Light Symphony Programme.

BIRMINGHAM, 9.0.—Mendelssohn's Sacred Cantata—"Lauda Sion."

CARDIFF, 3.0.—Band of H.M. Grenadier Guards.

CARDIFF, 8.40.—Mendelssohn's "Elijah."

NEWCASTLE, 9.0.—Beethoven Evening.

BOURNEMOUTH, 8.30.—Mendelssohn's Oratoric, "St. Paul."

ABERDEEN, 9.45.—Recital of Church Music of Early English Periods.

MONDAY, JUNE 16th.

LONDON, 8.0.—A Wireless Debate, Subject—"Is Money a Blessing?"

LONDON, 8.50.—Frank Bridge Programme.

CARDIFF, 8.0.—Blue Water Evening.

BOURNEMOUTH, 8.20.—Band of H.M. Grenadier Guards.

TUESDAY, JUNE 17th.

LONDON, 8.0.—"Aida," Acts I and II. (Verdi), played by the B.N.O.C., relayed from His Majesty's Theatre. *S.B. to all Stations.*

ABERDEEN, 10.30.—Pianoforte Recital by William Murdoch.

WEDNESDAY, JUNE 18th.

LONDON, 8.0.—An Evening of Army Reminiscences.

BIRMINGHAM, 8.0.—Classical Night.

NEWCASTLE, 8.0.—Town Hall Concert.

GLASGOW, 8.0.—Grieg Night, with William Murdoch (Solo Pianoforte).

ABERDEEN, 9.10.—Pianoforte Lecture Recital by A. M. Henderson.

THURSDAY, JUNE 19th.

LONDON, 10.0.—"The Mastersingers," Act III. (Wagner), played by the B.N.O.C., relayed from His Majesty's Theatre. *S.B. to all Stations.*

CARDIFF, 8.0.—"King Lear" (Shakespeare).

NEWCASTLE, 9.0.—Pianoforte Recital by William Murdoch.

BOURNEMOUTH, 7.35.—"Leah Kleshna" a Play in 4 Acts by McLelland.

GLASGOW, 9.20.—Lecture Recital on "Scots Poets in the Vernacular," by Ninian McWhannell.

FRIDAY, JUNE 20th.

BIRMINGHAM, 8.0.—Band of H.M. Grenadier Guards.

MANCHESTER.—Old English Vocal Concert and Pianoforte Recital by William Murdoch.

GLASGOW, 8.55.—Sir Harry Lauder on "Scottish Scouts Week."

ABERDEEN, 9.10.—Grand Opera in Miniature—"The Marriage of Figaro" (Mozart).

SATURDAY, JUNE 21st.

LONDON, 9.30.—Special Transmission from the British Empire Exhibition. *S.B. to all Stations.*

BIRMINGHAM.—William Murdoch (Solo Pianoforte).

BOURNEMOUTH, 8.30.—Voting Night.

GLASGOW, 5.30.—Lt.-Gen. Sir Robert Baden-Powell, speaking at the Chief Scout's Rally.

WIRELESS PROGRAMME—WEDNESDAY (June 18th.)

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

LONDON.

4.0-6.0.—Time Signal from Greenwich. Concert: Light Music by the Wireless Orchestra, Conducted by Dan Godfrey, Junr. Songs by Gwen Godfrey (Soprano). "Parliamentary Bills Affecting Women and Children," by a Non-Party Woman. "A General Tour of Wembley," by Constance Coventry.

6.0-6.15.—Children's Letters.

6.15-6.45.—CHILDREN'S STORIES: Winifred Fisher's Musical Talk, "Musical Pictures." Illustrations by the Wireless Orchestra.

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

ARCHIBALD HADDON (the B.B.C. Dramatic Critic): "News and Views of the Theatre." *S.B. to all Stations.*

Local News.

7.30-8.0.—Interval.

An Evening of Army Reminiscences.

Song, Story and Chorus arranged for Broadcasting by PERCY MERRIMAN, and Presented by

THE ROOSTERS CONCERT PARTY.

Assisted by

THE WIRELESS ORCHESTRA,

Conducted by DAN GODFREY, Junr.

8.0. A.—BLIGHTY.

1. Reveille—Physical Jerks and Cookhouse.

2. "Fall In!" The Sergeant-Major has his Innings. Song, "The Company Sergeant-Major" (Sanderson).

3. A Route March. Songs on the Road, "Tipperary," "Farmer's Boy," "John Brown's Knapsack," "Poor Old Joe," etc.

4. Kit Inspection—An Original "Roosters" Burlesque.

5. Rest Time. A few Army Jokes and a Glossary of Army Slang.

6. In a Y.M.C.A. Tent—A Typical Concert.

7. "Last Post" and "Lights Out."

B.—ACTIVE SERVICE.

1. France—Scenes from the Trenches.

2. The Italian Front.

3. The Eastern Campaign.

4. A "Roosters" Sketch—"Sick Parade."

5. Letters Up.

6. Blighty Again.

10.0.—TIME SIGNALS FROM GREENWICH and BIG BEN, 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.*

Prof. A. J. IRELAND on "Wellington and Napoleon at Waterloo." *S.B. to other Stations.*

Local News.

10.35.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

11.30.—Close down.

Announcer: J. S. Dodgson.

BIRMINGHAM.

3.30-4.30.—Lozells Picture House Orchestra. Conductor—Paul Rimmer.

5.0-5.30.—WOMEN'S CORNER: Lieut. A. E. Spry, R.N.V.R., on "The Nation's Food Supply."

5.30-5.35.—Agricultural Weather Forecast.

5.35-6.30.—KIDDIES' CORNER.

6.30-6.45.—"Teens' Corner: Captain Cuttle on "Pirates."

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

ARCHIBALD HADDON. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

Classical Programme.

8.0. THE STATION SYMPHONY ORCHESTRA.

Conducted by JOSEPH LEWIS.

Overture, "Oberon" Weber
Concerto in A Minor for Piano and Orchestra,
Opus 16 Grieg
(Solo Pianoforte, NIGEL DALLAWAY.)

ALICE VAUGHAN (Contralto).

"Voce di donna" ("La Gioconda")

Ponchielli

Orchestra.

Suite, "Russian Scenes" Bantock
(a) At the Fair; (b) Mazurka; (c) Polka;
(d) Waltz; (e) Cossack Dance.

HAROLD CASEY (Baritone).

"Eri Tu" ("The Masked Ball")... Verdi (1)

Orchestra.

"Invitation to the Waltz" Weber

Alice Vaughan.

"Che Faro" ("Orpheus") Gluck

Harold Casey.

"Even Bravest Heart" ("Faust")

Gounod

Orchestra.

Introduction and Ballet Music to "Boad-
bil" Moszkowsky

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

Local News.

H. C. LACEY, M.B.E. (Organising Secretary of the Shakespeare Memorial Theatre, Stratford-on-Avon), on "The Charm of Shakespeare's Avon."

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

11.30.—Close down.

Announcer: A. Pelham.

BOURNEMOUTH.

3.45-5.15.—Ethel Rowland (Solo Pianoforte).
THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.) Talks to Women.

5.15-6.15.—KIDDIES' HOUR.

6.15-6.45.—Scholars' Half-Hour: R. M. Clark, B.Sc., on "Incandescent Electric Lamp."

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

ARCHIBALD HADDON. *S.B. from London.*

Local News.

7.30-8.30.—Interval.

Variety Night.

8.30. THE WIRELESS ORCHESTRA.

Conductor, Capt. W. A.

FEATHERSTONE.

Selection, "The Happy Day"

Jones and Rubens

8.45. JAY KAYE (Entertainer).

In Impressions of the late Dan Leno.

Curtain Music.

8.55. PHYLLIS LORIE and ROBERT SPENCER

In an Original Sketch,

"A VENETIAN NOCTURNE."

(Phyllis Lorie.)

Incidental Music by Joseph Swaep.

Curtain Music.

9.15. Orchestra.

"An Evening in Toledo"Schmeling

(a) Serenade; (b) Spanish Dance.

9.30. Jay Kaye.

Impressions of the late Dan Leno.

9.40. CHARLSTON RAYNOR and DOROTHY HARWOOD.

In a Humorous Dialogue,

"THE IMPERTINENCE OF THE CREATURE."

(C. G. Lennox.)

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

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

Prof. A. J. IRELAND. *S.B. from London.*

Local News.

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

11.30.—Close down.

Announcer: John H. Raymond.

CARDIFF.

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

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artistes, including Joseph Farrington (Bass). Talks to Women. Weather Forecast.

5.45-6.30.—THE HOUR OF THE "KIDDIE-WINKS."

6.30-6.45.—"How to Draw (V.)—Help to Picture Making."

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

ARCHIBALD HADDON. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

The Magic Carpet—XV.

8.0. The Magic Carpet Will Make a Flight to NEW ZEALAND.

Pilot: MAJOR DANSEY.

Comradios are invited to be ready for the journey at 8.0 precisely; the Carpet will finish its flight at 9.30 p.m.

A Singer, NORA DELMARR (Soprano), and THE STATION ORCHESTRA will accompany the party.

Next Wednesday: A Trip to Sweden.

Pilot: HERR SAHLIN, Consul-General for Sweden.

9.30. Orchestra.

Selection, "Oberon" Weber

Overture, "May Day" Wood

9.45. Songs.

"Fairy Pipers" Brewer (1)

"Dear Heart" Tito Mattei

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

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

Prof. A. J. IRELAND. *S.B. from London.*

Local News.

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

11.30.—Close down.

Announcer: C. H. King.

MANCHESTER.

2.30-3.0.—MAINLY FEMININE.

3.30-4.30.—Concert by Ethel Radcliffe (Soprano), E. Stanley (Tenor), Launcelot Quinn (Baritone), Frank Foxon (Entertainer).

5.40-5.45.—Farmers' Weather Forecast.

5.45-6.0.—Children's Letters.

6.0-6.30.—CHILDREN'S CORNER.

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

ARCHIBALD HADDON. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

8.0. Vocal and Instrumental Concert.

KENNETH ELLIS (Bass).

"The Lute Player" Martin Shaw

"A Song of the North Wind" Harold Head

ANNIE LORD (Solo Pianoforte).

Nocturne in D Flat Chopin

"Valse Impromptu" Liszt

MARGUERITE DAVIS (Soprano).

"The Jewel Song" ("Faust") .. Gounod

"All a Merry May-Time"

London Ronald (5)

SIDNEY WRIGHT (Solo Cello).

"Dedication" Sidney Wright

Rondo Boccherini

Allegro Appassionato Saint-Saens

8.45.—CELESTA R. SACHS: "The Revenge"

Tennyson

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

9.0. Kenneth Ellis.
 "One Perfect Hour With You"
 "The Tramp"
 "Light o' Stars"
 Yvonne Sawyer
 Annie Lord.
 "In der Nacht" Schumann
 Rondo Capriccioso Mendelssohn
 Sidney Wright and Catherine Owen.
 'Cello Sonata in A Marcello
 Celesta R. Sachs—"Babette of the Bool Miche" Milton Hayes
 Marguerite Davis.
 "Ave Maria" Mascagni
 "The Valley of Memory"
 Robert Coverley (5)
 Sidney Wright.
 "Concerto No. 8" (last two Movements)
 Goltermann
 1. Andante; 2. Finale.
 10.0.—NEWS and WEATHER FORECAST. S.B. from London.
 Horticultural Society Talk. S.B. from London.
 Prof. A. J. IRELAND. S.B. from London. Local News.
 10.35.—THE SAVOY BANDS. S.B. from London.
 11.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert by the Station Light Orchestra.
 4.45-5.15.—WOMEN'S HALF-HOUR: Mrs. T. Grieve on "American University Life." Miss Nora Balls, Recitations.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: Mr. H. King, B.Sc., on "Earthquakes and their Causes."
 6.35-6.50.—Farmers' Corner. Professor Gilchrist. Seasonable Notes.
 7.0.—NEWS and WEATHER FORECAST. S.B. from London.
 ARCHIBALD HADDON. S.B. from London. Local News.
 7.30-8.0.—Interval.

Town Hall Concert.

ELSIE DOWNING Soprano
 EDWARD LEER Tenor
 ROBERT STRANGWAYS Baritone
 THE STATION ORCHESTRA
 (Augmented)
 Conducted by WILLIAM A. CROSSE.
 8.0. The Station Orchestra.
 Overture, "William Tell" Rossini
 Serenade Toselli
 Edward Leer.
 "Friend, Thou Art Staunch" Grieg (5)
 "Lohengrin's Narration" Wagner (11)
 "Blow, Blow, Thou Winter Wind"
 Quilter (1)
 Elsie Downing.
 "Dove Song" Mozart
 Orchestra.
 Grand Selection, "Lohengrin" Wagner
 Robert Strangeways.
 "Wander Thirst" Hickey
 Elsie Downing.
 "E'en as a Lovely Flower" Bridge
 "Nightingale of June" Sanderson (1)
 Orchestra.
 "Minuet" Paderewski
 "When the Clock is Playing" Blaauw
 Edward Leer.
 "The Flower Song" ("Carmen") Bizet
 "O Mistress Mine" Quilter (1)
 Robert Strangeways.
 "The Pipes of Pan" Elgar (1)
 "Beloved" Head (1)
 Orchestra.
 "Slavonic Rhapsody" Friedman
 "A Musical Switch" Alford

10.0.—NEWS and WEATHER FORECAST. S.B. from London.
 Royal Horticultural Society Talk. S.B. from London.
 Prof. A. J. IRELAND. S.B. from London. Local News.
 10.35.—THE SAVOY BANDS. S.B. from London.
 11.30.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.

3.30-4.30.—Solo Instrumental Afternoon by Marie Sutherland (Solo Pianoforte), Nancy Lee (Solo Violin), William Harkins (Solo Clarinet), Minnie Mutch (Solo Violin), Burnett Farquhar (Solo Flute), Robert McConnachie (Solo Cornet).
 4.30-5.0.—WOMEN'S HALF-HOUR. Mrs. John Paton on "The League of Nations as it Affects Women and Children."
 6.0-6.30.—CHILDREN'S CORNER: Nature Talk: Miss Creeth on "The Life Story of Some of Our Common Insects." Radio Circle Bulletin.
 7.0.—NEWS and WEATHER FORECAST. S.B. from London.
 ARCHIBALD HADDON. S.B. from London. Local News.
 7.30-8.0.—Interval.
 8.0.—CHARLES DAVIDSON, M.A., Lecturer to Aberdeen University, Second Lecture on Spanish.
 8.30. THE WIRELESS ORCHESTRA. Suite, "English Pastoral Impressions" Farrar (14)
 8.40. JAMES SHARPE (Tenor).
 "The Palanquin Bearers" Shaw (2)
 "Dolorosa" Phillips
 Orchestra.
 8.50. Overture, "Britannia" Mackenzie (15)
 9.0. James Sharpe.
 "When All the World is Young" Brewer (11)
 "O, That it Were So" Bridge

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9.10. Pianoforte Lecture Recital
 by
 A. M. HENDERSON, L.R.A.M., A.R.C.M., Glasgow University.
 "THE CURIOUS, THE DESCRIPTIVE, AND THE HUMOROUS IN MUSIC."
 Illustrations:
 William Byrd (1543-1623)—Pavane (from Queen Elizabeth's Virginal Book).
 Purcell (1658-1695)—Tocatta, "Jubilate"
 Rameau (1683-1764)—Minuet, in the style of Louis Quatorze.
 Mozart (1756-1791)—Waltz, composed at the age of six years.
 Haydn (1732-1809)—Scherzo, "Rejoissance."
 Schumann (1810-1856)—"Night-Piece."
 Rheinberger (1839-1901)—Minuet in D Flat, for left hand only.
 Godard (1849-1895)—Baccarolle, "Venice."
 Arensky (1861-1906)—"Basso Ostinato," in five pulse measure.
 Amani (1875-1904)—"Pièce Orientale."
 Rebikoff (1866-)—"Echo Rustique," in seven pulse measure.
 "The Musical Box" Waltz.
 Sinding (1856-)—"Marche Grotesque."
 10.0.—NEWS and WEATHER FORECAST. S.B. from London.
 Royal Horticultural Society Talk. S.B. from London.
 Prof. A. J. IRELAND. S.B. from London. Local News.
 10.35.—THE SAVOY BANDS. S.B. from London.
 11.30.—Close down.
 Announcer: W. D. Simpson.

GLASGOW.

3.30-4.30.—Classical Afternoon by the Wireless Quartette.
 4.45-5.15.—TOPICS FOR WOMEN: Music and Gossip.
 5.15-6.0.—THE CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 6.5-6.15.—Weekly Morse Code Lesson by Uncle Leslie.
 7.0.—NEWS and WEATHER FORECAST. S.B. from London.
 ARCHIBALD HADDON. S.B. from London. Local News.
 7.30-7.40.—Interval.
 7.40.—ROBERT ANNING BELL, R.A., R.W.S., LL.D., on "Stained Glass."

Grieg Night.

S.B. to Edinburgh.
 "Fine Art is that in which the hand, the head, and the heart of man go together." Grieg was born on the 15th June, 1843.
 THE STATION ORCHESTRA.
 Conducted by
 HERBERT A. CARRUTHERS.
 8.0.—Overture, "In Autumn."
 Suite, "Aus Holberg's Zeit."
 (For Strings only).
 8.30.—WILLIAM MURDOCH (Solo Pianoforte).
 Concerto for Piano and Orchestra in A Minor.
 9.15.—Prof. ARCHIBALD BARR, D.Sc., LL.D., M.Inst. C.E., on "Scottish Scout Week."
 9.25. Orchestra.
 "Lyric Suite," Op. 54.
 Suites, "Peer Gynt," Nos. 1 and 2.
 10.0.—NEWS and WEATHER FORECAST. S.B. from London.
 Royal Horticultural Society Talk. S.B. from London.
 Prof. A. J. IRELAND. S.B. from London. Local News.
 10.35.—THE SAVOY BANDS. S.B. from London.
 11.30.—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 this page.

WIRELESS PROGRAMME—THURSDAY (June 19th.)

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.
- 4.0-5.0.—Time Signal from Greenwich. Concert: The Wireless Trio. "A Place Without a Servant Problem," by Agnes M. Miall. Roma Desmond (Soprano). "The Humours of Irish Bulls," by Florence Thornton Smith.
- 6.0-6.15.—Children's Letters.
- 6.15-6.45.—CHILDREN'S STORIES: "The History of Whittington," Part 2, adapted by Andrew Lang. Musical Talk by Auntie Hilda and Uncle Humpty Dumpty: "Railway Rhythms." L.G.M. of the *Daily Mail* on "Zoo Quarrels."
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
Mr. J. ALFRED WHITMAN on "Presenting a Super Film." *S.B. to other Stations.*
Local News.
- 7.35-8.0.—Interval.
- Popular Programme.**
RAY WALLACE (Entertainer at the Piano)
ARTHUR MELROSE, the Original Whistling Entertainer.
JEROME MURPHY, in Irish Songs and Stories.
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.
- 8.0. March, "Penbatton's Daughter" ... *Sousa*
Overture, "The Gondoliers" ... *Sullivan*
Arthur Melrose.
"The Whistling Coon" ... *Racburn* (7)
"The Whistling Village."
Jerome Murphy's Songs and Stories.
Orchestra.
Selection, "The Last Waltz" ... *Straus*
Ray Wallace in Items from her Repertoire.
Orchestra.
Intermezzo, "The Fairy Tarapatapoum"
Foulds
"The Irish Patrol" ... *Puerneur*
Arthur Melrose.
"Whistling Callers" ... *A. Martyn*
"The Whistling Maniac" ... *A. Ellis*
Jerome Murphy in some more Irish Songs and Stories.
Orchestra.
Suite, "Summer Days" ... *Eric Coates*
- 8.30.—Sir GEORGE NEWMAN, K.C.B., M.D., F.R.S.E., Chief Medical Officer: An Inaugural Talk under the auspices of the Ministry of Health. *S.B. to all Stations except Cardiff.*
- 9.45.—TIME SIGNAL FROM BIG BEN, 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
Local News.
- 10.0.—"THE MASTERSINGERS," Act III. (*Wagner*), played by the British National Opera Company, relayed from His Majesty's Theatre, London. *S.B. to all Stations.*
- 11.40.—Close down.
Announcer: J. G. Broadbent.
- BIRMINGHAM.**
- 3.30-4.30.—Station Piano Quintette, Conducted by Frank Cantell.
- 5.0-5.30.—WOMEN'S CORNER: Mabel France on "Voluntary Work for Women."
- 5.30-5.35.—Agricultural Weather Forecast.
- 5.35-6.30.—KIDDIES' CORNER.
- 6.30-6.45.—"Teens' Corner: Florence Austin on "The Romance of the Elements."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News.
- 7.20-8.0.—Interval.

- 8.0. THE STATION ORCHESTRA.
Overture to an Irish Comedy ... *Ansell*
Selection, "Lakmé" ... *Delibes*
Intermezzo from "Suor Angelica" *Puccini*
- 8.30. JOSEPH FARRINGTON (Baritone).
Largo al factotum ("The Barber of Seville") ... *Rossini* (15)
"When the King Went Forth to War"
Kocenneman
- 8.45. Orchestra.
March, "Spirit of Pageantry" *Fletcher* (1)
Suite, "Stars of the Desert"
Woodforde-Finden (1)
(a) "Stars of the Desert"; (b) "You are All That is Lovely"; (c) "The Rice was Under Water"; (d) "Fate."
Waltz, "Espana" ... *Waldteufel* (5)
- 9.15. Joseph Farrington.
"Song of the Toreador" ("Carmen") *Bizet*
"Father O'Flynn" ... *Stanford* (1)
- 9.30.—Sir GEORGE NEWMAN. *S.B. from London.*
- 9.45.—NEWS and WEATHER FORECAST. *S.B. from London.* Local News.
- 10.0.—"THE MASTERSINGERS," Act III. *S.B. from London.*
Announcer: A. Pelham.

BOURNEMOUTH.

- 3.45-5.15.—Orchestra of the Electrical and Wireless School, R.A.F., Flowerdown. Talks to Women.
- 5.15-6.15.—KIDDIES' HOUR.
- 6.15-6.45.—Scholars' Half-Hour: W. J. Stanton, "Place Names—General."
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
ELLEN THORNEYCROFT FOWLER on "How I Write my Novels."
Local News.
- Dramatic Night.**
- 7.35.—BOURNEMOUTH DRAMATIC and ORCHESTRAL CLUB
Present the Play
"LEAH KLESCHNA"
(In 4 Acts—by *McLelland*).
- 9.30.—Sir GEORGE NEWMAN. *S.B. from London.*
- 9.45.—NEWS and WEATHER FORECAST. *S.B. from London.* Local News.
- 10.0.—"THE MASTERSINGERS," Act III. *S.B. from London.*
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—The Station Trio and Clovia Giles (Soprano).
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artistes. Talks to Women. Weather Forecast.
- 5.45-6.30.—THE HOUR OF THE "KIDDIE-WINKS."
- 6.30-6.45.—"Suggestions on Appreciation of Music" (IV.), by Frederick Nicholls.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Dr. JAS. J. SIMPSON, M.A., D.Sc., "Romances of Natural History—The Eel." Local News.
- 7.35-8.0.—Interval.
- Shakespeare Night—XVIII.**
"KING LEAH."
Presented by
THE STATION REPERTORY COMPANY.
Incidental Music by
THE STATION ORCHESTRA.
- 9.45.—NEWS and WEATHER FORECAST. *S.B. from London.*
Local News.
- 10.0.—"THE MASTERSINGERS," Act III. *S.B. from London.*
Announcer: W. N. Settle.
- MANCHESTER.**
- 11.30-12.30.—Concert by the "2ZY" Quartette and Clara Alexander (Soprano).
- 5.10-5.40.—MAINLY FEMININE. Edward Leer (Tenor).
- 5.40-5.45.—Farmers' Weather Forecast.
- 5.45-6.0.—Children's Letters.
- 6.0-6.30.—CHILDREN'S CORNER.

- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Mr. J. ALFRED WHITMAN. *S.B. from London.* Local News.
- 7.30. THE BAND OF H.M. GRENADIER GUARDS.
(By Permission of Col. B. N. Sergison Brooke, C.M.G.)
Conductor, Lieut. GEORGE MILLER.
Suite from "Ballet Russe" ... *Luigini*
(1) Czardas; (2) Valse Lente; (3) Scene; (4) Marche Russe.
Overture, "Hibernia" ... *Adkins* (1)
Cornet Solo, "My Hero" ... *Strauss* (6)
(Soloist, W. West.)
- KLINTON SHEPHERD (Baritone).
"Cobbler's Song" ("Chu Chin Chow")
Norton
"The Two Grenadiers" ... *Schumann* (15)
DORIS BARROW (Soprano).
"Musetta's Valse Song" ("La Bohème")
Puccini
"The Lass With the Delicate Air"
Arne, arr. A. L.
Band.
Selection, "The Mastersingers" ... *Wagner*
"Valse Triste" ... *Sibelius*
JAY KAYE, the Dan Leno of Wireless.
Selected.
Clinton Shepherd and Doris Barrow.
Duet, "Still as the Night" ... *Golze*
Band.
Caprice, "L'Apprenti Sorcier" ... *Dukas*
Descriptive March, "The Guards' Patrol"
A. Williams
Selection, "Polly" ... *Austin* (1)
Jay Kaye.
Selected.
- 9.30.—Sir GEORGE NEWMAN. *S.B. from London.*
- 9.45.—NEWS and WEATHER FORECAST. *S.B. from London.* Local News.
- 10.0.—"THE MASTERSINGERS," Act III. *S.B. from London.*
Announcer: Victor Smythe.
- NEWCASTLE.**
- 3.45-4.45.—Concert: Alfred Seabridge (Solo Violin), Gertrude Pugh (Solo Pianoforte).
- 4.45-5.15.—WOMEN'S HALF-HOUR: Mrs. S. K. Barber, "Practical Cookery."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Mr. J. J. Todd, B.Sc., "Essays of Elia—Chas. Lamb."
- 6.45-6.50.—Farmers' Corner.
- 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News.
- 7.20-8.0.—Interval.
- 8.0. THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
"Suite Fantastique" ... *Foulds*
MARGUERITE DAVIS (Soprano).
"The Jewel Song" ("Faust") ... *Gounod*
"All a Merry May-Time" ... *Ronald* (5)
"La Serenata" ... *Tosti*
Orchestra.
"Village Wedding" ... } Three
"The Doctor" ... } Famous { *Wood*
"The Laughing Cavalier" } Pictures {
Marguerite Davis.
"Ave Maria" ("Cavalleria Rusticana")
Mascagni
"The Valley of Memory" ... *Coverly* (5)
Orchestra.
Waltz, "The Laughing Husband"
Eyler (5)
- WILLIAM MURDOCH (Solo Pianoforte).
Chromatic Fantasia and Fugue ... *Bach*
Berceuse ... }
Waltz in E Minor } ... *Chopin*
- "Hark, Hark the Lark" ... *Schubert-Liszt*
Concert Etude in D Flat ... *Liszt*
- 9.30.—Sir GEORGE NEWMAN. *S.B. from London.*
- 9.45.—NEWS and WEATHER FORECAST. *S.B. from London.* Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 493.

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.

10.0.—"THE MASTERSINGERS," Act III. *S.B. from London.*
Announcer: R. C. Pratt.

ABERDEEN.

3.30-4.30.—Classical Afternoon by the Wireless Quartette and Winifred McLeod (Contralto).

4.30-5.0.—WOMEN'S HALF-HOUR.

6.0-6.30.—CHILDREN'S CORNER: Stories contributed by Members of the Radio Circle.

6.40-6.55.—Miss MACDONALD, The Ladies' Game (Tennis Series No. 4).

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

Radio Society Talk. *S.B. from London.*
Mr. J. ALFRED WHITMAN. *S.B. from London.*

Local News.
7.35-8.0.—Interval.

8.0.—Boys' Brigade Bulletin: Geo. Smith, C.A., Treasurer of the Battalion, on "How the Public can help the Camp, with special reference to Boys who have no other chance of a Holiday."

Operatic Night.

8.30. THE WIRELESS ORCHESTRA.
Overture, "Giralda" *Adams*

8.40. MARY FERRIER (Soprano).
"Ah! fors e lui" *Verdi*
"Amarilli" *Puccini*

8.50. Orchestra.
Selection, "Le Roi D'Ys" *Lalo*

9.0. Mary Ferrier.
"L'Amoro" (with Violin Obbligato) *Mozart*

9.10. Orchestra.
Selection, "The Valkyrie" *Wagner*

9.20. Mary Ferrier.
"Bel Raggio Lusinghier" *Rossini*
"Depuis le Jour" ("Louise") *Charpentier*

9.30.—Sir GEORGE NEWMAN. *S.B. from London.*

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

Local News.

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

Announcer: W. D. Simpson.

GLASGOW.

3.30-4.30.—The Wireless Quartette. Jean Loch-head and Lexy MacLean (Duettists).

4.45-5.15.—TOPICS FOR WOMEN: James H. Henderson, Assistant Secretary of St. Andrew's Ambulance Association, on "First Aid."

5.15-6.0.—THE CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

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

Radio Society Talk. *S.B. from London.*

Local News.
7.20-7.40.—Interval.

7.40.—G. HARRISON TOWNSEND on "Art in the Home."

Request Night.

"A careless song with a little nonsense in it now and then, does not misbecome a monarch."—*Horace Walpole.*

8.0. THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.

Selection, "Cavalleria Rusticana" *Mascagni*

8.10.—Lady PAXTON on "Scottish Scout Week."

8.20. KENNETH ELLIS (Bass).
Song Cycle, "Old Furniture"

Claude Arundale
1, "Under the Hammer"; 2, "Old Furniture"; 3, "The Rocking Chair"; 4, "The Toby Dog"; 5, "The Old Cradle"; 6, "The Old Spinet."

8.32-9.20.—NINIAN MACWHANNELL will give a Talk on "Scots Poets in the Vernacular."

References will be made to "Whistle Binkie," Ballads and Poems of the Glasgow Ballad Club. Brief Bio-

graphical Sketches of William Miller, Alex. Anderson, Sandy Roger, George Outram and Robert Malone, contributors to "Whistle Binkie"; also Hamish Hendry, Charles Murray, D. Cocker, Walter Wingate, contributors to Ballad and Poems of the Glasgow Ballad Club with wylins fae their wallets.

Illustrations in Song by AGNES INNES (Contralto) and ROBERT AITKEN (Baritone).

Songs:
"Willie Winkie" *Miller*
"Robin Tamson's Smiddy" *Rodger*
"Mormond's Braes."
"The Bonnie Earl o' Moray."

Readings:
"Cuddle Doon" *Anderson*
"The Annuity" *Outram*
"Naebody Kens Ye" *Malone*

De la Prononciation du Français.

The following Talk will be broadcast from the London Station by M. E. M. Stéphan, on Tuesday, June 17th. It is printed here in French so that students may follow the speaker word for word.

LES erreurs de prononciation que l'on fait en parlant une langue étrangère sont de deux sortes: mauvaise imitation des sons eux-mêmes, et mauvaise distribution de ces imitations. La tendance générale est de remplacer les sons de la langue étrangère par les sons les plus voisins de la langue maternelle. Vous connaissez tous ces livres détestables où l'auteur prétend vous enseigner la façon de prononcer correctement le français, en se basant sur l'identité absolue des sons anglais et français.

Pour vous rendre compte de l'énormité de ces prétendues équivalences, ouvrez un de ces livres au hasard; et l'on vous dira, par exemple, qu'il suffit de lire la phrase suivante: "Kohng, mohng langzh sairah eil prai?" en prononçant chaque lettre comme en anglais, pour dire du premier coup, et correctement, "Quand mon linge sera-t-il prêt?" Quelques pages plus loin, l'auteur vous affirme avec le plus grand sangfroid que "Jhorray vahnt sahnk ohng, ah lah fahng du mwoooh," traité d'après la même méthode, vous donnera la prononciation parisienne de: "J'aurai vingt-cinq ans, à la fin du mois."

Il serait facile, et jusqu'à un certain point, amusant de multiplier ces exemples, mais je ne poursuivrai pas.

Permettez-moi de vous rappeler dès le début, qu'aucune des voyelles n'est rigoureusement la même dans les deux langues, et que très fréquemment, les différences sont énormes.

Tout professeur digne de ce nom devra donc, non seulement connaître la phonétique du français mais encore celle de sa propre langue, telle qu'il la parle lui-même, et telle que la parlent ses élèves.

S'il est vrai, et je crois que le fait est incontestable que l'étudiant remplace d'instinct les sons de toute langue étrangère qu'il est en train d'apprendre, par les sons qui lui sont familiers dans sa propre langue, il est de première importance que le professeur connaisse ceux-ci, afin de saisir les difficultés dont son élève devra triompher avant d'acquérir une bonne prononciation du français.

Au cours des causeries que j'ai faites dernièrement j'ai eu l'occasion de parler de certaines fautes d'intonation qui marquent en général la prononciation des anglais, dès qu'ils ouvrent la bouche pour s'exprimer en français. D'aucuns me diront peut-être, que s'occuper d'intonation avant d'avoir étudié les sons, c'est mettre la charrue devant les boeufs. Je répondrai, que somme toute, si l'intonation est excellente, le reste, à moins d'être détestable, se remarque à peine; tandis que la pureté des sons ne saurait faire oublier une intonation étrangère. Au fond, lorsque nous disons que quelqu'un parle une langue avec un accent étranger, c'est

"The Beadle's Lament" *Hendry*
"Dandie, the Sheep Dog" *Cocker*
"The Dominic's Happy Lot" *Wingate*

9.20. Kenneth Ellis.
Songs from "A Gipsy Trail"

Easthope-Martin (5)
1, "The Lover"; 2, "The Wedding of Sarah Lee"; 3, "When You Come To Me"; 4, "Jack of All Trades."

9.30.—Sir GEORGE NEWMAN. *S.B. from London.*

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

Local News.

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

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 493.

sa mauvaise intonation, bien plus que toute autre chose, qui nous a frappés.

Ce soir, et dans les deux ou trois causeries qui suivront, j'ai l'intention de vous donner quelques détails sur les sons du français, et de vous faire remarquer les principales fautes de sons, de longueur, et d'accent, que font les anglais, et surtout les anglais du Sud, quand ils parlent le français.

Occupons-nous en premier lieu des voyelles. Dans le français moderne du moins, dans le français tel qu'il est parlé dans les milieux intellectuels du Nord de la France, il y a seize voyelles principales. Toutes ces voyelles sont pures; nous ne possédons pas de diphtongues; cela veut dire que la voyelle, une fois attaquée, se maintient pendant toute la durée de l'articulation. Les lèvres et la langue gardent la même position; rien ne bouge. Une diphtongue, au contraire, demande que les organes soient continuellement en mouvement, depuis l'attaque jusqu'au départ. La position est lâchée aussitôt que prise. Il n'y a qu'à observer attentivement la façon dont s'articulent les mots anglais "hay, ear, air, eye, out, boy, oh!" pour se rendre compte qu'il en est ainsi. Au cours de l'articulation de la voyelle, la langue bouge toujours, et les lèvres bougent dans certains cas, de sorte que ce n'est pas un seul son que l'oreille perçoit, mais toute une série de sons, que l'on désigne d'ordinaire sous le nom de diphtongue.

Il ne sera peut-être pas inutile de vous rappeler, que par voyelles j'entends ici des sons, et non pas les symboles par lesquels ces sons se représentent dans l'orthographe usuelle.

Comme je l'ai dit, il y a un instant nous avons seize voyelles principales dans le système phonétique français. Pour gagner du temps, et pour simplifier les choses, je vais les numéroter.

- Voyelle No. I., i comme dans les mots— dit, si, dix, mille, rire, brise.
- Voyelle No. II., é comme dans les mots— et, été, aller, chez, répété.
- Voyelle No. III., ê comme dans les mots— prêt, dès, lait, bête, mère.
- Voyelle No. IV., a comme dans les mots— la, ça, quelquefois, mal, patte, sage.
- Voyelle No. V., â comme dans les mots— mât, pas, pâte, pâle, basse.
- Voyelle No. VI., o comme dans les mots— note, pomme, Paul, nord, fort.
- Voyelle No. VII., ô comme dans les mots— beau, bateau, rose, gauche, drôle.
- Voyelle No. VIII., ou comme dans les mots— mou, vous, mousse, pouf, rouge.
- Voyelle No. IX., u comme dans les mots— lu, tu, plume, russe, ruse, dur.
- Voyelle No. X., û comme dans les mots— bleu, deux, monsieur, berceuse.
- Voyelle No. XI., œu comme dans les mots— œuf, jeun, seul, heure, cœur.
- Voyelle No. XII., e comme dans les mots— le, me, ne, que, besoin, cheval.
- Voyelle No. XIII., in comme dans les mots— pin, vin, chien, linge, quinze.
- Voyelle No. XIV., an comme dans les mots— dans, enfant, tante, blanche.
- Voyelle No. XV., on comme dans les mots— mon, maison, donc, bronze.
- Voyelle No. XVI., un comme dans les mots— quelqu'un, brun, aucun, humble.

WIRELESS PROGRAMME—FRIDAY (June 20th.)

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 Doris Nicholson (Contralto).

4.0-5.0.—Time Signal from Greenwich. Concert. Mrs. Hobart Hampden on "Distant Peoples." Kathleen Easton (Solo Violin). "How I saw Ascot," by Nora Shandon. Organ Music relayed from the Shepherd's Bush Pavilion.

6.0-6.15.—Children's Letters.

6.15-6.45.—CHILDREN'S STORIES: Rose Fyleman—"The Hare and the Coconut," by Lucia Turnbull, and "Secrets," by Louisa Hewitt. "Treasure Island," Chap. 18, Part II., by Robert Louis Stevenson. A Trip Round the World—"Rio de Janeiro."

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

G. A. ATKINSON (the B.B.C. Film Critic): "Seen on the Screen." *S.B. to all Stations.*

Local News.

7.30-8.0.—Interval.

Instrumental and Miscellaneous Programme.

UNA CHEVERTON and ALEC

SHERMAN (Violin Duettists).

THE ANNA STERN STRING

QUARTETTE.

DAVID BUCHAN (Solo Pianoforte).

TWO MUSICIANS from the SAVOY

DANCE BANDS.

CHARLES LEGGETT (Solo Cornet).

"L. DU G." of *Punch*.

CHARLES WREFORD, in Devonshire

Dialect Recitals.

8.0. The Savoy Musicians open the programme.

Charles Wreford tells some Devonian

Stories.

Bach's Double Concerto for Two Violins

(With String Quartette Accompaniment).

David Buchan playing Chopin pieces:

Impromptu in A Flat.

Nocturne in B Major.

Study in F (Op. 25, No. 3).

Cornet Solo:

"O Dry Those Tears" ... *Teresa del Riego*

Two Light String Quartette Movements:

Romance from Quartette in F ... *Grieg*

Scherzo from Quartette in D ... *Borodin*

"L. du G." recounts more Misfortunes of

Max.

The Savoy Musicians give some more

Synopsations.

David Buchan.

"Norwegian Rustic March" ... *Grieg*

Arabesque in E ... *Debussy*

"Air de Ballet" ... *Chaminade* (5)

"Rustle of Spring" ... *Sinding*

Cornet Solo:

"The Better Land" ... *Owen* (1)

10.0.—TIME SIGNAL FROM GREENWICH,

2ND GENERAL NEWS BULLETIN

and WEATHER FORECAST. *S.B. to*

all Stations.

Topical Talk. *S.B. to other Stations.*

Local News.

10.30. Miscellaneous Programme, Continued.

Violin Duets:

"Samoan Lullaby" ... *Tod Boyd*

(By Request.)

"St. Patrick's Day" ... *Old Irish*

Charles Wreford in Dialectic Humour.

Popular Piano Soli:

"Melody in F" ... *Rubinstein*

"Autumn" ... *Chaminade*

Cornet Solo:

"Little Grey Home in the West" ... *Lohr*

(By Request.)

11.5.—Close down.

Announcer: J. S. Dodgson.

BIRMINGHAM.

3.30-4.30.—Lozells Picture House Orchestra (Conductor, Paul Rimmer). Ernest Smith (Tenor).

5.0-5.30.—WOMEN'S CORNER: K. C. Dewar on "The Work of the Birmingham Settlements."

5.30-5.35.—Agricultural Weather Forecast.

5.35-6.30.—KIDDIES' CORNER.

6.30-6.45.—Teens' Corner: R. Thibault, French

Talk: "Abdication de Napoleon I."

7.0.—NEWS and WEATHER FORECAST.

S.B. from London.

G. A. ATKINSON. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

Military Band Programme.

8.0. THE BAND OF H.M. GRENADIER

GUARDS.

By permission of Col. B. N. Sergison

Brooke, C.M.G., D.S.O.

Director of Music, Lt. G. MILLER.

March, "Olympic" ... *Storey*

Overture, "Plymouth Hoe" ... *Ansell*

Sergt. D. Matthews (Clarinet).

Mus. E. Bowen (Flute).

Duet, "Lo! Here the Gentle Lark" ... *Bishop* (1)

The Band.

Suite, "The Seasons" ... *Glazounow*

(a) Barcarolle; (b) Valse; (c) Petit Adagio;

(d) Bacchanale.

8.40. JACK VENABLES (Songs at the Piano).

"The Cautious Lover" ... *Weeton and Lee* (7)

"Silly Ass" ... *Clare* (7)

"Our Refined Suburb" ... *Jackson* (7)

8.55. The Band.

"Evensong" ... *Martin*

Two Pieces { Valsette, "Wood Nymphs" ... *Cyates*

Characteristic Piece, "In a Persian

Market" ... *Ketelbey*

Keltic Suite ... *Foulds*

(a) "The Clans"; (b) "A Lament"; (c)

"The Call."

Selection, "Faust" ... *Gounod*

Scherzo and Finale from 5th Symphony in

C Minor ... *Beethoven*

10.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Local News.

COLIN H. GARDNER (Organising Secre-

tary of the Radio Association): Wireless

Queries Answered.

10.30. The Band.

Selection, "The Beauty Prize" ... *Kern*

March, "The Boyards" ... *Hulceisen*

11.0.—Close down.

BOURNEMOUTH.

3.30-4.0.—Educational Talk: C. E. HODGES,

"An Island Paradise—A Survey of the

Garden Island of Walcheren in South

Holland."

4.0-5.15.—Will van Allen and Olly Oakley (En-

tertainers). Talks to Women. Marjorie

Royce on "Books of Special Interest to

Women." Winifred Ascott (Soprano).

5.15-6.15.—KIDDIES' HOUR.

6.15-6.45.—Scholars' Half-Hour: E. J. Roberts,

"Sport—On Keeping Fit."

7.0.—NEWS and WEATHER FORECAST.

S.B. from London.

G. A. ATKINSON. *S.B. from London.*

Local News.

7.30-8.30.—Interval.

A Night of Wessex Song.

8.30. EDWARD LEER (Tenor).

"My Dreams" ... *Tosti*

"Onaway, Awake, Beloved" ... *Coleridge Taylor* (11)

8.40. HARRY POUNCEY and THE WESSEX

GLEE SINGERS.

"Wessex Rustic Humour and Song."

(The Wit and Wisdom of the Countryman.)

9.40. Edward Leer.

"Phyllis Has Such Charming Graces" ... *Lane Wilson* (1)

"Gipsy Songs" ... *Deorab*

9.50. THE WIRELESS ORCHESTRA.

Conductor:

Capt. W. A. FEATHERSTONE.

Suite, "Rustic Revels" ... *Fletcher*

10.0.—NEWS and WEATHER FORECAST

S.B. from London.

Topical Talk. *S.B. from London.*

Local News.

10.30. Edward Leer.

"Flower Song" ("Carmen") ... *Bizet*

10.35. Orchestra.

Selection of Henry Bishop's Songs.

10.55.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-3.30.—Mr. S. SHURMER, Secretary of the

Cardiff Astronomical Society, on "As-

tronomy." Fourth Special Transmission

to Schools.

3.30-4.15.—Falkman and his Orchestra, relayed

from the Capitol Cinema.

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS":

Vocal and Instrumental Artistes. Talks

to Women. Weather Forecast. The

Station Orchestra.

5.45-6.30.—THE HOUR OF THE "KIDDIE-

WINKS."

6.30-6.45.—"A Simple Lesson in Welsh" (III.).

7.0.—NEWS and WEATHER FORECAST.

S.B. from London.

G. A. ATKINSON. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

Choral Night.

THE ECLIPSE PRIZE SINGERS.

Vocalist:

ANNE THURFIELD (Mezzo-Soprano).

8.0. THE STATION ORCHESTRA.

Overture, "Tancredi" ... *Rossini*

Selection, "The Indian Widow" ... *Strauss*

8.20. Songs, Selected.

8.30. Part Songs:

"Down in Yon Summer Vale" ... *Wood*

"The Three Huntsmen" ... *Kreutzer*

"Song of the Sea" ... *Vezzie* (2)

"Night" ... *Schubert*

8.45.—Mr. PETER FREEMAN, the Welsh

Tennis Champion, on "Tennis."

8.55. Orchestra.

Suite, "Scenes Napolitaines" ... *Messenet*

(1) "La Danse"; (2) "La Procession et

l'Improvisateur"; (3) "La Fête."

9.15. Songs, Selected.

9.25.—Western Song Scene, "Memories" (9).

Part Song, "The Long Night Closes" ... *Sullivan* (2)

9.45. Orchestra.

Suite, "Three Dream Dances" ... *Coleridge-Taylor*

March, "The Liberators" ... *Ancliffe*

10.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Local News.

10.15.—Mr. GEOFFREY C. S. INGRAM,

M.B.O.U., on "Wild Birds of Wales and

the West Country—(1) The Raven."

10.30.—Close down.

Announcer: C. H. King.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 93.

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.

MANCHESTER.

2.30-3.0.—MAINLY FEMININE.
3.30-4.30.—Concert by the "2ZY" Quartette.
5.40-5.45.—Farmers' Weather Forecast.
5.45-6.0.—Children's Letters.
6.0-6.30.—CHILDREN'S CORNER.
7.0.—NEWS and WEATHER FORECAST.
S.B. from London.

G. A. ATKINSON. *S.B. from London.*
Local News.

7.30-8.0.—Interval.

8.0. 2nd Concert of

Old English Vocal Music

By the members of
THE "2ZY" OPERA CHORUS.
Musical Director: SAM H. WHITTAKER.
Notes by JOHN F. RUSSELL.
At the Piano: HERBERT FOX.

Madrigals:
"O That The Learned Poets"
Orlando Gibbons—1583-1625 (11)
"Let Me Care Less"
Thos. Linley, Jnr.—1756-1778 (11)
"Who Shall Win My Lady Fair?"
R. L. Pearsall—1795-1856 (11)
"Sweet Flowers"
T. A. Walmisley—1814-1856 (11)

GWENDOLON CLARKE.
"Tell Me No More"
"It is Not That I Love You Less"
John Blow—1648-1708

WILLIAM MURDOCH (Solo Pianoforte).
Chromatic Fantasia and Fugue *Bach*

8.45. LEE THISTLETHWAITE (Baritone).
"I'll Sail Upon The Dog-Star"
Henry Purcell

8.55. Chorus.
"Come If You Dare" (Tenor Solo and Chorus) *Henry Purcell (11)*
"Come Unto These Yellow Sands"
Henry Purcell

"Full Fathom Five" *Henry Purcell (11)*
Gwendolon Clarke.

"What Shepherd, or Nymph of the Grove?" *Wm. Jackson—1730-1803*
William Murdoch.

Berceuse, Op. 57 *Chopin*
Concert Etude in D Flat *Liszt*
Chorus.

"In These Delightful Pleasant Groves"
"To Woden's Hall" *Henry Purcell (11)*

9.45.—W. F. BLETCHER, Examiner in Spanish to the U.L.C.L., Spanish Talk.

10.0.—NEWS and WEATHER FORECAST.
S.B. from London.
Topical Talk. *S.B. from London.*
Local News.

10.30. Lee Thistlethwaite.
Song Cycle, "The Lover's Confession"
Henry Purcell (24)

(a) "Cease, Oh My Sad Soul"; (b) "More Love, or More Disdain I Crave"; (c) "Ah! How Pleasant 'Tis To Love."

10.45.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert by Madame Alex. Thomson's Quartette Party.

4.45-5.15.—WOMEN'S HALF-HOUR: Miss Jowitt on "The Needs of Adolescent Boys and Girls." Isabel Spence (Soprano).

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: Mr. L. Orange, M.B.E., B.Sc., F.I.C.: Talk.

6.35-6.50.—Farmers' Corner: Mr. R. W. Wheldon on "The Management of Permanent Leys."

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

G. A. ATKINSON. *S.B. from London.*
Local News.

7.30-8.0.—Interval.

8.0. JOSEPH FARRINGTON (Bass).

Recit., "I Rage, I Melt, I Burn"
Aria, "O, Ruddier Than the Cherry"
"Silent Noon"
"Song of the Toreador" ("Carmen")
Handel (11)
Williams
Bizet

"Father O'Flynn" *Stanford (1)*

8.25. Madame ALEX. THOMSON'S QUARTETTE PARTY.

"Dorothy's Wedding Day"
Madame ALEX. THOMSON (Soprano).
"O Take My Heart" *McLean*
J. COLQUHOUN (Baritone).

"Invictus" *Huhn*
Quartette Party.

"The Red Caravan" *Aylward*
VI BEAN (Contralto).

"My Heart's Delight" *Parton (11)*
JAMES FLETCHER (Tenor).

"I'm Calling, Love, For You"
Quartette Party. *Ewing*

"A Quarrelsome Quartette" *Thomson (2)*

9.30-10.0.—Interval.

10.0.—NEWS and WEATHER FORECAST.
S.B. from London.

Topical Talk. *S.B. from London.*
Local News.

10.30.—Close down.

Announcer: W. M. Showen.

ABERDEEN.

3.30-4.30.—The Wireless Quartette and Nora Watson (Mezzo-Soprano).

4.30-5.0.—WOMEN'S HALF-HOUR: Mrs. R. F. Robertson Cameron on "Nature Music," with Pianoforte Illustrations.

5.45-6.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: A Play without a Title, presented by the Uncles and Auntie.

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

G. A. ATKINSON. *S.B. from London.*
Local News.

7.30-8.0.—Interval.

8.0.—Scholars' Half-Hour: Dr. W. W. Fyvie, Lecturer to Aberdeen University—Science Series No. 6.

Popular Night.

KENNETH ELLIS (Bass).
JAY KAYE (Entertainer).

8.30. THE WIRELESS ORCHESTRA.
Selection, "The Duchess of Dantzic"
Caryll

8.40. KENNETH ELLIS (Bass).
"The Lute Player" *Peel*
"A Song of the North Wind" *Head*
"Ships of Fule" *Shaw*

8.50. Jay Kaye will Entertain.

9.0. Kenneth Ellis.
"Four Songs of Adoration" *Sharpe*

9.10. Grand Opera in Miniature.
"THE MARRIAGE OF FIGARO"
(Mozart).

Cast:
Countess MARY TOPP
Susanna MAUD PENNINGTON
Marcellia and Barbarina

CONSTANCE SOUTAR
Cherubino LENA DUNN
Figaro HECTOR MONRO
The Count W. F. GARDINER

Bartolo and Antonio ... DAVID TAYLOR
Basilia JAMES SHARP
D'Curzio ALEX. LEITCH

"2BD" OPERATIC CHOIR AND GRAND ORCHESTRA.

Leader of Orchestra—NANCY LEE.
Conductor—ARTHUR COLLINGWOOD.

10.0.—NEWS and WEATHER FORECAST.
S.B. from London.

Topical Talk. *S.B. from London.*
Local News.

10.30. Jay Kaye will Entertain.

10.40. Kenneth Ellis.
"Young Dietrich" *Henschel*
"O Thou Sun, Thou Blessed, Glorious Sun"
"A Russian Love Song" *Overbeck*

10.50. Jay Kaye will Entertain.

11.0.—Close down.

Announcer: H. J. McKee.

GLASGOW.

PROGRAMME TO SCHOOLS.

3.0-3.15.—ALEXANDER STEVENS, M.A., B.Sc., on "Geography and Travel."

3.20-3.40.—D. MILLAR CRAIG on "Music."

3.45-4.0.—ALBERT LE GRIP, French Talk.

4.0-4.30.—The Wireless Quartette and May Bowman (Soprano).

4.45-5.15.—TOPICS FOR WOMEN: Miss K. Hamilton, of the Glasgow and West of Scotland College of Domestic Science, on "Laundry."

5.15-6.0.—THE CHILDREN'S CORNER: "Ta-Ta," "5SC's" French Auntie, will give her weekly Chat to the Children.

6.0-6.5.—Weather Forecast for Farmers.

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

G. A. ATKINSON. *S.B. from London.*
Local News.

7.30-8.0.—Interval.

Orchestra and Song.

"Song gives a permanent sense of futurity and a permanent sense of the presence of Divine things."—*Belloc.*

8.0. THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.
Overture, "Mignon" *Thomas*
Selection, "The Merry Widow" ... *Lehar*

8.25. MARGUERITE DAVIS (Soprano).
"The Jewel Song" ("Faust") ... *Gounod*
"All a Merry May-Time" *Landon Ronald (5)*

8.35. Orchestra.
Suite, "Ballet Egyptien" *Luigini*

8.45. LIDDELL PEDDIESON (Tenor).
"Where Be You Going?" ... *R. Quilter (4)*
"The Wish" *César Qui*

8.55.—Sir HARRY LAUDER on "Scottish Scout Week."
9.10. Marguerite Davis.
"Ave Maria" (adapted from Intermezzo—"Cavalleria Rusticana") *Mascagni*
"The Valley of Memory"
Robert Coverley (5)

9.25. Orchestra
Nocturne, "Liebestraume" *Liszt*
Danse Russe, "Gopak" *Moussorgsky*

9.35. Liddell Peddieson.
"Like Twilight Calm Thy Cheeks' Soft Blushes"
"La Danza" *Rossini*

9.45. Orchestra.
Suite, "Romance and Two Dances"
German

10.0.—NEWS and WEATHER FORECAST.
S.B. from London.

Local News.
10.15. Marguerite Davis.
"One Fine Day" ("Madame Butterfly")
Puccini

"Chanson de Florian" *Godard*

10.25. Orchestra.
Selection, "La Bohème" ... *Puccini-Tavan*

10.35. Liddell Peddieson.
"Fear No More the Heat o' the Sun"
R. Quilter (1)

"So Gently Speaks My Lady Fair" *Cleaver*
10.45. Orchestra.
Overture, "Maritana" *Wallace*

11.0.—Special Announcements. 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 453.

WIRELESS PROGRAMME—SATURDAY (June 21st.)

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

LONDON.

4.0-6.0.—Time Signal from Greenwich. Programme of Light Music by the Wireless Orchestra, Conducted by Dan Godfrey, Junr. Maurice Reeve (Solo Pianoforte). "Psychology of Success," by a Medical Psychologist. Pollard Crowther on "Japan."

6.0-6.15.—Children's Letters.

6.15-6.45.—CHILDREN'S STORIES: Auntie Sophie at the Piano. Uncle Pollard Crowther's Fairy Story. Kirkham Hamilton on "Only a Shaving." Children's News. The Wireless Orchestra.

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

Mr. E. KAY ROBINSON, President of the British Empire Naturalists' Association, on "Hedgehogs." *S.B. to other Stations.* Local News.

7.30-8.0.—Interval.

Popular Concert.

"THE PACK OF CARDS" CONCERT PARTY.

Directed by J. HORACE POTTER.

THE WIRELESS ORCHESTRA.

Conducted by DAN GODFREY, Junr.

8.0.—Chinese March, "Kwang Hsu" ... Lincke
Intermezzo, "In a Chinese Temple Garden" ... Ketelbey

Selection of Scotch Songs, "The Thistle" ... Myddleton

"The Pack of Cards" Concert Party.

Our Wireless Opening Chorus ... Potter and Jukes

"Two Gay Owls," sung by the Queen and the Ace of Hearts ... Van Lennep (12)

The Ace of Spades will explain "Three Little Words" ... (3)

"The Adventure of a Little Stream"—A Musical Snowball Newman and Cecil (13)

An Impression of Mr. Milton Hayes by the Ace of Clubs.

Musical Cameos, Grave and Gay ... Potter and Jukes

(a) Sir Edward Elgar; (b) Edvard Grieg; (c) Leslie Stuart; (d) Beansby Williams.

"A Doggie Ditty" introduced by the Joker ... Lee (7)

The Ace of Diamonds will play.

"My Dream Girl," a Humorous Duet ... Potter and Jukes

A Trip to Pierroland ... Potter and Jukes

A Finale ... Potter and Jukes

At the Piano: F. R. JUKES.

Orchestra:

Descriptive Piece, "A Village Circus" ... Lotter

8.30.—Half an Hour of the BRITISH EMPIRE EXHIBITION, Wembley. *S.B. to all Stations.*

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

Captain RICHARD TWELVETREES on "Motoring." *S.B. to other Stations.* Local News.

10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, and SELMA FOUR, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

12.0.—Close down.

Announcer: J. G. Prodbent.

BIRMINGHAM.

3.30-4.30.—Children's Concert by the Kiddies.

8.0-5.30.—WOMEN'S CORNER: A. M. Shepherd on "The House."

5.30-6.30.—Agricultural Weather Forecast.

KIDDIES' CORNER: Auntie Phil tells "A Further Adventure of Snooky."

6.30-6.45.—"Teens' Corner."

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

7.15.—G. F. J. BUVINGTON ("Chanticleer") —Seasonable Poultry Advice.

7.30-8.0.—Interval.

Musical Comedy Programme.

THE STATION ORCHESTRA.

Selection, "Véronique" ... Messenger

FLORENCE CLAYTON (Soprano).

"The Letter Song" ("Merrie England") ... German

"Ah, Who Shall Say that Love is Cruel?" ("Merrie England") ... German

8.30. ALBERT DANIELS (Entertainer), In Items from his Repertoire, including a few Child Studies.

8.45. WILLIAM MURDOCH (Solo Pianoforte). Four Preludes, Op. 28, Nos. 17, 19, 23, 15 ... Chopin

Berceuse, Op. 57 ... Chopin

Waltz in E Minor—Post ... Chopin

9.0. Orchestra.

Selection, "Cairo" ... Fletcher

9.10. William Murdoch.

Prelude in G Major, Op. 32 ... Rachmaninov

Prelude in G Minor, Op. 23 ... Rachmaninov

"Hark, Hark the Lark" ... Schubert-Liszt

Concert Etude in D Flat ... Liszt

9.30.—Half an Hour of Wembley. *S.B. from London.*

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

ETHEL MALPAS: Character Study—"Stephanie of 1924."

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

12.0.—Close down.

Announcer: A. Pelham.

BOURNEMOUTH.

3.45-5.15.—Evelyn Fryer (Contralto); Ethel Rowland (Solo Pianoforte). THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director—DAVID S. LIFF.) Talks to Women.

5.15-6.15.—KIDDIES' HOUR.

6.15-6.45.—Scholars' Half-Hour: A. G. Spry, LL.A., "Over Dartmoor"

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

A Hindu Fairy Story, "The Sword of the Fire God," translated from the Sanscrit by S. M. Mitra, M.R.A.S.

7.30-8.30.—Interval.

"Voting Night."

8.30.—Listeners: Vote for the best Soprano, Baritone, Tenor and Contralto.

Prizes will be awarded to the Artiste in each class receiving the most votes. Will Listeners please record their votes on a P.C.; not by letter.

Interludes will be provided by THE WIRELESS ORCHESTRA.

Conductor: Capt. W. A. FEATHERSTONE.

9.30.—Half an Hour of Wembley. *S.B. from London.*

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

Mr. E. W. ALLSOPP, Canary Expert and Judge, on "Cage Birds."

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

12.0.—Close down.

Announcer: A. H. Goddard.

MANCHESTER.

3.30-4.30.—Concert by Summerseat Prize Band, Conducted by J. Rudge.

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

Mr. E. KAY ROBINSON. *S.B. from London.* Local News.

7.30-8.0.—Interval.

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

12.0.—Close down.

Announcer: A. H. Goddard.

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

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 493.

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.

8.0. THE GARNER-SCHOFIELD DANCE BAND.

Waltz, "Honey (Dat's All)"; Fox-trot, "I Wish I Knew" (3); Fox-trot, "May Be" (6); Waltz, "Mickey Donohue" (9); Fox-trot, "Every Day."

JOSEPH FARRINGTON (Bass).
"She Alone Charmeth" ("Irene") Gounod
"Father O'Flynn" Stanford (1)

PAT RYAN (Solo Clarinet).
"Concertino" Weber
Dance Band.

One-step, "Wembling at Wembley With You" (6); Fox-trot, "The Love Spell" (9); Lancers, "A Waltz Dream"; Fox-trot, "Somewhere in Fairyland."

Joseph Farrington.
"Largo al factotum" ("Il Barbiere")
Rossini (15)

"Four Jolly Sailormen" Ed. German
Pat Ryan.
Fantasia, "Louise de Montfort" Bergson
Dance Band.

Waltz, "Fate" (9); Blues, "Blue Danube Blues"; Fox-trot, "Hot Roasted Peanuts" (10); Waltz, "A Garden in Brittany" (23); One-step, "Dance Your Shoes Away" (19).

9.30.—Half an Hour of Wembley. *S.B. from London.*

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

10.15.—A. A. HOWARTH will tell you some Stories.

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

12.0.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—Concert: The Station Light Orchestra.

4.45-5.15.—WOMEN'S HALF-HOUR: Mrs. Una Rodenhurt, on "Midsummer Customs," with Readings.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: Mrs. W. M. Rixham on "The Canadian Indians."

6.35-6.50.—Farmers' Corner. Mr. H. C. Pawson on "Care of Young Stock."

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

R. E. RICHARDSON on "Gardening."
Local News.

7.30-8.0.—Interval.

Miscellaneous Evening.

8.0. THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.

Overture, "Zampa" Herold
Valse Lente, "Dear Love, My Love"
Friml

DORIS MILLER (Soprano).
"Dirty Hands" Monaco
"Nesting Time" Hanley (6)

KENNETH ELLIS (Bass).
"To-Night and the Years" Phillips
"The Ladies of St. James'" Clarke (4)
"Floral Dance" Moss

Orchestra.
"Melody" Lemare

Doris Miller.
"Little Cannibal Coon" Sterndale-Bennett
"Arcady" Johnson

Orchestra.
Melodies from "The Duchess of Dantzig"
Caryll

Kenneth Ellis.
"Drake Goes West" Sanderson (1)
"Yeomen of England" German
"Stonecracker John" Coates (1)

Orchestra.
Selection of Songs Stephen Adams (1)

9.30.—Half an Hour of Wembley. *S.B. from London.*

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

Capt. RICHARD TWELVETREES. *S.B. from London.*

Local News.

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

12.0.—Close down.

Announcer: W. M. Shewen.

ABERDEEN.

3.30-4.30.—Classical Afternoon by the Wireless Quartette and Jeannie Sangster.

4.30-5.0.—WOMEN'S HALF-HOUR.

6.0-6.30.—CHILDREN'S CORNER: "More Adventures of Woolly Willy."

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

Mr. E. KAY ROBINSON. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

8.0.—This Week's Interesting Anniversary (prepared by JOHN SPARKE KIRKLAND): "The Battle of Waterloo—18th June, 1815."

8.15.—Recital by ROBERT BURNETT and DAVID STEPHEN. *S.B. from Glasgow.*

8.50. THE WIRELESS ORCHESTRA.
Overture, "Peter Schmolli" Weber

9.0. MARGUERITE DAVIS (Soprano).
"The Jewel Song" ("Faust") Gounod
"All a Merry May-Time" Ronald (5)

9.10. Orchestra.
Overture, "Poet and Peasant" Suppé

9.20. Marguerite Davis.
"Ave Maria" ("Cavalleria Rusticana")
Mascagni
"The Valley of Memory" Coverley (5)

9.30.—Half an Hour of Wembley. *S.B. from London.*

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

Capt. RICHARD TWELVETREES. *S.B. from London.*

Local News.

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

12.0.—Close down.

Announcer: H. J. McKee.

GLASGOW.

3.30-4.30.—Popular Afternoon by the Wireless Quartette and Laurence Macaulay (Bari-tone).

4.45-5.15.—TOPICS FOR WOMEN: Miss M. E. M. Donaldson on "Camping in the Remote Highlands."

5.15-5.30.—THE CHILDREN'S CORNER: "At Home" Day for Children of all ages.

5.30-6.0.—Speech by Lt.-Gen. Sir ROBERT BADEN-POWELL, on the occasion of the Chief Scout's Rally, relayed from Cathkin Park.

6.0-6.5.—Weather Forecast for Farmers.

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

Mr. E. KAY ROBINSON. *S.B. from London.*

Local News.

7.30.—Glasgow Radio Society Talk.

7.40-8.0.—Interval.

Song—Humour—Dance.

"And beautiful maidens moved down in the dance
With the magic of motion and sunshine of glance."—Whittier.

THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.

8.0.—GEORGE McDOUGALL, Secretary of Scottish Quaiting Association on "Quaiting."

8.15. ROBERT BURNETT and DAVID STEPHEN.
Robert Burnett will talk on "The Art of Singing Scots Folk Songs."
S.B. to Aberdeen.

Illustrations:
"Scots Wha Hae."
"Willie's Gane Tae Melville Castle."
"Mary Morrison."
"The Land O' The Leal."
"Kate Dalrymple."
"My Nannie's Awa."
"Duncan Gray."
"A Man's a Man for a' That."

8.50. Orchestra
"As You Like it."—Telephone your Request Items.

9.5.—JAY KAYE, the Dan Leno of the Wireless.

9.15. Orchestra.
Telephone your Request Items.

9.30.—Half an Hour of Wembley. *S.B. from London.*

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

Capt. RICHARD TWELVETREES. *S.B. from London.*

Local News.

10.30.—Jay Kaye.

10.40. Orchestra.
Telephone your Request Items.

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

12.0.—Close down.

Announcer: A. H. Swinton Paterson.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 493.

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Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

GLASGOW'S GRIEG NIGHT.

EDWARD GRIEG (1843-1907) was the first Norwegian to give the music of his country an established position in the concert-rooms of the world. Norwegian Folk Music has, in general, great freshness and strength, and its influence is very prominent in the best of Grieg's compositions.

GRIEG'S PIANO CONCERTO.

This is, perhaps, the most popular of Grieg's larger works. It was written in 1868.

There are three "Movements," as follows:—

I.

Moderately Quick.—After a preliminary flourish on the Piano, the FIRST MAIN TUNE, vigorous and romantic, is at once given out. It consists chiefly of a curt little phrase in WOOD WIND, and a more suave phrase, which is at first given to CLARINET and BASSOON, and then repeated at greater length and more fully orchestrated. This whole (fairly long) Tune is repeated by the PIANO (lightly accompanied by Strings).

Then follows a longish passage of rapid, light-handed work for the Piano and Strings and Wood Wind. At the end of this there is something of a climax, and then comes the beautiful

SECOND MAIN TUNE, a tranquil phrase given to CELLOS (with soft Trombone, Horn and Bassoon chords), which is echoed by Clarinet and Flute. It is immediately taken up by the PIANO, and eloquently elaborated. The rest of the Movement is woven out of this material.

II.

Slow.—This is a brief, highly expressive Movement. It opens with a long Tune given to MUTED STRINGS. At the end of this the PIANO enters with a long, rhapsodical passage (lightly accompanied). Eventually, FLUTE and CLARINET quietly suggest the Tune with which the Movement opened, which the PIANO then declaims at full length. This Movement passes without any real break into—

III.

Quick and Emphatic.—A few soft, detached chords in the Orchestra, a very loud Piano flourish, and one loud chord (Full Orchestra), and we are plunged into what is, in effect, a lively DANCE, strongly Norwegian in flavour. It would be absurd to describe in full this simple but effective Movement.

The dance is interrupted for a time, whilst we hear, as it were in the distance, a SONG MELODY, still more strikingly Norwegian in character. The dance soon returns and swings along with ever-increasing gusto to the end.

(Grieg's Concerto is to be broadcast from three stations, as follows: BOURNEMOUTH, Sunday; GLASGOW and BIRMINGHAM, Wednesday.)

OLD ENGLISH CHURCH MUSIC.

In the age of Henry VIII., Elizabeth and James I., England was a leader in musical art.

Those were the days of fine unaccompanied choral music, written in "Counterpoint," i.e., in a style which gave every one of the four or five "parts" (Soprano, Alto, etc.) an equally interesting and tuneful line of music to sing. The secular Madrigals and the sacred Anthems and Service Music were written in this style, and no finer choral music has ever been heard.

Two great foreign composers of such music were the Italian, Palestrina, and the Spaniard, Vittoria. But, as is now realized, we had composers as great as these, and it is from their music that the evening's programme is drawn.

To some listeners unaccustomed to music of this period, what is performed may sound archaic and remote. It is well worth while to

listen carefully, however, in order that familiarity may come.

There is many a man who might take delight in the poetry and drama of this same period (the period of Shakespeare), but who will not take the trouble to accustom himself to the idiom of the day, and, through mental laziness, thus loses a life's pleasure.

In a first attempt at appreciation, pick certain pieces for keen, detailed listening, and leave other pieces to be enjoyed with less effort (one cannot always keep the bow on the stretch!).

When listening keenly, observe the opening. Most probably some one "part" will enter with a brief phrase of music that is then taken up in turn by the other "parts." As the piece proceeds, and fresh lines of the words call for treatment, these will usually be found to be similarly introduced.

Music of this sort has a double aspect. It is both "warp" and "woof." The various four or five voices are so many threads all woven into the warp of the fabric. All the threads are beautiful in themselves, and the combined effect of them in a series of chords (the "woof") is beautiful also. Try to observe the music from both aspects, but, at first, especially give the attention to the "warp" (the horizontal aspect, as it were, as opposed to the woof, the perpendicular aspect; the "counterpoint," as distinct from the "harmony"; the lines of tune as distinct from the chord masses they produce).

Note, in almost every case, how expressively the composer has set the words, giving each thought an appropriate musical treatment.

Do not be put out by the absence (in some pieces, at all events) of a strongly marked "beat," and do not be put out either by the fact that in some of the pieces the scales out of which the music is constructed are not quite like our modern major and minor scales.

Remember that you are hearing a form of art that had been developing for about a thousand years and had now come to its highest point—a form of art which is, then, worth a little trouble to understand.

One characteristic that will probably strike you without any prompting, is the devotional and often mystical effect of this music.

The pieces to be heard are not quite all of the same period. The names of the various composers are arranged below in something like chronological order.

CHRISTOPHER TYE (1497-1572) was one of the first of the earlier group. He was twenty years organist of Ely Cathedral.

THOMAS TALLIS (about 1512-1585) was Tye's pupil; he is known to most people by the hymn-tune generally sung to "Glory to Thee, my God, this night." He and

RICHARD FARRANT (1520-1580) were both "Gentlemen of the Chapel Royal."

ORLANDO GIBBONS (1585-1623) and

WILLIAM BYRD (1543-1623) represent a somewhat later period, and stand for the highest achievement in this art. They are now recognized as having their place amongst the greatest musicians of all time.

It will be noticed that HENRY PURCELL (1658-1695) lived about a century after this group. By his time instrumental music had developed considerably and rapidly, and his choral music is naturally affected by this; unlike the earlier music, it is almost always accompanied, and is much more definite and less mystical in character.

(The programme of Old English Church Music is to be given from the ABERDEEN Station, on Sunday.)

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What "Reaction" Means.

By P. P. Eckersley.

THE prevalence of oscillation is established, so it would appear. In spite of impassioned appeals, in spite of all that is said and written, it still continues. True, it is not on the increase; at the same time, it is not decreasing. I want to appeal to you to have this trouble put an end to so that official action need never be taken, and so that policing methods so abhorrent to a liberty-loving country need not be adopted, as we are sometimes forced to think they must be.

We are anxious, I am anxious, to help you because we well know that the majority of the trouble comes through ignorance.

Realize Your Limitations.

What have we done? Firstly, I have written a pamphlet—it took me three days to think it all over—in which I tell in simple words what "reaction" means. Now put any false pride away, and don't think because you have constructed a super 3 neutro-uni-symodyne-circuit, that you necessarily know all about the art—personally, after about twenty years' experience I am beginning to realize my limitations. May it not take you so long!

I should like to try and explain exactly, and in simple words, what reaction means.

1. The terms reaction, oscillation, heterodyning, howling, mean the same thing.

2. Any valve receiver may be made to oscillate, and so cause interference by reaction, oscillation, heterodyning, howling, etc. A crystal set can never offend. When a valve receiver is handled in this way, it may cause a howling noise in every receiver in an area of seventy-five square miles around the offender.

3. If a howling noise is heard in your own receiver, it may be you, or it may be someone else

A Simple Operation.

To test if it is you, perform the following operation:—

Alter the tuning of your aerial and listen to the howl. If the howl changes its note sympathetically with your tuning, it is you. If the intensity only of the note changes, it is not you.

The tuning adjustment must not be confused with the reaction adjustment; the tuning adjustment means, probably, altering of a condenser or variometer in the aerial circuit.

4. Reaction occurs on a set by the following means:—

A coil is connected in the lead from the high-tension battery to the anode of the valve via the 'phones. This coil is coupled variably to the aerial circuit. The tighter the coil is coupled, the louder the signals up to a point (and provided the set is working properly). After a certain degree of coupling is obtained, the set will oscillate and cause howling, and the signals will be distorted. It is useless to use too much reaction, both from your point of view and that of your neighbours.

If You Are in Trouble.

Use only reaction on the second valve, if you must use it. The reaction coil is coupled to the tuned anode circuit inductance. This circuit can interfere just as badly as any other if the reaction coil is too tightly coupled. It can also oscillate without a reaction coil. Keep down the coupling between stray leads to avoid this, and avoid stray wiring everywhere.

If in trouble, consult your local Radio Society.

Don't think that a two-valve set with reaction on the second valve will not interfere. Without special precautions, it will. Don't tune in a station by receiving its howl first, tuning to the silent point, and then relaxing the reaction coil. Don't have a set that can only be adjusted

in this way, unless it is guaranteed by the makers not to offend. Don't have a home-made set that has not got an adequate factor of safety, and therefore requires intense reaction.

If you have a manufactured set stamped B.B.C. and this was bought before October, 1923, you have less chance of interfering, but it is unwise even then to let your set oscillate.

Briefly, the following is the way to test if you are oscillating:—

You hear a howl in your 'phones or loud speaker. If the note of the howl varies sympathetically with the movement of the handles on your set you are oscillating. The note (or pitch) of the howl will be chiefly influenced by your tuning adjustment (probably a condenser or variometer).

When Tact is Needed.

If you have a manufactured set stamped B.B.C., or a home-made set, you should experiment with your adjustments, until the howling note (changed sympathetically with your tuning) vanishes. If you hear howls over which you have no control, it is someone else. If you know who it is, a personal call might do some good, but great tact is obviously required.

Once more—if the note of the tuneful howl varies with your tuning adjustments it is you. Twist your adjustments so that the howl vanishes. If broadcasting is not on you can't howl, but you can tell if you are oscillating by tapping the aerial with your finger. If you are oscillating, you will hear clicks in the 'phones, rubbing the finger on the rough part of the terminal will give a rasping sound. This is a good test to try adjustments when broadcasting is not on—and will help you to find out what makes your set oscillate.

The Factor of Safety.

Next there is a way that may not be acceptable, inasmuch as it involves possibly an expenditure of money. It involves buying or making a set with a sufficient factor of safety. You remember when I did my oscillating experiment at London Station. I showed you how to tune, and I showed you that I only had to move one handle to a certain point when, without oscillating and shrieking and disturbing half a hundred people, I could tune in to the maximum strength. I showed you, without a sufficient factor of safety, I heard nothing, unless it was the shriek, and by tuning in on the howl I was eventually able to get the station I was tuning to. It is useless to argue I was tuning in a station only a few yards away; the station was only of half a watt power; it had no transmitting aerial; I had a feeble receiving aerial, and conditions approximated exactly.

Terse and to the Point.

Factor of safety! The engineer preaches it when he builds his bridge; the authorities insist on it when they lay down building acts. Why not be engineers, too, and not rely upon the last fraction of tuning for an adequate signal?

To the cad who purposely oscillates to show his disapprobation of an item I have little to say; but what I do say I hope is terse and to the point. If anyone considers himself an arbiter of public taste, and if in his self-elected post he has puffed himself into thinking himself a very clever fellow, let me tell him on behalf of the majority of devotees to broadcasting that we consider him a superfluous encumbrance, and we can well do without him.

I do so feel that, with a little stimulus, you can tackle the problem yourself simply by not oscillating. It's so simple!

Britain—to the Empire.

By ALFRED NOYES.

(This Poem forms a fitting Epilogue to the two previous Poems by Mr. Noyes, published in "The Radio Times.")

I.

BECAUSE in victory, as of old, I bear
The burden of defeat, both foe and friend
Believe my strength must fail. They wait—to wear
The crown I wore, and wear to the world's end.

At ease to watch the soul that none could kill
Crushed by its own proud load, expectant eyes
Flatter the night-bound Titan, labouring still
But slowly, surely sinking.

And I rise:

Rise, like an athlete, stripped for the great test;
Stripped of all softness, trained to muscle
and bone,
Lean as the lightning; and, within my breast,
One iron victory that they have not known—

The victory of the will that, come what may,
Still leads the world, from darkness to full day.

II.

Little they know of empery, who mistake
Silence for death, or crawling surf for power.
Though I build slowly, granite does not break
Before the hurrying waves of one dark hour.

Though I build slowly, as under the wild seas
The strong foundations of the hills were laid;
And every cloud that flies before the breeze
May mock the steadfast ramparts I have made;

My hills are rising. There is fire beneath.
My ways are ancient, but my works endure.
A thousand years of pain and toil and death
Compact in rock, have made my reign secure.

Waves may be swift; but, though my cliffs
are old,
Waves, waves and waves against their strength
have rolled.

III.

They have broken and passed in smoke, and I
remain;
And you, that are my own lost youth re-born,
Whose thousand lakes reflect without a stain
In my far sunset, your re-kindling morn;

Whose mountains in your own far sunset stand
Calling the lost stars back, while dawn
returns
Round India, home, to me, your mother-land,
And my dark city in your own glory burns;

Your boundless prairies whisper through my
mind,
Your mightier hopes through all my visions
rise;
And, if I falter in the mists that blind,
Your cleaner winds restore my deeper skies;

Your eaglets in these ancient rocks grow strong;
And, on their wings, my thousand years grow
young.

IV.

Who shaped this union? Neither you, nor I!
We are but instruments of the moving whole,
Blind instruments of that ultimate harmony,
The music of the world-creating Soul.

Through steadfast minds that are not fooled by
lies;
Through men that serve mankind, and are
not heard;
Through inarticulate lips and honest eyes,
The living power proclaims the living word:

I that am Freedom: I that made you great;
I that am Honour, and uphold you still;
I that am Peace, and bound you, State to State,
Even as the stars are bound, to one high
will:

I that am One, and made you one in Me,
Reign by that Law, which sets all nations free.

Beethoven, The Tragic Genius.

His Poignant and Dramatic Life-Story.

[The lives of famous composers have been filled, almost without exception, with romance and tragedy. In this new series of articles, written specially for "The Radio Times," Mr. R. D. S. McMillan will tell the stories of all the leading musicians who have left behind them works that will live as long as music itself. There are probably few listeners who hear the music of the great masters who are acquainted with the facts of their careers, and a knowledge of these facts is certain to enhance one's pleasure in listening.]

IF, as we are told, a knowledge of a composer's life leads to a greater appreciation of his works, then many people who listen to music with enjoyment are yet missing something. Take, as an instance, Beethoven. The genius of this greatest poet-in-music of all time is commemorated on almost every programme, yet for all the frequency with which we find his name mentioned after the various items, how much is known about the man himself?

His Overwhelming Tragedy.

From childhood to old age the great man's life was mostly unhappy. Perhaps he himself was as much to blame for this, for—in later years, at any rate—he became cranky and ill-natured. But we cannot withhold our pity for the overwhelming tragedy which swept down upon him in the very zenith of his career, a tragedy such as strikes even the most meagre imagination with its possibilities. There is, indeed, no more poignant picture than that of the inspired composer suddenly deprived of his hearing—stone deaf!

Forced to be Lonely.

"If I had not read," he wrote just about this time, "that man must not of his own free will end his life. I should long ago have done so by my own hands. . . . I pass my life wretchedly . . . and I have often already cursed my existence." Again he declares: "I was forced to separate myself from men and lead a solitary life. . . . It was impossible for me to say to people, 'Speak louder—shout—I am deaf!'"

Ludwig van Beethoven was born in 1770 at Bonn. His father, a singer, was addicted to drink, and made his son's early years much less happy than they might have been. But the elder Beethoven has to be thanked for this—he recognized very early his son's genius and sent him to be trained, though with the intention of making what profit he could from the boy's ability. At the age of four Beethoven was studying the pianoforte. But he was hardly what one would call an infant prodigy.

Mozart's Prophecy.

At the age of seventeen he paid his first visit to Vienna, then the musical capital of Europe, and where he was to spend the most of his life. A meeting was arranged between the boy and Mozart. At first the latter was disinclined to listen to the youth's playing, but Beethoven began an improvisation, whereupon the master turned to some friends and whispered, "Pay attention to him, he will make a noise in the world some day."

Soon after, Beethoven became a pupil of Haydn, "the father of Symphony," and we can

understand the straits in which genius in those days often found itself when we recall that Beethoven paid his tutor the munificent fee of ninepence a lesson!

Until he was twenty-four Beethoven was still receiving tuition—though not from Haydn—for his ability took a considerable time to expand. A few years later he began to compose the first of his work that was destined to live; yet it was not until he was thirty that the divine spark began to kindle into a flame. And then with great suddenness it flared up, and he stood revealed as the wonderful composer he was. In that year—1800—the first and second of his nine magnificent symphonies saw the light, as did the Prometheus music, and the "Mount of Olives" oratorio; and there followed in quick succession the "Kreutzer" Sonata, "Eroica" Symphony, "Fidelio," his opera, etc. The Ninth Symphony is acknowledged to be his greatest work.

But the years had not been without their tribulations. His mother died, and the loss saddened him immeasurably.

After her death, he returned to Vienna, there to pass the remainder of his life, moving from lodging to lodging and for ever at war with his landlady. When he was only thirty-two there descended upon him the crushing blow which was to leave him embittered, sad, and heart-broken.



LUDWIG VAN BEETHOVEN.

As to his methods when composing, he used to thump the table so loudly that his landlady would come in and complain. He was cursed with temperament in a very marked degree, for, when he could be coaxed, in company, to the piano, if he saw anyone's lips move as if in speech, he would rise up, administer a rebuke and leave the room. Still, he had a sense of fun. His hair became iron grey, and once when a lady admirer requested a lock of it, he cut off some from a goat's "beard" and sent it to her.

"Never Shall I Call Her Mine."

Though Beethoven has not been pictured as a great lover, he yet had many love affairs, all of which, however, ended with disappointment for him. "My kind regards to your wife," he wrote to a friend. "I, alas! have none. One alone I wished to possess, but never shall I call her mine." His affection, hidden, as it was, beneath a cover of irritability, yet had to have an outlet, and he poured it forth upon his nephew, Carl, whom he adopted on the death of the boy's father (Beethoven's brother).

This episode in the composer's life is one of the most discussed and debated even to this day; but there is little doubt that the blame for the unhappy relations between nephew and uncle was as much Beethoven's as the youth's.

Denied Himself Necessities.

Beethoven's biographers almost without exception give the composer the benefit of the doubt; the fact, however, is that the youth, after attempting suicide, was eventually placed in an asylum. But it would be rank injustice to the master to say he was wilfully unkind to the boy; when Carl got into serious trouble his uncle's heart was invariably torn and his sympathy was ever ready. Again, Beethoven denied himself luxuries—necessities even—so that he could leave the boy comfortably provided for.

Last Words.

Beethoven died in 1827. His death was directly traceable to the unkindness of a brother who, for the sake of economy, allowed his illustrious kinsman to return through a snow-storm to Vienna in an open carriage. When he reached Vienna, Beethoven was ill—very ill—and he went to a sick-bed from which he was never again to arise. Dropsy set in, and soon all the world knew that the mind which had conceived "The Moonlight" and Pathétique Sonatas and the Appassionata Pastoral was near its end. Just before the last he turned and whispered "I shall hear in Heaven."

Next Week: Wagner's Life and Loves.



Cock: "You know, Clara, I could listen to these 'ere Savoury Orphans all night."

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THE CHILDREN'S CORNER.

CONDUCTED BY
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Uncle Jack Frost's Wireless Yarn.

HULLO, CHILDREN!

Here is another of Uncle Jack Frost's wireless yarns. If you will read it carefully and follow out his instructions, I am sure that it will add greatly to your enjoyment as listeners.

I have had such a lot of letters. I have answered them all, but some of the questions which I have been asked will, I think, be of general interest to everybody.

One of my listeners receives extraordinarily good results on a set which he made himself, and has for an earth an iron-cased pipe half an inch thick driven two feet into the ground.

The Best Kind of "Earth."

Now you will remember that in my talk to you about "earths" I pointed out that although the very best earth was that connected to a water-tap which enabled connection to be made to Mother Earth by means of the water mains beneath the surface of the ground, I also said that, if any of you are unable to do this, anything driven into the earth, so long as it goes well in and forms a good wet contact with the earth, is fairly efficient.

I know of some people who do quite well with just an ordinary iron poker driven into the ground, whilst others get very little result from that method of earthing. The reason, I think, is just this. Some people are so situated that their houses are built upon clay and others are built upon quite sandy soil. Now clay, below the surface, is generally fairly damp, as, no doubt, some of you have experienced when digging your gardens.

If you are so placed that you are unable to use your water tap, but at the same time are able to use an iron pipe or an iron poker, or a buried piece of metal, such as an old bath or an old galvanized iron bucket, and can manage

say that, if at all possible, use the water-pipe earth.

Another nephew of mine has asked me whether the drain-pipe running down the side of a house would do, and he has sent me a sketch of the side of his house with the drain-pipe running down, the bottom of the pipe hanging over the drain into which the rain-water from the roof could trickle. Now, I hardly think that that drain-pipe would suit, because it does not run into the earth itself. It stops short of the earth and simply allows trickling water to pass down the drain.

If you are using a pipe that runs down the side of your house for your earth, see that it goes well into the earth—the deeper the better.

"Screening."

Someone, with the initials "M. W.," has written to me about aerials. He, or she, tells me that their next-door neighbour, also having a crystal set, put a 3-wire aerial on to the roof at right angles to the aerial belonging to my correspondent, but the two lead-in wires came down quite close to one another and parallel to each other, with the result that the reception of both parties was impaired.

Now I think that it is quite possible that the neighbour's aerial may have been higher than "M. W.'s," and a certain amount of screening was, therefore, taking place. Between the two lead-in wires, however, a certain amount of loss was occurring.

"M. W." goes on to tell me that, when the neighbour took the aerial inside the house, quite good signals were received.



A CLEVER SCHOOL ORCHESTRA.

This orchestra is composed entirely of boys between 12 and 13 years of age from the Kilmorie Road, L.C.C. School, Forest Hill, London. They recently broadcast from London during the Children's Hour. Last March this orchestra won the Challenge Trophy for Elementary School Orchestras, at the London Musical Festival.

to bury this into wet soil, then so much the better. If, however, you are so situated that your soil is sandy and the rain-water quickly drains through it, leaving the top two or three feet perfectly dry, then you will have to bury your earth pipe or plate beneath the sandy surface into the under-soil which is fairly damp. To those, then, who are situated on sandy soil I would

SABO AND THE CHRYSALIS.

By E. W. LEWIS.



It was the first spring day, and Sabo took a stroll in the garden. He went first to the lily-pool to see if his friend the Frog was there, for he wanted company. But he found nobody, and so he sat down at the foot of an old wall.

The wall faced to the south, and the sun was beating full upon it. Sabo felt very comfortable and happy; so happy that it seemed a pity there was nobody to talk to.

Just then a little voice spoke to him out of the wall quite near. Sabo turned his head, but could see nobody until the voice spoke again, and then he saw, in a small hole in the wall, the strangest creature he had ever seen.

"I want to come out!" said the muffled voice. It sounded as if it came from under blankets; and Sabo decided that what he saw was not the creature itself, but the blankets. Whoever it was, it was inside there.

What a queer one! It was about the colour of the gravel upon the walk, and about the size of a small pear-drop, and it was all crinkled at

one end where it came to a point. And with astonishment Sabo saw the crinkles move. That proved that there was someone inside.

"I want to come out," said the Chrysalis again.

"Why don't you?" said Sabo. "The door is open."

It was a cosy little hole, just about big enough to put a finger in. The floor was covered with fine dust, thick like a carpet; and when Sabo peeped more closely he could see that there was plenty of room behind, places for shelter when the cold winds were blowing. But the warm sun that morning had brought the Chrysalis to the door.

"I won't stay any longer," said the Chrysalis in a temper, and wriggled nearer to the lip of the hole. "The sun is shining, and it's quite time I was born."

"What!" exclaimed Sabo in surprise, "aren't you born yet?"

"Not till I burst myself," said the Chrysalis.

"Good gracious! You mustn't do that!"

"Silly!" the Chrysalis sneered. "These are only clothes!"

"Oh!" said Sabo. "But I thought you said you weren't born yet! You *must* be born, if you've got clothes."

The Chrysalis did not answer him any more, evidently thinking that he was too stupid for words. She wriggled herself a little further out; indeed, she was now balanced on the very edge. Another wriggle would do it. But Sabo

couldn't tell by the look of her whether she would fall tail-first or head-first.

"Well, if you must come," said Sabo, "wait while I find you something soft to fall on," and he scraped together a few leaves and some bits of grass. He was just in time, for the impatient creature toppled on to the ground.

Either she was frightened or hurt by the fall, for she never said another word, and Sabo, having tried in vain to rouse her, gave it up.

The sun was now quite hot, and Sabo, drawing a handkerchief over his head, fell asleep.

While he was sleeping, there came a thrush who was on the look-out for something to mend a hole in his nest with. One of Sabo's toes was sticking out a little further than the others, and the thrush, spying it, said to himself, "Just the very thing!" and, taking Sabo's toe in his beak, he gave a sharp tug.

The effect of this was to drag Sabo from the wall, so that he lay on his back on the ground. Before the thrush could tug a second time, Sabo was awake, and sat up.

"That's my toe!" he cried angrily.

The thrush hopped back a bit. "Your pardon, sir," he said. "I thought it was wool."

"Oh, did you?" said Sabo, and was ready to give the thrush a lecture on making too free with people's toes. But at that moment the thrush saw something.

"Hallo!" he said. "What a bit of luck!"

He took three long hops, picked the Chrysalis up in his beak, and flew away over the trees.

(Another "Sabo" Story Next Week.)

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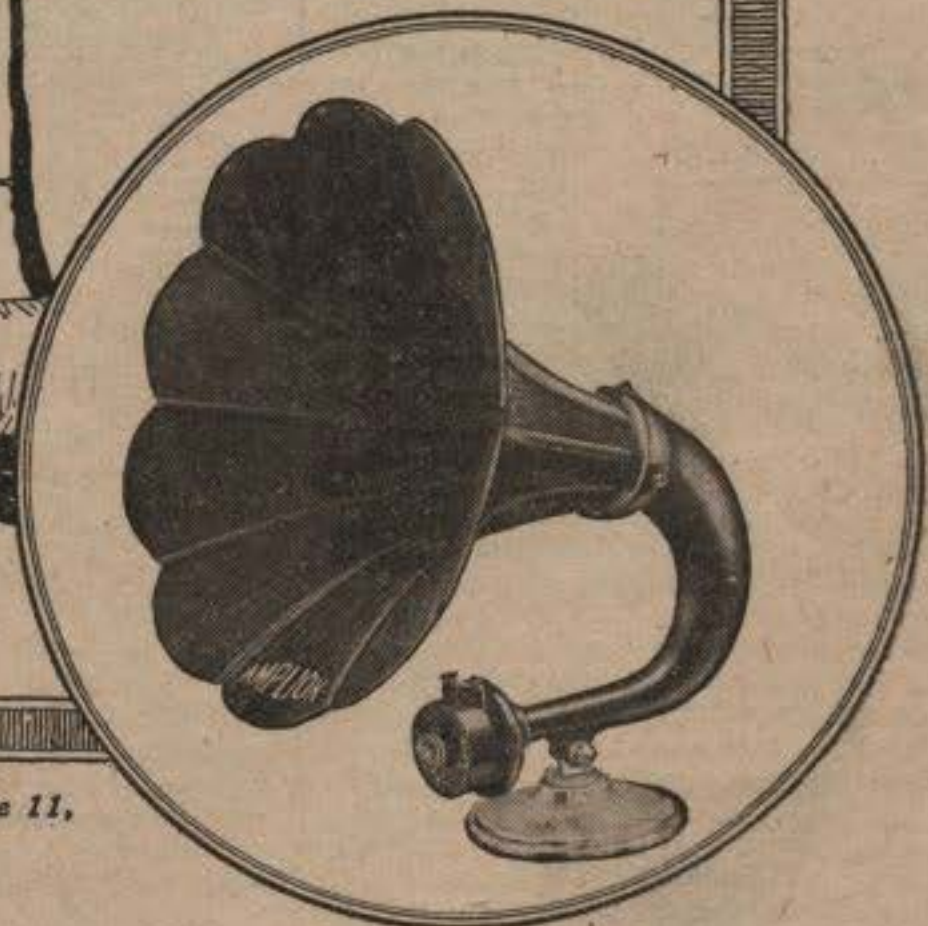
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Edinburgh Programme.

Week Beginning Sunday, June 15th

SUNDAY, June 15th.

3.0-5.30.—Programme S.B. from London.
 8.30-9.0.—Canon McGETTIGAN, R.C.
 Cathedral, Broughton Street: Religious
 Address. Hymns by the Choir.
 9.0 onwards.—Programme S.B. from London.

MONDAY, June 16th.

3.30-4.30.—Orchestra of Dunedin Palais de
 Danse.
 5.0-6.0.—EDINBURGH CHILDREN'S HOUR.
 7.0-11.30.—Programme S.B. from London.

TUESDAY, June 17th.

5.0-6.0.—EDINBURGH CHILDREN'S HOUR.
 7.0-11.0.—Programme S.B. from London.

WEDNESDAY, June 18th.

3.30-4.30.—Orchestra of Dunedin Palais de
 Danse.
 5.0-6.0.—EDINBURGH CHILDREN'S HOUR.
 7.0.—NEWS and WEATHER FORECAST.
 S.B. from London.
 ARCHIBALD HADDON. S.B. from
 London.
 Local News.
 7.30-7.40.—Interval.
 7.40.—Dr. JAMES DEVON (of the Prison
 Commission for Scotland), on "Are
 Prisons Necessary?"
 8.0-11.30.—Programme S.B. from Glasgow.

THURSDAY, June 19th.

5.0-6.0.—EDINBURGH CHILDREN'S HOUR.
 7.0.—NEWS and WEATHER FORECAST.
 S.B. from London.
 Radio Society Talk. S.B. from London.
 Mr. J. ALFRED WHITMAN. S.B. from
 London.
 Local News.

ANNE TURNER ROBERTSON
 (in short Dramatic Recital).

JESSIE CROMBIE (Soprano).

7.35.—"Romeo and Juliet" (Shakespeare),
 Act II, Scene 2 (Balcony Scene).

7.45. Jessie Crombie.
 Mimi's Song ("La Bohème")... Puccini

7.50. Anne Turner Robertson.
 "Pierrot" John Drinkwater

"Washing Dishes" } Marion St. John
 "Out in the Rain" } Webb.
 "When Daddy was Ill" }

8.0. Jessie Crombie.
 "Orpheus With His Lute" .. Sullican (1)

"Silent Moon" Vaughan Williams
 "At the Well" Hageman

8.15. Anne Turner Robertson.
 Reading from "The Setons" by O. Douglas.

8.35. Jessie Crombie.
 "Land of Heart's Desire"

Marjorie Kennedy-Fraser (1)
 "I'm Owre Young" (Scotch)

Stephen-Burnett Collection
 Concert by

THE YAHOO SEXTETTE

(composed of Members of Edinburgh
 University).

9.30.—Sir GEORGE NEWMAN. S.B. from
 London.

9.45.—NEWS and WEATHER FORECAST.
 S.B. from London.

Local News.
 10.0.—"THE MASTERSINGERS," Act. III.
 S.B. from London.

FRIDAY, June 20th.

3.30-4.30.—Orchestra of Dunedin Palais de
 Danse.

5.0-6.0.—EDINBURGH CHILDREN'S HOUR.
 7.0-11.5.—Programme S.B. from London.

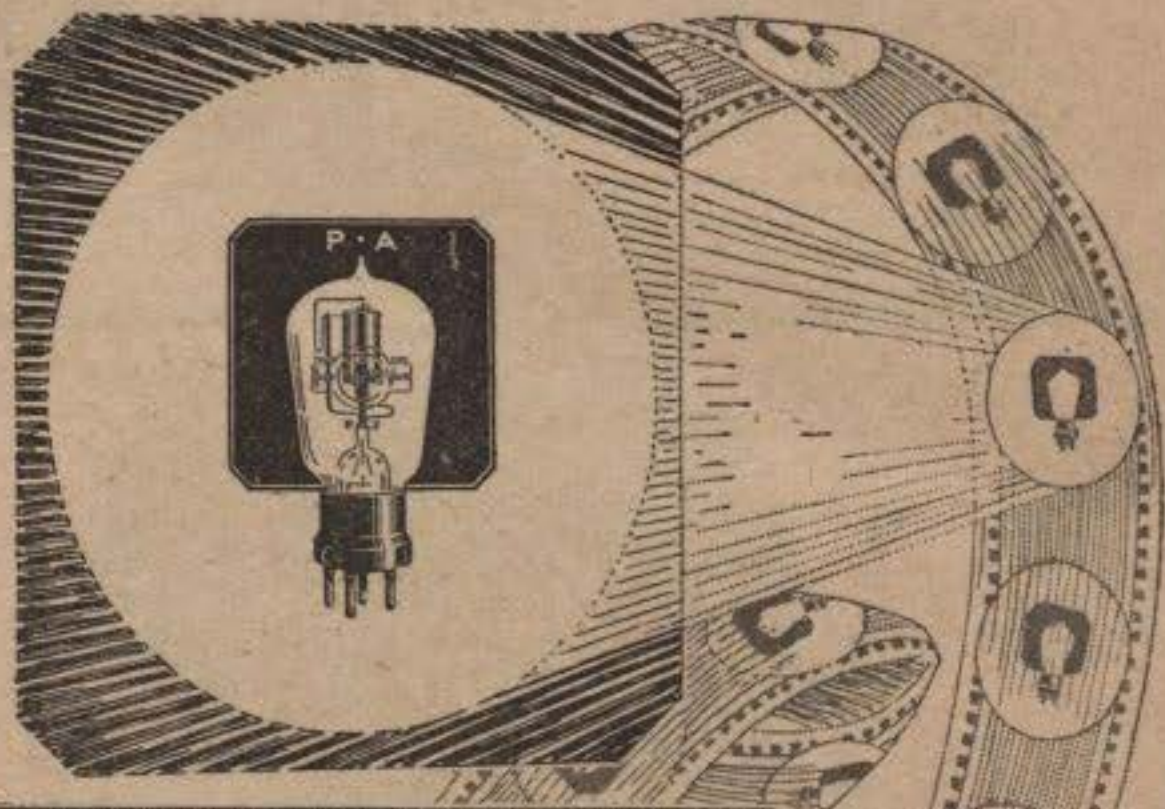
SATURDAY, June 21st.

5.0-6.0.—EDINBURGH CHILDREN'S HOUR.
 7.0-12.0.—Programme S.B. from London.

Announcer: G. L. Marshall.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 493.

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Liverpool Programme.

Week Beginning Sunday, June 15th.

SUNDAY, June 15th.

3.0-5.30 }
8.30 onwards } Programmes S.B. from London.

MON., June 16th, to THURS., June 19th, and SAT., June 21st.

4.0-5.0.—Gaillard and his Orchestra, relayed from the Scala Picture House.

5.30-6.15.—THE KIDDIES' CORNER.

7.0 onwards—Programme S.B. from London.

FRIDAY, June 20th.

4.0-5.0.—Gaillard and his Orchestra, relayed from the Scala Picture House.

5.30-6.15.—THE KIDDIES' CORNER.

7.0.—NEWS and WEATHER FORECAST.

S.B. from London.

G. A. ATKINSON. S.B. from London.

Local News.

Concert Party Programme.

7.30. "THE DUDS" CONCERT PARTY.

RETA FISHLOCK (Soubrette).

BETTY BENYON (Contralto).

ESTA HOULGRAVE (Soprano).

HAROLD BRAYFIELD (Baritone).

W. B. MACMILLAN (Tenor).

RALPH COLLIS (Comedian).

W. WILSON REDDING (Comedian).

W. EDWARD RAYMOND (at the Piano).

Concerted: "By Way of Introduction"

Raymond

"Bumble Bee" Powell (10)

Baritone Soli: "The Cheery Philosopher"

Lidgey (1)

"Coaling" Helmore (7)

Comedy Quartette: "Down with the Whole Darn Lot" Gideon (7)

Esta Houlgrave: Selected.

Concerted: "Beaten at the Post (Office)"

Hylton and West (13)

Betty Benyon and W. B. MacMillan:

Duet, "Awake" Pelissier

Ralph Collis: Comedy Song, "Rough and Ready" Grey (13)

Quartette: "An Evening Pastoral"

Shaw (2)

Reta Fishlock: Comedy Song, "Neighbours" Wood (3)

Harold Brayfield and W. B. MacMillan:

Duet, "Ballad Singers" Lane Wilson (22)

Concerted: "Drama and Song, Past and Present" Henry, arr. Raymond (13)

Concerted: "A Grumble About Income Tax" Weston and Lee (7)

Betty Benyon: "Danny Boy" Weatherly (1)

Concerted: "A Little Stream"

Newman and Cecil (13)

W. Wilson Redding: "Hussars"

Weston and Lee (7)

W. B. MacMillan: "The Great Adventure"

Percy Fletcher

A Romantic Interlude: "Yonder Castle."

Esta Houlgrave and Harold Brayfield:

"Memory Street" Macfarlane (7)

Concerted: "Current Puns" Gideon (7)

Comedy Trio: "Don't Let 'Em Scrap the British Navy" Weston and Lee (7)

Ralph Collis and W. Wilson Redding:

"A Bit of Nonsense"

Concerted: "Colour Impressions" Lowe (7)

"The Duds" say "Au Revoir"

Gallatly (16)

DOROTHY LEDSOME (Mezzo-Contralto).

BARRY GRIFFITHS (Baritone).

"The Trumpeter" Dix (1)

"The Yeoman's Wedding Song"

Poniatowski (1)

"Bois Epais" Lully (1)

"Young Tom o' Devon" Russell

10.0—NEWS and WEATHER FORECAST.

S.B. from London.

Local News.

10.15. FRED J. BURNET (Tenor).

"Mountain Lovers" Squire (1)

"For You Alone" Geehl

"My Sweetheart When a Boy" Morgan

"Maire, My Girl."

10.30.—Close down.

Announcer: H. Cecil Pearson.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 493.

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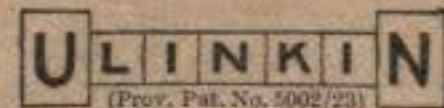
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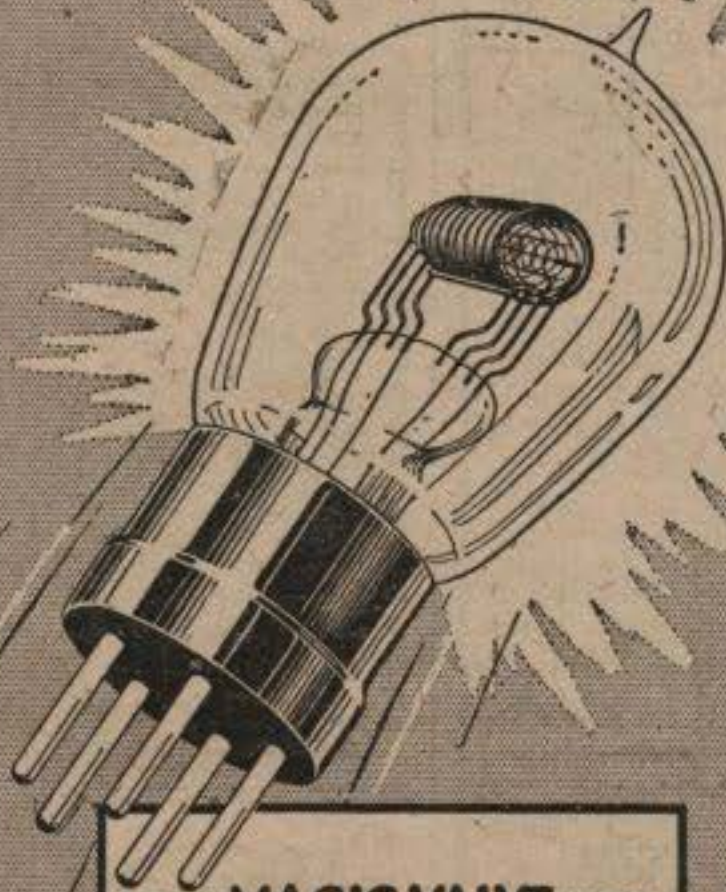
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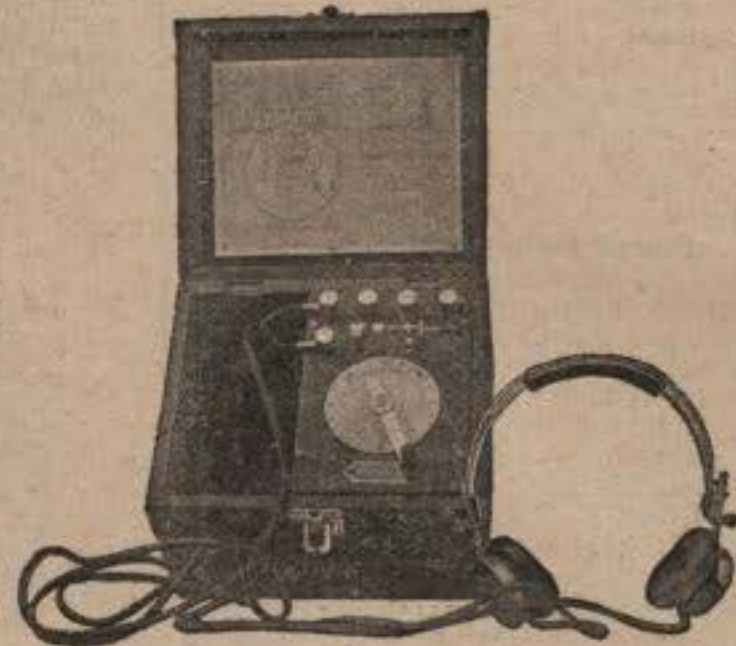
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Plymouth Programme.
Week Beginning Sunday, June 15th.

- SUNDAY, June 15th.**
3.0-5.30 } Programmes S.B. from London.
8.30 onwards }
- MONDAY, June 16th.**
3.30-4.30.—Savoy Picture House Orchestra (Conductor, Albert Hosie).
5.30-6.30.—CHILDREN'S HOUR.
7.0-11.30.—Programme S.B. from London.
- TUESDAY, June 17th.**
3.30-4.30.—Savoy Picture House Orchestra (Conductor, Albert Hosie).
5.30-6.30.—CHILDREN'S HOUR.
7.0-11.0.—Programme S.B. from London.
- WEDNESDAY, June 18th.**
3.30-4.30.—Savoy Picture House Orchestra (Conductor, Albert Hosie).
5.30-6.30.—CHILDREN'S HOUR.
7.0.—NEWS and WEATHER FORECAST. S.B. from London.
ARCHIBALD HADDON. S.B. from London.
Local News.
7.30-8.0.—Interval.
8.0. HILDA SMART (Solo Pianoforte).
Paraphrase de Concert on "Eugen Onégin" Tchaikovsky-Pabst
JAN STEWER of Devon (Humorist),
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Chorus.
"The Mallard" ("Songs of the West")
Arr. Baring-Gould and Sheppard
Jan Stewer.
A Devonshire Story A. J. Coles
GLADYS LATHAM (Mezzo-Soprano).
"Ave Maria" (Intermezzo, "Cavalleria Rusticana") Mascagni
Jan Stewer.
"Our Band" Mabel Buchanan
Gladys Latham.
"Only Seven" Lilian Grey
"Night of Stars" ("Tales of Hoffmann")
Offenbach
Jan Stewer and Party.
Sketch:
"The All-Fidgettes Day by the Seaside."
(Written and Produced by A. J. Coles.)
Father A. J. COLES
Mother Mrs. A. J. COLES
Herbert (Eldest Son) .. HARRY COLES
Maudie (His Fiancée) GLADYS LATHAM
Emilino MARY COLES
Little Willie JOAN COLES
And Jan Stewer Himself
Scenes:
Leaving Home.
The Journey.
On the Sands.
The End of a (More or Less) Perfect Day.
Hilda Smart.
"Folk Song" Mark Hambourg
"Sérénade d'Arlequin" Schutt
"Evening Bells" V. Billi
10.0.—NEWS and WEATHER FORECAST. S.B. from London.
Royal Horticultural Society Talk. S.B. from London.
Prof. A. J. IRELAND. S.B. from London.
Local News.
10.35.—THE SAVOY BANDS. S.B. from London.
11.30.—Close down.
- THURSDAY, June 19th.**
3.30-4.30.—Savoy Picture House Orchestra (Conductor, Albert Hosie).
5.30-6.30.—CHILDREN'S HOUR.
7.0 onwards.—Programme S.B. from London.
- FRIDAY, June 20th.**
3.30-4.30.—Savoy Picture House Orchestra (Conductor, Albert Hosie).
5.30-6.30.—CHILDREN'S HOUR.
7.0-11.5.—Programme S.B. from London.
- SATURDAY, June 21st.**
3.30-4.30.—Savoy Picture House Orchestra (Conductor, Albert Hosie).
5.30-6.30.—CHILDREN'S HOUR.
7.0-12.0.—Programme S.B. from London.
Announcer: Clarence Goode.



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Week Beginning Sunday, June 15th.

SUNDAY, June 15th.

3.0-5.30. } Programmes S.B. from London.
8.30 onwards }

MON., June 16th, to THURS., June 19th, and SAT., June 21st.

3.30-4.30.—Afternoon Concert.

5.30-6.30.—SHEFFIELD KIDDIES' CORNER.

7.0 onwards.—Programme S.B. from London.

FRIDAY, June 20th.

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.

G. A. ATKINSON. S.B. from London.

Local News.

8.0. DORIS CUTTS (Solo Piano-forte.)

Selection, from "Betty"..... P. Rubens

Quartette.

"In England, Merrie England" ("Merrie

England")..... Ed. German

W. J. HIGGINBOTTOM (Baritone).

"I'm the Captain" ("Falka")... Chassaing

"My Cosy Corner Girl" ("The Earl and

the Girl")..... Bratton

W. McFARLANE (Solo Piccolo).

"Picaroon"..... T. Green

"Danse de Satyrs"..... Le Thiere

Henry Askew and W. J. Higginbottom.

"The Moon Hath Raised" ("The Lily of

Killarney")..... Benedict

NANCY MERRY (Soprano).

"Waltz Song" ("Tom Jones") Ed. German

"Alice Blue Gown"..... H. Tierney (3)

CYRIL DOUGLAS (Humorist).

"The Corner of My Eye" ("The Mousmé")

"Take Me for a——" ("Sunshine Girl")

P. Rubens

Doris Cutts.

Selection from "The Lilac Domino"

C. Cullivier (3)

HENRY ASKEW (Tenor).

"A Sprig of Rosemary" ("Princess of

Kensington")..... Ed. German

"Do Not Trifle With Love" ("La Cigale")

G. A. TANFIELD (Solo Banjo).

"Polo of Columbia"..... Ruby Brooks

"Laughing Darkie"

Nancy Merry and W. J. Higginbottom.

Duet, "Look for the Silver Lining"

("Sally")..... Kern

MURIEL SIMPSON (Contralto).

"Oh, What is Women's Duty?" ("Princess

of Kensington")..... Ed. German

"O Peaceful England" ("Merrie England")

Nancy Merry and Henry Askew.

Duet, "Doubt Not" ("La Cigale")

Cyril Douglas.

"I've Been to the Pictures" ("Tina")

P. Rubens

"What Father Used to Do" ("The

Quaker Girl")..... Lehar

10.0.—NEWS and WEATHER FORECAST.

S.B. from London. Local News.

10.15. W. McFarlane (Solo Bassoon).

"The Arethusa"..... Shield

Doris Cutts.

Selection from "The Merry Widow" Lehar

W. J. Higginbottom.

"Cradled Upon The Heath" ("Falka")

"By the Shores of the Mediterranean"

("The Earl and the Girl").... Bratton

Nancy Merry.

"Old Fashioned Cloak" ("The Rebel

Maid")..... M. Phillips

Henry Askew.

"O Vision Entrancing"..... A. G. Thomas (1)

Muriel Simpson.

"I Should Rather Like to Try" ("The

Greek Slave")..... L. Monckton

"Dream o' Day Jill" ("Tom Jones")

W. McFarlane (Solo Clarinet).

"Les Barbier de Seville"..... Müller

"Les Alsaciennes"..... Ch. Le Thiere

Nancy Merry and W. J. Higginbottom.

Duet, "I Want the Sun and Moon" ("A

Southern Maid")..... Ivor Novello

Doris Cutts.

Selection from "The Maid of the Moun-

tains"..... Fraser-Simson

11.0.—Close down.

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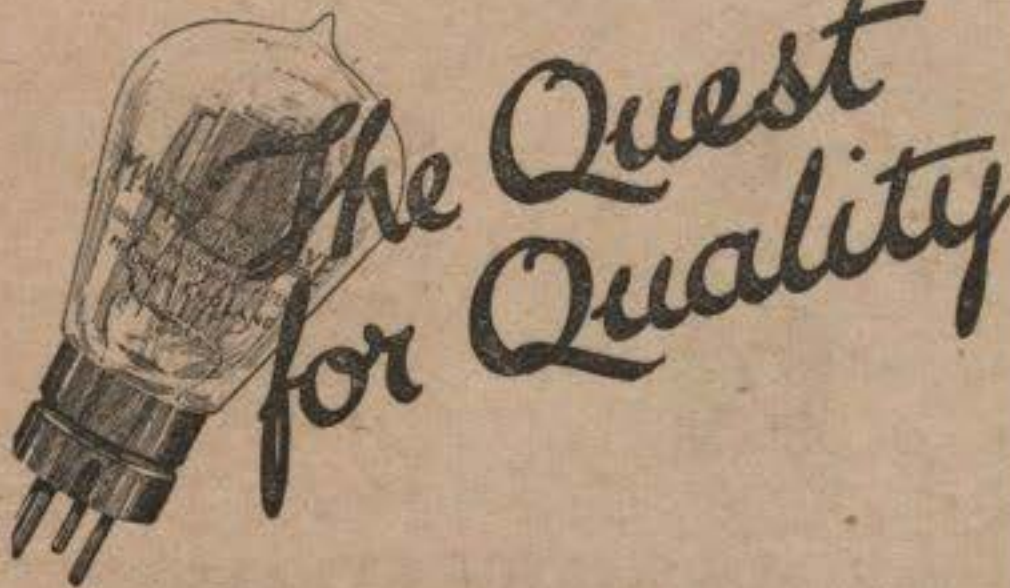


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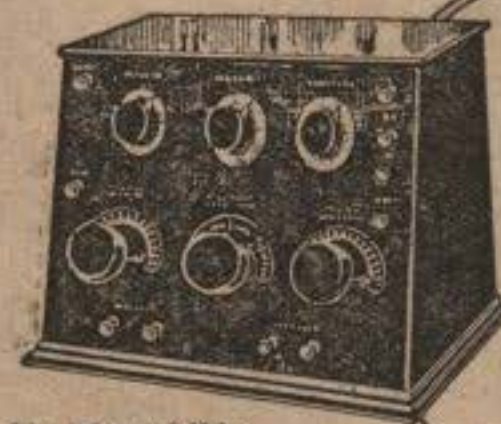
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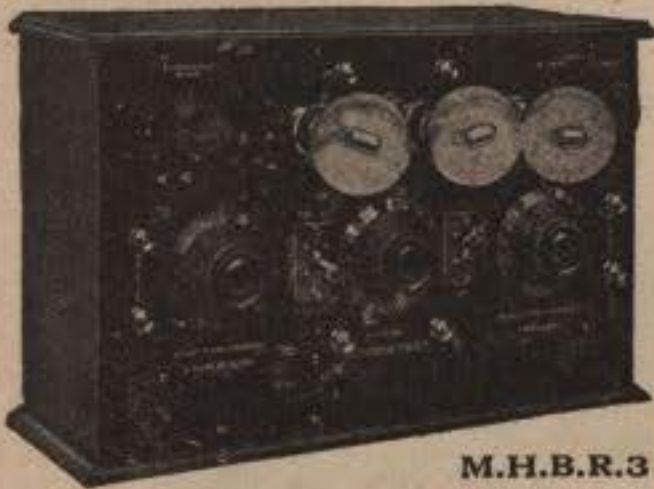
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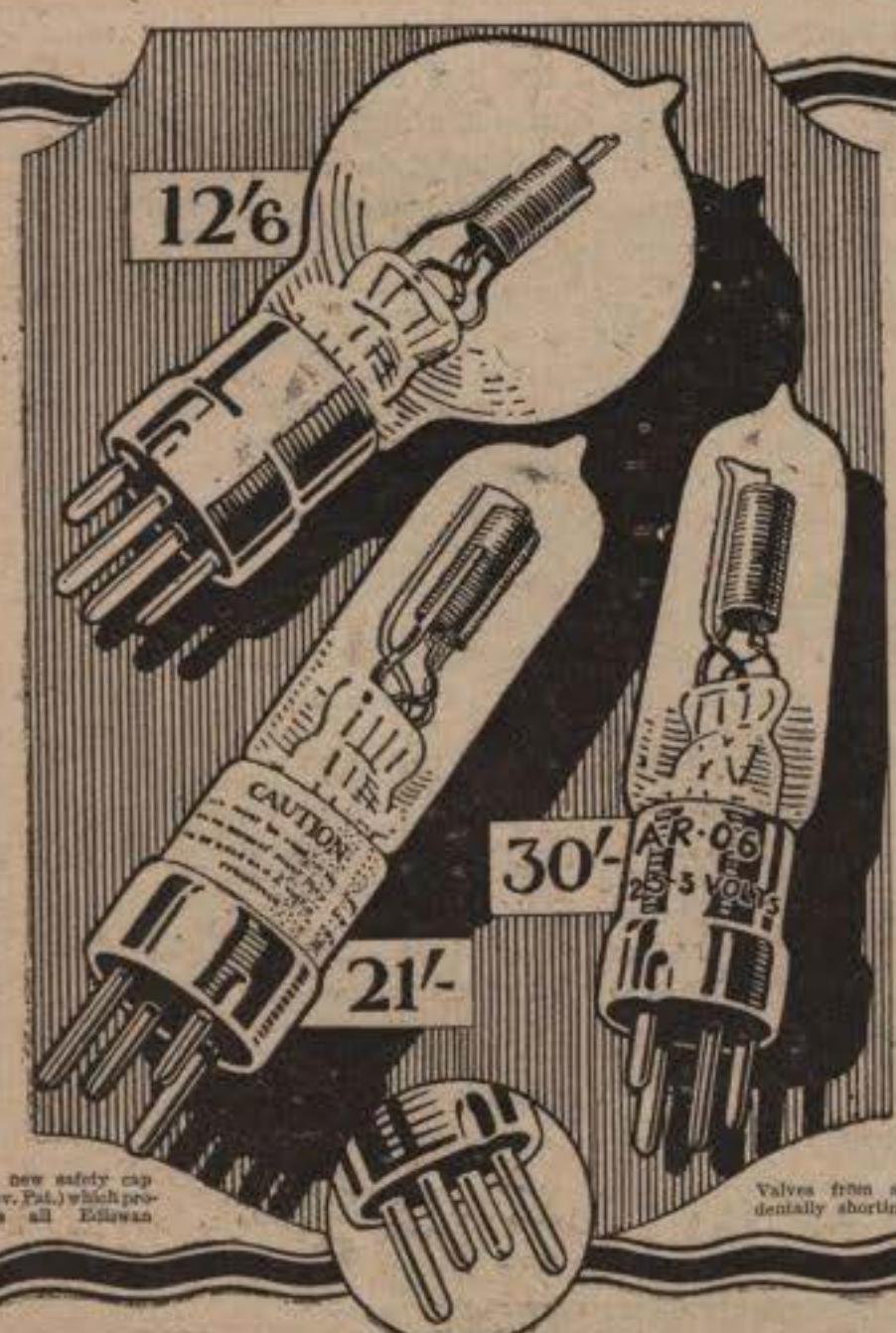
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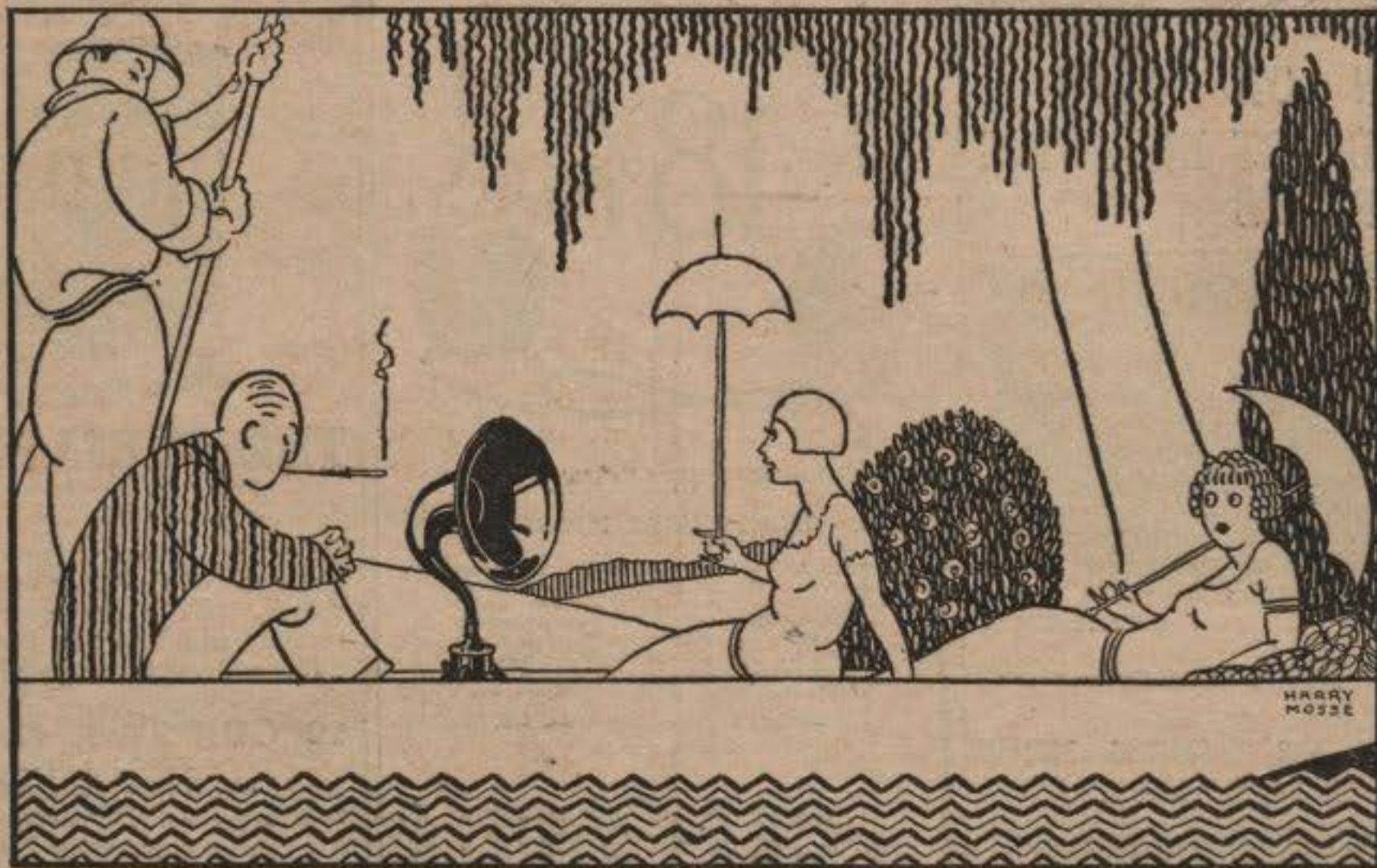


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The Peto-Scott 1-Valve Reflex.

The finest one-Valve Set for long distance work. Because the valve amplifies each signal twice, it is sufficiently sensitive to receive every B.B.C. Station at good strength on the 'phones, and if within 5 miles or so from a Station it will operate a Loud Speaker. Will cover all wave-lengths (including Chelmsford). Coils and Valve extra. £5-5-0 Marconi Royalty 12/6. B.B.C. tax 6/-.

Above: The Peto-Scott One Valve Reflex. Below: The Peto-Scott Power Amplifier.

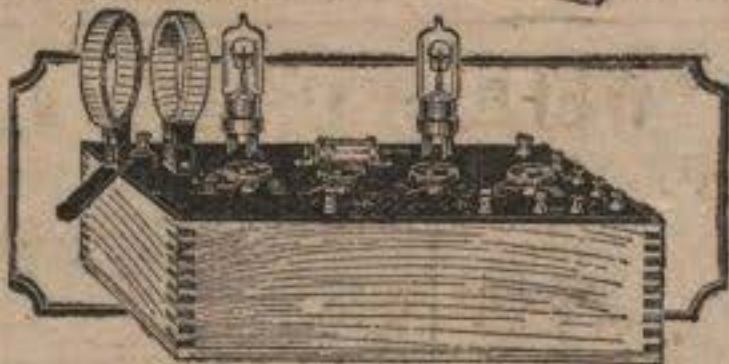


Peto-Scott Power Amplifier.

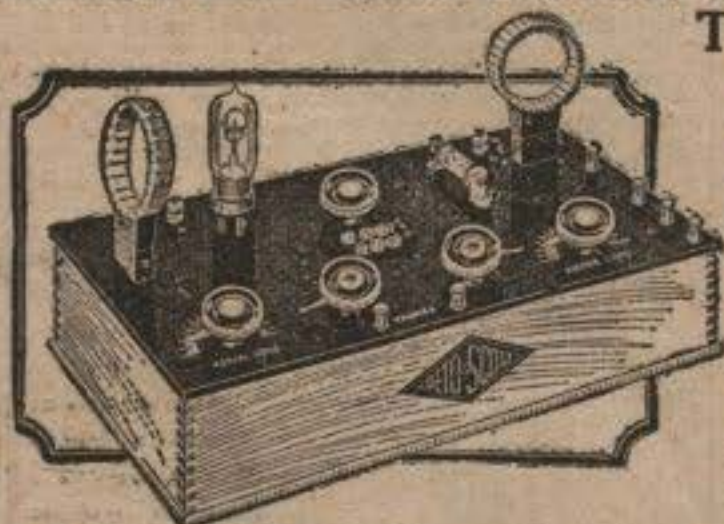
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£8-5-0



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The most economical one-Valve Set ever designed. By means of switches it can be used as a Crystal Set, a Crystal Receiver with L.F. amplification, or as a Reflex Receiver. When used with a

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American Visitor: But if, as you say, some of your friends at your listening-in party were deaf, they must have lost nearly all the enjoyment of the programme?

The Hon. Betty: Oh, no. They heard as well as you.

A. V.: Pardon?

H. B. (laughing): Yes. They were wearing AcoustiCON Hearing Aids.

A. V.: Oh, I failed to notice that.

H. B.: One doesn't. You haven't noticed that I'm wearing one, have you?

A. V.: I certainly have not!

H. B.: That is the beauty of them. They make the deaf hear everything perfectly, and are the favourite choice of all the big doctors and scientists, yet with the most fashionable clothes one can wear an AcoustiCON so that "no-one notices."

A. V.: My mother is deaf. I should like her to test them.

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LOUD SPEAKER AND BE CONVINCED.

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TYPE 'A'
with diaphragm Control, for 120, 2,000 or 4,000 ohms.

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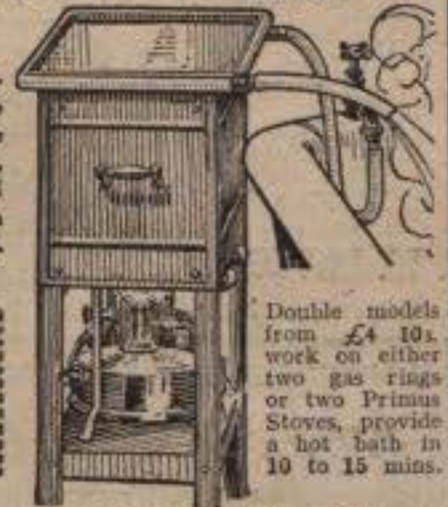
will provide ALL HOT WATER for bath or sink WITH OR WITHOUT GAS

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NAVY CUT Cigarettes

PLAYER'S NAVY CUT TOBACCO has been an unfailing source of satisfaction to generations of pipe-smokers. P.1066

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you've been a wonderful pal to me—we've seen a bit of life during the last 25 years, and I'm wondering what would have been my fate if I had never met you! Do you remember the old war days?—um—we did our little bit, didn't we? But let's forget that. It's not often we find time in our busy lives to think of the past—it's nothing but Wireless these days—everybody's wanting us. By the way, old chap, I hear that that fellow Smith is getting splendid results since we soldered his wiring and he's been paying us very nice compliments ever since—tells all his friends, y'know. Well, time's getting on, and we must be off again, but before we go, just one word of advice to the readers of *The Radio Times*: Solder your connections—solder 'em all—and as sure as my name's SOLDER you'll reap a better harvest of wireless waves; but don't on any account forget to use FLUXITE—it makes soldering so easy."

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(B.W.)



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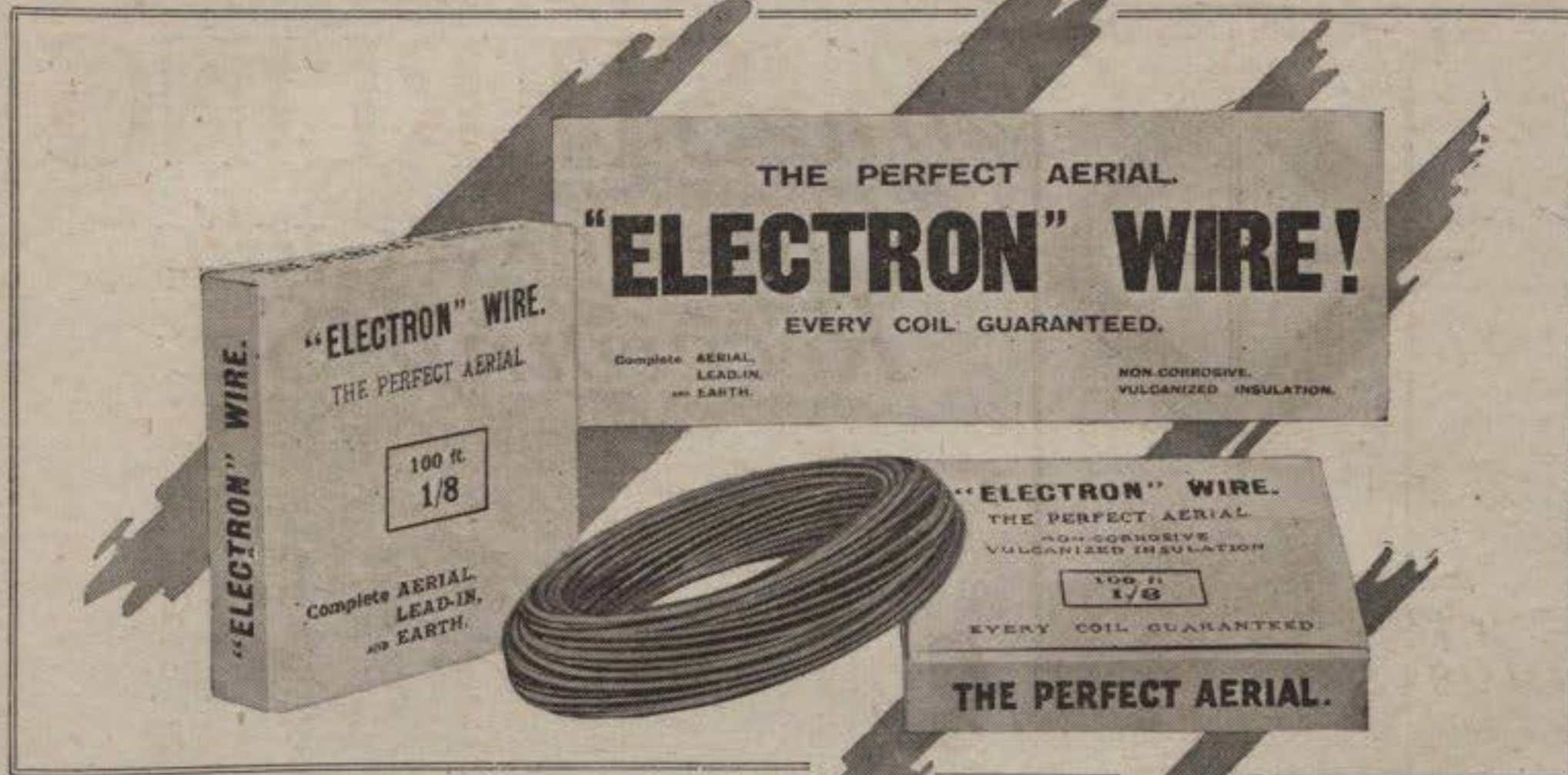
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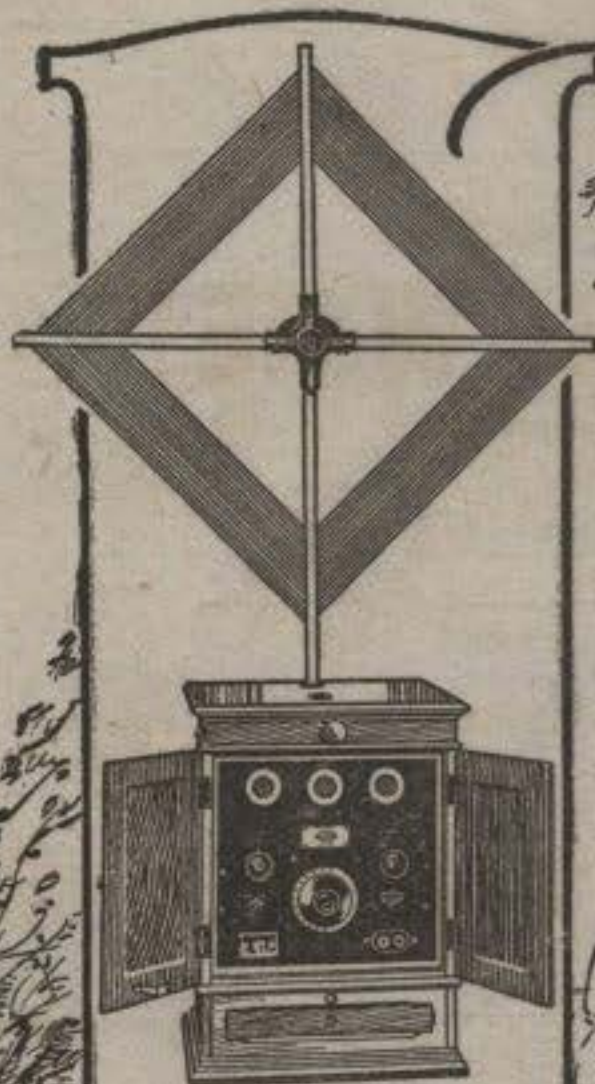
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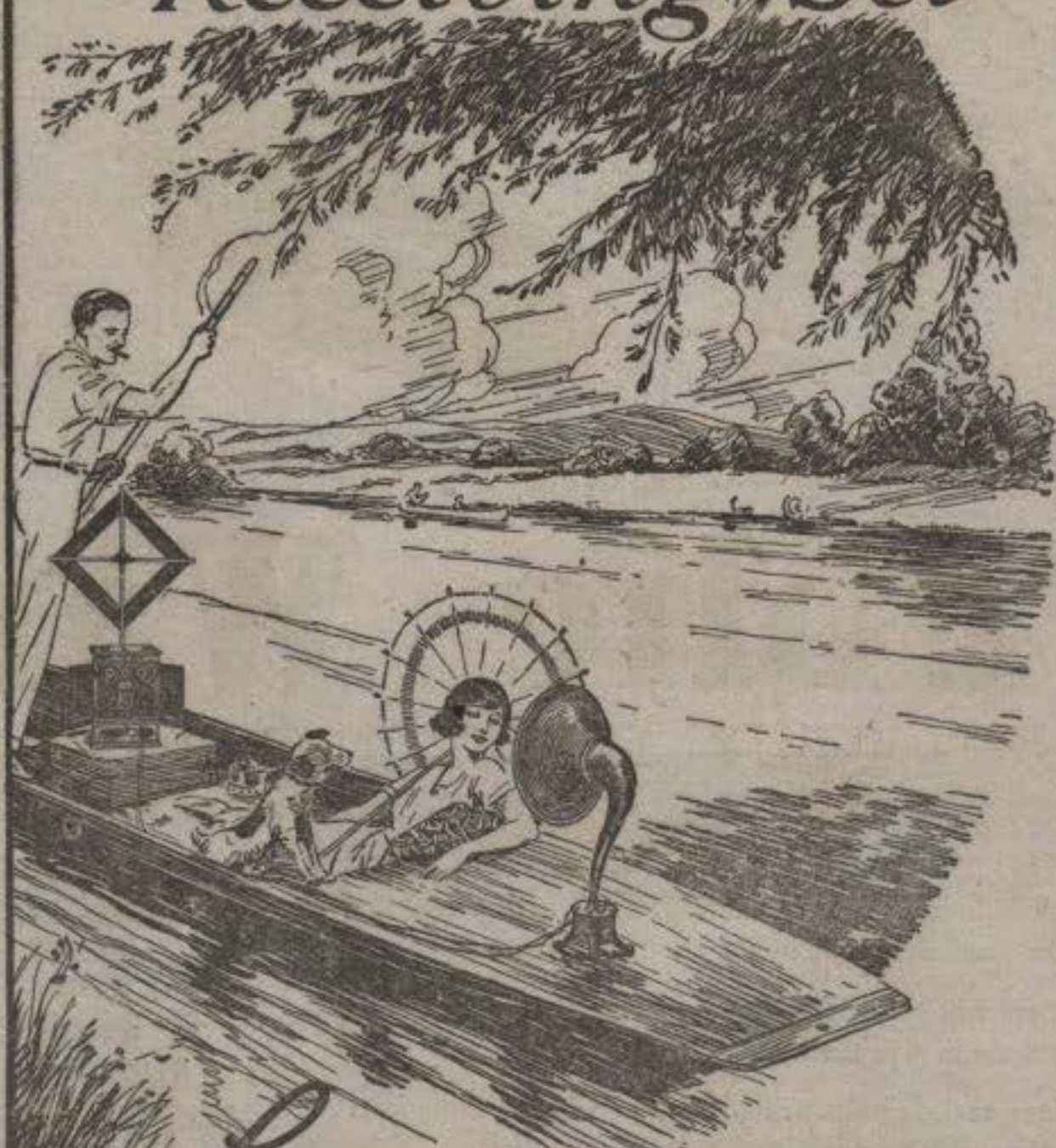
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