

MY CROWNING EXPERIENCE. By DAME CLARA BUTT.



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, AUGUST 17th.

- LONDON CARDIFF
ABERDEEN GLASGOW
BIRMINGHAM MANCHESTER
BOURNEMOUTH NEWCASTLE
SHEFFIELD (Relay)
PLYMOUTH (Relay)
EDINBURGH (Relay)
LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)
HULL (Relay)

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OFFICIAL NEWS AND VIEWS.

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

The Return of the Ear.

By Professor ROBERT S. RAIT, C.B.E. (Historiographer-Royal for Scotland).

JUST as the motor-car has revived the use of the road, so the invention of wireless telephony has increased the access of knowledge to the mind by means of the ear.

In Scotland, after the meeting of a Parliament, new laws were published to the lieges at the market cross of the burgh in which the Parliament was held, and the sheriffs of the various counties were bound to proclaim them in the county towns.

The news of the Middle Ages was carried and distributed orally by the large and varied wayfaring population which was regarded partly as a convenience and partly as a nuisance by the householder.

propaganda for an insurrection. The Peasants' Revolt of 1381 was organized by oral messages.

Information about distant counties and about foreign countries came from the lips of pilgrims—who formed another section of the wayfarers—and the wandering minstrels, though they fell from their high estate, were at one time the purveyors of literature and poetry.

Both in theory and in practice the development of education has discouraged what is described as "mere memory," and the ear has played a smaller part in the receipt of knowledge than it used to do.

(Continued overleaf in column 3.)

Songs that Moved the World.

The Story of "The Indian Love Lyrics."



AMY
WOODFORDE-FINDEN.

THERE has been controversy from time to time as to the song which can claim to have proved the "best seller," and there have been many candidates for that honour of "best seller," from "The Man that Broke the Bank" to "The Lost Chord." But it is almost as certain as anything can be that all doubts on this head have been set

to rest by a song cycle published over twenty years ago. It sales are any criterion of popularity, the most popular songs ever published in the history of music are the "Indian Love Lyrics."

Strangely enough, both words and music were written by women, both of whom knew India intimately, though they never met until the music was wedded to the words. The "Laurence Hope" of the well-known title-page wrote a volume of poems, published in the 'nineties of last century by William Heinemann, entitled "The Garden of Kama," and it was in that volume that first appeared such lyrics as:—

Pale hands I loved beside the Shalimar,
Where are you now? Who lies beneath your spell?

Whom do you lead on Rapture's roadway, far,
Before you agonize them in farewell?
Pale hands I loved beside the Shalimar,
Where are you now? Where are you now?

Pale hands, pink tipped, like Lotus buds that float

On those cool waters where we used to dwell,
I would have rather felt you round my throat
Crushing out life, than waving me farewell!
Pale hands I loved beside the Shalimar,
Where are you now? Where are you now?

Her Earlier Songs.

But it was not until Amy Woodforde-Finden wedded these passionate, haunting words to equally haunting music in 1902 that they made a world-wide appeal. Several years before she had published various songs, including "O Flower of All the World," which she published under another name, Amy Ward.

Up to that time, although it had been before the public for several years, "O Flower of All the World," now so widely known and sung, had been a comparative failure, but when the "Indian Love Lyrics" made the name of Amy Woodforde-Finden one to conjure with in musical circles, her earlier songs won the popularity they had, on their merits, always been entitled to. Needless to say, this is a common experience both in literature and music, and, indeed, in every artistic calling.

A Child Prodigy.

An elusive and shy personality, little has ever got into the publicity of print concerning the woman who has the distinction of having written the most widely-popular songs of her generation. Here, however, is an extract from a letter which has never before seen the light of day, in which the composer gives a sort of nutshell autobiography:—

"I know I was considered rather a Prodigy, as a child (and it was before the age of Prodigies). I composed a song at nine years old, and published a waltz at fifteen. I played very well for my age. At twelve years I used to play 'The Moonlight Sonata' by heart. I studied the piano for several years with Mr. Adolph Schloesser, late head of the London Academy

of Music, and I owe most of my musical education to him.

"I wrote one or two songs which never moved at all. It was the 'Indian Love Lyrics' which made my first success; these I wrote in 1902. Following them, I think 'A Lover in Damascus' has been the most popular, but the other cycles, 'On Jhelum River' and 'Five Little Japanese Songs,' are also doing well, also my single song, 'O Flower of All the World,' which is having a great sale. I spent three years in India. My husband is a retired lieutenant-colonel of the Bengal Cavalry. I also travelled in Kashmir."

I am able to add a few more details of this remarkable woman's all-too-brief life. She was one of nine children, and was born at Valparaiso, where her father, Alfred Ward, was for some time British Consul. Thus her earliest and most impressionable years were spent in a Spanish environment. Her gift of musical composition seems to have been a purely natural one. Her spiritual nature seemed to breathe the musical atmosphere of any part of the world in which her lot was cast. Thus her "Three Little Mexican Songs" and her "Little Cactus Flower" reveal the colour and melody of Spanish America, whilst her song cycles and, supremely, the "Indian Love Lyrics," written after her marriage and on her return to this country from India, seem like the magical echo of the music of the mysterious East.

A Beautiful Memorial.

Colonel Woodforde-Finden was a widower when he married Miss Amy Ward out in India, and when he retired from the Army some three years later, they settled in the little Nidderdale village of Hampsthwaite, not far from Harrogate. The composer's connection with this charming spot was somewhat tragical. Her stepson, Eric, whose brother had been killed in the Boer War, had always been an invalid, and was laid to rest in the village churchyard in 1913. Three years later Colonel Woodforde-Finden died and was laid beside his son, and almost exactly three years later still Amy Woodforde-Finden passed away and was laid to rest beside her dear ones.

Some years later, on a Sunday afternoon in April, on the anniversary of her stepson's death, the village church was packed so full that many stood in the open air for the dedication of a beautiful memorial monument to the memory of this talented composer. The figure is recumbent, and is a speaking likeness of the woman who died too soon. At each corner is a kneeling angel, and around the base are bas-reliefs of scenes from her famous songs.

But Amy Woodforde-Finden has an equally-enduring monument in her music, which is heard, certainly, wherever the English language is spoken, and in very many countries where it is not. It will suffice to keep her memory green as long as there is a music-lover left to sing her songs or a band to play them. A. B. COOPER.

WORKING under the assumption that a wireless receiving set could be successfully operated at 1,000 feet underground, the United Mine Workers of America are investigating radio as a means of life saving in mine disasters.

HE was a listening enthusiast, but an uncompromising moralist. "The programmes are excellent," he explained, "and it is not for me to take personal exception to any item. But when So-and-so was singing I closed down for the time. He was mixed up in a shady case some years ago, and I could not receive even his voice in my home."

The Return of the Ear.

(Continued from the previous page.)

have perused, and not listened to, the newspaper. Apart from schools and universities, the Sunday sermon and the popular evening lecture have, in our own time, been almost the only means of the circulation of knowledge (music, of course, excepted) through the medium of the ear. Even the stage has often appealed chiefly, or at all events largely, to the eye.

The development of broadcasting has introduced a fundamental change, the results of which cannot fail to be interesting and important. In some curious ways the customs of the past have been reproduced in new circumstances and for fresh purposes. In country villages we again listen to the announcement of the time of day by word of mouth; not, as of old, because of the scarcity of watches and clocks or the rarity of ability to read them, but because we are enabled to keep our watches in conformity with Greenwich time.

The personal announcements which are made by the courtesy of the British Broadcasting Company fulfil some of the functions of the old town crier. The news bulletins once again convey to the ear, instead of to the eye, the records of the events of the day, and one London voice achieves what was effected in the Middle Ages by the thousand voices of the wayfarers and wanderers.

Much more important than these things is the revival, in a new form, of the lecture and the recitation. The multiplicity of printed books has, in recent years, decreased the popularity of the lecture, and the public reading or recitation has almost disappeared. The length of the lecture has, for broadcasting purposes, been seriously reduced, but its appeal has been addressed to an infinitely wider audience. The lecturer has been given the task, not of trying to satisfy, but of attempting to create or stimulate intellectual interest, and the possibilities open to him have been vastly increased. The art of public reading has been revived; enormously larger numbers of men and women have listened, in the past year, to the recital of poetry, or of other great literature, than in the preceding half-century or more. The books may have been on our shelves, but they have not been used, and the reader over the wireless sends us back to them.

It may not matter much in itself whether instruction or entertainment reaches us by the avenue of the eye or by that of the ear, but there must have been some loss in the continuous neglect of one of them. The return of the ear cannot fail to be an important and fruitful factor in the progress of knowledge.

GREENLAND CALLING!

BEFORE long, the Eskimos and other inhabitants of the outlying territories of Denmark will be linked up by wireless with Europe.

A Danish radio company has arranged to build a number of stations on the west coast of Greenland, and in the autumn the connection will be established with at least one of these settlements, probably that at Julianehaab, where the largest station is to be built. The waves will be transmitted by Reykjavik on Iceland and possibly thence via Scotland and Norway.

The Greenland stations are being built primarily for meteorological purposes and for the transmission of official dispatches to and by the Government authorities there. Later, the system will be extended, and listening will become general among the Eskimos.

Official News and Views. GOSSIP ABOUT BROADCASTING.

John Henry in the Air.

JOHN HENRY has climbed very high as a wireless entertainer, but he is destined to scale yet greater heights. Early in September he will go up in an aeroplane over London, and will tell everybody what he thinks of them from that altitude. The aeroplane will be equipped with a special microphone, and apart altogether from the humour which John Henry will be sure to impart to the occasion, the experiment of broadcasting from an aeroplane will create widespread interest.

A Tour Round the Stations.

On Wednesday, August 20th, there will be a wireless turn which should be of great interest to all our listeners. On this evening, between 8 and 9 p.m., we will have a tour round the B.B.C. stations and pick up selected items from each in turn, and relay them to London. From 8.35 p.m. to 8.40 p.m. an interlude is provided by Philemon, who is giving his weekly causerie, "From My Window." At 9 p.m. Miss Lillah McCarthy, the famous Shakespearean actress, is giving a recital of poems by Shakespeare, Keats, Yeats, and Flecker.

"The Retreat From Mons."

Those who have read Major A. Corbett-Smith's thrilling story of "The Retreat From Mons" will be specially interested in the programme on August 23rd. On that occasion, which marks the anniversary of the opening of the retreat, Mr. Cyril Estcourt will recite some half dozen episodes, grave and gay, from the book.

Result of the Man Hunt Competition.

The National Man Hunt created a considerable amount of amusement throughout the country, and it is to be hoped added something to the science of catching wrongdoers. The hunt created more interest in the provinces than in London, which is perhaps only to be expected, as the fun of a chase is more concentrated in a provincial town. There were few untoward incidents, although exception must be made in favour of the zealous young policeman who made a most valiant attempt to arrest the "wanted" persons, and whose visions of promotion must have vanished into thin air when he realized the identity of the suspects.

The following are the prize winners which at the moment of writing have been decided:—

I. Auntie Sophie was pursued most energetically by Mr. A. C. Wake, of 4, Crescent Place, Cartwright Gardens, London, W.C.1. He recognized her B.S.A. in Euston, and gave a most detailed description of the car and its occupants. He saw the car again at 7.35 p.m., and made a correct

deduction as to the route followed by it. He wins the first prize of £5.

II. Uncle Rex was seen at 7.29 by Miss Rita Behm, aged 16, of Homeland, 35, Fullers Road, South Woodford, E.18, who displayed great persistence, and gave an excellent report on the Daimler Saloon and its occupants, thus winning the first prize of £5.

III. Uncle Caractacus was also detected by a large number of listeners. Mrs. L. Bleiner, of 90, Deacon Road, Kingston-on-Thames, identified the little Daimler Saloon at 8.10 p.m. while driving in a car, and sent in a good description of our Uncle and his companions. She wins the first prize of £5 for the most detailed observation upon this car. Other prize winners include:—

Manchester:

Mrs. J. B. Sagar, 3, Rose Hill, Miller's Lane, Atherton.

Birmingham:

Misses Nancy and Margaret Smith, 67, Bath Road, Wolverhampton.

Sheffield:

Miss Annie Hibberd.

Bournemouth:

Mr. Ames.

Liverpool:

Mr. T. O'Neil, 18, Dentwood Street, Dingle, Liverpool; T. H. Fullerton, 4, Walton Vale, Aintree, Liverpool.

Edinburgh:

W. F. Craigen, 5, Chancelotte Terrace.

Newcastle:

M. J. Powell.

Leeds-Bradford:

Edward Brockley, 23, Welton Mount, Hyde Park, Leeds.

Plymouth:

A. B. Sanday, 7, Stuart Road, Stoke, Devonport.

Cardiff:

Miss Phyllis Kendrick, 36, Penhill Road.

"Battles With Giant Fish."



Mr. F. A. MITCHELL-HEDGES.

Mr. F. A. Mitchell-Hedges begins his thrilling series of travel talks on August 19th, when his subject will be "Battles With Giant Fish." We all know the fate of the man who enlarges upon his piscatorial captures, and Mr. Hedges has not escaped the criticism that is heaped upon a successful angler. However, his big fish stories are in a class by themselves, and he has a habit of substantiating his tales by producing the corporeal evidence. He has presented 26,000 specimens to the British Museum.

A Loss to Listeners.

Listeners will learn with sorrow of the death of Mr. Philip Wilson, who had endeared himself to all those who had an interest in old English music. His last appearance at "2LO" was on May 12th, when he took part in an Australian concert. Mr. Wilson seemed to be possessed of a magnificent physique, and the news of his illness and early death at the age of thirty-eight has caused a painful sensation. He also spoke from some of the provincial broadcasting stations, and his talks on the songs of the English Lutinists, with appropriate illustrations by himself, were widely appreciated by listeners all over the country. He was *persona grata* with all members of the B.B.C. staff with whom he came in contact, and it is with the deepest regret that we have to record the passing of one who not only rendered great service to broadcasting, but who in the normal course of events would have been one of the greatest educative musical forces in the country.

Query Programme Competition.

The recent Query Programme Competition proved very acceptable to listeners, and a large number of excellent entries were sent in.

The winner of the first prize of £5.5s. is Mr. Frank H. Garner, 120, Higham Road, Tottenham, N.15, who was successful in naming all the artists, together with the titles and the names of the composers of the majority of the items.

The runner-up is Mr. William Burton, Protea, Hockley, Essex, who submitted a very creditable solution, and he will receive a cheque for £2 2s. As nobody tied with Mr. Burton as runner-up, the prize of £2 2s. will be divided equally between Mr. C. A. Looseley, 8, Thornsett Road, S.E.20, and Mr. Marion Main, 26, King's Avenue, Muswell Hill, N.10, who have tied for third place.



Drawn by Charles Dana Gibson

WHAT ARE THE WIRELESS WAVES SAYING?

[A five guinea Crystal Receiving-set will be awarded to the reader who sends in, on a postcard, a reply to the above question which in the Editor's opinion is the wittiest and most applicable to the picture. All attempts must be received not later than first post on Tuesday, August 19th, and must be addressed: "Wireless Waves," Radio Times, 8-11, Southampton Street, Strand, London, W.C. 2.]

Mozart, The Amazing Prodigy.

A Career of Fascinating Interest. By R. D. S. McMillan.



WOLFGANG MOZART.

OF all the prodigies the world has known, surely there has been none who can at all compare with Mozart? What an amazing child! Making his first public appearance at the age of five, a year later he is engaged upon a tour with his father; at the age of eight he takes London by storm, and plays to the King and Queen; at the age of ten he has completed his first symphony, while two years later, when he is twelve, we actually find him writing and completing his first opera!

His Crowded Boyhood.

"The little sorcerer," the Emperor of Austria (Francis I.) dubbed the child when at the age of six he first appeared at the Royal Court. One day the little fellow stumbled while approaching the piano and fell. He was helped up by one of the princesses. "You are good," Mozart said to her, "when I grow up I shall marry you." She was Marie Antoinette. When, in the year 1756, Wolfgang Mozart opened his eyes to the world at Salzburg, his parents little knew what a genius had come to bless their home, though they certainly had not long to wait before they made the discovery! So meteoric was his career during those early years that the biographer will find that from the age of four to fourteen, crowded as they were with incident and achievement, were among the most interesting years of his all-too-brief life.

"Coming from the Stars."

Mozart the elder, a man who worked hard in the interests of his brilliant offspring, saw to it that Mozart never allowed anything to interfere with his career, and the boy's success, so far as finance at any rate was concerned, was due to a considerable extent to his parent's exertions. Leopold (Mozart's father), a virtuoso himself, took the greatest pride in his son, and he considered it the proudest moment of his life when during their Italian tour, when Wolfgang was fourteen, he saw his son conduct his own opera, *Mitridate*, at Milan. We find him writing home that the Italians, then the leaders in the world of opera, lauded the new work as one "della stelle"—in other words, "coming from the stars."

Love at First Sight.

The time came when Leopold Mozart found himself no longer able, on account of business ties, to accompany his son on his journeyings; so that when, in 1777, Wolfgang set out on another tour, it was his mother who accompanied him. Wolfgang was now twenty-one and well able to take care of himself, but we may imagine that his fond father, fearing some youthful folly, deemed it wise that the young pianist's mother should go with him. But if Frau Mozart's duty was to see that her son returned with his heart intact, she was to fail in her mission, for on the way to Paris he met and fell in love with Aloysia von Weber, the daughter of an orchestral copyist at Munich, whom Mozart employed. She was then, at fifteen, a singer of promise, and he gave her some lessons. With Mozart it was love at first sight, and all the time he was in Paris he was thinking of her. This visit to the French capital was to be a

sad one for, probably upset by the journeying and the financial failure of their sojourn in France—for this time Mozart received more applause than pence—his mother became ill and died. It was a blow to Mozart, yet it is safe to say that if it had been his father, his sorrow would have been even more acute.

A Quick Change Romance.

On the return journey home, he visited his loved one again, only to find himself forgotten. As a matter of fact, he had been ousted in her affections by an actor named Lange.

And now comes the strange part of the story, for Mozart, now that he knew Aloysia was not for him, turned to her younger sister, Constance, and promptly fell in love with her! And the young composer was not one whit less ardent towards the new charmer. Old Leopold had by this time heard—and disapproved—of the Webers. In a letter which Wolfgang writes to him, the younger Mozart, after remarking that "an unmarried man, in my opinion, enjoys only half of life," says: "But now, who is the object of my love? Not one of the Webers, surely? Yes, one of the Webers—the third daughter, Constance. My good and beloved Constance is the martyr of the family and probably on this very account the kindest hearted, the cleverest, and in short the best of them all; she takes charge of the whole house and yet does nothing right in their eyes."

An Elopement that Ended Happily.

It was about this time or shortly before it that Mozart's first masterpiece saw the light, the opera *Idomeneo*, which was performed at Munich in 1780 with great success, and he followed this up with another opera, "*Die Entführung aus dem Serail*." It seems to have been on the strength of the latter that he decided to defy his father and marry Constance. They eloped in 1782, and Mozart never regretted the step, for with Constance he found the happiness which only a devoted wife can bring. He was then, at the time of their marriage, twenty-six, and she was nineteen.

"My Own Requiem."

A period of notable work followed, and in 1785 Mozart, whom Haydn had but recently declared to be "the greatest composer he had ever heard," burst forth with his immortal *Marriage of Figaro*; a year or two later came *Don Giovanni*, and in 1788 three of his masterpieces of instrumental art—his Symphonies in C, in E flat and G Minor—in which Mozart attained heights of glory in music never before dreamed of. They stamped him, if his previous work had not already done so, as the immortal genius. As Schubert, enraptured by Mozart's music, wrote years later: "Immortal Mozart, what countless images of a brighter, better world hast thou stamped on our souls!"

But already, although he was only thirty-two, the sands were running out, and three years later came the end—the cutting short of a career which, great in achievement as it had been, yet was still full of promise. For some time Mozart had had a premonition that his death was near at hand, and after a visit from his father he told him that he was afraid they should not meet again. In 1791 he wrote *The Magic Flute*, and in November of that year he was attacked with rheumatic fever. He was engaged at the time on a Requiem, and just before the end came he whispered, "Did I not say I was writing this for my own requiem?" He was buried in a pauper's grave, the location of which was lost and is to-day unknown.

Wireless and Health.

How Radio Helps the Sick.

FOLK are very definitely coming to realize that wireless is not only a factor in our everyday life, but a very vast factor. I am not so sure that we are yet fully awake to its tremendously growing influence, and I feel quite sure that those persons who may wish to be considered "intellectuals" are beginning to admit it. The absolute fact is that wireless has completely revolutionized our reactions to a hundred and one different things. Its ramifications are reaching out in all directions, and, like the ether waves, they are endless.

A Second Doctor.

In the foregoing paragraph there is just a breath of romance. The actual accomplishments of wireless are already legion. In a previous article I wrote that it was rebuilding home life, and I see added instances of it daily. The usefulness of the wizardry of wireless is expanding like a mighty, irresistible sea. It may not be stopped. Just as some genius roped in the power to be obtained from great rushing waters for the benefit of industry and many other things, so surely shall our engineers and inventors direct the immeasurable force of wireless for the benefit of all people. Not for a few people, but for all.

To me, wireless is a second doctor—and a good one, whose fees are very small. It is a mixture of medicine and spiritual healing. You know that wonderful doctor who seems to make us better as soon as he enters our room, and his medicine is almost unnecessary. That is just what wireless does.

The Perfect Spiritual Healer.

May I tell you a story? A woman friend of mine of some sixty years, mostly winters, had been bed-ridden for years. Day in, day out, she faced the terrible tragedy of her disease, slowly eating into her vitality. We waited upon her, giving her service, ungrudgingly. Sometimes she drooped. Sundays she would ask us to read a chapter from The Book and play and sing some simple hymn to her. And then came Wireless. We fixed up a set in her fragrant room, and behold, sunshine came into her life! The gathering mists seemed to roll away from her tender, patient eyes. She heard music. She became alive again. The sweet world without came back to her. Those old hymns she loved so dearly, which she had sung so happily in the old days, came to her from the church. And the *Bells of St. Martin*! I leave the rest to your thoughts.

Wireless is helping the doctor. All sick people who are not too sick should have it. I make bold to say that it will keep many of us from becoming sick. It is a new stimulant, and far more effective than the recognized stimulant. It is the only real and perfect and undeniable spiritual healer. Great claims, but true ones.

A Blessing to the Blind.

Not so many weeks since I was visiting some old people, old in years and rich in friendship, who very seldom went out, and I shall not easily forget the rare expressions on their faces as they listened to the Oxted Nightingale, and Miss Harrison's beautiful cello playing dimly in the background. Wireless is a new gift of God to the sick and the aged.

And what a blessing, a deep blessing, it is to the blind! There lives, on a high hill somewhere in the South Downs, a man of not many years, disfigured and blind. . . . Blasted by the war, broken bodily, and almost broken in spirit. Hid—and who would wonder at it?—away from his fellow-men. And then wireless quietly reached out its friendly hand to him. Let us not forget.

G. H. GRUBB.

Listeners' Letters.

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

Why Call Signs Are Used.

DEAR SIR.—Would you inform me for what purpose "call signs" are retained to indicate stations; for example, "Sheffield, 6FL"?

The word "Sheffield" is shorter and clearer to hear than "6FL," and when we hear a voice saying: "Sheffield calling," it seems superfluous to add a mystic combination of letters and figures after it, known as a "call sign."

Yours truly,

(COLONEL) L. HAY-DUCROT.

Westmeath, Ireland.

[Call signs are allotted to all stations by the Government. It is laid down in wireless telegraphy law that every station shall have a definite call sign, in order that it may be distinguished from other stations. If it were simply decided to call any particular station "Sheffield," it is obvious that confusion would arise.

The broadcasting stations are so well known that announcers are not encouraged to repeat the call sign too frequently, although it is a Government regulation that this should be repeated at certain stated intervals.]

Reception in Germany.

DEAR SIR.—It will doubtless interest you to know that here, in Germany, at a distance of about 1,000 kilometres, I am able every evening to enjoy performances from English stations with only a two-cylinder receiver with regulating coupling.

During the afternoon, I can only hear Newcastle with headphones, but as soon as darkness sets in, the hearing becomes better, and one station after another can be picked up. Newcastle, Manchester, Aberdeen, Bournemouth and London can be heard particularly well. From 10 o'clock on, one hears more distinctly, so that I am then able to put on my English clear-toned loud-speaker, which in strength of sound is not far behind a good gramophone.

The listening is best when London sends out "Relay," and when the Savoy Orchestras play.

Yours faithfully,

Kiel.

ALFRED LOTZE.

Saved From the Sea.

DEAR SIR.—I have much pleasure in informing you that my son has arrived safely home. He was blown out to sea, and picked up, boat and all, by a fishing trawler, whose crew kept him up the channel until their return. They put into Bembridge, Isle of Wight, at 9.30 p.m., and he was invited by the mate to hear the wireless at his home, and had the remarkable experience of hearing a description of himself broadcast.

My wife and family and self are deeply grateful to the B.B.C. and tender our sincere thanks.

Yours faithfully,

Southsea.

FRANK COLLINS-BAILEY.

[Last week we published a letter from Mr. Denis Mackail, the well-known novelist, giving a quotation from an early Victorian writer, in which the term "B.B.C." occurs. Those readers who were unable to identify the quotation will be interested to know that it is taken from chapter 51 of Thackeray's "The Newcomes." "B.B.C." here stands for the "Bundelcund Banking Company," in which Colonel Newcome made, and lost, his fortune.]

PEOPLE IN THE PROGRAMMES

A Painstaking Actress.

AN event of unusual interest will take place at London on Wednesday, August 20th, when Miss Lillah McCarthy, the well-known actress, will recite a number of poems.

Miss McCarthy is one of the most painstaking actresses on our stage, and she always goes to great trouble to obtain the proper "atmosphere" for her various rôles. For instance, before appearing in *Blood and Sand*, she went to Spain in order to study the people in every detail. While there, she was nearly kidnapped by brigands and held to ransom.

Nearly Kidnapped.

ONE moonlight evening she was passing through a little street in a village some distance from Madrid when she heard cries of "Help!" in Spanish. To get to the "poor old man" who was crying for help, she had to pass through an ugly-looking passage in a lonely cottage and go down a cellar. Glancing over her shoulder, she noticed two or three crouching figures—men stooping, hiding themselves from the moonlight.

Of course, that gave the show away! Miss McCarthy allowed the artful "poor old man" to cry on, seeing there were so many of his friends about. She afterwards learned that this was one of the many dodges to trap visitors in those mysterious underground cellars of Spain.



(1) Miss Lillah McCarthy; (2) Mr. Hubert Carter; (3) Mr. John Redwood Anderson; (4) Miss Gwen Ffrangcon Davies.

An Impressive Play.

MR. JOHN REDWOOD ANDERSON, who recited a selection of his poems from Cardiff on Wednesday, August 13th, is the author of the remarkable play *Babel*, which was recently broadcast from the same station. *Babel* is a work of great artistic and literary merit.

Mr. Anderson struck the keynote of calamity at the outset, and gave a vivid picture of the devastation wrought upon the world by the second deluge, which led to the building of the

historic tower. Thenceforward the interest was sustained throughout, and his description of the building of the tower in the second act was a fine piece of word painting. Particularly impressive also was the final scene in which the circling vultures are the first intimation to Nimrod's subjects who have abandoned him to his wild scheme, that "Death sits upon the Tower."

Broadcasting and the King's English.

THAT versatile actor, Mr. Hubert Carter, who played "Nimrod" in Mr. Redwood Anderson's play, is a great believer in the far-reaching effects of broadcasting from the educational standpoint.

"Not ten per cent. of the King's subjects speak the King's English," said Mr. Carter, recently, "and if broadcasting could be the means of the King's English being spoken from Newfoundland to New Zealand, and there is no reason why it should not, what a splendid thing it would be! Broadcasting has given many people their first opportunity of hearing the works of Shakespeare and other masters. It is really a lesson in elocution."

In Irving's Shoes.

MR. CARTER also scored a success in the part of King Lear, when it was broadcast from the Cardiff Station a few weeks ago. He is an actor of wide experience, having played leading parts with most of the West End managements, including Sir John Martin Harvey and the late Sir Herbert Tree. He has also played Shylock in *The Merchant of Venice* with Miss Ellen Terry.

Singer and Actress.

THE part of "Nina" in *Babel* was played by Miss Gwen Ffrangcon Davies. She has won fame both as a singer and as an actress, and is the daughter of the late Mr. Ffrangcon Davies, the Welsh vocalist.

She scored a big success as Juliet at the Regent Theatre, London, and also as "Etain" in *The Immortal Hero*. Her portrait in the latter character, painted by Mr. Harold Knight, the Art Committee of the National Museum of Wales are anxious to purchase.

Dogs for Police and Army Work.

DOG lovers should make a point of listening on August 19th, when Lieut.-Col. E. H. Richardson is to give a talk from London on "Police Dogs."

Lieut.-Col. Richardson has been training dogs for various important purposes for many years, and it was he who introduced into this country dogs for duty with the police.

He began to study the subject in 1898, and since then, many Governments have been grateful to him for his services. During the Russo-Japanese war, he supplied the Russian army with ambulance dogs; he took out an ambulance dog to the Spanish army in the Morocco campaign, for which he was personally thanked by King Alfonso, and he supplied the sentry dogs for the Abor Expedition in India in 1911.

During the Great War, Lieut.-Col. Richardson established a War Dog Training School for the British Army, and supplied many sentry dogs to the armies in France and the Dardanelles.

The Harp by Wireless.

CONSIDERING what a beautiful instrument it is, it is remarkable how few really good harp players we have nowadays. A brilliant harpist is Miss Sidonie Goossens, who is to broadcast from London on August 17th. A sister of Mr. Eugene G. Goossens, she studied under Miss Miriam Timothy at the Royal College of Music, and her first engagement was in *Chu Chin Chow* during its last year.

Miss Goossens now plays with the Queen's Hall Orchestra as second harp to her sister, Miss Marie Goossens.

WIRELESS PROGRAMME—SUNDAY (Aug. 17th.)

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

LONDON.

- 3.0.—Time Signal from Big Ben.
Programme S.B. to Newcastle.
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.
ASTRA DESMOND (Contralto).
JOHN COLLETT (Tenor).
The Band.
"Marche Romaine"Gounod
Incidental Music to "A Midsummer Night's Dream"Mendelssohn
Contralto Songs.
"Rondel"Elgar
"Habañera" } "Carmen" } Bizet
"Chanson Bohème" }
The Band.
Folk-Song SuiteVaughan Williams
Tenor Songs.
Recit. and Aria from "Martyr of Antioch"Sullivan
Recit., "Where is the Crown?" Aria, "Come, Margarita, Come."
"Sigh No More, Ladies"Aiken (14)
3.45 (approx.)—Prof. A. J. IRELAND.
"Episodes in the Religious History of England—The Capture of Caradoc."
The Band.
The Songs of Sir Henry Bishop (including "Bid Me Discourse," "The Dashing White Sergeant," "The Gipsy," "Lo! Here the Gentle Lark," "Should He Upbraid?" etc.).
Contralto Songs.
"In the Silver Moonbeams" Cyril Scott (4)
"Shut Not So Soon"E. Angless (1)
"Love Went a-Riding"F. Bridge
"A Birthday"Cyril Scott (4)
"Spanish Ladies"arr. C. Sharp
The Band.
Duet, "A Night in Venice"Lucontoni (Cornet and Euphonium.)
"Reminiscences of Gounod"Godfrey
Tenor Songs.
"Phyllis" }
"My Celia" } Montague Phillips
The Band.
Spanish Dance Suite, "La Verbena" Lacombe
Announcer: J. G. Broadbent.
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
8.30.—Anthem, "O Saviour of the World" Sir John Goss (11)
Hymn, "For the Beauty of the Earth."
The Rev. P. B. CLAYTON, of All Hallows, Barking: Religious Address.
Hymn, "Summer Suns are Glowing."
- 9.0. **All-Star Programme.**
MIRIAM LICETTE (Soprano).
HERBERT HEYNER (Baritone).
SIDONIE GOOSSENS (Solo Harp).
CEDRIC SHARPE (Solo Violoncello).
Soprano Songs.
"Golden Moments" ("Marriage of Figaro") Mozart (11)
"Ave Maria" ("Othello")Verdi
Harp Soli.
"To a Water Lily"Edward MacDowell (4)
"Fileuse" ("Margaret at the Spinning Wheel")A. Hasselmans
Baritone Songs.
"Brittany"Farrer (11)
"Grace for Light"Hamilton Harty (1)
"The Birds of Bethlehem" Walford Davies
"Harp of the Woodlands"Easthope Martin (5)
"All For You"Easthope Martin (5)
Violoncello Soli.
Demande et Réponse
Coleridge-Taylor, arr. C. Sharpe
Minuet ... Beethoven, arr. C. Sharpe (15)
Slumber SongSchubert
La CinquantaineGabriel Marie
Soprano Songs.
"Nymphs and Shepherds"Purcell
"At the Well"Hageman
"Down in the Forest"Landon Ronald (5)

- 10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News.
10.15. Harp Soli.
Two BalladesEugene Goossens (2)
Baritone Songs.
"An Old French Carol"Liddle (1)
"The Bird of Passage"Gervase Reed
"In Summertime on Bredon" Graham Peel
Violoncello Soli.
"Believe Me, If All Those Endearing Young Charms"Cedric Sharpe (31)
"Salut d'Amour"Elgar
BourréeBach, arr. Cedric Sharpe (15)
"Ave Maria"arr. Popp:r
10.45.—Close down.

Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.0. THE STATION PIANOFORTE QUINTET.
HARRY FREEMAN (1st Violin).
ELSIE STELL (2nd Violin).
ARTHUR KENNEDY (Viola).
LEONARD DENNIS (Violoncello).
CORA ASTLE (Pianoforte).
AMY CARTER (Contralto).
DAVID HAMILTON (Dramatic Recitals).
Quintet.
Overture, "Le Pré aux Clercs"Herold
"Ave Maria"Schubert
Songs.
"Summer Night" }
"My Heart is Weary" }Thomas
"La Srenata"Braga
Quintet.
Selection, "Romeo and Juliet"Gounod-Tavan
Dramatic Recital.
"Caleb Plummer and his Blind Daughter" ("The Cricket on the Hearth") Dickens
Quintet.
Suite, "Petite Suite de Concert"Coleridge-Taylor
(1) La Caprice de Nanette; (2) Demande et Réponse; (3) Un Sonnet d'Amour; (4) Tarantelle Frétilante.
Songs.
"Forgetfulness"Hildach (1)
"Chryssilla"Trenyth (11)
"Song of Spring"Wolf
Dramatic Recital.
"Jo Nearing the Journey's End" ("Bleak House")Dickens
Quintet.
Selection, Hermann Lohr's Popular Songs.
Announcer: J. C. Paterson.

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

- 8.30. **REPERTORY CHOIR.**
Hymn, "Conquering Kings Their Titles Take" (A. & M. No. 175)
Canon C. N. LONG, Warden of Coleshill (Diocesan Missioner): Religious Address.
Choir.
Hymn, "Soldiers of Christ, Arise" (A. & M. No. 270)
Anthem, "God is a Spirit"Sterndale-Bennett (2)
- 9.0. **THE STATION SYMPHONY ORCHESTRA.**
Conducted by JOSEPH LEWIS.
ALICE VAUGHAN (Contralto).
Orchestra.
Overture, "Coriolanus"Beethoven
Alice Vaughan.
Aria, "Lascia Ch'io Pianga"Handel
Orchestra.
Symphony, "The Military," No. 12 in GHaydn
Alice Vaughan.
Aria, "Agnus Dei"Bizet
(With 'Cello Obligato).
Orchestra.
Ballet Music from "Rosamunde"Schubert
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15.—Close down.
Announcer: Percy Edgar.

BOURNEMOUTH.

Gounod-Mendelssohn Programme.

- MAY BLYTH (Soprano).
MURIEL SOTHAM (Contralto).
JOHN HUNTINGTON (Baritone).
THE WIRELESS ORCHESTRA.
Conducted by THOMAS CONWAY BROWN.
Orchestra.
3.0. Overture, "Fingal's Cave"Mendelssohn
3.15. Muriel Sotham.
"O Divine Redeemer"Gounod (12)
"When All Was Young" ("Faust")Gounod (12)
Orchestra.
3.25. Selection, "The Queen of Sheba" Gounod
John Huntington.
3.40. "Even Bravest Hearts" ("Faust") Gounod
"Nazareth"Gounod
May Blyth.
3.50. "Hear Ye, Israel" ("Elijah")Mendelssohn (11)
"Far Greater in His Lowly State" ("Irene")Gounod
Orchestra.
4.0. "Reminiscences of Mendelssohn"arr. Godfrey
Muriel Sotham.
4.15. "But the Lord is Mindful" ("St. Paul")Mendelssohn (11)
"Woe Unto Them" ("Elijah")Mendelssohn (11)
John Huntington.
4.25. "Lord God of Abraham" ("Elijah")Mendelssohn (11)
"It is Enough" ("Elijah")Mendelssohn (11)
Orchestra.
4.35. Overture, "Mirella"Gounod
May Blyth.
4.45. "Jewel Song" ("Faust")Gounod
"Leonora's Song from Lorelei"Mendelssohn (11)
Orchestra.
4.55. "Spring Song"Mendelssohn
"Ave Maria"Bach-Gounod
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*
8.30.—The Rev. N. S. S. BOYLE, Curate of St. Mary's, Religious Address. Hymns by the Choir.
Military Band Night.
8.50. BAND OF 1ST BATT. GLOUCESTERSHIRE REGIMENT.
Relayed from South Parade Pier, Southsea.
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15.—Major STANLEY HOW: Readings from the Poems of Charles Kingsley.
10.40.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0. THE "ECLIPSE" PRIZE SINGERS (RISCA).
FELICE HYDE (Contralto).
AMY BERNARD COOKE (Solo Pianoforte).
BEATRICE EVELINE (Solo Violoncello).
I. Amy Bernard Cooke.
Sonata in E Minor (Op. 7)Grieg
II. The "Eclipse" Prize Singers.
"Feasting I Watch"Elgar (11)
"Yea Cast Me from the Heights of the Mountains"Elgar (2)
"The Storm"Durner (2)
III. Felice Hyde.
"Love's Infinity"Lilian Gore (5)
"Like as the Hart Desireth"Allitsen
"Mother o' Mine"Jones
IV. Amy Bernard Cooke.
Hungarian Rhapsody No. 8Liszt
V. The "Eclipse" Prize Singers.
"Ar-hyd-y-Nos" }
"Myfanwy" } Evans (2)
"Y Delyn Aur" }
VI. Beatrice Eveline.
"Adagio Cantabile"Tartini
"Idylle"Ethel Barnes (15)

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WIRELESS PROGRAMME—SUNDAY (Aug. 17th.)

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

- VII. Felice Hyde.
 "Lord is My Light" *Allitsen*
 "Silver Ring" *Chaminade* (5)
 "Farewell to Summer" *Johnson*
- VIII. The "Eclipse" Prize Singers.
 "Calm is the Sea" *Pfiel* (2)
 "Home, Sweet Home" *Lewis* (2)
 "Lovely Night" *Chwatal* (2)
- IX. Beatrice Eveline.
 "Sérénade Espagnole" ... *Glazounow*
 "Träumerei" *Schumann*
 Announcer: A. H. Goddard.
- 5.0-5.30.—CHILDREN'S CORNER. *S.B.*
from Bournemouth.
- 8.10. THE CHOIR OF WOODVILLE
 ROAD BAPTIST CHURCH.
 Hymn, "Jesus Calls Us" (Tune: "Galilee") *W. H. Jude*
 Anthem, "Lead, Kindly Light"
D. Pughe Evans
 The Rev. T. HYWEL HUGHES, M.A.,
 B.D., D.Litt., Principal of the Scottish
 Congregational College, Edinburgh: Religious
 Address. Hymn, "One There is
 Above All Others" (Tune: "Gounod").
- 8.40. **Music in Worship.**
 THE STATION
 SYMPHONY ORCHESTRA.
 Conductor, WARWICK BRAITHWAITE.
 DORIS VANE (Soprano).
 "5WA" CHOIR.
- I. Orchestra.
 Triumphant March from "Caractacus"
Elgar (11)
- II.—Motet, "Hear My Prayer"
Mendelssohn (11)
 Soprano Solo and Chorus, "Hear My
 Prayer."
 Recit. and Chorus, "My Heart is Sorely
 Pained Within My Breast."
 Soprano Solo and Chorus, "O for the
 Wings, for the Wings of a Dove."
- III. Orchestra.
 "Meditation" from "The Light of
 Life" *Elgar* (11)
 Overture, "St. Paul" *Mendelssohn* (11)
- IV.—"Lauda Sion" ("Praise Jehovah")
Mendelssohn (11)
 Chorus, "Praise Jehovah, Bow Before
 Him."
 Soprano Solo and Chorus, "Sing of
 Judgment, Sing of Mercies."
 Quartet and Chorus, "Ye, Who from His
 Ways Have Turned."
 Chorus, "They that in Much Tribu-
 lation."
 Soprano Solo, "Lord, At All Time I
 Will Bless Thee."
 Chorus, "Save the People Who Adore
 Thee."
 Quartet and Chorus, "When They
 Thirsted, Rocks Were Riven."
 Quartet and Chorus, "Thou Didst Free
 Them from Oppression."
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15.—Close down.
 Announcer: E. R. Appleton.

MANCHESTER.

- 3.0. **Haydn's "Creation."**
 THE WALKDEN WESLEYAN CHOIR.
 EVELYN BURY (Soprano).
 BARKER BEAUMONT (Tenor).
 LEN DAVIES (Bass).
 Conductor, J. R. ALLDRED.
- Part I.
 Recit., "In the Beginning."
 Chorus, "And the Spirit of God Moved."
 Recit., "And God Saw the Light."
 Air, "Now Vanish Before the Holy Beams."
 Chorus, "Despairing Cursing Rage."
 Recit., "And God Made the Firmament."
 Air and Chorus, "The Marvellous Work."
 Recit., "And God said, Let the Waters."
 Air, "Rolling in Foaming Billows."
 Recit., "And God said, Let the Earth
 Bring."

- Air, "With Verdure Clad."
 Recit., "And the Heavenly Host."
 Chorus, "Awake the Harp."
 Recit., "And God said, Let There Be
 Light."
 Recit., "In Splendour Bright."
 Chorus, "The Heavens Are Telling."
 Part II.
 Recit., "And God said, Let the Waters
 Bring."
 Air, "On Mighty Pens."
 Trio and Chorus, "The Lord is Great."
 Recit., "And God said, Let the Earth."
 Recit., "Straight Opening."
 Air, "Now Heaven in Fullest Glory Shone."
 Recit., "And God Created Man."
 Trio, "On Thee Each Living."
 Air, "In Native Worth."
 Chorus, "Achieved is the Glorious Work."
 Part III.
 Introduction, "Morning."
 Recit., "In Rosy Mantle Appears."
 Duet and Chorus, "By Thee with Bliss."
 Duet and Chorus, "Of Stars the Fairest."
 Recit., "Our Duty We Have Now Per-
 formed."
 Duet, "Graceful Consort."
 Recit., "O Happy Pair."
 Chorus, "Sing the Lord, Ye Voices All."
 Amen.
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from*
Bournemouth.
- 8.0-8.30.—SIDNEY G. HONEY: Talk to
 Young People.
- 8.35. **BAND OF**
THE OLD 3RD CHESHIRE REGIMENT.
 Conductor, PAT RYAN.
 AGNES CLARKE (Soprano).
 Band.
 "Marche Militaire" *Schubert*
 Hungarian Overture *Keler-Bela*
 Selection, "Reminiscences of Mozart"
arr. Godfrey (1)
 Agnes Clarke.
 "A Request" *A. Woodforde-Finden*
 "Come Unto Me" *W. Coenen* (11)
 Band.
 Duet for Flute and Clarinet, "Lo! Here the
 Gentle Lark" *Bishop*
 (Flute, T. HILLIER, Clarinet, E. SHEL-
 DON.)
 Slavonic Rhapsody *Friedemann*
- 9.30.—Hymn, "Pleasant are Thy Courts Above"
 (A. and M., No. 240.)
 The Rev. A. H. BOMFORD, of Patricroft
 Wesleyan Methodist Church: Religious
 Address.
 Hymn, "Oh Love Divine, How Sweet
 Thou Art" (A. and M., No. 195).
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15. **Band.**
 March ("Tannhäuser") *Wagner*
 Agnes Clarke.
 "Serenata" *Toselli*
 "O Divine Redeemer" *Gounod*
- 10.30.—Close down.
 Announcer: H. B. Brenan.

NEWCASTLE.

- 3.0-5.0.—Programme *S.B. from London.*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from*
Bournemouth.
- 8.30. "5NO" CHORAL SOCIETY OCTET.
 Hymn, "Jesu, Lover of My Soul."
- 8.35.—The Rt. Rev. Bishop WOOD, Vicar of
 St. George's, Jesmond: Religious Ad-
 dress.
- 8.50. **Octet.**
 Hymn, "Lead Us, Heavenly Father, Lead
 Us."
- 8.55-9.0.—Interval.
- Chamber Music.**
- 9.0. **MIDDLESBRO' STRING QUARTET.**
 String Quartet in E Flat Major ... *Mozart*
 (1) Allegro ma non troppo; (2) Andante
 con moto; (3) Menuetto, Allegretto;
 (4) Allegro Vivace.
- 9.15. **CONSTANCE WILLIS** (Contralto).
 "Sabbath Morn at Sea" } "Sea" *Elgar*
 "Where Corals Lie" } Pictures" (1)

- Quartet.
 Op. 59a, "Impressions" .. *Holbrooke* (11)
 Belgium, 1915; Russia, 1915.
 Constance Willis.
 "A Summer Night" *Thomas* (1)
 "The Wayfarer's Night Song" *Martin* (5)
 Quartet.
 Fantasiestücke, Op. 5 .. *Coleridge-Taylor*
 (a) Humoresko; (b) Minuet and Trio;
 (c) Dance.
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Local News.
- 10.15.—Quintet for Piano and Strings in A, Op.
 81, 2nd and last Movements.... *Dvorak*
- 10.30.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.

- JOAN WATSON (Soprano).
 WILLIAM PEACOCK (Bass).
- 3.0. **THE WIRELESS SYMPHONY**
ORCHESTRA.
 Conducted by NANCY LEE.
 Orchestra.
 Unfinished Symphony *Schubert*
 Joan Watson.
 "Agnus Dei" } *Mozart* (11)
 "Alleluia" } *William Peacock*
 Recit., "I Feel the Deity Within" } *Handel*
 Aria, "Arm, Arm Ye Brave" } (11)
 Orchestra.
 Allegro } *Luigini*
 Scena } *Joan Watson*
 March Russe } *Joan Watson*
 "The Lord is My Shepherd" .. *Davies* (11)
 (Violin Obligato; Nancy Lee.)
 "The Call" *Vaughan-Williams* (14)
 William Peacock.
 "Within These Sacred Bowers" *Mozart* (11)
 Orchestra.
 "Capriccio Italien" *Tchaikovsky*
 William Peacock.
 "Arise, Ye Subterranean Winds"
Purcell (2)
- 4.30. **Joan Watson.**
 "Ave Maria" *Franck*
 Orchestra.
 Overture, "The Magic Flute" } *Mozart*
 Overture, "Il Seraglio" } *William Peacock*
 "Requiem" *Graham Peel* (1)
 Joan Watson.
 "Panis Angelicus" *Franck*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from*
Bournemouth.
 CARMA DAAH (Soprano).
THE WIRELESS QUARTET.
 Quartet.
 Five Novelettes, Op. 15, No. 3 ... *Glazounow*
 Carma Daah.
 "O Had I Jubal's Lyre" ("Joshua")
Handel (11)
 "Slumber Song" *Mendelssohn* (11)
- 9.0. **MELVILLE U.F. CHURCH CHOIR.**
 Conductor: Miss MARY HOSIE.
 Hymn 313, "We Love the Place, O God."
 The Rev. JAMES MUIR, M.A., Melville
 U.F. Church: Religious Address.
 Choir.
 Paraphrase 2 (Tune: "Stracathro").
 Quartet.
- 9.15. Scherzo from Pianoforte Quartet in E Flat,
 Op. 44 *Schumann*
- 9.30. **Carma Daah.**
 Negro } "Swing Low,
 Spirituals } "Sweet Chariot" *arr. Burleigh*
 "Deep River" *arr. Fisher*
 "Stone Beyond all Jewels Shining" .. *Bach*
 Quartet.
- 9.40. Scherzo from Pianoforte Quartet in B Flat,
 Op. 41 *Saint-Saens*

(Sunday's Programme continued on page 327.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 322.

THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

A Visit to Madeira.

HULLO, children!

Here is a very interesting travel talk about Madeira, which I am sure you will like to read.

As your steamer glides into the clear blue water of the Bay of Funchal, you get the most wonderful view of the capital of the rocky Madeira Islands. The little white-washed houses of Funchal are built along the curving shore and on the steep slopes of the mountains, so that the city looks like some vast amphitheatre. Above the tiers of cottages are the wonderful vineyards and delightful country houses set in terraced gardens flaming with the gorgeous colours of tropical flowers, and in the distance rise the cloud-capped mountain peaks.

Diving for Coins.

There are no docks, so your ship will have to anchor out in the open roadstead, and you will be taken ashore in a small boat. The arrival of the steamer is the signal for much bustle and excitement amongst the natives, who hasten to crowd round the vessel. These dark-skinned men are of half Portuguese and half Moorish or Negro descent. They wear short white linen trousers and tight jackets, and on their heads they have small funnel-shaped hats of bright blue cloth, called the "carapuça." Their small boats are filled with cane chairs, basket work, trinkets and ostrich feathers, all kinds of tropical fruits such as the bananas, pomegranate, or pineapple, and sometimes they have beautiful lace and embroidery to offer you.

While the merchants are busy extolling their wares and bargaining with the passengers, native boys cause much amusement by their skilful diving after coins that have

been tossed to them. The whole scene, in fact, is full of life and colour.

On landing, you will probably first want to walk up the wide central avenue where all the important offices, hotels, and build-

mountain side and walled in. On top of the walls, the little white cottages have been built and steps have been made in the walls so that the people can get up and down from their houses quite easily.

But you will find even more to interest you if you go by the steep narrow paths, for here you will see some strange sights. Instead of cabs and taxis, there are little curtained cars on sledges, made to hold four people, which are drawn along by pairs of bullocks, and there are heavily-laden mules carefully picking their way over the rough stones.

Wonderful Grapes.

If you are tired of walking, you can be carried up in a hammock, made of strong canvas gathered up and secured at each end to a long pole which is carried by two bearers. In any case, your progress will be slow; but besides the bullock cars and hammocks, you will find plenty to amuse and interest you. The little vine-clad cottages are most attractive, and you never saw such lovely grapes—big purple grapes and luscious green grapes, just waiting to drop into your mouth!

Then there are the quaint dresses of the peasant women—gaudy-coloured gowns made of some island cloth, with little capes of blue or scarlet wool, which look very gay, even if they are not specially pretty. And there are the old lace-makers whom you will sometimes see sitting outside their doors, hard at work.

Three mountain streams cut deep channels through the city, but in summer these run dry because much of the water is used for irrigation purposes. The climate, however, is very healthy and remarkably mild, although Madeira lies only 10 degrees north of the Tropic of Cancer. Sometimes, in summer, there are horrid sandstorms brought by a hot dry wind called the "leste," which blows over the great Sahara desert. Then it is very hot, especially in the hill region, but the "leste" does not often last for any length of time.

The scenery of the island is wild and beautiful, especially along the north coast, where great dark precipices tower above the sea.

(Continued from the previous column.)

finding him. He had sat where he had fallen, expecting Liza to come for him; and as he looked round the wood, it grew upon him that he knew the place. Was not this the very tree where David had once tied him up to be eaten by the dragon? And that tree yonder? Was not that where the wood-pigeons had their nest? And if he went towards it, would he not come to the road that led to the house?

He made his way as quickly as he could towards the wood-pigeons' tree; and, sure enough, he came to the road. He knew it! He knew every stone of it! He began to run. Yes, there was the house! The garden-gate! The lawn! And the front-door wide open!

He went through the door. Nobody was about. They were all in the big tent down in the paddock. He made for the sitting-room, and got to his own place on the writing-table.

Then a great fear came upon him lest he should be found and taken away again.

So he crept into one of the pigeon-holes behind some notepaper, and stayed there, without a stir, until the next morning.



Two Madeira children in their native dress.

ings stand, and then you can either drive up the more or less spiral road that winds up the hillside, or you can climb up the steep cobblestone streets that lead straight to the top. If you choose to do the former you will see how the road has been cut in the

home; and the children stretched their leg after their long ride by walking for that distance along the lane, through the fields, and down by the wood to the paddock, where they were to have something to eat in a big tent.

Liza, of course, wanted to pick every flower she saw; and in order to have her hands free, she stuffed Sabo in her pocket.

He was safe enough there, until they got to the wood, where some of the girls, and Liza among them, began to climb trees. Liza's dress caught on a branch of one of the trees as she was coming down, and, unnoticed by anybody, Sabo fell out of her pocket on to the ground.

It was when they were having lunch in the tent that Liza first missed Sabo. She stood up, felt in all her pockets, which were not many, and then a loud cry of distress rang above the happy noise of the tables. "Oh, I've lost him!" cried Liza. "I've lost Sabo!"

Isobel was standing near, and came to Liza and said, "Sabo? I lost a Sabo long, long ago. He was a Golliwog—"

Liza had suddenly turned as white as paper. Isobel thought that the child was going to faint. "Come out into the fresh air," she said, "until you've got over it. It is very hot in the tent."

And she put her arm round Liza's waist and took her out. "Oh, miss," said Liza, when they got outside. "It's your Sabo I've lost. I stole him. I stole him from your car."

After lunch, they all hunted for Sabo through the wood; but they had not much chance of

(Continued at the foot of the next column.)

SABO RETURNS HOME AGAIN.

By E. W. LEWIS.



THERE was great joy in Primrose Court. Liza Hopkins, with Madge Merriees and Bertha Coles at her heels, came bursting into the kitchen to tell her mother the good news. "A day in the country! Hooray!" she cried, and danced round the table.

"Next Wednesday, Mrs. Hop-

kins," said Madge Merriees. "It's fixed."

"And where is it you're going to?" asked Mrs. Hopkins.

"We don't know, mother," Liza replied. "It's a lady inviting us. Chars-à-banes and all we want to eat; everything paid; and—oh!" Liza flew to the window and caught Sabo up in her hands, "and you shall go with us, laddie!"

They started very early in the morning, and, as you may imagine, Liza got the seat by the driver in the first char-à-bane, and Sabo was on her knee.

The chars-à-banes stopped at the village, which was about a mile away from Isobel's

WIRELESS PROGRAMME—MONDAY (Aug. 18th.)

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: The "2LO" Trio. "Modern Taste in Dress," by Mrs. Lovat Fraser. "Holidaying in Denmark," by Helen Grieg Souter. Tom Booth (Bass-Baritone).
- 6.0-6.45.—CHILDREN'S CORNER: Elizabeth Clark will tell some Stories. "The Bad Child's Book of Beasts," by Hilaire Belloc. Piano Syncopations by Uncle Ragtime.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
JOHN STRACHEY (the B.B.C. Literary Critic): Fortnightly Book Talk. *S.B. to all Stations.* Local News.
- 7.30-8.0.—Interval.
- 8.0.—SYMPHONY CONCERT. *S.B. to all Stations.*
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Topical Talk. Local News.
- 10.30.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.30.—Close down.
Announcer: J. G. Broadbent.

BIRMINGHAM.

- 3.30-4.30.—CONSTANCE WILLIS (Contralto). WILLIAM ANDERSON (Bass).
- 5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Topical Horticultural Hints.
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner; Uncle Felix on "Naval History."
- 7.0-11.30.—*Programme S.B. from London.*
Announcer: J. C. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—BEATRICE EVELINE (Solo Cello). The Orpheus Trio: H. L. Gibson (Flute), R. G. Somers (Oboe), Charles L. Leeson (Piano). Philip Middlemiss (Entertainer). Talks to Women: Moira Meighn on "Books for the Holidays."
- 5.15-6.15.—CHILDREN'S CORNER.
- 7.0-11.30.—*Programme S.B. from London.*
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.30. "The Joy of Living."
LOTTIE WAKELIN (Contralto). THE STATION ORCHESTRA.
I. Overture, "Il Seraglio" Mozart
II. Lottie Wakelin.
"O to be a Gipsy" Dorothy Foster
"Meadow Sweet" May Brahe (5)
III. Orchestra.
"Lullaby" Bedford
Spanish Dance, No. 8 Sarasate
IV. Lottie Wakelin.
"What a Wonderful World it Would Be" Herman Lohr
"June Music" Lionel Trent
V. Orchestra.
Two Hungarian Dances, Nos. 3 and 4
Brahms
VI. Lottie Wakelin.
"Sweet Lady Moll" .. Montague Phillips
"Beloved, it is Morn" Florence Aylward
VII. Orchestra.
"Dream Music" .. Hansel {Humper-
"Sandman's Song" .. and {dinck
"Witches' Ride" .. Gretel {
5.0-5.45.—"5WA'S" "FIVE O'CLOCKS":
Talks to Women. Vocal and Instrumental Artists.

LONDON.—8.0-10.0.

SYMPHONY CONCERT

S.B. to all Stations.

THE WIRELESS SYMPHONY ORCHESTRA.

Conducted by PERCY PITT.

- Solo Pianoforte—IRENE SCHARRER.
- Overture, "Sakuntala" Goldmark
- Concerto for Pianoforte and Orchestra, No. 2 in C Minor Rachmaninov
- Symphony No. 2 in D Beethoven
- Symphonic Suite, "Louise" Charpentier
- Pianoforte Solos.
- Study in A Flat, Op. 25, No. 1 } Chopin
- Study in G Flat, Op. 25, No. 9 }
Study in E Flat, Op. 10, No. 11 }
Study in G Flat, Op. 10, No. 5 }
- Empire March Elgar (5)
- Introduction, Act III.
- "Dance of the Apprentices" "The Master-singers" Wagner
- "Procession of the Masters"
"Homage to Sachs" }

- 5.45-6.30.—"The History of the Drama" (IV.), by Edith Lester Jones.
- 7.0-11.30.—*The entire Programme S.B. from London.*
Announcer: C. K. Parsons.

MANCHESTER.

- 2.30-3.0.—WOMEN'S HALF-HOUR: Sina Davis (Soprano).
- 3.15-5.0. BLACK DYKE MILLS BAND.
Relayed from the Municipal Gardens, Southport.
Conductor, ARTHUR O. PEARCE.
March, "Pomposo" Hume
Overture, "Napoleon" Bilton
Indian Dance, "Hobomoko" Reeves
Selection from the Works of Spohr.
Interval.
Cornet Solo, "Il Bacio" Arditi (1)
(Soloist: HAROLD PINCHES.)
Tone Poem, "Loreley" Nesvadba (1)
Descriptive Sketch, "A Hunting Scene" Bucalossi
Fantasia, "Madame Angot" ... Lecocq (1)
- 5.45-6.0.—Children's Letters.
- 6.0-6.30.—CHILDREN'S CORNER.
- 6.30-6.55.—Chats with the Older Children.
- 7.0-11.30.—*Programme S.B. from London.*
Announcer: H. B. Brennan.

NEWCASTLE.

- 3.45-4.45.—Concert: BESSES O' TH' BARN BAND: Conductor, HARRY BARLOW.
- 4.45-5.15.—WOMEN'S HALF-HOUR: Weekly News Letter. Annie H. Ross on "North Country Lore," Part 4.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour.
- 7.0-11.30.—*Programme S.B. from London.*
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-3.45.—Nora Watson (Mezzo-Soprano). The Wireless Quartet. Feminine Topics: Mrs. J. W. H. Trail, King's College.
- 6.0-6.30.—CHILDREN'S CORNER: Stories.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
JOHN STRACHEY. *S.B. from London.* Local News.
- 7.30.—Boy Scouts' News Bulletin.
- 8.0-11.30.—*Programme S.B. from London.*
Announcer: W. D. Simpson.

GLASGOW.

Popular Afternoon.

- 3.15-4.30. THE WIRELESS QUARTET. GLADYS PALMER (Contralto). Recital of Roger Quilter's Songs.
"Passing Dreams" (1)
"Song of the Blackbird" (1)
"Land of Silence" (1)
"Moonlight" (24)
"It Was a Lover and His Lass" (1)
"To Daisies" (1)
"Blow, Blow, Thou Winter Wind" ... (1)
- 4.45-5.15.—TOPICS FOR WOMEN.
- 5.15-6.0.—CHILDREN'S CORNER: Letter Competition Results.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEW*3. *S.B. from London.*
JOHN STRACHEY. *S.B. from London.* Local News.
- 7.30.—Prof. R. M. CAVEN, of the Royal Technical College, Glasgow, on "Chemistry."
- 7.40.—ALBERT LE GRIP: French Talk.
- 8.0-11.30.—*Programme S.B. from London.*
Announcer: R. E. Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 322.

EVENTS OF THE WEEK.

SUNDAY, August 17th.

- LONDON, 3.0.—Band of H. M. Grenadier Guards. *S.B. to Newcastle.*
- LONDON, 9.0.—All Star Programme.
- BIRMINGHAM, 9.0.—Symphony Programme.
- BOURNEMOUTH, 3.0.—Gounod-Mendelssohn Programme.
- CARDIFF, 8.40.—Music in Worship.
- MANCHESTER, 3.0.—Haydn's "Creation."
- NEWCASTLE, 9.0.—Chamber Music.
- ABERDEEN, 3.0.—Symphony Concert.
- GLASGOW, 3.0.—Clydebank Burgh Band.

MONDAY, August 18th.

- LONDON, 8.0.—Symphony Concert: Conducted by Percy Pitt. *S.B. to all Stations.*

TUESDAY, August 19th.

- BIRMINGHAM, 8.0.—"She Stoops to Conquer" (Oliver Goldsmith).
- BOURNEMOUTH, 8.15.—Municipal Orchestra: Conducted by Sir Dan Godfrey. Relayed from Winter Gardens.

GLASGOW, 8.15.—Two One-Act Plays.

WEDNESDAY, August 20th.

- LONDON, 9.0.—Recital by Lillah McCarthy.
- CARDIFF, 9.0.—The Works of Leslie Woodgate.

THURSDAY, August 21st.

- LONDON, 8.0.—"Moods in a Garden." A Special Feature Programme. *S.B. to all Stations.*

FRIDAY, August 22nd.

- BOURNEMOUTH, 8.45.—Comic Opera, "La Poupée" (Audran).
- CARDIFF, 8.0.—"The Growth of Wales"—II.
- ABERDEEN, 8.30.—"A Night with Coleridge-Taylor."

SATURDAY, August 23rd.

- LONDON, 9.20.—"The Retreat from Mons," a Dramatic Recital by Cyril Estcourt. *S.B. to other Stations.*

WIRELESS PROGRAMME—TUESDAY (Aug. 19th.)

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

LONDON.

- 1.0.—Time Signal from Big Ben. Concert: The "2LO" Trio and Esca Renyard (Soprano).
- 4.0-5.0.—Time Signal from Greenwich. Concert: "Books Worth Reading," by Jenny Wren. Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. Travel Picture, "A Walled City in Algeria," by Edward J. Burron, F.R.G.S.
- 6.0-6.45.—CHILDREN'S CORNER: Stories by Harcourt Williams. Mary Gillman (Mezzo-Soprano).
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Lt.-Col. E. H. RICHARDSON, F.Z.S., on "Police Dogs." *S.B. to other Stations.* Local News.
- 7.30-8.0.—Interval.
- 8.0. KATE WINTER (Soprano). ROBERT BARKER (Baritone). LOUIS HERTEL (Humorist). THE WIRELESS ORCHESTRA. Deputy-Conductor, S. KNEALE KELLEY.
March, "The Vanished Army" .. Alford
Selection, "A Runaway Girl" .. *Mouckton and Caryl*
Suite, "Three Indian Dances" ... *Talbot*
Soprano Songs.
"O Tell Me, Nightingale" .. *Liza Lehmann* (15)
"April Morn'" .. *Batten* (1)
Louis Hertel.
"Mrs. Struggles on 'Character from Hand-writing'" .. *Hertel*
The Orchestra.
Intermezzo, "The Nile" .. *Hyslop*
Fantasia, "The Old Contemptibles" .. *Gilbert*
Three Irish Dances .. *Ansell*
Baritone Song.
"O Star of Eye" ("Tambhäuser") .. *Wagner* (11)
Soprano Songs.
"Dream o' Day Jill" .. *German*
"There's a Whisper in the Air" .. *Brahe* (5)
The Orchestra.
Overture, "A May Day" .. *Haydn Wood*
Baritone Songs.
"The Sun God" .. *James*
Toreador's Song ("Carmen") .. *Bizet*
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Mr. F. A. MITCHELL-HEDGES, F.I.S., F.R.G.S., on "Battles with Giant Fish." *S.B. to all Stations.* Local News.
- 10.30. The Orchestra.
Intermezzo, "The Wedding of the Rose" .. *Jessel*
Louis Hertel.
"Roscoe and Rosenheim on 'Holidays'" .. *Hertel*
The Orchestra.
Selection, "Airs and Graces" .. *Mouckton and Talbot*
- 11.0.—Close down.
Announcer: J. G. Broadbent.

BIRMINGHAM.

- 3.30-4.30.—The Station Pianoforte Quintet. DESIREE MACÉWAN (Solo Pianoforte).
- 5.0-5.30.—WOMEN'S CORNER: Edith Apperley (Soprano) in a Song Recital.
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teen's Corner: Cyril Midgley, B.Sc., F.R.G.S., on "Why Flowers are Coloured."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. W. KUPHAL, P.A.S.I., on "Up-to-date Town Planning." Local News.
- 7.30-8.0.—Interval.

- 8.0. THE STATION COMPANY OF PLAYERS.
(Directed by WILLIAM MACREADY) will perform "SHE STOOPS TO CONQUER" (*Olivier Goldsmith*).
Mrs. Hardeastle .. ETHEL MALPAS
Mr. Hardeastle .. JOSEPH LEWIS
Tony Lumpkin .. WILLIAM MACREADY
Kate Hardeastle .. EDNA GODFREY-TURNER
Constance Neville .. EDNA LESTER
Stingo .. GEORGE JOHNSON
Tom Twist .. DONALD POWIS
Jack Slang .. H. R. WALKER
Young Marlow .. E. STUART VINDEN
Hastings .. VINCENT CURRAN
Diggory .. A. E. ROWE
Roger .. JOHN ADAMS
Sir Charles Marlow .. FRANK V. FENN (N.B.—The Characters are given in the order of arrival in the play.)
Act I. Scenes 1 and 3: A room in Mr. Hardeastle's house. Scene 2: "The Three Pigeons" Alehouse.
Act II: A room in Mr. Hardeastle's house.
Act III, Scene 1: Behind Mr. Hardeastle's garden. Scene 2: Mr. Hardeastle's house.
Incidental Music by THE STATION ORCHESTRA. Directed by JOSEPH LEWIS.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. A. MITCHELL-HEDGES. *S.B. from London.* Local News.
- 10.30.—"SHE STOOPS TO CONQUER" (Continued).
- 11.0.—Close down.
Announcer: J. C. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—The "6BM" Trio: Reginald S. Mouat (Violin), Thomas Illingworth (Violoncello), Arthur Marston (Pianoforte), Herbert Smith (Baritone). Talks to Women: Major Cooper-Hunt, "Tennis Talk."
- 5.15-6.15.—CHILDREN'S CORNER: Winifred Fisher and Dorothy Hogben.
- 6.15-7.0.—Interval.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Lt.-Col. E. H. RICHARDSON. *S.B. from London.* Local News.
- 7.30-8.15.—Interval.
- Municipal Orchestra Night.**
JULIETTE FOLVILLE (Solo Pianoforte). ANNETTE BLACKWELL (Soprano). HAROLD WILLIAMS (Baritone), THE BOURNEMOUTH MUNICIPAL ORCHESTRA.
Relayed from the Winter Gardens. Conducted by Sir DAN GODFREY.
- 8.15. "Hungarian March" .. *Berlioz*
Overture, "The Flying Dutchman" .. *Wagner*
"Valse de Concert" .. *Glazounow*
Harold Williams.
- 8.40. "Hear Me, Ye Winds and Waves" .. *Handel*
"Sitra i Ceppi" .. *Handel*
Annette Blackwell.
- 8.50. "Sylvelin" .. *Sinding*
"Touch Not the Nettle" (Scotch Air) .. *Somervell*
"Turn to Me" (Scotch Air) .. *Somervell*
Juliette Folville.
- 9.0. Prelude and Fugue in C Sharp Major .. *Bach*
"Gavotte Vive" .. *Rameau*
"Le Coucou" .. *Daquin*
"Evening" .. *Schumann*
"The Prophet-Bird" .. *Schumann*
"Ballade in G Minor" Op. 23 .. *Chopin*
Orchestra.
- 9.20. Extracts from "Scheherazade" .. *Rimsky-Korsakov*
Hungarian Rhapsody, No. 1 .. *Liszt*
Harold Williams.
- 9.45. "The Southdown Shepherd" .. *John Alwin*
"My Father Has Some Very Nice Sheep" .. *arr. Herbert Hughes*
"Come Not When I Am Dead" .. *Holbrook*

- 9.55. Annette Blackwell.
"A Swan" .. *Grieg*
"Two Brown Eyes" .. *Grieg*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. A. MITCHELL-HEDGES. *S.B. from London.* Local News.
- 10.30. Annette Blackwell.
"A Lament" .. *Coleridge Taylor*
"The Bough of May" .. *W. Davies*
- 10.35. Juliette Folville.
"Les Myrtilles" .. *Dubois*
"Intermezzo in E Major," Op. 116, No. 4 .. *Brahms*
"Capriccio," Op. 76, No. 2 .. *Brahms*
"Spinning Song" ("Flying Dutchman") .. *Wagner-Liszt*
- 10.50.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—The Station Trio: Dorothy Chorley (Soprano).
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Talks to Women. Vocal and Instrumental. Artists.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Impressions of Great Modern Writers" (I).
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. RICHARD TRESEDER, F.R.H.S., on "Gardening." Local News.
- 7.30-7.45.—Interval.
MAURICE COLE (Solo Pianoforte). PHILIP MIDDLEMISS (Entertainer). THE STATION ORCHESTRA.
- 7.45. Orchestra.
Suite, "The Miracle" .. *Humperdinck*
Maurice Cole.
"Sonata Tragica" .. *MacDowell*
Philip Middlemiss will Entertain.
Maurice Cole.
Study in F Sharp Minor .. *Scriabin*
"The Island Spell" .. *J. Ireland*
"Danse Nègre" .. *Cyril Scott* (4)
Philip Middlemiss will Resume his Entertainment.
Orchestra.
- "Three Bavarian Dances" .. *Elgar* (15)
- 9.15. WELSH MUSIC FOR WEMBLEY.
Address upon and Illustrations of the Music to be performed in the "All Wales Week" at Wembley.
Conducted and Directed by Sir HENRY WALFORD DAVIES, Mus.Doc., LL.D., Director of Music and Chairman of the National Council of Music, University of Wales.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. A. MITCHELL-HEDGES. *S.B. from London.* Local News.
- 10.30.—Close down.
Announcer: A. H. Goddard.

MANCHESTER.

- 12.30-1.30.—Organ Music relayed from the Piccadilly Picture Theatre: Organist, H. Fitzroy Page.
- 2.30-3.0.—WOMEN'S HALF-HOUR: Miss A. Behrens on "Half-a-Million Girls."
- 3.30-4.30.—Concert by the "2ZY" Quartet.
- 5.45-6.0.—Children's Letters.
- 6.0-6.30.—CHILDREN'S CORNER.
- 6.30.—Mr. George W. Thompson on "The Wonders of Heat—(2) Gaseous Fuels."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Lt.-Col. E. H. RICHARDSON. *S.B. from London.* Local News.
- 7.30-8.0.—Interval.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 222.

WIRELESS PROGRAMME—TUESDAY (Aug. 19th.)

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

8.0. THE SYLVAN CONCERT PARTY.

- Opening Chorus, "One by One"
The Sylvans...*Cecil* (13)
- Solo, "Sunshine and Butterflies"
Edith M. Powell...*Bunning* (5)
- Duet, "Two Friends"
H. Derbyshire and C. Bury...*Black* (22)
- Recit., "Mrs. Green Goes Skating"
Ethel Owen
- Quartet, "My Love is Like"
Song, "Quack, Quack"
Tom Grimshaw
Hilton (13)
- Solo, "O Sole Mio"
C. Bury
Edward di Capua
- Quartet, "A Tale of a Stream"
Pianoforte Solo, Impromptu in A Flat
Harold Nall...*Schubert*
- Solo, "The Skipper of the 'Mary Jane'"
H. Derbyshire...*Richards* (1)
- Song, Selected
May Grimshaw
- Quartet, "You Stole My Love"
Macfarren (11)
- Concerted, "When We Come Up for the First Time"
The Sylvans (13)
- Duet, "Trot Here and There"
("Véronique") Edith M. Powell and H. Derbyshire
Messenger
- Duet, "Seeing the Show"
May Grimshaw and C. Bury...*Squiers* (13)
- Pianoforte Solo, Andante and Rondo Capriccioso
Harold Nall...*Mendelssohn*
- Recit., "At the Box Office Window"
Ethel Owen
- Solo, "A Frivolous Ballad"
H. Derbyshire...*Slater* (8)
- Solo, "I Did Not Know"
H. Derbyshire
Trottere
- Song, "To Think Such Things," etc.
Tom Grimshaw...*Weston and Lee* (7)
- Quartet, "When Evening's Twilight"
Halton (2)
- Recit., "Mrs. Green Goes a Bus Ride"
Ethel Owen
- Solo, "Love's a Merchant"
Edith Powell
Carew
- Song, Selected
May Grimshaw
- Solo, "Wait"
C. Bury...*D'Hardelot*
- Duet, "By Jove"
H. Derbyshire and C. Bury...*Black* (22)
- Quartet, "The Long Day Closes"
Sullivan (11)
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
- Mr. F. A. MITCHELL-HEDGES. *S.B. from London.* Local News.
- 10.30.—Close down.
Announcer: H. B. Brenan.

NEWCASTLE.

- 3.45-4.45.—Concert: Sheila Rutherford (Soprano), Jack Mackintosh (Solo Cornet), Leslie High (Bass-Baritone).
- 4.45-5.15.—WOMEN'S HALF-HOUR: Annie Shaw on "Weaving Old and New."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
- Lt.-Col. E. H. RICHARDSON. *S.B. from London.* Local News.
- 7.30-8.0.—Interval.

Music and Talk.

- 8.0. THE STATION ORCHESTRA:
Conductor WILLIAM A. CROSSE.
- Selection, "Mignon"
Thomas Tavan
CARMA DAAH (Soprano).
- "Three Fishers Went Sailing"
Hullah
- "Mighty Like a Rose"
Nevin
- "Dear Land of Memory"
Lawrence Murray
WILLIAM ANDERSON (Bass).
- "Sword of Ferrara"
Bullard
- "My Old Charger"
Kennedy Russell (1)
Orchestra.
- "Serenade Lyrique"
Elgar
Carma Daah.
- "I Love the Jocund Dance"
Walford Davies
- "Spring is at the Door"
Quilter (4)

- "Crabbed Age and Youth"
Parry (11)
- "Jock o' Hazeldean"
Scots Folk Song
William Anderson.
- "Song of the Volga Boatmen"
Kænemah (1)
- "The Beggar's Song"
arr. Lane Wilson
Orchestra.
- Numbers from Ballet Music ("Hamlet")
Thomas
- 9.0. UNIVERSITY STUDENTS' DEBATE.
Motion:
"That this House looks back with gratitude to the Age of Queen Victoria."
Speakers:
Mr. C. I. C. BOSANQUET, Ex-President of Cambridge University Amateur Dramatic Club.
Mr. R. C. UNWIN, President of the Durham University Union Society.
Chairman:
The Rev. R. H. LAWSON SLATER, Ex-President of Cambridge University Union Society.
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
- Mr. F. A. MITCHELL-HEDGES. *S.B. from London.* Local News.
- 10.30. GLADYS EDMUNDSON
(Solo-Pianoforte).
- Prelude, Op. 63, No. 1
Arensky
- Scherzo-Intermezzo
Barto
- Minuet from Sonatine
Ravl
- "En Route"
Palmgren
- "Merry Andrew"
Irland
- Announcer: R. E. Pratt.

ABERDEEN.

- 3.30-5.0.—Operatic Afternoon: Christian Dickie (Soprano), The Wireless Quartet. Feminine Topics.
- 5.45-6.30.—CHILDREN'S CORNER: Sunshine Hour for Young and Old Kiddies. Duets by Uncle Sandy and Auntie Addie.
- 6.30-6.45.—Agricultural Notes.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
- Lt.-Col. E. H. RICHARDSON. *S.B. from London.* Local News.
- 7.30. THE WIRELESS ORCHESTRA.
Selection, "Sally"
Kern
- Selection, "To-Night's the Night"
Rubens
- Waltzes ("The Merry Peasant")
Leo Fall
- Waltzes ("Madame Pompadour")
Leo Fall
- 8.0-8.30.—Interval.

Everybody's Programme.

- AMY MURDOCH (Soprano).
GLADYS PALMER (Contralto).
BESSES O' TH' BARN BAND.
Conductor, HARRY BARLOW.
- 8.30. Band.
Selection, "Le Prophète"
Meyerbeer
- 8.45. Amy Murdoch.
"Ocean, Thou Mighty Monster" ("Oberon")
Weber (1)
- "Caro Nome" ("Rigoletto")
Verdi
- 8.55. Gladys Palmer.
"Cradle Song"
Byrd
- "Weep Ye No More, Sad Fountains"
Dowland—1603 (1)
- "Whither Runneth My Sweetheart?"
Bartlett—1606 (1)
- 9.5. Band.
Selection, "Poliuto"
Donizetti
- 9.20. Amy Murdoch.
"O Fair and Sweet and Holy"
Rubinstein (1)
- "Lo, Hear the Gentle Lark"
Bishop (15)
- "Down in the Forest"
Ronald (5)

**CHAPPELL
WEBER
BROADWOOD**

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

- 9.30. Gladys Palmer.
"Ombra mai fu"
Handel (1)
- "Creation's Hymn"
Beethoven (1)
- "The Trout"
Schubert
- 9.40. Band.
Selection, "Oberon"
Weber
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
- Mr. F. A. MITCHELL-HEDGES. *S.B. from London.* Local News.
- 10.30. Amy Murdoch.
"Je Suis Titania" ("Mignon")
Thomas (1)
- "Il Bacio"
Arditi
- 10.40. Gladys Palmer.
"When I am Laid in Earth"
Purcell (1)
- "Wert Thou with Me?"
Bach
- 10.50. Band.
Selection, "Lohengrin"
Wagner
- 11.5.—Close down.
Announcer: A. M. Shinnie.

GLASGOW.

- 3.30-4.30.—The Wireless Quartet and Nan Kilgour (Soprano).
- 4.45-5.15.—TOPICS FOR WOMEN.
- 5.15-6.0.—CHILDREN'S CORNER: Our Weekly Forty-five Minutes with the Smaller Children. Special Poems and Stories by Auntie Gwen—Nursery Rhymes.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
- Mr. WILFRED C. APPLEBY on "Etching." Local News.
- 7.30-8.0.—Interval.

Play Night.

- ROBERT LANGMUIR (Bass-Baritone).
"500'S" REPERTORY COMPANY.
THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.
- 8.0. Orchestra.
Musical Comedy Selection, "The Dancing Mistress"
Monckton
- 8.15. Repertory Company.
"MAKER OF DREAMS."
A One-Act Comedy by Oliphant Down.
Produced by GEORGE ROSS.
Characters:
Pierrot WILLIAM WRIGHT
Pierrette ... GLADYS MACDONALD
The Manufacturer ... GEORGE ROSS
- 8.40. Orchestra.
Entr'acte, "The Gumsuckers' March"
Grainger
- 8.45. Robert Langmuir.
"Phil the Fluter's Ball" ... W. P. French
"The Ould Plaid Shawl" ... B. Haynes (11)
"The MacGregors' Gathering" Traditional
- 8.57. Orchestra.
Entr'acte, "Melody-Caprice" ... Squire
- 9.5. Repertory Company.
"THE FOURTH ACT."
A One-Act Play by Basil MacDonald Hastings.
Produced by GEORGE ROSS.
Characters:
Daphne Alloo NANA YOUNG
Sir Philip A. Coorcy GEORGE ROSS
Robert Valpas MUNGO M. DEWAR
- 9.30. Orchestra.
Entr'acte, Intermezzo Coleridge-Taylor
- 9.35. Robert Langmuir.
"The Standard on the Braes"
o' Mar Traditional
- "Sound the Pibroch" Traditional
- "My Nannie's Awa" Traditional
- 9.45. Orchestra.
Selection, "La Bohème" ... Puccini-Tavan
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
- Mr. F. A. MITCHELL-HEDGES. *S.B. from London.* Local News.
- 10.30.—HALL'S DANCE BAND, relayed from Gleneagles Hotel.
- 11.30.—Close down.
Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 322.

WIRELESS PROGRAMME—WEDNESDAY (Aug. 20th.)

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.
Music Old and New.
JOSEPHINE PRETTEJOHN
 (Contralto).
GEORGE T. JEFFCOCK (Baritone).
THE AUGMENTED WIRELESS ORCHESTRA:
 Deputy-Conductor, S. KNEALE KELLEY.
 "My Part of the Country," by A. Bonnet Laird.
 "Tales of Many Heroes" (2), by Kathie Herrick.
 6.0-6.45.—CHILDREN'S CORNER: Musical Talk by Robert Clignell on "Morris Dances."
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Mr. R. A. WILSON, A.R.C.A. (Lond.), on "Italy—An Artist's Meditations." *S.B. to other Stations.*
 Local News.
 7.30-8.0.—Interval.
 8.0.—"Round the Stations."
 8.35.—"From My Window," by Philemon.
 8.40.—"Round the Stations."
 9.0.—MISS LILLAH McCARTHY: Recital.
 "Ode to a Nightingale" }John Keats
 "The Devon Maid" }
 "The Song of Wandering Aengus" }W. B. Yeats
 "The Cap and Bells" }
 "Seven Sonnets" }William Shakespeare
 Selections from James Elroy Flecker.
 9.30.—"Round the Stations."
 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Mr. QUINTIN WADDINGTON on "Empire Romance—Pork and Doughboys War." *S.B. to all Stations.*
 "The Week's Work in the Garden," by the Royal Horticultural Society. *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 all Stations.*
 11.30.—Close down.
 Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—James Howell's Party.
 5.0-5.30.—WOMEN'S CORNER: George Handley, F.E.S., on "Marvels of Insect Architecture."
 5.30-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—Teens' Corner.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 G. F. J. BUVINGTON ("Chanticleer") on "The Poultry Yard in August."
 Local News.
 7.30-8.0.—Interval.

Mostly Light Comedy.

THE STATION ORCHESTRA.
 Conducted by JOSEPH LEWIS.
GLADYS JOINER (Soprano).
HAROLD HOWES (Baritone).
 8.0. Orchestra.
 Selection, "Bip Van Winkle"....Planquette
 Soprano Song.
 "Vilia" ("The Merry Widow").....Lehar
 Orchestra.
 Four Dances from "The Rebel Maid"
 Phillips
 Baritone Song.
 "The Cobbler's Song" ("Chu-Chin-Chow")
 Norton (31)
 Orchestra.
 Selection, "Our Mies Gibbs"
 Caryl and Monckton

Duet.
 "The Swing Duet" ("Véronique")
 Messenger
 Orchestra.
 Waltz, "The Merry Widow".....Lehar
 Selection, "Catherine".....Tchaikovsky
 Baritone Song.
 "If Love's Content" ("Tom Jones")
 German
 Soprano Song.
 "Jewel of Asia" ("The Geisha")...Jones
 Orchestra.
 Selection, "The Beauty Prize".....Kern
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. QUINTIN WADDINGTON. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Local News.
 10.35.—THE SAVOY BANDS. *S.B. from London.*
 11.30.—Close down.
 Announcer: J. C. Paterson.

BOURNEMOUTH.

3.45-5.15.—The ROYAL BATH HOTEL DANCE ORCHESTRA. Mrs. Eric Sharpe on "Queensland."
 5.15-6.15.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. R. A. WILSON. *S.B. from London.*
 Local News.
 7.30-8.15.—Interval.
 "Smilin' Thro'."
MARCIA BOURN and LENA COPPING
 (Duettists).
VLADIMOFF'S BALALAIKA ORCHESTRA.
THE WIRELESS ORCHESTRA:
 Conducted by
THOMAS CONWAY BROWN.
THE "GBM" CHORUS.
 8.15. Vladimoff's Balalaika Orchestra.
 "Love's Sorrow" (Russian Song) Varlamoff.
 "The Sylvan Grove Has Been Whispering All Night" (Folk Song)...arr. Vladimoff
 "Souvenir de Gatchina" (Waltz) Andreoff
 "Fly, My Falcon, to My Sweet Home" (Folk Dance)...arr. Vladimoff
 Orchestra and Chorus.
 8.30. Pot-pourri, "A Musical Switch"....Alford
 8.40. Marcia Bourn and Lena Copping.
 "Why Did You Teach Me?" Liscombe (23)
 "All Day Long".....Weston (7)
 "What'll I Do?".....Bertin (7)
 8.50. Orchestra.
 Scotch Patrol, "The Wee Macgregor"
 Irish Patrol, "The Bhoys of Tipperary"
 Amers
 9.0. Vladimoff's Balalaika Orchestra.
 "Para" (Maiden's Dance from the Russian Ballet).....Fomeen
 "Lovely Night" (Valse Intermezzo)
 Louis Ganne
 "Chanson Triste".....Tchaikovsky
 "Romero" (Tango).....Penso

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	"
LIVERPOOL (6LV)	-	-	315	"
SHEFFIELD (6FL)	-	-	301	"
LEEDS	-	-	346	"
BRADFORD (2LS)	-	-	310	"
HULL (DKH)	-	-	320	"

9.20. Orchestra and Chorus.
 "Popular Song Medley"....Bidgood (6)
 9.35. Marcia Bourn and Lena Copping.
 "Down on the Farm"....Adams (31)
 "Say It with a Ukalele"....Conrad (6)
 "Why Did I Kiss that Girl?"....Allen
 10.45. Vladimoff's Balalaika Orchestra.
 "Chorus of Peasants" ("Prince Igor")
 Borodin
 "Barenia" (Merry Folk Dance)
 arr. Andreoff
 9.55. Orchestra and Chorus.
 "Smilin' Thro'".....Penn (6)
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. QUINTIN WADDINGTON. *S.B. from London.*
 Royal Horticultural Society Talk. *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.—Fallman and his Orchestra.
 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS."
 5.45-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—JOHN D. CHAMBERS (Welsh Chess Champion) on "Mr. Bonar Law and Chess."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Miss ELEANOR VACHELL, F.L.S., Member of the Botanical Exchange Club of the British Isles, on "Flowers of the Week."
 Local News.
 7.30-8.0.—Interval.
THE STATION ORCHESTRA.
WINIFRED FISHER (Soprano).
DOROTHY HOGBEN (Solo Pianoforte).
 8.0.—I. Orchestra.
 Procession of the Grail ("Parsifal")
 Wagner
 II. Dorothy Hogben.
 Tocata and Fugue....Bach-Tausig
 Nocturne in D Flat }
 Improptu in A Flat }Chopin
 III. Winifred Fisher.
 "Adonais".....London Ronald (5)
 8.40. Two One-Act Plays
 by Margaret Mackenzie.
 Produced and Directed by
 E. R. APPLETON.
 I. "CUTHBERT IN THE MAYONNAISE."
 Cast:
 Emmeline (Wife of Cuthbert)
 EDITH LESTER JONES
 Cuthbert.....FRANK NICHOLLS
 Arthur.....SIDNEY EVANS
 Landlord.....GEORGE BOUVERIE
 II. "PORTRAIT OF A LADY."
 Cast:
 Mrs. Hogg-Brown, Wife of a Nouveau Riche, sitting for her Portrait
 EDITH LESTER JONES
 Godfrey Black (Artist)
 FRANK NICHOLLS
 Percival Hayes...SIDNEY EVANS
 Lady Grace Dijon...BETTY LINDSAY
 Mr. Hogg-Brown RICHARD BARRON
 9.0. **The British Musical Renaissance—III.**
THE WORKS OF LESLIE WOODGATE.
 Vocalists { JOHN COLLINSON (Tenor).
 { GILBERT BAILEY (Baritone).
THE PERCIVAL HODGSON TRIO.
THE STATION ORCHESTRA:
 Conductor, LESLIE WOODGATE.

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WIRELESS PROGRAMME—WEDNESDAY (Aug. 20th.)

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

- I. Orchestra.
Overture, "The Black Sheep"
- II. Baritone Songs.
"The Three Travellers."
"How Should I Your True Love Know?"
"The Tyrant."
- III. Trio.
Phantasy, "Song of the North."
- IV. Tenor Songs.
"Wind Flowers."
"Abiding Joys."
"Primrose and Columbine."
"Reverie."
- V. Orchestra.
Suite, "Incidental Music to a Play."
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. QUINTIN WADDINGTON. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.
10.35.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.
Announcer: C. K. Parsons.

MANCHESTER.

- 2.30-3.0.—WOMEN'S HALF-HOUR.
- 3.15-5.0. BLACK DYKE MILLS BAND.
Relayed from the Municipal Gardens, Southport.
Conductor: ARTHUR O. PEARCE.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.30-6.55.—Mr. EDWARD CRESSY, on "The Engineer in Adventure: (5) Weather Permitting."
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. GUY A. BROUN on "Benin—The City of Blood."
Local News.
7.30-8.0.—Interval.

Ketstebey Night.

- THE "2ZY" ORCHESTRA.
PHILIP MIDDLEMISS (Entertainer).
- 8.0. Orchestra.
Gipsy Overture, "Chal Romano."
Tone Pictures { "Sunset Glow."
"Evening Calm."
LEE THISTLETHWAITE (Baritone).
"My Heart, a Dream."
Orchestra.
Selection of Popular Melodies, "A Musical Jig-Saw."
Philip Middlemiss.
"People I've Never Met"
"Shopping for the Wife" } .. Middlemiss
Orchestra.
Bell ("The Old Belfry."
Pieces ("Bells Across the Meadows" (31)
Lee Thistlethwaite.
"He Sings."
Orchestra.
Oriental Picture, "In a Chinese Temple Garden."
Entr'acte, "Gallantry."
Philip Middlemiss.
"Anniversaries" Middlemiss
"Wait Until the Car Stops" }
Leo Thistlethwaite.
"Lady of Dreams."
Orchestra.
Entr'acte, "In the Moonlight."
Valse Lento, "Appassionata."
Suite, "Romantique."
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. QUINTIN WADDINGTON. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.
10.35.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.
Announcer: H. B. Brennan.

NEWCASTLE.

- 3.45-4.45.—The Station Light Orchestra.
- 4.45-5.15.—WOMEN'S HALF-HOUR.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour.
- 6.35-6.50.—Farmers' Corner.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. J. L. GIBSON, B.A.: French Talk.
Local News.
7.30-8.0.—Interval.
- Pianoforte Recital and Ballads.**
- 8.0. DESIREE MACEWAN (Solo Pianoforte):
French Suite in E Bach
Vignettes ("Côte d'Argent") McEwen (17)
Three Waltzes, Op. 64 Chopin (17)
- 8.30. THE STATION ORCHESTRA.
Conductor: WILLIAM A. CROSSE.
"Marche Romaine" Gounod
Overture, "Semiramide" Rossini
GLADYS PALMER (Contralto).
"O That It Were So" Frank Bridge
"Twilight" Katherine Glen (1)
"What's in the Air To-day?" .. Eden (4)
FRANK TAYLOR (Tenor).
"Jean upon the Uplands" .. Robertson (1)
"Beyond the Light" Meade
Orchestra.
Selection, Tosti's Songs arr. Godfrey Gladys Palmer.
"Sea Wrack" Harty (1)
"Sigh No More, Ladies" Aiken (14)
Orchestra.
Suite, "From the Countryside" .. Coates
Frank Taylor.
"Ah! Moon of My Delight" .. Lehmann
"O Flower of all the World"
Woodforde-Finden (1)
Orchestra.
Melodies from "Geneviève de Brabant"
Offenbach
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. QUINTIN WADDINGTON. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.
10.35.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-5.0. SCOTTISH SONGSTRESS SERIES.
By Mrs. Cockburn.
Illustrated by Miss ADDIE ROSS.
A Lecture Recital of Technical Studies for Violin, Piano, Clarinet, Cello, Flute, and Contralto Voice.
- 6.0-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. R. A. WILSON. *S.B. from London.*
Local News.
7.30-8.0.—Interval.
- 8.0.—Aberdeen Post Office Series, No. 2:
J. L. FEMISTER, Postal Superintendent, on "The Public Office and Sorting Departments."
- Operatic Night.**
- ANNE BALLANTINE (Contralto).
WILLIAM ANDERSON (Bass).
THE WIRELESS ORCHESTRA.
- 8.30. Orchestra.
Selection, "Carmen" Bizet
Anne Ballantine.
- 8.45. "Softly Awakes My Heart" ("Samson and Delilah") Saint-Saens
"O Don Fatale" ("Don Carlo") .. Verdi
William Anderson.
- 8.55. "Se il rigor" Halevy
Serenade, "Faust" Gounod

- 9.5. Orchestra.
Selection, "Cavalleria Rusticana" Mascagni
Anne Ballantine.
- 9.20. "Knowest Thou the Land?" ("Mignon")
Thomas (11)
"Seguedille" ("Carmen") Bizet
"Chanson Bohème" ("Carmen") }
William Anderson.
- 9.30. "When a Maiden Takes Your Fancy" ("Il Seraglio") Mozart (11)
"Song of the Volga Boatmen"
Chaliapine-Koenemann
Orchestra.
- 9.40. "Salamambo Ballet Music" Arends
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. QUINTIN WADDINGTON. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.
10.35.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.
Announcer: H. J. McKee.

GLASGOW.

- 3.30-4.30.—Popular Afternoon.
- 4.45-5.15.—TOPICS FOR WOMEN.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.5-6.20.—Weekly Morse Code Lesson by Uncl Leslie.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. R. A. WILSON. *S.B. from London.*
Local News.
7.30-8.0.—Interval.
- Band Night.**
- BESSES O' TH' BARN BAND.
Conductor: HARRY BARLOW.
ELSIE BLACK (Contralto).
LIDDELL PEDDIESON (Tenor).
- 8.0. Band.
Overture, "Zampa" Herold
Grand Selection on the Works of Rossini
arr. A. Owen
- 8.25. Elsie Black.
"Unmindful of the Roses" Coleridge-Taylor
"Roam as I May" Salvator Rosa (4)
Irish Folk Song A. Foote (1)
- 8.37. Band.
Selection, "The Maid of the Mountains"
Fraser Simson (1)
Waltz, "Wendische Weisen" Gung'l
Liddell Peddieson.
- 8.57. "Who is Sylvia?" Schubert
"Angels Guard Thee" Godard
"All Souls' Day" Von Fielitz
- 9.8. Band.
Cornet Duet, "Besses o' th' Barn" Birkell
Selection, "L'Africaine" Meyerbeer
Elsie Black.
- 9.25. "The Shepherd's Song" E. Elgar
"On a Summer Morning" A. Somerville (1)
"Soft-Footed Snow" Sigurd Lie
- 9.35. Band.
Fantasia, "Reminiscences of Scotland"
Godfrey
March, "Old Comrades" Teike
Liddell Peddieson.
- 9.50. "The Rose Enslaves the Nightingale"
Rimsky-Korsakov
"Evening" Korbay
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. QUINTIN WADDINGTON. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.
10.35.—THE SAVOY BANDS. *S.B. from London.*
11.30.—Close down.
Announcer: R. E. Kingsley.

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WIRELESS PROGRAMME—THURSDAY (Aug. 21st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the stations 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 "2LO" Trio. "A Talk-on Fashion," by Nora Shandon. Winifred Christie (Soprano). "Careers for Women: Athletics Organizer," by Mrs. V. M. Cambridge.

6.0-6.45.—CHILDREN'S CORNER: Uncle Humpty Dumpty and the Cloud Lady. L.G.M. of the *Daily Mail*.

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

PERCY SCHOLLES (the B.B.C. Music Critic): "The Fortnight's Music." *S.B. to all Stations.*

Talk by the Radio Society of Great Britain. *S.B. to all Stations.*

Local News.

7.35-8.0.—Interval.

8.0.—"MOODS IN A GARDEN." *S.B. to all Stations.*

(For full programmes see facing page.)

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

Mr. E. KAY ROBINSON on "Gardens of Scent and Song." *S.B. to all Stations.*

Local News.

10.30.—"HALF-AN-HOUR OF CARNIVAL." *S.B. to all Stations.*

(See facing page.)

11.0.—Close down.

Announcer: J. G. Broadbent.

BIRMINGHAM.

3.30-4.30.—The Station Pianoforte Quintet; GLADYS PALMER (Contralto) in a Recital of Modern English Songs.

5.0-5.30.—WOMEN'S CORNER: Ethel Williams (Contralto); E. J. Russon (Solo Pianoforte) in a Recital.

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teens' Corner: Uncle Pat—Talk and Recital of Songs of Country Life.

7.0-11.0.—The entire programme *S.B. from London.*

Announcer: J. C. Paterson.

BOURNEMOUTH.

3.45-5.15.—The "6BM" Trio: Reginald S. Mount (Violin), Thomas E. Hingworth (Cello), Arthur S. Marston (Piano). NORA DELMARR (Soprano). Talks to Women: J. S. Bainbridge, B.Sc., on "Burglar Alarms, and Other Safeguards."

5.15-6.15.—CHILDREN'S CORNER.

6.15-7.0.—Interval.

7.0-11.0.—The entire programme *S.B. from London.*

Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—The Station Trio.

4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS." Mr. Isaac J. Williams, Keeper of Art, The National Museum of Wales. Vocal and Instrumental Artists.

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—How to Speak French (IX).

7.0-7.30.—Programme *S.B. from London.*

7.35-7.50.—Dr. JAMES J. SIMPSON, M.A., D.Sc., "Romances of Natural History."

8.0-11.0.—The entire programme *S.B. from London.*

Announcer: A. H. Goddard.

MANCHESTER.

12.30-1.30.—Concert by the "2ZY" Quartet.

3.30-5.0.—THE BESSIES O' TH' BARN BAND. Conductor, HARRY BARLOW.

March, "The Star of the North" Rimmer Overture, "Crown Diamonds" .. Auber (1)

Cornet Solo, "Besses o' th' Barn" .. Clement (1)

(Soloist, W. RUSHWORTH.)

Grand Selection, "Heroic" .. Weber Operatic Selection, "The Lady of the Rose" .. Gilbert

Waltz, "In the Moonlight" .. Westley Selection, "William Tell" .. Rossini (1)

Fantasia, "Echoes of the Empire" .. Greenwood

5.10-5.40.—WOMEN'S HALF-HOUR.

5.45-6.0.—Children's Letters.

6.0-6.30.—CHILDREN'S CORNER: Musical Talk by Winifred Fisher and Dorothy Hogben, "Birds in Music."

6.30-6.55.—PRINCIPAL GRAHAM, of Dalton Hall, Manchester University, "Smoke Evils."

7.0-11.0.—The entire Programme *S.B. from London.*

Announcer: H. B. Brennan.

NEWCASTLE.

3.45-4.45.—Concert, E. B. Appleyard (Solo Pianoforte), Betty Humble (Soprano).

4.45-5.15.—WOMEN'S HALF-HOUR: Agnes Strong on "Fanny Burney and Dr. Johnson."

STATION ADDRESSES.

MAIN.	
Addresses.	Telephone No.
ABERDEEN	17, Belmont Street 2295
BIRMINGHAM	195, New Street 209
BOURNEMOUTH	72, Holdenhurst Road 3469
CARDIFF	39, Park Place 2514-5
GLASGOW	202, Bath Street ... Douglas 1513
LONDON	2, Savoy Hill, W.C.2 Regent 6730
MANCHESTER	57, Dickinson Street ... City 9532
NEWCASTLE	25, Eldon Square ... Central 5865
RELAY.	
EDINBURGH	79, George Street ... Central 9597
HULL	26-27, Bishop Lane. Central 6138
LIVERPOOL	65, Lord Street ... Bank 5018
PLYMOUTH	Athenaeum Chambers, Athenaeum Lane 2283
SHEFFIELD	Messrs. Union Grinding Wheel, Corporation St. Central 4623
LEEDS-BRADFORD	19a, Wellington Street, Leeds 28131

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour.

7.0-11.0.—The entire Programme *S.B. from London.*

Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0. **Classical Afternoon.**

DESIREE MACEWAN (Pianist). THE WIRELESS QUARTET. Feminine Topics.

6.0-6.30.—CHILDREN'S CORNER.

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

PERCY SCHOLLES. *S.B. from London.*

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

Local News.

7.35.—Boys' Brigade News Bulletin.

8.0-11.0.—The entire Programme *S.B. from London.*

Announcer: W. D. Simpson.

GLASGOW.

3.0-4.30.—The Wireless Quartet. WILLIAM ANDERSON (Operatic Bass): Recital of Songs by Hugo Wolf.

Philip Middlemiss (Entertainer): (1) "Shopping for the Wife" (Winifred Middlemiss); (2) "Spinning a Yarn" (Philip Middlemiss); (3) "Anniversaries" (Winifred Middlemiss).

4.45-5.15.—TOPICS FOR WOMEN.

5.15-6.0.—CHILDREN'S CORNER: Uncle Phil, "5SC'S" Stamp Uncle, will give his Weekly Chat.

6.0-6.5.—Weather Forecast for Farmers.

7.0-11.0.—The entire Programme *S.B. from London.*

Announcer: Mungo M. Dewar.

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

KEY LIST OF MUSIC PUBLISHERS.

- Boosey and Co.
- Curwen, J., and Sons, Ltd.
- Herman Darewski Music Publishing Co.
- Elkin and Co., Ltd.
- Enoch and Sons.
- Feldman, B., and Co.
- Francis, Day and Hunter.
- Larway, J. H.
- Lawrence Wright Music Co.
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- Williams, Joseph, Ltd.
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- Beal, Stuttard and Co., Ltd.
- Dix, Ltd.
- W. Paxton and Co., Ltd.
- Warren and Phillips.
- Reeder and Walsh.
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- Messrs. Larcine and Co., Ltd.
- Duff, Stewart and Co., Ltd.
- Wilford, Ltd.
- Dolart and Co.
- John Blackburn, Ltd.
- Keith Prowse and Co., Ltd.
- Worton David, Ltd.

Wireless Programme—Thursday (Aug. 21st.)

Moods in a Garden

A garden is a lovesome thing, God wot!
Rose plot, fringed pool, ferned grot—
The veriest school of peace, (Brown)

LONDON.

8.0-10.0.

Solo Pianoforte: ANGUS MORRISON.

Singers: BEATRICE MIRANDA.
CARMEN HILL.
HORACE VINCENT.

Players: PHYLLIS THOMAS.
HOWARD ROSE.
IVAN BERLYN.
JOHN GIELGUD.
GEORGE COOKE.
VITA SPENCER.

The Gardener: Mrs. MARION CRAN, F.R.H.S.
DAWN.

Intermezzo, "Dawn" ... Matt
A Scene from "Romeo and Juliet" (Act III.,
Scene 5). ... Shakespeare
"Morning" ("Peer Gynt" Suite) ... Grieg

NOON.

Pianoforte ("Water Reflections") ... Debussy
("Gold Fish")

Three Flower Songs ("To Violets"
"The Primrose"
"Carnations") ... Aston Tyrrold

Pianoforte, "Jardin sous 'a pluie" ... Debussy
A Scene from "Twelfth Night" (Act II., Scene 5)
Shakespeare

The Orchestra, "The Butterflies' Ball" ... Cowen
A Song, "Silent Noon" ... Vaughan Williams

Pianoforte ("To a Wild Rose"
"To a Water Lily") ... Macdowell

A Song, "Onaway! Awake, Beloved"
Coleridge-Taylor
The Orchestra, "A Pastoral Impression"
Ernest Farrer

NIGHT.

Two Songs ("Clair de Lune" ... Fauré
"Now Sleeps the Crimson Petal"
Quilter

The Arbour Scene from "Paolo and Francesca"
Stephen Phillips

A Song, "Jardin d'amour" ... Old French

The Orchestra, "Carnival Overture" ... Dvorak

A Song, "Ah! Moon of My Delight" ... Liza Lehmann

The Garden Scene from "The Merchant of Venice"
Shakespeare

The Love Duet, "Madame Butterfly" ... Puccini

10.30-11.0.

HALF-AN-HOUR OF CARNIVAL.

I. "Norwegian Students' Carnival" ... Svendsen

II. Bourrée and Hornpipe from "Water Music"
Handel-Harty

III. Overture, "Le Carnaval Romain" ... Berlioz

THY Dawn, O Master of the world, Thy Dawn,
The hour the lilies open on the lawn,
The hour the grey wings pass beyond the moun-
tains,
The hour of silence when we hear the fountains,
The hour when dreams are brighter and winds
colder,
The hour that young love wakes on a white
shoulder,
O Master of the world, the Persian Dawn.
—"Hassan": Flecker.

□ □ □

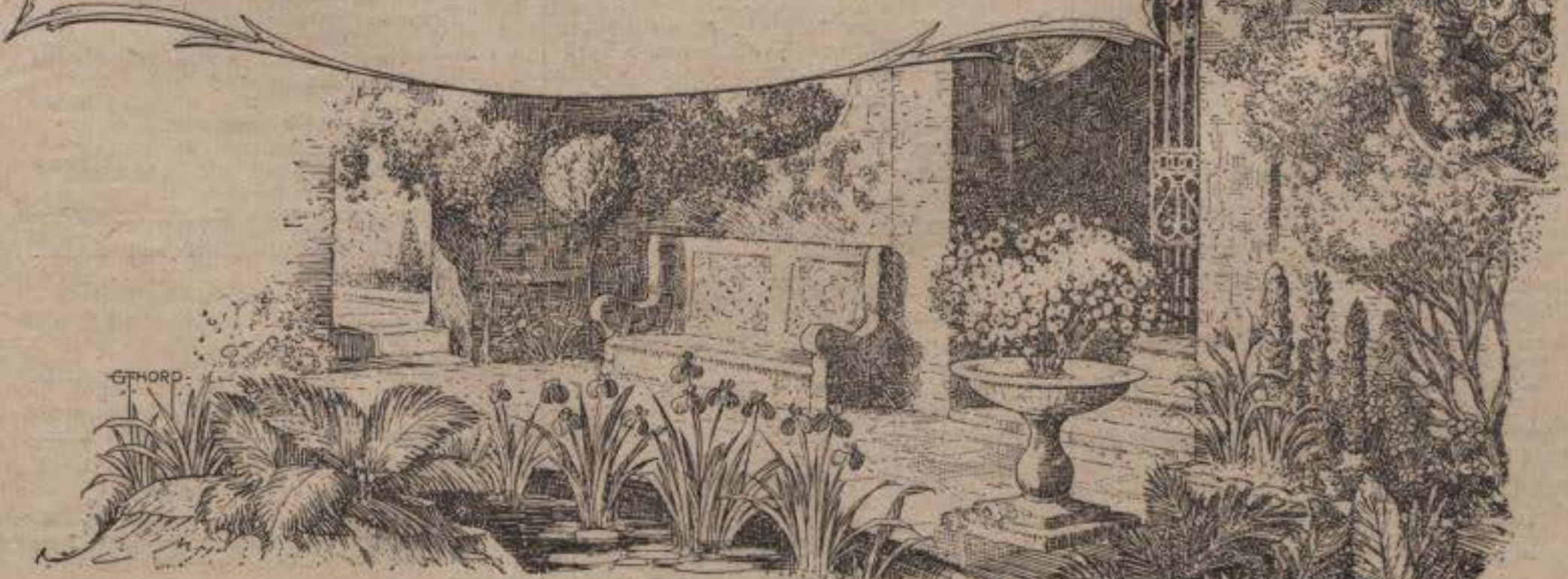
WHAT wondrous life is this I lead!
Ripe apples drop about my head,
The luscious clusters of the vine
Upon my mouth do crush their wine,
The nectarine a curious peach
Into my hand themselves do reach,
Stumbling on melons as I pass,
Ensnared with flowers I fall on grass.
—Marvell.

□ □ □

FOUR ducks on a pond,
A grass-bank beyond,
A blue sky of spring,
White clouds on the wing.
What a little thing
To remember for years—
To remember with tears.
—Allingham.

□ □ □

THOU fair-hair'd angel of the evening,
Now, whilst the sun rests on the moun-
tains, light
Thy bright torch of love; thy radiant crown
Put on, and smile upon our evening bed!
Smile on our loves, and while thou drawest the
Blue curtains of the sky, scatter thy silver dew
On every flower that shuts its sweet eyes
In timely sleep. Let thy west wind sleep on
The lake; speak silence with thy glimmering
eyes,
And wash the dusk with silver.
—Blake.



WIRELESS PROGRAMME—FRIDAY (Aug. 22nd.)

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 "2LO" Trio and Frank Brown (Baritone).
- 4.0-5.0.—Time Signal from Greenwich. Concert. "Where the Fin Plays Many Parts," by Annette M. Adams. Flora Embassi (Solo Violoncello). Organ Music relayed from Shepherd's Bush Pavilion. "Great Romances—(4) Aucassin and Nicolette," by Helen Townroe.
- 6.0-6.45.—CHILDREN'S CORNER: "The Story of Little Black Bobtail," by Helen Bannerman. Songs by Uncle Rex.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Capt. RICHARD TWELVETREES on "Motoring." *S.B. to other Stations.*
Local News.
- 7.30-8.0.—Interval.
- 8.0. BESSES O' TH' BARN BAND.
Conductor, HARRY BARLOW.
CATHERINE AULSEBROOK (Contralto).
CHARLES WREFFORD (Entertainer).
March, "Wellington" *Zehle*
Overture, "Zamps" *Herold*
Songs.
"Winds in the Trees" *Goring Thomas*
"Forever and Forever" *Tosti*
The Band.
Cornet Solo, "Silver Showers" *Rimmer*
Selection, "Oberon" *Weber*
Charles Wreford in a Devonshire Dialect Recital.
"The Hunt Dinner" *Jan Stewer*
The Band.
Selection, "The Lady of the Rose" *Gilbert*
Songs.
"Spring Sorrow" *John Ireland*
"Le Baiser" *Goring Thomas*
The Band.
Waltz, "Gipsy Love" *Lehar*
Charles Wreford in another Devonshire Dialect Recital, "Our Pageant."
The Band.
Selection, "L'Africaine" *Meyerbeer*
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Topical Talk.
Local News.
- 10.30. The Band.
Overture, "Ruy Blas" *Mendelssohn*
Selection, "Reminiscences of Scotland" *Godfrey*
- 11.0.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra. Conductor, Paul Rimmer.
- 5.0-5.30.—WOMEN'S CORNER: R. Macdonald Ladell, Psychological Talk: "Why Worry?"
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: Capt. Cuttle on "Jack at School."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Major VERNON BROOK, M.I.A.E., on "Motors and Motoring."
Local News.
- 7.30-8.0.—Interval.
- 8.0. THE STATION ORCHESTRA.
INGRAM BENNING (Tenor).
ALBERT DANIELS (Child Impersonator).
In a specially arranged Programme of Request Items.

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

- 10.30.—Request Programme (Continued).
11.0.—Close down.

Announcer: J. C. Paterson.

BOURNEMOUTH.

- 3.45-5.15. BAND OF ROYAL MILITARY COLLEGE.
Relayed from South Parade Pier, Southsea.
Talks to Women: Mr. Walter Butler on "Shelley."
- 5.15-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. RICHARD TWELVETREES. *S.B. from London.*
Local News.
- 7.30-8.30.—Interval.

Comic Opera Night.

- 8.30. THE WIRELESS ORCHESTRA.
Overture, "La Poupée" *Audran*
- 8.45. "LA POUPEE."
(Audran).
Cast:
Father Maxime .. JOHN HUNTINGTON
Lancelot HAROLD STROUD
Chanterelle WILLIAM LEWIS
Loremois F. L. JENKINS
Balthazar H. C. CLEWETT
Agnelet F. J. WILLIAMS
Benoit A. CHERRETT
Basilique A. GODWIN
Hilarious KENDRICK DEAN
Gadoline VERA SMITH
Alesia (Hilarious' Daughter)
WINIFRED ASCOTT
THE WIRELESS ORCHESTRA:
Conducted by
THOMAS CONWAY BROWN.
THE "6BM" CHORUS.
Act I. Scene 1—The Monastery.
Scene 2—Hilarious' Workshop.
Act II. Scene 1—Chanterelle's Country House.
Scene 2—The Monastery (another part).

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

- 10.30.—"LA POUPEE" (Continued).

- 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":
Talks to Women. Vocal and Instrumental Artists.
- 5.45-6.30.—"How to Speak Welsh"—(VIII),
by Mr. Huw J. Huws.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Lt.-Col. R. H. COLLIER, "Motoring Hints—(III)."
Local News.
- 7.30-8.0.—Interval.
- 8.0. The Growth of Wales—II.
ORCHESTRA.
I.—"Hen Wlad fy Nhadau."
II.—"Early History."
III.—A Group of Folk Songs.
IV.—Major EDGAR JONES, on "Welsh Music and Art."
V.—Performance of Early Welsh Music.
VI.—"The Welsh Language."

- VII.—A brief account of the New Welsh Movement.

- 9.20. THE STATION ORCHESTRA.
Vocalist: GLADYS PALMER.

- I. Orchestra.
Overture, "Herod" *Radley*
Suite, "At the Play" *York Bowen*
(1) Overture; (2) Entr'acte; (3) Finale.
Gladys Palmer.
- II. "Habañera" *Bizet*
"A Dream" *Grieg*
"All Through the Night" *Evans*
"The Ash Grove" *Traditional*

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

- Topical Talk.
Local News.

- 10.30.—Close down.

Announcer: C. K. Parsons.

MANCHESTER.

- 12.30-1.30.—Organ Music relayed from the Piccadilly Picture Theatre. Organist, H. Fitzroy Page.
- 2.30-3.0.—WOMEN'S HALF-HOUR: Olive Bell (Soprano).
- 3.30-4.30.—Concert by the "2ZY" Quartet.
- 5.45-6.0.—Children's Letters.
- 6.0-6.30.—CHILDREN'S CORNER.
- 6.30-6.55.—Mr. T. A. COWARD, M.Sc.: "More About Whales."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. WALTER R. STOKES, F.R.A.S., on "Mars and Its Canals."
Local News.

- 7.30-8.0.—Interval.

Band Concert.

- THE ST. HILDA COLLIERY BAND.
Conductor: JAMES OLIVER.
WILLIAM ANDERSON (Bass).
MURIEL HARGREAVES (Entertainer).
- 8.0. Band.
Overture, "Beautiful Galatea" *Suppé* (1)
Selection, Tchaikovsky *arr. Douglas*
William Anderson.
"Volga Boat Song" *Chaliapine-Koennemann*
"The Sun God" *James*
Band.
"Four Indian Love Lyrics"
A. Woodforde-Finden (1)
Muriel Hargreaves (Monologue at the Piano).
"My Night Out" *Anon.*
Band.
Cornet Solo, "Irene" *Bidgood*
(Soloist: WILLIAM ELLISON.)
"Bohemian Suite" *Hunt*
William Anderson.
"The Vagabond" *Vaughan Williams* (1)
"She Alone Charmeth My Sadness"
Gounod (1)
Muriel Hargreaves.
"The Little Bobbed Head" } *Anon.*
"I Couldn't Help It, Could I?" }
Band.
Selection, "Lohengrin" *Wagner*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk.
Local News.
- 10.30. Band.
Air Varié, "Sinevu" *Rimmer*
- 10.45.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I.: Spanish Talk.
- 11.0.—Close down.
Announcer: H. B. Brennan.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 322.

WIRELESS PROGRAMME—FRIDAY (Aug. 22nd.)

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

NEWCASTLE.

- 3.45-4.45.—Concert: Madame Alex. Thomson's Quartet Party.
- 4.45-5.15.—WOMEN'S HALF-HOUR: G. M. Easton (Dramatic Recital). C. A. Easton (Solo Pianoforte).
- 5.15-6.0.—CHILDREN'S CORNER: Stories, etc.
- 6.0-6.30.—Scholars' Half-Hour.
- 6.35-6.50.—Farmers' Corner: B. W. Wheldon on "Foods and Feeding."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. RICHARD TWELVETREES. *S.B. from London.*
Local News.
- 7.30-8.0.—Interval.
- An Evening of Light Music.**
- 8.0. Madame ALEX. THOMSON'S QUARTET PARTY.
- "A Magical Key" *Aylward*
"Pickled Pork" *Aylward*
JOHN COLQUHOUN (Baritone).
"When the King Went Forth to War"
..... *Koenemann*
"Will o' the Wisp" *Cherry* (20)
Madame ALEX. THOMSON.
"Sing, Sweet Bird" *Ganz*
"Come, My Own One" *Butterworth*
VI BEAN and JAMES FLETCHER.
Duet, "Home to Our Mountains" .. *Verdi*
Quartet.
"Passing By" *Purcell*
"Keel Row" *Dunhill* (11)
Vi Bean.
"The Blind Ploughman" *Clarke*
"My Love's Grey Eyes" *McGeoch*
James Fletcher (Tenor).
"There's a Gold Moon in the Sky" *Meale* (5)
"Maire, My Girl" *Aitken*
Madame Alex. Thomson and John
Colquhoun.
("For You Alone" *Geehl*
Duets ("Ould Side Car" *Dix*
Quartet.
"Marcheta" *Schertzinger*
"Old King Cole" *Collard*
KATHLYN BIRCH (Soprano).
"Alice Blue Gown" *McCarthy* (3)
"The Pipes of Pan" *Monckton and Talbot*
WILLIAM J. TAYLOR (Baritone).
"Not the Sort of Girl I Care About" ("The
Runaway Girl") *Monckton*
"The Lady's Maid" ("San Toy")
..... *Monckton* (31)
- THE STATION ORCHESTRA.**
Conductor: WILLIAM A. CROSSE.
Selection, "The Little Cherub" *Caryll*
Kathlyn Birch.
"Twas in September" *Hein* (7)
"Love Will Find a Way" .. *Fraser-Simson*
Orchestra.
Suite, "Harvest Time" *Wood*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk.
Local News.
- 10.30. William J. Taylor.
"The Cobbler's Song" *Norton* (31)
"The Sailor Man" *Monckton*
Orchestra.
Serenade, "Love in Idleness" *Macbeth*
- 10.45.—Close down.
Announcer: B. O. March.

ABERDEEN.

- 3.30-5.0.—Popular Afternoon: Philip Middlemiss (Entertainer), The Wireless Quartet, Feminine Topics.
- 5.45-6.30.—CHILDREN'S CORNER: Sunshine Hour for Young and Old Kiddies. Play—"New Rings for Old."

- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. RICHARD TWELVETREES. *S.B. from London.*
Local News.
- 7.30-8.30.—Interval.
- A Night With Coleridge-Taylor.**
MARY FERRIER (Soprano).
GRACE M. HUSH (Contralto).
ROBERT WATSON (Baritone).
THE WIRELESS ORCHESTRA.
- 8.30. The Orchestra.
Four Characteristic Waltzes (11)
- 8.45. Mary Ferrier.
"Spring Had Come" ("Hiawatha") .. (11)
"Willow Song" ("Othello").
"Tell, O Tell Me."
- 8.55. Robert Watson.
"Life and Death."
"Hiawatha's Vision" (11)
- 9.5. Grace M. Hush.
"Too Late for Love."
"When I am Dead, My Dearest."
- 9.15. NANCY LEE and MARIE SUTHERLAND.
Sonata in D for Violin and Piano.
- 9.35. Mary Ferrier and Robert Watson.
"Fall On Me Like a Silent Dew" (2)
"O The Summer" (2)
- 9.45. Grace M. Hush.
"A Lament."
"A Blood Red Ring Hung Round the
Moon" (11)
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk.
Local News.
- A Night With Coleridge-Taylor (Continued).**
- 10.30. Mary Ferrier.
"A Summer Idyll" (4)
"Big Lady Moon" (1)
"Fairy Roses" (1)
- 10.40. Robert Watson.
"O What Comes Over the Sea."
"Eleanore" (11)
- 10.50. Grace M. Hush.
"Unmindful of the Roses."
"Canoe Song" (11)
- 11.0. Orchestra.
Suite from "Hiawatha Ballet."
- 11.15.—Close down.
Announcer: A. M. Shinnie.

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.

GLASGOW.

- 3.30-4.30.—Popular Afternoon: The Wireless Quartet and Julia d'Alande (Contralto).
- 4.45-5.15.—TOPICS FOR WOMEN: Miss M. B. Brown, of Glasgow and West of Scotland College of Domestic Science, on "Salad Making."
- 5.15-6.0.—CHILDREN'S CORNER: Winifred Fisher (Soprano) and Dorothy Hogben (Pianoforte)—Recital on "Animals in Music."
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. RICHARD TWELVETREES. *S.B. from London.*
Local News.
- 7.30.—To-day's Interesting Anniversary: Warren Hastings died, August 22nd, 1818.
- 7.35-7.50.—The Rev. E. B. KIRK on "Mars."
- 8.0. **Pianoforte Recital**
by
DESIREE McEWAN.
Toccata in A *Paradies* (24)
Dance in D *Purcell* (17)
Minuet in G *Purcell*
French Suite in E *Bach*
Vignettes ("Côte d'Argent") *McEwen* (17)
(1) "Petite Chérie"; (2) "Les Hiron-
delles"; (3) "Pantalon Rouge"; (4)
"Crépuscule du Soir Mystique"; (5)
"La Rosière" ("The Motor Boat").
Sonata No. 12 in A *Mozart*
Tema con Variazione—Menuetto—Alla
Turca.
- Musical Comedy Night.**
"The essence of humour is sensibility; warm, tender fellow-feeling with all forms of existence."—*Carlyle.*
- THE STATION ORCHESTRA:**
Conducted by ISAAC LOSOWSKY.
- 8.30. Orchestra.
Musical Comedy Selection, "The Arcadians" *Monckton and Talbot*
- 8.45. TINA McINTYRE (Soprano).
"Love Will Find" ("The Maid of
a Way" of the { *Fraser-*
"Farewell" Mountains") { *Simson*
- 8.55.—D. MILLAR CRAIG, Programme Topics.
- 9.10. BEATRICE M. PARAMOR (Soprano).
"Love While You May" ("Johnny Jones",
..... *Cuvillier*
"Under the Deodar" ("A Country Girl")
..... *Monckton*
- 9.20. Orchestra.
Musical Comedy Selection, "The Lilac
Domino" *Cuvillier* (6)
- 9.35. Tina McIntyre.
"My Hero" ("The Chocolate Soldier")
..... *Strauss* (6)
- Selected.
- 9.45. Orchestra.
Musical Comedy Selection, "The Catch of
the Season" *Haines*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk.
Local News.
- 10.30. Beatrice M. Paramor.
"The Violin Song" ("Tina") *Paul Rubens*
"The Pipes of Pan" ("The Arcadians")
..... *Monckton and Talbot*
- 10.40. Orchestra.
Musical Comedy Selection, "The Quaker
Girl" *Monckton*
- 10.55.—H. J. HALL'S DANCE BAND, relayed from Gleneagles Hotel.
- 11.30.—Close down.
Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 322.

WIRELESS PROGRAMME—SATURDAY (Aug. 23rd.)

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

LONDON.

4.0.—Time Signal from Greenwich.

Popular Concert.

GERTRUDE EDGARD (Soprano).
THE WIRELESS ORCHESTRA.

Deputy-Conductor,
S. KNEALE KELLEY.

March, "The Washington Post" .. *Sousa*
Overture, "The Jolly Robbers" .. *Suppl*

4.14.—"Psychology—Reality and Pleasure,
Principles and Phantasy," by a Medical
Psychologist.

The Orchestra.

Waltz, "España" .. *Chabrier-Waldteufel*
Selection, "Ballad Memories" .. *Baynes (1)*

4.45.—Soprano Songs.

"Land of Heart's Desire" ..

arr. M. F. Fraser (1)

"Ave Maria" .. *Bach-Gounod (1)*

The Orchestra.

Two Little Pieces .. *Finkel*
Intermezzo, "La Lettre de Manon" .. *Gillet*
Norman March and Dances, "Robin Hood" ..

Banning

Soprano Song.

"Regnava nel silenzio" ("Lucia di Lam-
mermoor") .. *Donizetti*

5.25.—"A Garden Chat," by MARION CRAN,
F.R.H.S.

The Orchestra.

Suite, "Americana" .. *Thurban*
Selection, "The Last Waltz" .. *Strauss*

6.0-6.45.—CHILDREN'S CORNER: Music by
the Orchestra. "Round the Empire
with Bob" (Part 4), by Winifred Wain-
wright. Children's News.

7.0.—TIME SIGNAL FROM BIG BEN.

WEATHER FORECAST and 1ST
GENERAL NEWS BULLETIN. *S.B.*
to all Stations.

Major L. R. TOSSWILL, O.B.E., on
"Famous Fights—Jem Driscoll v.
Charles Ledoux." *S.B. to other Stations.*

Local News.

7.30-8.0.—Interval.

Popular Programme.

CYRIL ESTCOURT (Recital).

JOSEPH FARRINGTON (Bass).

JAY KAYE (Humorist).

THE WIRELESS ORCHESTRA.

Deputy-Conductor,

S. KNEALE KELLEY.

8.0.—March, "Colonel Bogey" .. *Alford*
Selection, "A Life on the Ocean Wave"

Binding

Bass Songs.

"Opaway, Awake" .. *Cowen*
"I'm a Roamer" .. *Mendelssohn (1)*

8.30.—Jay Kaye.

"The Shop Walker" ..

The Orchestra.

Selection of English Airs, "The Rose" ..
Myddleton

9.0.—Bass Songs.

"The Fortune Hunter" .. *Charles Willeby (1)*

"The Song of the Road" .. *Geoffrey Stanton*

Jay Kaye.

"A Tale of the Hot-Cross Bun" ..

The Orchestra.

March, "The Vanished Army" .. *Alford*

9.20.—CYRIL ESTCOURT
in a Dramatic Recital of Episodes from

"The Retreat from Mons."

(Corbett-Smith).

S.B. to all Stations.

Prologue, "The Men of Mons."

I.—The First Shots. (Sunday, August

23rd, 1914.)

II.—How Grenfell saved the Guns.

III.—An Interlude.

IV.—How the Bus Drivers "Did their bit."

V.—"L" Battery, R.H.A., at Nery.

VI.—The Tide Turns.

The Station Orchestra will play Songs of
the "Old Contemptibles."

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND

GENERAL NEWS BULLETIN. *S.B. to*
all Stations.

Mr. C. TATE REGAN, F.R.S., Keeper of
Zoology, British Museum. *S.B. to all*
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. Broadbent.

BIRMINGHAM.

3.30-4.30.—THE BESSES O' TH' BARN
BAND.

5.0-5.30.—WOMEN'S CORNER.

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner."

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

Major L. R. TOSSWILL. *S.B. from*
London.

Local News.

THE CITY OF BIRMINGHAM POLICE
BAND.

Relayed from Cannon Hill Park.

Director of Music, RICHARD WASSELL,
JAMES HOWELL (Bass).

FRANK THOMPSON (Entertainer).

7.30.—Band.

"Imperial March" .. *Elgar, arr. Godfrey (11)*
Overture, "Rienzi" .. *Wagner (1)*

Song.

"I Would I Were a King" .. *Sullivan*

Band.

Suite, "Summer Days" .. *Coates, arr. Godfrey*
Humorous Interlude.

"Disappearances" .. *Rouse (13)*

Band.

March, "William Tell" .. *Rossini, arr. Somer*
Overture, "Egmont" .. *Beethoven*

Song.

"Drinking" .. *Old German Air (1)*
Humorous Interlude.

"The Christening" .. *Grieg (13)*

Band.

Cornet Solo, "Prize Song" ("The Master-
singers") .. *Wagner*
(Soloist, P. C. COOK).

Ballet Music, "Faust" .. *Goewel*

9.20.—"THE RETREAT FROM MONS." *S.B.*
from London.

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

Mr. C. TATE REGAN. *S.B. from London.*
Local News.

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

12.0.—Close down.

Announcer: J. C. Paterson.

BOURNEMOUTH.

3.45-5.15.—Herbert Smith (Baritone). THE
ROYAL BATH HOTEL DANCE
ORCHESTRA, relayed from King's
Hall Rooms (Musical Director, DAVID
S. LIFF). Talks to Women: A Woman
Doctor on "Everyday Psychology."

5.15-6.15.—CHILDREN'S CORNER.

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

Major L. R. TOSSWILL. *S.B. from*
London. Local News.

7.30-8.30.—Interval.

8.30.—THE WESSEX GLEE SINGERS.

"The Viking's Song" .. *Coleridge-Taylor (2)*

"Simple Simon" .. *arr. P. Jackman (2)*

"The Day's Farewell" .. *Nessler (2)*

8.40.—THE ROYAL BATH HOTEL DANCE
ORCHESTRA, relayed from King's Hall
Rooms (Musical Director, DAVID S. LIFF).

9.10.—Glee Singers.

"In Absence" .. *Dudley Buck (2)*

"Pickaninny Lullaby" .. *J. C. Macy (2)*

"A Good Night" .. *Dudley Buck (2)*

9.20.—"THE RETREAT FROM MONS." ..
S.B. from London.

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

Mr. C. TATE REGAN. *S.B. from London.*
Local News.

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

12.0.—Close down.

Announcer: John H. Raymond.

CARDIFF.

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

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS."

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—A Talk on Cricket.

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

Mr. WILLIE CLISSITT on "Sport of the
Week."

Local News.

7.30-8.0.—Interval.

A Popular Night.

Vocalist, WILLIAM ANDERSON.

Entertainer, JOHN HENRY.

THE STATION ORCHESTRA.

8.0.—Orchestra.

March, "Great Little Army" .. *Alford*
Incidental Music, "The Merchant of
Venice" .. *Rosse*

William Anderson.

"My Old Charger" .. *Kennedy Russell (1)*

"Song of the Volga Boatmen" ..
Chalopin-Ka nemann

"Beggar's Song" .. *arr. Lane Wilson (1)*
John Henry will Entertain:

Orchestra.

Suite, "Melodique" .. *Friml*

"Liebestraume" .. *Liszt*
William Anderson.

"Sword of Ferrara" .. *F. Bullard*

"O Isis and Osiris" .. *Mozart (11)*

"In Cellar Cool" .. *Old German*
John Henry will Resume his Entertainment.

Orchestra.

Selection, "The Naughty Princess *CuvTier*

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

Mr. C. TATE REGAN. *S.B. from London.*
Local News.

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

12.0.—Close down.

Announcer: W. N. Settle.

MANCHESTER.

3.15-5.0. BLACK DYKE MILLS BAND.
Relayed from the Municipal Gardens,
Southport.

Conductor: ARTHUR O. PEARCE.

6.30-6.55.—DESIREE MACEWAN: Pianoforte
Recital.

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

Major L. R. TOSSWILL. *S.B. from*
London. Local News.

7.30.—R. H. WOOD, Engineer in Charge of
"2ZY": Technical Talk.

7.45-8.0.—Interval.

8.0.—FORSYTH'S DANCE BAND.

Fox-trot, "Wana Blues" (9); Waltz,
"Tell Tale Twilight"; Fox-trot, "Twelve
o'clock at Night" (9); One-step,
"Sarah" (9); Waltz, "After Every Party"
(3); Fox-trot, Selected; Fox-trot, "I
Was a Fool" (9); Waltz, "Old Fashioned
Song" (9); Fox-trot, "Take Those Lips
Away" (7); Fox-trot, Selected; Waltz,
"Nightingale" (9); Fox-trot, "April
Showers"; One-step, "She Doesn't Like
the Ivy" (23); Fox-trot, "I'm a Long
Long Way From Home" (31); Waltz,
Selected.

9.20.—"THE RETREAT FROM MONS." ..
S.B. from London.

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

Mr. C. TATE REGAN. *S.B. from London.*
Local News.

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

12.0.—Close down.

Announcer: H. B. Brennan.

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 322.

WIRELESS PROGRAMME—SATURDAY (Aug. 23rd.)

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

NEWCASTLE.

- 3.45-4.45.—Station Light Orchestra.
- 4.45-5.15.—WOMEN'S HALF-HOUR.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour.
- 6.30-6.50.—Farmers' Corner.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Major L. R. TOSSWILL. *S.B. from London.* Local News.
- 7.30-8.0.—Interval.

Popular Programme.

- 1.0. THE STATION ORCHESTRA. Conductor: WILLIAM A. CROSSE.
- Fox-trot, "Fido Followed Felix" (10); Waltz, "Mother's Favourite"; One-step, "Why Does a Chicken?" (10); Fox-trot, "When She's In Red" (10); Waltz, "Waltz Me to Sleep"; One-step, "Cheerio" (31); Fox-trot, "Little Wooden Whistle"; Fox-trot, "Sammy"; Valse, "Eva."
- 8.55. PHILIP MIDDLEMISS (Entertainer). "Adverts Up-to-Date" Original
- EVELYN WILSON (Soprano). "All Joy Be Thine" Sanderson (1)
- "I Dream That I Hear You Singing" Marshall (1)
- Philip Middlemiss.
- "Anniversaries" Winifred Middlemiss
- 9.20.—"THE RETREAT FROM MONS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. C. TATE REGAN. *S.B. from London.* Local News.
- 10.30.—The SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-5.0.—Concert: Afternoon of Marches and Marching Songs.
- 5.45-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Major L. R. TOSSWILL. *S.B. from London.* Local News.
- 7.30.—This Week's Interesting Anniversary: "Execution of William Wallace at Smithfield, August 23rd, 1305." Prepared by J. Sparke Kirkland.
- A Night of Popular Songs and Selections from Musical Comedy.**
- MARGARET SKAKLE (Soprano).
- THE WIRELESS ORCHESTRA.
- 8.30. Orchestra.
- Selection, "Afgar" *Cuvillier*
- Margaret Skakle.
- "If There Were Dreams to Sell" *Ireland*
- "Nymphs and Fauns" *Bemberg*
- Orchestra.
- Selection, "The Kiss Call" *Caryll*
- Margaret Skakle.
- "Songs My Mother Taught Me" *Devorak*
- "St. Nicholas' Day" *Martin* (5)
- Orchestra.
- Selection, "Rats" *Braham*
- Margaret Skakle.
- "The Pipes of Pan" *Monckton and Talbot*
- Orchestra.
- Selection, "Whirligig" *Chapell*
- 9.20.—"THE RETREAT FROM MONS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. C. TATE REGAN. *S.B. from London.* Local News.

- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: H. J. McKee.

GLASGOW.

- 11.0-12.0.—Rehearsal for all children who wish to assist in the Fairy Revels at 5.15.
- 3.30-4.30.—Popular Afternoon: The Wireless Quartet and E. W. Gould (Bass).
- 4.45-5.15.—TOPICS FOR WOMEN: Miscellaneous Afternoon.
- 5.15-6.0.—CHILDREN'S CORNER: "At-Home Day for Children of All Ages." "Fairy Revels."
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.40-6.55.—Capt. C. H. BROWN, F.R.S.G.S., on "The Weather Map."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Prof. R. H. LEITCH, of Glasgow and West of Scotland Agricultural College, Kilmarnock, on "Milk and Dairy Farming."
- Glasgow Radio Society Talk.
- Local News.
- 7.35-8.0.—Interval.
- Special Dance Night.**
- THE STATION ORCHESTRA.
- Conducted by ISAAC LOSOWSKY.
- Vocal Numbers and Choruses by DANIEL SEYMOUR (Tenor).

SUNDAY PROGRAMME

(Continued from page 315).

- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Local News.
- 10.15. Quartet.
- Intercessory Hymns *arr. Crudge*
- 10.25.—Close down.
- Announcer: H. J. McKee.

GLASGOW.

- THE CLYDEBANK BURGH BAND (Record Scottish Champions). Conductor—J. D. SCOINS.
- Soloist, CHRYSS C. GRAY (Contralto).
- "Ballads are the gipsy children of song, born under green hedgerows, in the leafy lanes and by-paths of literature, in the genial summer time"—*Longfellow.*
- 3.0. Band.
- Overture, "Lustspiel" *Keler-Bela*
- Hymn Tune, "Sandon" (By Request).
- Selection, "Memories of Balfe" *arr. Rimmer*
- 3.25. Chryss C. Gray.
- "There Is a Green Hill Far Away" *Gounod* (11)
- "Kashmiri Song" *A. Woodforde-Finden* (1)
- "Strike at Last, Thou Hour Desired" *Bach*
- 3.35. Band.
- Cornet Solo, "The Lost Chord" *Sullivan* (1)
- Part II. of the Unfinished Symphony *Schubert* (1)
- 4.10. Chryss C. Gray.
- "Now Sleeps the Crimson Petal" *Quilter* (1)
- "The Rose" *Noel Johnson*
- "The River and the Sea" *Noel Johnson*
- 4.20. Band.
- Largo in G *Handel*
- Selection, "Gems of Haydn."
- March, "3rd D.G." *Brophy*
- Selection, "Songs of England" *Rimme*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*

- 8.0. Orchestra.
- Fox-trot, "Why Did I Kiss that Girl?" (31); Fox-trot, "Dancin' Dan" (6); Waltz, "Heather Bell" (31); Fox-trot, "Does the Spearmint Lose Its Flavour?" (6); One-Step, "La La La" (6); Eight-some Reel, "'58C's' Special" Fox-trot, "How Can You Tell a Winkle?" (32); Blues, "A Limehouse Night" (7); One-step, "Wembling at Wembley with You" (6); Fox-trot, "Here He is Again" (32); Fox-trot, "Arcady" (7); Waltz, "Memory Lane"; Fox-trot, "Tweet, Tweet" (7); Fox-trot, "C Sister, Ain't That Hot?" (6); Blues, "Honolulu" (9); Fox-trot, "Maybe She'll Write Me" (6); One-step, "Cheerio" (31).
- 9.20.—"THE RETREAT FROM MONS." *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. C. TATE REGAN. *S.B. from London.* Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
- Announcer: R. E. Kingsley.

- ALEXANDER RICHARD (Bass).
- SPENCE MALCOLM (Solo Violin).
- JOSEPHINE MACPHERSON (Mezz c Soprano).
- 8.30. THE PSALMODY QUARTET.
- Psalm 150 (Tune "Creditor," No. 49).
- 8.35.—The Rev. A. J. FORSON of the Congregational Church, Motherwell: Religious Address.
- 8.50. Quartet.
- Psalm 124 (Second Version) (Tune: "Old 124th," No. 176).
- 8.55. Alexander Richard.
- "In Sheltered Vale" *arr. D'Alquen*
- "Secrecy" *Hugo Wolf*
- "Thou Art So Like a Flower" *Liszt*
- 9.5. Spence Malcolm.
- "Serenade Espagnole" *Chaminade-Kreisler* (5)
- "Chant Hindou" *Rimsky-Korsakov-Kreisler*
- "Tambourin" *Gossec*
- 9.15. Josephine Macpherson.
- "The Lord is My Shepherd" *Lane Wilson* (11)
- "The Captive Lark" *Landon Ronald* (5)
- 9.25. Alexander Richard.
- "Within These Sacred Bowers" ("The Magic Flute") *Mozart* (1)
- "The Sands o' Dee" *Clay*
- "The Parting Hour" *Ellen Wright*
- 9.35. Spence Malcolm.
- Negro Spiritual, "Slave Song" *Cameron-White*
- Old Negro Melody, "Deep River" *Elman*
- "Russian Dance" *Zimbalist*
- 9.50. Josephine Macpherson.
- "Lead, Kindly Light" *Pughe Evans* (11)
- "Until" *Coleridge-Taylor*
- "Homing" *Teresa del Riego*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Local News.
- 10.15.—Close down.
- Announcer: R. E. Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 322.

To ensure getting "The Radio Times" regularly, ask your newsagent to deliver your copy every Friday.

For Wireless Out-of-Doors

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Continental Broadcasting.

At the suggestion of many readers we publish below a comprehensive list of Continental Broadcasting Stations with their times of transmission. Owing to frequent changes of wave-length and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with all available information.

FRANCE.
EIFFEL TOWER (E.L.)—Paris, 2,600 m.
 Daily: 7.40 a.m., Weather Forecast; 10.40, Market Reports; 12.15, Time Signal; 2 p.m., Sunday, Concert of P.T.T. Paris, relayed on 2,600 m.; 3.45 p.m., Market Reports (Weekdays); 5.30 p.m., Stock Exchange Quotations (Weekdays); 6.10 p.m., Concert; 8 p.m., Weather Forecast; 9 p.m., Lecture (irregular); 11.10 p.m., Final Weather Forecast.
RADIO-PARIS (SFR)—Paris, 1,780 m.
 Weekdays: 12.30 p.m., News, etc.; 12.45 p.m., Tzigane Orchestra; 4.30 p.m., Stock Exchange News; 4.45 p.m., Concert; 5.45, Stock Exchange News; Women's Hour; 8.30 p.m., Lecture, News Bulletin; 9 p.m., Concert; 10 p.m., Dance Music (not daily). Sundays: 12.45 p.m., Orchestra; 1.45 p.m., News; 4.45 p.m., Concert; 5.45 p.m., News, etc.; 9 p.m., Concert; 10 p.m., Dance Music. On the 2nd and 4th Saturday of each month a Concert is given by *Le Mafis* at 9 p.m.
LECOLE SUPERIEURE DES POSTES ET TELEGRAPHES (P.T.T.)—Paris, 450 m.
 2 p.m., Concert (irregular, but if on Sundays, is relayed by E.L. on 2,600 m.); 3.30 p.m., Concert (irregular); 4 p.m., Lecture and Concert (Thursdays); 8 p.m., English Conversation, Lecture or Concert (Tuesday); 8.30 p.m., Lecture or Play (Monday); 8.45 p.m., Concert (Sundays), relayed by E.L.; 9 p.m., Lecture or Outside Broadcast, usually play relayed from a Paris Theatre (daily, except Mondays and Tuesdays).
"PETIT PARISIEN"—352 m.
 Tests and Music almost daily at 9.30 p.m.
P.T.T. (Lyons)—470 m.
 Daily: 10.50 a.m., 11.30, 11.45, 12.15 p.m., 4.15, Stock Exchange Quotations; 8 p.m., News and Concert.
RADIO-RIVIERA, Nice—360 m.
 11 a.m., 5 p.m., Concert and News, 9 p.m., Concert (irregular).
GERMANY.
BERLIN (Telefunken)—290 and 750 m.
 8 p.m., Concert or relay of Opera, etc. (irregular).
HAMBURG—392 m.
 8 a.m., Time Signal, News and Weather Forecast (Weekdays); 11 a.m. (Sundays); 10 a.m., Concert (Sundays); 4 p.m., Time Signal, Shipping and Police News; 4.15 p.m., Domestic News, etc.; 5 p.m., Children's Corner (Wednesday and Sunday); Women's Hour (Monday); Concert and Lecture (other days); 6 p.m., Educational Hour (Monday, Wednesday and Friday); Lecture (Tuesday); 7 p.m., Concert and Lecture (Sunday); 8 p.m., Concert, News (daily); 10 p.m., Time Signal, Weather Forecast and News (daily).
BRISLAU—415 m.
 12.55 p.m., Time Signal (daily); 1 p.m., Weather Forecast, Stock Exchange News (Weekdays); 4.30 p.m., Children's Hour (Sunday); 5 p.m., Orchestra (Weekdays); 7 p.m., Lecture (irregular); 8 p.m., Concert or Lecture (daily, except Wednesday and Saturday); 8.30 p.m., Concert (Sunday and Wednesday); 9 p.m., Concert (daily); 10 p.m., Concert (daily, except Wednesday and Sunday).
BERLIN (Vox Haus I and II)—430 and 600 m.
 10 a.m., Market Reports; 10.15, News; 12.15, Review of Stock Exchange Movements; 12.55 p.m., Time Signal; 1.5 p.m., News; 2.15 p.m., Stock Exchange Quotations; 5.30 p.m., Wireless Orchestra; 7 p.m., Children's Hour (Sundays and Wednesdays); 7.30 p.m., English Conversation (Mondays and Thursdays); 8 p.m., Lecture (daily except Sundays); 9 p.m., Concert, News, Weather Forecast, Racing Results, etc. (daily except Sundays); 8 p.m., Concert and Dance Music (Sundays); 10.15 p.m., Special Late Dance Music (Thursdays and Saturdays). Note: From 7 p.m. all Concerts, etc., are relayed by Berlin II. on 500 m.
STUTTGART—437 m.
 4.30 p.m., Concert (daily); Children's Corner (Saturday); 6 p.m., Time Signal; 8 p.m., Lecture (Mondays); 8.30 p.m., Concert (daily); 9.30, Weather Forecast (daily); 9.45, Concert and News (daily).
LEIPZIG—452 m.
 1 p.m., News, Stock Exchange Quotations, etc. (Weekdays); 4.30 p.m., Orchestra (daily); 5.30 p.m., Lecture (Weekdays); 8.15, Concert and News (daily); 9.30 p.m., Dance Music, News, etc. (Sundays).
KOENIGSBERG—460 m.
 8.30 a.m., Market News (Wednesday and Saturday); 11.30 a.m., Concert, Weather Forecast and Sermon (Sunday); 12.55, Time Signal (daily); 2 p.m., News, Stock Exchange Quotations (Weekdays); 4.30 p.m., Lecture and Concert (Weekdays); Children's Corner (Saturday); 8 p.m., Lecture (Wednesday and Friday); 8.30 p.m., Concert, Weather Forecast and News (daily); 10 p.m., Dance Music (Saturday).
FRANKFURT-ON-MAIN—467 m.
 8-9 a.m., Religious Service (Sundays); 11.55 a.m., Time Signal and News (daily); 4 p.m., Children's Hour (Sundays); 4.30 p.m., Orchestra (Weekdays); 7.30 or 8.0 p.m., Lecture (daily); 8.30 p.m., Concert and News (Weekdays); 10 p.m., Special Late Concert (daily, except Thursdays and Sundays); 10 p.m.—11 p.m., Dance Music (Fridays).
MUNICH—485 m.
 2 p.m., News, Weather Forecast, etc. (daily); 3 p.m., Concert (Sundays); 5 p.m., Children's Corner (Wednesday); Concert (Sunday); 6 p.m., Concert (Weekdays); 7.45 p.m., Lecture (Monday, Tuesday and Wednesday); 8.15 p.m., Concert and Dance Music (Saturday); 9 p.m., Concert (Weekdays, except Saturday); 10 p.m., News, Weather Forecast and Time Signal.

KOENIGSWUSTERHAUSEN (near Berlin) LP—680 m.
 Concert, 10.50 a.m. (Sundays).
 2,400 m. From 7.30 a.m. to 10 p.m., News Bulletins almost hourly.
 2,800 m. Daily, 10.40 p.m., Concert.
 2,800 m. Sundays, 11.50 a.m., Concert.
 680 m. Sunday, 10.50 a.m., Concert.
 3,150 m. Weekdays, from 7.30 a.m., Stock Exchange News and Quotations almost hourly until 9 p.m., 4,000 m. Express News Service, throughout day.
BELGIUM.
BRUSSELS (SBR)—260-265 m.
 Daily: 5 p.m., Orchestra; 6 p.m., News; 8 p.m., Lecture; 8.15, News, Concert; 10 p.m., Final News Bulletin.
HAEREN (RAY)—1,100 m.
 Weekdays: 1 p.m., 2 p.m., 4.50 and 6.50 p.m., Weather Forecast; 7 p.m., Concert (irregular); 10 p.m., Concert (irregular, but sometimes on Tuesdays and Thursdays).
HOLLAND.
THE HAGUE (PCGG)—1,070 m.
 Concerts: 2.40 p.m., Sundays; 8.40 p.m., Mondays; 8.10 p.m., Thursdays.
YMUIDEN (PCMM)—1,050 m.
 8.10 p.m., Concert (Saturdays).
AMSTERDAM (PA5)—1,050 m.
 7.40 p.m., Concert (Wednesdays).
AMSTERDAM (PUFF)—2,000 m. (Vas Diaz Agency).
 Stock Exchange Quotations and News almost hourly throughout the day from 7.55 a.m.
SWITZERLAND.
GENEVA (HBI), Ste Kolumbe—1,100 m.
 1.15 p.m., Weather Forecast, Stock Exchange and General News (Concert irregular); 5 p.m., Lecture (irregular); 8 p.m., Weather Forecast; 8.30 p.m., Lecture or Concert (daily, except Wednesdays and Thursdays during August).
LAUSANNE (HBI)—460 m.
 6 p.m., Concert (Weekdays); 8.30, Concert (Sundays). 780-800 m., 8 a.m., 1 p.m., Weather Forecast; 1.30 p.m., Time Signal; 5 p.m., Children's Hour (Thursdays only); 6.55, Weather Forecast; 8.15 p.m., Concert or Lecture (daily); 1.080 m., 10.50 a.m., Weather Forecast; 1 p.m., Concert or Lecture (Tuesdays, Thursdays and Saturdays); 2 p.m., Weather Forecast; 3 p.m., Orchestra (Tuesdays, Thursdays and Saturdays); 6.55, Weather Forecast; 8 p.m., Orchestra (Tuesdays, Thursdays and Saturdays); 10.15, Concert and Dance Music (almost daily).
ZURICH UNIVERSITY—500 m.
 8.30-10 p.m., Technical Lectures, Tests, Music (usually Tuesdays, other days irregular).
ITALY.
ROME—470 m.
 Daily: 11.20 a.m., News; 12 noon, Time Signal (Concert irregular); 3.20 p.m., Stock Exchange News; 4.30 p.m., Concert.
 425 m. 4.30 p.m., Tests (irregular); 9 p.m., Concert or Opera.
 540 m. 6 p.m., Concert (irregular).
 1,800 m. 8 p.m., Orchestra or Concert (almost daily).
 3,200 m. 10 a.m., Tests (irregular).
SPAIN.
MADRID (Radio Iberica)—302 m.
 Daily: 7 p.m., Concert.
 480 m. (P.T.T.) 6 p.m., Concert (Sundays; other days irregular).
 1,800-2,000 m. 1 p.m., Lecture; 8.30 p.m., Concert (daily).
CARTAGENA (EBX)—1,200 m.
 12-12.30 p.m. and 5-5.30, Tests and Music (irregular).
CZECHO-SLOVAKIA.
KBELY (OKP)—1,150 m.
 Weekdays: 10 a.m., 1.30 p.m., 5 p.m., Stock Exchange Quotations; 7.15 p.m., Concert, Lecture, News, Weather Forecast, etc. (daily).
KOMAROV (Brünn)—1,800 m.
 Weekdays: 2.30 p.m., Stock Exchange and General News. Sundays: 11 a.m., Concert and News.
PRAGUE (PRG)—1,000 m.
 7 p.m., Weather Forecast, Orchestra (daily).
 1,800 m. 8 a.m., 12, Weather Forecast; 12.30, 4 p.m., News.
 4,500 m. 10 a.m., 3 p.m., 10 p.m., Concert (irregular).
AUSTRIA.
VIENNA (Radio Hekaphon)—600 m.
 4.30 p.m., Concert (Wednesdays only); 8 p.m., Concert (Mondays and Fridays).
HUNGARY.
BUDA-PESTH—2,600 m.
 11 a.m., Concert (daily).
 2,000 m. 12.30 p.m., News (daily).
SWEDEN.
GOTHENBURG—460 m.
 7 p.m., Concert (Tuesdays, Fridays and Saturdays); on other weekdays, Concert is Broadcast on 680 m. (Note: These wave-lengths are subject to alteration.)
STOCKHOLM (Telegrafverket)—440 m.
 11 a.m., Religious Service (Sundays); 7 p.m., Concert (almost daily).
STOCKHOLM (Radio Akt)—470 m.
 7 p.m., Concert (Tuesdays, Thursdays, Saturdays and Sundays).
BODEN—2,500 m.
 6 p.m., Concert (irregular).
DENMARK.
LYNGBY (OXE)—2,400 m.
 10.30 a.m., 4.30 p.m., 9.45 p.m., Weather Forecast; 8 p.m., Concert, Lecture, News, etc. (Sundays); Weekdays at 8.30 p.m.
PORTUGAL.
LISBON—375-410 m.
 10-12 p.m., Tests—Music and Speech (irregular).

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Chelmsford Calling!

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

WE have been considerably hauled over the coals by listeners for not publishing our plans for "5XX" in *The Radio Times*.

Owing to the enormous circulation of *The Radio Times*, we go to press a week or so before the paper comes out, and in writing on any subject I have great sympathy with those journalists who, with snow beating about their firelit rooms, are asked to compose something for a summer number on the delights of bathing!

Now "5XX" is an experiment, and to be asked to forecast ahead what form experiments will take is to try and clothe one in the mantle of a prophet. Clothe, if you like, but the necessities of one's fleshy limitations still remain, and one cannot see the future.

But now I can, writing on August 1st, give you some results, predilections, and tell you of the somewhat difficult times we've been through to date.

Experimenting in Public.

It has been the greatest handicap experimenting in public, as it were. When in the privacy of one's own sanetum one sets up something and it doesn't work just as one thinks it might do, one doesn't immediately condemn the idea as impracticable. Because certain people, thinking they know both ends of the business, do not get the results they expect from the high-power station, there is no reason to cry "wash out" from their housetops. The spirit of blind reasoning on insufficient data does not consort well with the name "experimenter," which so many adopt.

Do I sound disgruntled? Frankly, I am not. I only wish that before writing to the Press, shouting into the microphone, or otherwise giving their views, people would write to me first; otherwise, things are so apt to be misleading.

A Faint Murmur.

Once again, the high-power station has been successful for the purpose for which it was designed, to serve areas not hitherto well served by broadcasting. From all such areas comes universal praise and satisfaction.

From London there is an undercurrent of growling dissatisfaction—a faint murmur like the grumble of traffic that comes to my ears every day as I sit dreaming in my office, indistinguishable as individual, but patently there. It speaks well for the enthusiasm of Londoners that so many have spent time, money, and trouble on trying to receive "5XX" in its experimental form, knowing that these were only experiments and that there was no guarantee of a permanent service.

Remember, London is thirty miles from Chelmsford, while "2LO" is, on an average, five miles from London listeners. Power isn't proportional to range, and from first principles it cannot be expected that "5XX" should be as loud as "2LO" in very many cases.

Unjammed Broadcast.

Let those who, on an indoor aerial, two miles from London, don't get "5XX" remember that "5XX" doesn't at present concern them; let them be unselfish and back up, in the interests of less fortunately situated country dwellers, a scheme which solves largely the problem of serving all equally with unjammed broadcast.

Let those who condemn the station because at thirty miles it is not as loud as another at five miles, rather thank us for such loud signals from the near-by station, than complain of such weak ones from a distance.

If you are in doubt as to whether I speak the truth, take a set down to the seaside with you. Choose Cornwall or Devon, and see if I'm not right, and please don't be selfish. We

want your support, but we want it unselfishly. I know I shall not appeal to you in vain.

It has struck me that wireless is so simple from your point of view that you're getting into the habit of expecting more from the art than we can give. You don't abandon, or even get disgruntled with, your two-cylinder motorcycle just because you have to wear leggings in wet weather, or because it doesn't run absolutely noiselessly; you skim the cream of pleasure from motor-cycling, and your faithful phutterm gives you endless pleasure—pleasure that, with all its limitations, is so well worth while.

Studying Majorities.

When, as you think, that idiot Eckersley has chosen a wave-length near to Paris and jams Radiola with his rotten "5XX," don't think that he is doing this so that he may crow over you and tell you "to look to your set," but realize that he was forced to give you that wave-length, and he was studying again majorities: It is up to you to look to your set because, honestly, with a single valve and reaction (not too much) I was able in Sussex, near Eastbourne, to listen to one or the other when both were transmitting. In London it certainly required a coupled circuit and a tuned anode, but is it asking too much of you to make your set, as it can be made, good enough to take full advantage of the ever-increasing service?

"A Good Egg."

Someone wrote to me telling me I was quite insincere, and that all I was looking for was the adulation of flappers. He's probably right in saying I love such adulation if, by flappers, you read majority of unskilled users, because then I know the service is good. That my sincerity is doubted is a little disheartening.

I am sure that this high-powered scheme will be the crowning achievement of British broadcasting, and if and when the service is put into being, you who have not appreciated the idea to its fullest extent will, I know, be the first to say it's not a "wash out," but a "good egg."

It's strange that to-day as I wrote those words the secretary of an East Coast town Radio Society (he lives about 100 miles from Chelmsford) came in to thank us for Chelmsford, saying it's got to go on, crystal reception at 100 miles is perfect. All the country areas echo his words, so I have no hesitation in pronouncing the experiment successful.

Remember, however, there is no guarantee of a permanent service. Government permission and other sanctions have got to be obtained. So far we've only *experimented*, but we're sure that our original forecasts have been more than realized.

(Continued from column 3.)

didn't worry much. People are always tolerant if you try to amuse them, and even a varsity professor will laugh as much at a low comedian as he will at a joke so subtle that you want a bloodhound to track it down for you.

I carried on with the good work. I shut myself in the bathroom, and recited the revue out loud, to see what it sounded like. Luckily, the bath was empty, or I might have drowned myself. Again, all sorts of considerations had to be taken at rehearsals. Words had to be selected that were easy to pronounce. One phrase we cut contained the words, "architect, calculate, and accommodation." The effect of all these hard consonants nearly split the microphone.

However, it's over now. Perhaps it fell flat, but you can always learn something from the first step you take, even if it is only the fact that there are no stairs there.

The Radio Revue.

By Robert MacGill.

(Author of the first wireless revue, *The World in Music*, produced at London Station on Friday, August 8th.)

OF course, it wasn't really a revue, as you know by now. It couldn't be. But it was like a revue in certain ways. There was not the slightest suspicion of a plot, and no one part of it had anything to do with any other part that you could notice.

When the idea was first suggested, I went home and worked hard for several days. I told myself that it was the first attempt at anything of the kind, and that I had to create the technique of a new art. This phrase, I may say, was the sum total of the first day's work, and I've discovered since that somebody else invented it before me, confound him!

Putting Shaw in the Shade.

On the second day I had come to the conclusion that it was a very serious matter. I think I must have read all that was ever written about wireless, and a lot that never ought to have been. I also studied the fundamental principles of comedy, starting from Aristophanes. By the third day I could have written a preface to that revue that would have made Mr. Bernard Shaw feel about as intellectual as a Welsh rarebit in comparison. The only thing I couldn't do was to give any guess as to what sort of an affair it was going to be.

Next day I met a friend, who is a poet—or he describes himself as such when he claims exemption on his income-tax form. Once or twice he has been accused of writing revues for the stage, and I asked him how it was done. He explained that the first thing you did was to have lunch with the producer, and talk it over with him. Next, you lunched with the man who put the money up, and later with the star, the principal comedian, the stage manager, and the advertising man, and talked it over with them.

No Room for the Author.

"Tell me," I asked my poet, "when, and how, do you write the thing?"

"Oh, that's a trifle," he said. "And anyway, it doesn't matter what you write. First the star cuts out all your new witticisms, and puts in a lot of old ones that she knows the audience will laugh at. The comedian, of course, provides his own patter, and by the time you've fallen in with the views of the electrician, the musical director, the writer of the lyrics, and the fireman, and so on, you find that you haven't got to write any more of it than the title, which, of course, the producer himself invents."

Clearly, my poet was a broken reed. Eventually, an article in *The Radio Times*, which stated that music had a certain curative effect in nervous diseases, gave me an idea. I conceived setting this as a kind of literary sketch—and why not others?

I began working so fast then that my fingers got blistered because the typewriter keys were so hot. Having written the affair, the really important part of the work began, as usual. In the first place, should it be high-brow, or low-brow? When one writes for a periodical, one has a nebulous impression at the back of one's mind of the Average Reader, and writes for him. But listeners are of all types, and there are millions of them. Who knows but some critic on Mars is to-day wiping the floor with me over our conception of Martian?

I don't know the answer to the high or low-brow question yet. Personally I never trust these very superior persons. Consequently, I

(Continued in the previous column.)

My Crowning Experience.

When I Sang Before the Microphone. By Dame CLARA BUTT.

I REGARD broadcasting as a modern miracle. It is not only a source of constant pleasure to me, but of constant wonderment. It borders on the region of the uncanny, although I know—because I am told—that it is wholly scientific, subject to fixed laws, and that Adam and Eve in the Garden of Eden might have "listened" had they only *known how!* Yet I continue to marvel.

And how should I not, when I can sit in my car, speeding through the heart of the country, or lounge on my lawn at North Stoke, "far from the madding crowd," and, by means of a little instrument I can hold in my lap, independent of aërials or anything else, put myself literally in tune with Bournemouth on the one hand, or Birmingham on the other, listening to concert or speech, here or yonder, at my own sweet will?

Deluded Souls.

It is when one thinks of the immensity of this thing—the immensity of its achievement as well as of its possibilities—that one is apt to wax scornful of such an attempt to stand in its way, to throw obstacles in the path of its onward march, to "crib, cabin, and confine" its beneficent operations. These people remind me of the poor deluded souls who used to smash machines because they thought, in their blind folly, that the machine would supersede the man, or of that famous Mrs. Partington who tried to mop up an Atlantic tide!

Yet ever since I had that unforgettable experience of broadcasting over a radius of a thousand miles, I have been the victim of petty annoyance from people who imagine that my action is calculated to rob them of their bread and butter! I have had rude and impertinent letters—though, thank God, I have had scores of very different letters from people whom I have never seen, blessing the wonderful instrument which brought the sound of my voice to the domestic hearth, and especially to beds of pain.

No Passing Fashion.

People who raise these objections are simply irritants. They are to progress what mosquitoes and other stinging insects are to travellers and explorers. Neither the progress nor the discovery is checked. They still go forward. But both might be more expeditious without them.

For we must remember that broadcasting is not a thing which is here to-day and will be gone to-morrow. This is not a fashion; it is an institution. It has come to stay. Surely it behoves us all, vocalists, actors, managers, agents, not so much to make the best of "a bad job"—for it is a great good and not an evil at all, or in any sense—but to fall into line with it, gladly and whole-heartedly to make all the use possible of so great an opportunity.

Good for the Aspirant.

So far from being a handicap to the musical profession, I consider it, especially to the young aspirant for public recognition, a perfect god-send. The concert platform, at its best, is restricted. Only such as have already made a name, or such as have exceptional gifts which cannot be denied or gainsaid, can hope to make a living on the concert platform. Broadcasting gives thousands a hearing—a hearing which the concert platform could never afford them—where the older methods gave tens a casual chance. Therefore, as a warm friend of the young singer or instrumentalist, and especially of those admirably trained artists whose vocal gifts are good without being great, I welcome the



DAME CLARA BUTT.

vastly extended field of opportunity broadcasting affords.

That was the chief reason why I consented to inaugurate the new station, and to sing to an uncounted and uncountable audience, on sea and land, over an area which I am told gathered within its radius upwards of a million square miles and millions of people. Agents ought to back one up in this kind of enterprise. Well, never mind. I helped the charity I wished to help, and that suffices me; and, incidentally, I had the most thrilling experience of my career.

"Thrilling!" you exclaim. "How could it thrill you when you could not see your audience? Can there be anything thrilling in merely singing into a microphone with a few officials standing by? Is it not necessary for a real thrill to hear the plaudits of enthusiastic thousands?"

A Singer Should Sing Unseen.

Well, I confess I appreciate a query of that kind, because one has been accustomed to think along those lines. But, all the same, I was thrilled as I have never been when singing to a visible audience which has filled the Royal Albert Hall, for instance. I confess it sounds like a psychological puzzle; it is, notwithstanding, true. I love people. I simply adore a wonderful audience. There is a mighty dynamic in the sight of thousands of upturned faces. All that is undeniable. Yet, strangely enough, years ago I used to argue that a singer should sing unseen. Someone once told me that, in order to get the fullest enjoyment from a concert, it was necessary to shut one's eyes. It was an aid to concentration, just as we teach a child to shut eyes when prayers are said.

People and their plaudits are all very well, but there is another side to all this. It is detrimental to the highest artistry in a subtle way. There is one's sub-conscious self, always active, sometimes terribly so.

See! There are two people in yonder box, or in the front row of the stalls, whispering together in the very middle of my song. They are criticizing my frock! The mind slips a cog. For a flash one's whole artistic being is misdirected. That perfect self-containment, that shut-in feeling, so essential to the highest artistic expression, is rudely broken in upon. One becomes acutely conscious of one's audience. The spell is broken; and it is difficult to piece it up again.

The Perfect Audience.

Now, when I was singing to that vast unseen multitude, a multitude which, in Biblical phrase, "no man can number," I had none of these antagonisms to fight against. Whatever of artistry there is in me had its perfect opportunity. I visualized my audience though I did not see it; and it was in perfect sympathy with me. I saw it, with the eyes of imagination, listening with all its ears, drinking in every note. There was no talking, no fidgeting, no coming in late, no going out early. It was a most perfect audience, the best-mannered audience I have ever sung to! I had often longed for the record audience, a record both in numbers and appreciation and, lo, I had got it! I felt it in every nerve. I knew I was singing, for once, at least, from heart to heart—the only kind of singing worth while.

An Answering Thrill.

Oh, yes; it was a great experience. The letters I have received have touched and delighted me. They confirmed my thoughts as I sang, that lone folk in isolated farm houses, cottagers on the edge of the moors, folk who dwell among mountains, thousands in dull towns and in duller villages, people lying in hospital wards and in narrow bedrooms from which they may never emerge, yes, and people in France and Holland and Norway who did not understand a word I sang, but felt an answering thrill to my own—all these, rich and poor, sick and well, old and young, were in sympathetic touch with me on that memorable night.

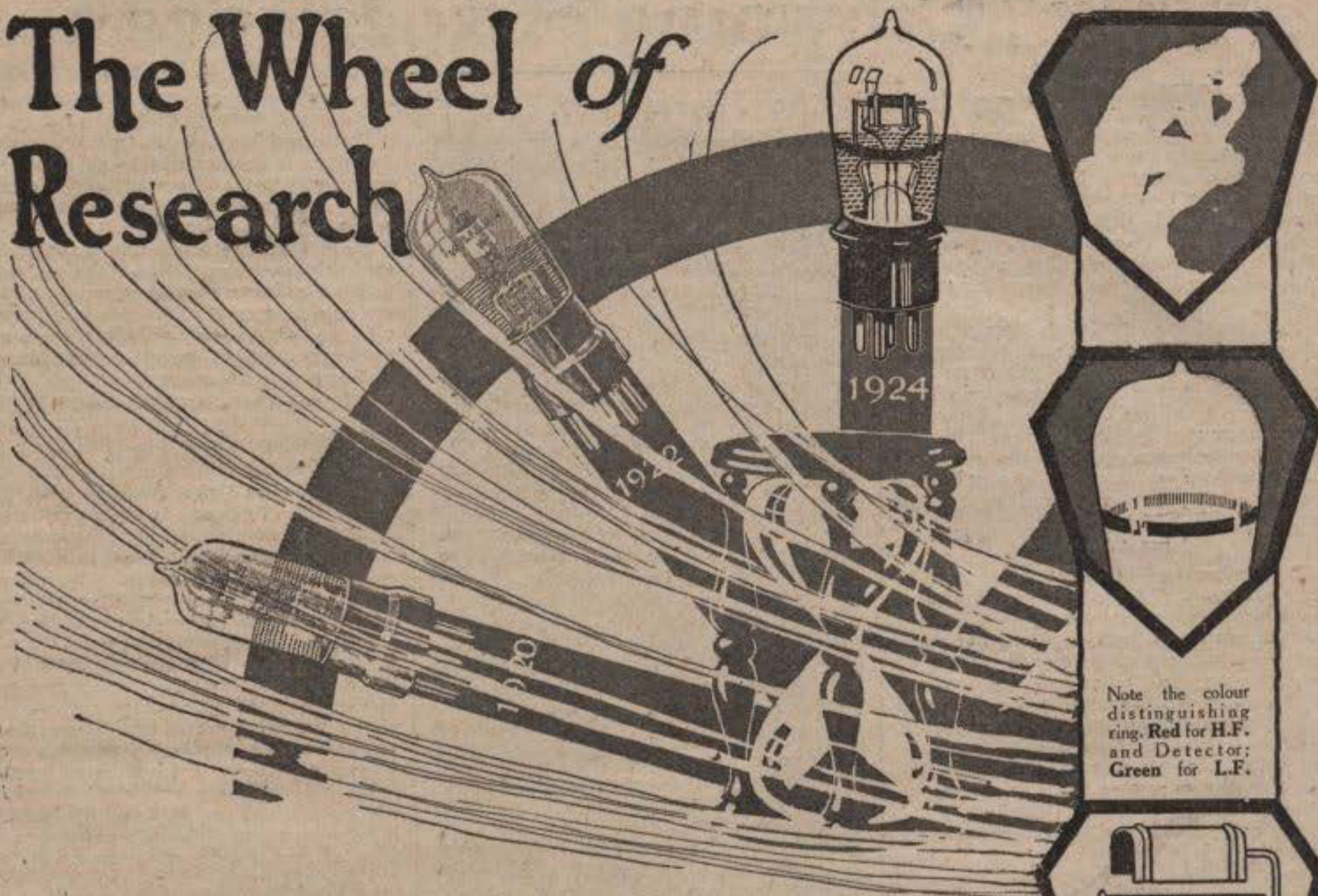
And now I am consumed with a great aspiration. Some day, one voice will sing to the world. I want above all things that that voice shall be mine. I pray that when that day comes I may not have grown too old to sing a song which shall be heard in the back-blocks of Australia, on the lonely sheep-runs of New Zealand, on the Pacific slopes of America, in the crowded bazaars of India, in the far islands of the southern ocean.

Is It a Dream?

It may be only a dream—but it is a dream which may easily come true. The marvels we have seen are only the prelude to greater marvels to come. The triumphs of man's mind are unlimited. We have tapped a wonderful source not only of pleasure and profit, but, surely, of world unity. I would like my singing to do something to bring to pass the glorious day "when war shall be no more." Is it only a dream? Well, it is a happy dream while it lasts—and—and—I think it is more than a dream. We shall see.

Clara Butt-Ramford

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Edinburgh Programme.
Week Beginning Sunday, Aug. 17th.

SUNDAY, August 17th.

3.0-5.30.—Programme S.B. from London.
8.30.—The Rev. A. C. DIXON, D.D., of the University Baptist Church, Baltimore, U.S.A. Religious Address.
Hymns sung by WALTER J. MAIN.
9.0-10.45.—Programme S.B. from London.

MONDAY, August 18th, and WEDNESDAY, 20th.

3.30-4.30.—Romany Revellers from the Dunedin Palais de Danse.
5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

TUESDAY, August 19th, and THURSDAY, 21st.

3.0-4.30.—The Wireless Quartet. S.B. from Glasgow.
5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, August 22nd.

3.30-4.30.—Romany Revellers from the Dunedin Palais de Danse.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Capt. RICHARD TWELVETREES. S.B. from London. Local News.
ARTHUR NELSON
In a short Recital of Poems by Will Ogilvie.
ALEXANDER FORTUNE (Tenor).

7.30. Arthur Nelson.
"The Apple Winds"
"The Barefoot Maid"
"The Raiders"
"Scotland's Shrinol"
"The Ballad of Gretna Green"
"Holyrood"
7.45. Alexander Fortune.
"On with the Motley" ("Pagliacci")
"The Stars so Brightly Shining" ("Tosca")
"Flower Song" ("Carmen") Bizet
8.0. Arthur Nelson.
"How We Played 'Julius Caesar'"
Nelson Jackson (13)
8.15. Alexander Fortune.
"Sigh No More, Ladies" Atkin
"Oh, Trusting Eyes" Gartner
"The Beat of a Passionate Heart"
Montagu Phillips

8.30. "THE FUTURISTS" CONCERT PARTY.
AMY MURRAY (Soprano-Soubrette).
ZOE SHERAR (Reciter).
DORIS SOGA (Contralto).
ALEC COCKBURN (Light Baritone).
GEORGE D. JAMIESON (Comedian).
STANLEY LAWRIE
(Character Comedian and Vocalist).
ALAN SPENCE (Accompanist and Solo Pianist).
In a Furore of Fun, Frolic and Frivolity.
10.0.—WEATHER FORECAST and NEWS. S.B. from London.
GEORGE L. MARSHALL on "The Work of the Station." Local News.
10.30.—BESSES O' TH' BARN BAND. S.B. from London.
11.0.—Close down.

SATURDAY, August 23rd.

3.30-4.30.—Wireless Quartet. S.B. from Glasgow.
5.0-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.
Announcer: G. L. Marshall.

THE extract from the poem by Thomas Edward Brown on page 323 of this issue is published by permission of Messrs. Macmillan and Co., Ltd. The extract from "Hassan," by Flecker, on the same page is published by permission of Mrs. Flecker.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BEETHOVEN'S SECOND SYMPHONY.
London, Monday (S.B. TO ALL STATIONS).

I.

INTRODUCTION (*Very slow*). This is fairly long. It consists chiefly of loud punctuating chords, and short melodic phrases alternating between Woodwind and Strings. It leads into the FIRST MOVEMENT (*Quick and spirited*), at the outset of which is heard the FIRST MAIN TUNE—a curt phrase played by LOWER STRINGS, answered by Upper Strings, Horns, and Woodwind. This is reiterated, then briefly developed in a loud passage for Full Orchestra. When that subsides, a phrase consisting of light, short notes for Violins and Flutes serves as a connecting link to the SECOND MAIN TUNE, which begins softly in CLARINETS, BASSOONS, and HORNS, and is at once taken up loudly by the rest of the Orchestra.

Such is the chief material of the Movement. It is developed and recapitulated according to the usual "Sonata" form.

II.

Slow, with breadth. This Movement foreshadows, in its style and general thought, much of Beethoven's later music. It is mainly lyrical, and is in Sonata form. There is much delicate and charming Woodwind work.

III.

SCHERZO (*Quick*). In the usual Scherzo form (a successor of the Minuet—literally, "Scherzo" = "a joke").

- (a) A Tune is given out, and repeated.
- (b) The Tune is developed and repeated, this time extended.
- (c) The repetition of (b), complete.

TRIO. This is exactly the same in design as the Scherzo. The orchestration of the statement and repetition of the Tune is noteworthy—two Oboes and two Bassoons, with the two Horns joining in at the end.

After the Trio, the Scherzo is played again, as usual—that is, without the repetition of its (a) and (b) sections.

IV.

Very quick. Like the first two Movements, the Finale is in Sonata form. At the opening are heard (a) a loud, abrupt phrase in WOODWIND and STRINGS, and (b) a longer, quieter, more expressive phrase in Strings: This is the FIRST MAIN TUNE. It is repeated, then a climax is gradually worked up from (a), in the whole Orchestra. After a time there comes a break, and the 'Cellos start a smooth passage of fairly slow notes, rising and falling again. Other Strings take this up, it gradually spreads through Woodwind, and another climax is built up. This ends with First Violins, left alone for a bar, and, softly, the SECOND MAIN TUNE starts, CLARINET and BASSOON in octaves, and OBOE playing little answering snatches somewhat like the quarters of a chime.

This is practically all the material. The Movement continues at some length. When the Second Main Tune reappears, Horns take the place of Clarinet and Bassoon, Oboe again answering.

GOLDMARK'S "SAKUNTALA."

London, Monday (S.B. to all Stations).
CARL GOLDMARK, a Hungarian, was born in 1830, and lived most of his life in Vienna. His music is unpretentious, but he has a characteristic vein of melody, and his orchestration in particular is always most effective.

Sakuntala is a Symphonic Poem, founded on a Sanskrit drama, written some six centuries B.C. The great King Duschjanta meets Sakuntala, daughter of a Nymph, in a sacred grove which he penetrates when hunting. He falls in love

with her, and gives her a ring, with the injunction to follow him to the Palace.

After he has left her, misfortune falls on both. The King is enchanted and forgets her, while Sakuntala loses the ring when washing in the sacred river. When she comes to the Palace, the King denies her, and her mother takes her away in distress.

The ring is found by a fisherman, who brings it to the King. He at once remembers Sakuntala, makes war upon the evil spirits who have caused the trouble, rescues the maiden, and all ends happily.

DVORAK'S SECOND PIANO QUINTET.

Newcastle, Sunday.

ANTONIN DVORAK was the son of the butcher-innkeeper of a Bohemian village. His music has most pronounced individuality, both national and personal. Its tunefulness and resource, its sudden flashes of warmth, beauty and fire, make it exceedingly attractive.

This work is in four Movements, of which only two will be played.

II.

DUMKA (*With steady motion*). The Dumka, a kind of expressive lament, is a Bohemian type that Dvofak introduced into symphonic music for the first time. This example is difficult to describe, but easy to follow, consisting of two combined Tunes which undergo extraordinarily profuse decoration, while themselves remaining perfectly clear. It is impossible to say which of these is the FIRST MAIN TUNE—they are of exactly equal importance. The PIANO plays one at the outset, while the VIOLA enters after a few bars with the other, the two Violins and 'Cello quietly accompanying. This lasts for some little time, then comes a short connecting passage which brings the SECOND MAIN TUNE (*very slightly quicker*)—a duet between VIOLINS, with Viola and 'Cello playing a busy *pizzicato* (plucked) background, supported softly by the Piano.

The remainder of the Dumka consists of a very great variety of treatments of these two Tunes, particularly of the double First Tune.

IV.

FINALE (*Quick*). This last Movement is actually in Sonata form; but in spirit it is just a gay, non-stop dance.

BEETHOVEN'S "CORIOLANUS" OVERTURE.

Birmingham, Sunday.

This work, finished in 1807, when Beethoven was thirty-seven, is one in which, perhaps above all others, such inevitability is felt, in its dramatic intensity and grandeur, that the terms "form" and "design" seem quite inadequate to describe its progress. Yet its material is very clearly defined.

After repeated loud chords and impressive silences, VIOLINS and VIOLAS softly give out the FIRST MAIN TUNE. The whole Orchestra gradually enters and firmly works up a big climax. FIRST VIOLINS are left, poised in the air, and gently descend to the SECOND MAIN TUNE, a serene melody which flows along like a broad stream. Not the least part of this Tune's effect is made by the accompaniment, with its unbroken line of sustained Horn tone, the wave-like 'Cello figure, and the quiet punctuation of Violas and Double-Basses.

The dramatic mood soon returns, and the Overture develops much like a Sonata movement. The end is the final masterstroke. The gradual slowing down of the First Main Tune, that Grove well said suggested the failing pulse of the dying hero, brings the orchestral epitome of the drama to a close.



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Hull Programme.

Week Beginning Sunday, August 17th.

SUNDAY, August 17th.

3.0-5.30. } Programmes S.B. from London.
8.30-10.45. }

MONDAY, August 18th, to THURSDAY, 21st, and SATURDAY, 23rd.

5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, August 22nd.

5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Capt. RICHARD TWELVETREES. S.B. from London.
Local News.
7.30-8.0.—Interval.

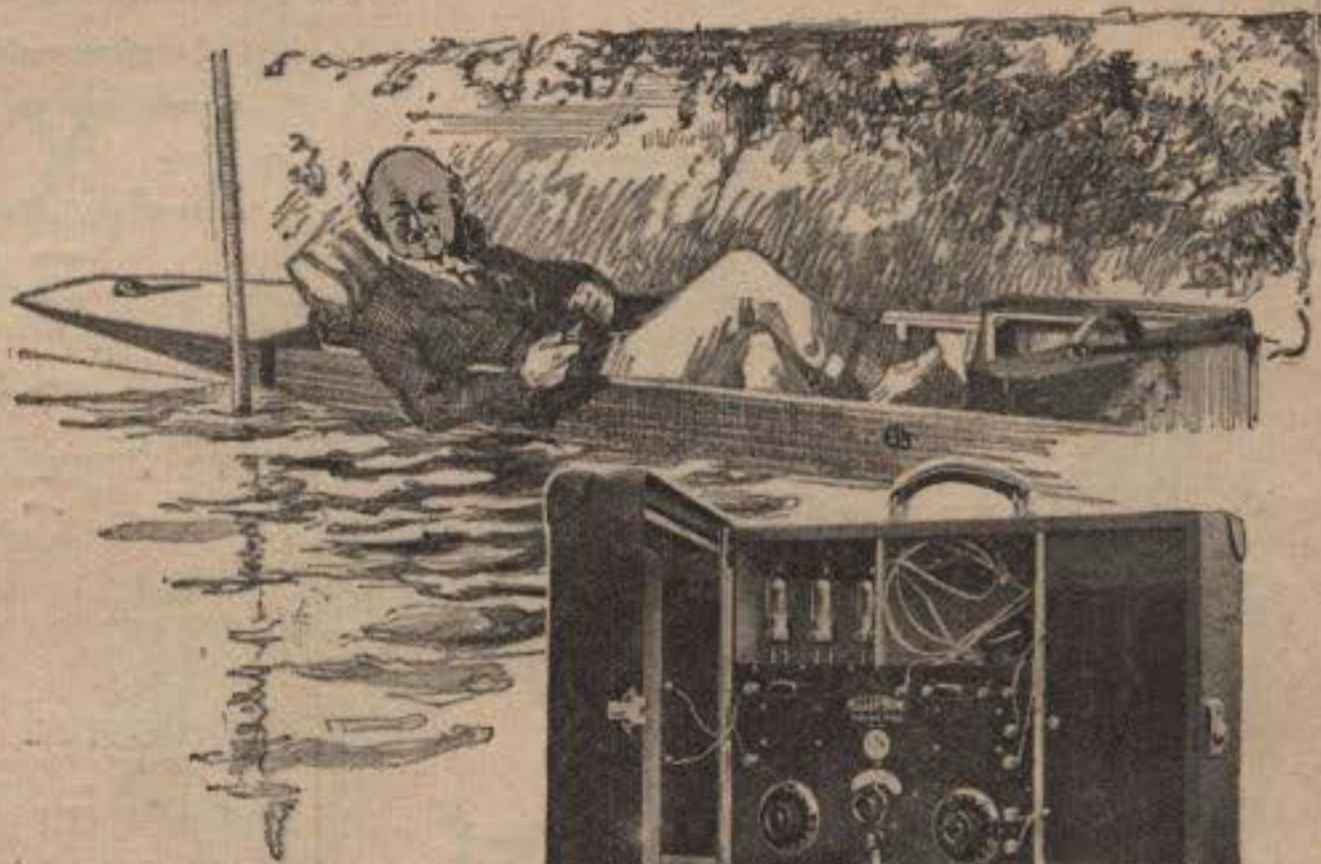
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WILLIAM LELY (Tenor).
EDWIN DRAPER (Baritone).
ARTHUR JOHNSON'S QUARTET.

- 8.0. Quartet.
Selection, "Lilac Time"....*Schubert-Clutsam*
- 8.15. Edwin Draper.
"Harlequin".....*Sanderson (1)*
"At Dawning".....*Cadman (1)*
- 8.25. Winifred Ransom.
"The Silver Lamps".....*Montague*
"Daffodils in London Town".....*Phillips*
"Among the Willows".....
- 8.35. Quartet.
"The Londonderry Air".....*O'Connor-Morris*
Minuetto.....*Bolzoni*
- 8.45. William Lely.
Serenata.....*Toselli*
"Springtime".....*Trindelli*
- 8.55. Quartet.
Suite, "Four Indian Love Lyrics".....
.....*Woodforde-Einden (1)*
- 9.10. William Lely and Edwin Draper (Duets).
"Tell Her I Love Her So".....*De Foye*
"Till Dawn".....*Loetce*
- 9.20. Winifred Ransom.
"A Song of Quietness".....*Haydn Wood*
"The Lass with the Delicate Air".....*Arne*
- 9.30. ARTHUR JOHNSON (Solo Violin).
"Chanson de Nuit".....*Elgar (11)*
- 9.35. Edwin Draper.
"Roadways".....*Lohr*
"A Sailor's Paradise".....*Richardson (8)*
- 9.45. Quartet.
Selection, "The Mousmé".....
.....*Monckton and Talbot*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. S.B. from London.
Local News.
- 10.30. Quartet.
Serenade, Op. 15.....*Squire*
Entr'acte, "La Colombe".....*Gounod*
- 10.40. William Lely.
"Fill a Glass with Golden Wine".....
.....*Quiller (1)*
"Phyllis Has Such Charming Graces".....
.....*arr. Lane Wilson (1)*
- 10.50. William Lely and Edwin Draper.
"Still as the Night".....*Gotze*
- 10.55.—Overture, "Romantic".....*Keter Bela*
- 11.5.—Close down.

Announcer: I. B. Page.

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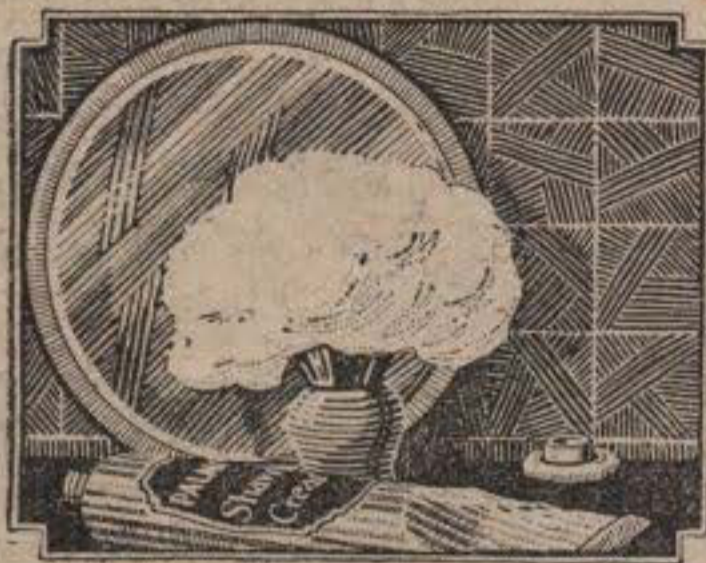
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From
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Weekly

Leeds—Bradford Programme.

Week Beginning Sunday, August 17th

SUNDAY, August 17th.

3.0-5.30. } Programmes S.B. from London.
8.30-10.45. }

MONDAY, August 18th, WEDNESDAY, 20th, and SATURDAY, 23rd.

3.0-4.30.—Bhensley Ghent and his Orchestra relayed from Tower Picture House, Leeds.
5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

TUESDAY, August 19th, and THURSDAY, 21st.

3.0-4.30.—Orchestral Music relayed from the Theatre Royal Cinema, Bradford.
5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, August 22nd.

3.0-4.30.—Orchestral Music relayed from the Theatre Royal Cinema, Bradford.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Capt. RICHARD TWELVETREES. S.B. from London.
Local News.
7.30-8.0.—Interval.

Local Programme.

JOHN DUNN (Solo Violin).
ALBERT MURGATROYD (Baritone).
JENNY C. GARDNER (Elocutionist).
DORIS GROVER (Songs at the Piano).
JEAN MCGREGOR (Contralto).
KATE SMITH-OATES (Accompanist).
8.0. Albert Murgatroyd.
"Ye Twice Ten Hundred Deities" Purcell (1)

- "The Devout Lover" White
- "Son of Mine" } Wallace
- "The Rebel" }
- "Simon the Cellarer" Hatton (1)
- 8.15. Jenny C. Gardner.
- "A Venetian Revengo"....H. Saville Clarke
- 8.27. John Dunn.
- "Hymn to the Sun" ...Rimsky-Korsakov
- "Valse-Caprice"Wieniawski
- 8.44. Jean McGregor.
- "Two Days"Guy D'Hardelot
- "Softly Awakes My Heart" ...Saint-Saens
- "The Crown"Kenneth Roe (8)
- 8.58. Doris Grover.
- "Nursery Rhymes set to Musical Parodies" Herbert Hughes
- (1) "There Was an Old Woman";
- (2) "Doctor Foster"; (3) "Simple Simon";
- (4) "Mary Had a Little Lamb"; (5) "Sing a Song of Sixpence."
- 9.6. Albert Murgatroyd.
- "False Phyllis"Anon. (1)
- "While the Foaming Billows Roll" Linley (1)
- "The Pretty Creature"Storace (1)
- "Come Let's be Merry"Anon. (1)
- 9.18. Jenny C. Gardner.
- Recitals { "The Ballad of Splendid Silence"E. Nesbit
- { "The Game of Life"Anon. (13)
- 9.30. John Dunn.
- Nocturne in E FlatChopin
- Spanish Dance (Zapateado).....Sarasate
- 9.40. Jean McGregor.
- "A Request"A. Woodforde-Finden
- "My Shrine"Russell Phillips
- "A Lament"Coleridge-Taylor
- 9.50. Doris Grover.
- "It's a Beautiful Day" Sterndale-Bennett (1)
- "Hello, Tu-tu"Scott-Gatty
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Topical Talk. S.B. from London.
- Local News.
- 10.30.—Close down.

Announcer: G. P. Fox.



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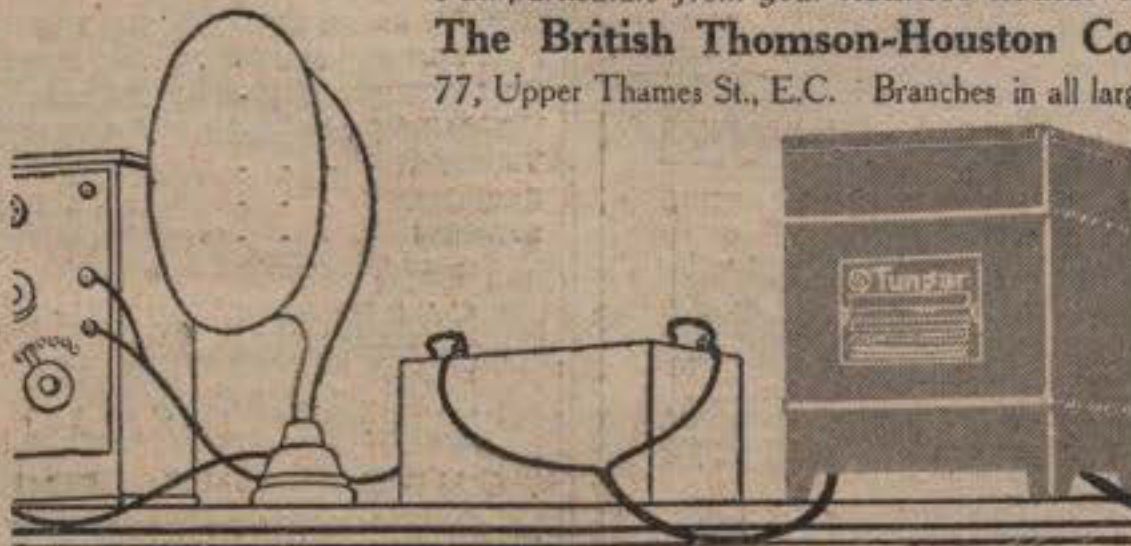
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Liverpool Programme.

Week Beginning Sunday, August 17th.

SUNDAY, August 17th.

3.0-5.30. } Programmes S.B. from London.
8.30-10.45. }

MONDAY, August 18th, to WEDNESDAY, 20th, and SATURDAY, 23rd.

4.0-5.0.—Gaillard and his Orchestra relayed from the Scala Picture House.

5.30-6.15.—CHILDREN'S CORNER.

7.0 onwards.—Programme S.B. from London.

THURSDAY, August 21st.

4.0-5.0.—The Station Pianoforte Trio.

5.30-6.15.—CHILDREN'S CORNER.

7.0-11.0.—Programme S.B. from London.

FRIDAY, August 22nd.

4.0-5.0.—Gaillard and his Orchestra relayed from the Scala Picture House.

5.30-6.15.—CHILDREN'S CORNER.

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

Capt. RICHARD TWELVETREES. S.B. from London. Local News.

ELSIE WINNALL (Mezzo-Soprano).

HERBERT JONES (Baritone).

WILLIAM MACMILLAN (Tenor).

CONSTANCE LE MESURIER

(Solo Violin).

S. LEDGARD (Solo Violoncello).

W. WRIGHT (Solo Pianoforte).

Violin Soli.

- 7.30. "Vision" Drilla
- Minuet Mosel
- "The Admiral's Galliard" Moffat
- Meditation from "Thais" Massenet
- Hornpipe and Minuet... Eabell-Moffat (11)
- 7.55. Tenor Songs.
- "Eleanore" Coleridge-Taylor (11)
- "Dolorosa" Phillips
- 8.5. 'Cello Soli.
- "Hamadil" Bantock
- "Adagietto" Bizet
- "Songs Without Words" Henderson
- "Berceuse" Jarnefelt
- 8.25. Mezzo-Soprano Songs.
- "Summer" Chaminade (15)
- "Butterfly Wings" Phillips
- "Fifinella" Oliver (8)
- 8.35. Pianoforte Soli.
- Rhapsody No. 12..... Liszt
- "En Route" Palmgren
- 8.50. Violin Soli.
- Nocturne in E Minor Chopin
- Hungarian Dance in D Minor Brahms-Joachim
- Serenade Tod Boyd
- "Rigaudon" Handel-Harty
- 9.5. Tenor Soli.
- "The Curtain Falls" D'Hardelot
- "The Great Adventure" Fletcher
- 9.15. 'Cello Soli.
- "The Swan" Saint-Saens
- "Sicilienne" Faure
- "Kol Nidrei" Bruch
- "Valse Apache" Van Biene (1)
- 9.35. Mezzo-Soprano Songs.
- "All a Merry Maytime" Ronald (5)
- "Life's Epitome" Rae (8)
- "The Lass With the Delicate Air" Arne
- 9.45. Tenor and Baritone Duets.
- "Flow Gently, Deva" Parry
- "The Two Gendarmes" Offenbach (1)
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Topical Talk. S.B. from London.
- Local News.
- 10.30. Baritone Songs.
- "Harlequin" Sanderson (1)
- "The Two Grenadiers" Schumann
- "Coaling" Gideon (7)
- 10.45. Pianoforte Soli.
- "Abegg Variations" Schumann
- "Study Concert in F Minor" Liszt
- "Cracoviense" Paderewski
- 11.0.—Close down.

Announcer: H. Cecil Pearson.



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Plymouth Programme.

Week Beginning Sunday, August 17th.

SUNDAY, August 17th.

3.0-5.30. } Programmes S.B. from London.
8.30-10.45. }

MONDAY, August 18th, to THURSDAY, 21st, and SATURDAY, 23rd.

3.30-4.30.—Savoy Picture House Orchestra: Musical Director, Albert Hosie.
5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, August 22nd.

3.30-4.30.—Savoy Picture House Orchestra: Musical Director, Albert Hosie.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Capt. RICHARD TWELVETREES. S.B. from London.
Local News.

7.30. FLORENCE HARDING and BLOYE KEYS (Entertainers).
"In Any Old House" Mayo (3)
"Matilda" Weston and Lee (7)
"You Were Gonna Do This" Ewart-Stunelli (9)

Coleridge-Taylor Evening.

DORIS BISSON (Soprano).
BEATRICE SLEEP (Contralto).
HAROLD GARSIDE (Tenor).
NORMAN BICKLE (Baritone).
DOUGLAS DURSTON (Solo Pianoforte).
ALBERT COUCH (1st Violin).
GEORGE MILLGATE (2nd Violin).
ARTHUR WELSMAN (Viola).
GERALD BLACKLER (Violoncello).
Pianoforte Soli.

"Forest Scenes."
"Papillon."
Soprano Songs.
Cello Song (11)
"Then He Sat Down" ("Hiawatha") (11)
"Spring Had Come" ("Hiawatha") (11)
Violin Soli.

"Idyll" (11)
Sonata for Violin and Piano.
Baritone Songs.
"Five and Twenty Sailors."
"Sons of the Sea" (11)
String Quartet.
"Fantasie-Stücke."

Contralto Songs.
"When I am Dead, My Dearest."
"Unmindful of the Roses."
An Interlude—"Truth," by Cassius. Trio.

"I Was 'Way Down Yonder" (Negro Melodies, Nos. 2 and 5)
"My Lord Delivered Daniel" (and 5)

Tenor Songs.
"A Lament."
"Ballade."

Pianoforte Quintet.

Four Characteristic Waltzes (11)
9.45. Florence Harding and Bloye Keys.
"Listening-in" Harold Arphorpe (13)
"Tuneful Tradesmen" Wood-Pearson (13)
"Dreaming of You" Weston (13)
10.0-11.0.—Programme S.B. from London.
Announcer: Clarence Goode.



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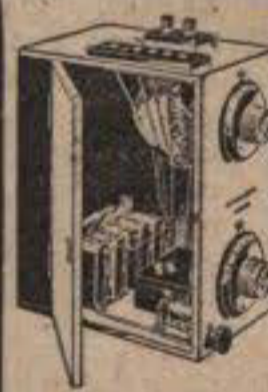


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Sheffield Programme.

Week Beginning Sunday, August 17th.

SUNDAY, August 17th.

3.0-5.30. } Programmes S.B. from London.
8.30-10.45. }

MONDAY, 18th, and WEDNESDAY, 20th.

3.15-5.0.—Programme S.B. from Manchester.
5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

TUESDAY, August 19th, and THURSDAY, 21st.

3.30-4.30.—Programme S.B. from Birmingham.
5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, August 22nd.

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

Mr. STANLEY J. BUSH, on "Life Insurance." Local News.
7.30-8.0.—Interval.

THE STATION TRIO:

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NELLIE CLOSS (Contralto).

KATHLEEN TURTON (Soprano).
LAWRENCE DALEY (Solo Violin).
ARTHUR CLIFFORD (Humorist).
HARRY WORTHINGTON (Tenor).
COLLIN SMITH (Solo Violoncello).

8.0. Trio.
Selection, "Pagliacci" Leoncavallo

8.10. Nellie Closs.
"Abide With Me" Liddle (1)

Trio.
"Three Miniatures" Frank Bridge

Kathleen Turton.
"The Harvester's Night Song" Power

"Off to the Greenwood" May Brake (5)

8.35. Lawrence Daley.
Romance Svendsen

Minuet Porpora-Kreisler

"Schön Rosmarin" Kreisler

8.45. Arthur Clifford.
Trio.

1st Movement of Trio in D Minor
Mendelssohn

9.5. Harry Worthington.
"On with the Motley" Leoncavallo

Trio.
Prize Song ("The Mastersingers") Wagner

Collin Smith.
Sonata in G Sammartini-Salmon

Nellie Closs.
"Annie Laurie" arr. Liza Lehmann

"When We're Together" Emerson James

"By the Waters of Minnetonka"
Thurlow Lieurance

9.30. Trio.
Siciliana

Danza Nobile Gabriel-Marie

Padovana

Kathleen Turton.
"I Love the Moon" Paul Rubens

"The Smile of Spring" P. E. Fletcher (11)

Lawrence Daley.
Souvenir Drdla

Berceuse Cesar Cui

Kuyawiak Wieniawski

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

Topical Talk. Local News.

10.30. Trio.
Serenade Widor

Harry Worthington.
"Eleanore" Coleridge-Taylor (11)

"Cobblin" Sanderson (1)

Trio.
Selection, "The Tales of Hoffmann"
Offenbach

11.0.—Close down.

SATURDAY, August 23rd.

3.30-4.30.—Programme S.B. from Birmingham.

5.30-6.30.—CHILDREN'S CORNER.

7.0.—Programme S.B. from London.

7.25.—Local News and Sports Chat by "Observer."

8.0 onwards.—Programme S.B. from London.

Announcer: H. C. Head-Jenner.

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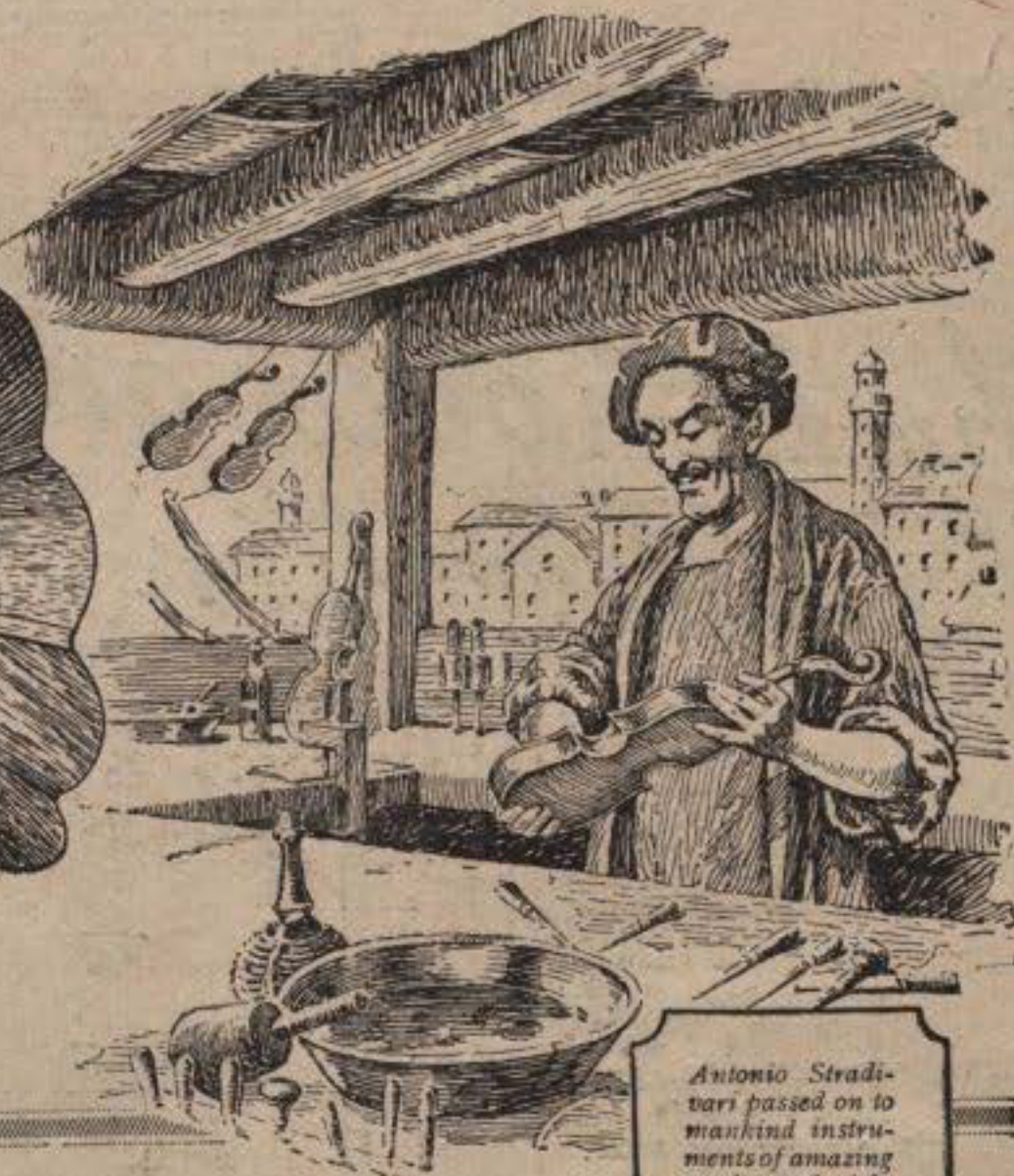
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Wireless and Mars

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"POPULAR WIRELESS" is listening in for Mars with the world's most powerful set—a 24 valve set—which has been specially designed for the purpose. This remarkable set is fully described, and the whole of the fascinating problem of wireless communication with Mars is fully treated in this week's issue which is now on sale.

"POPULAR WIRELESS" keeps the radio enthusiast informed of all the latest wireless experiments and improvements. "Popular Wireless" announced exclusively the invention of the now famous "Unidyne"—the H.T.-less receiver—invented by its Technical Editors. "Popular Wireless" has turned thousands of amateurs into experts, and caters for the owner of every type of set.

POPULAR WIRELESS Weekly

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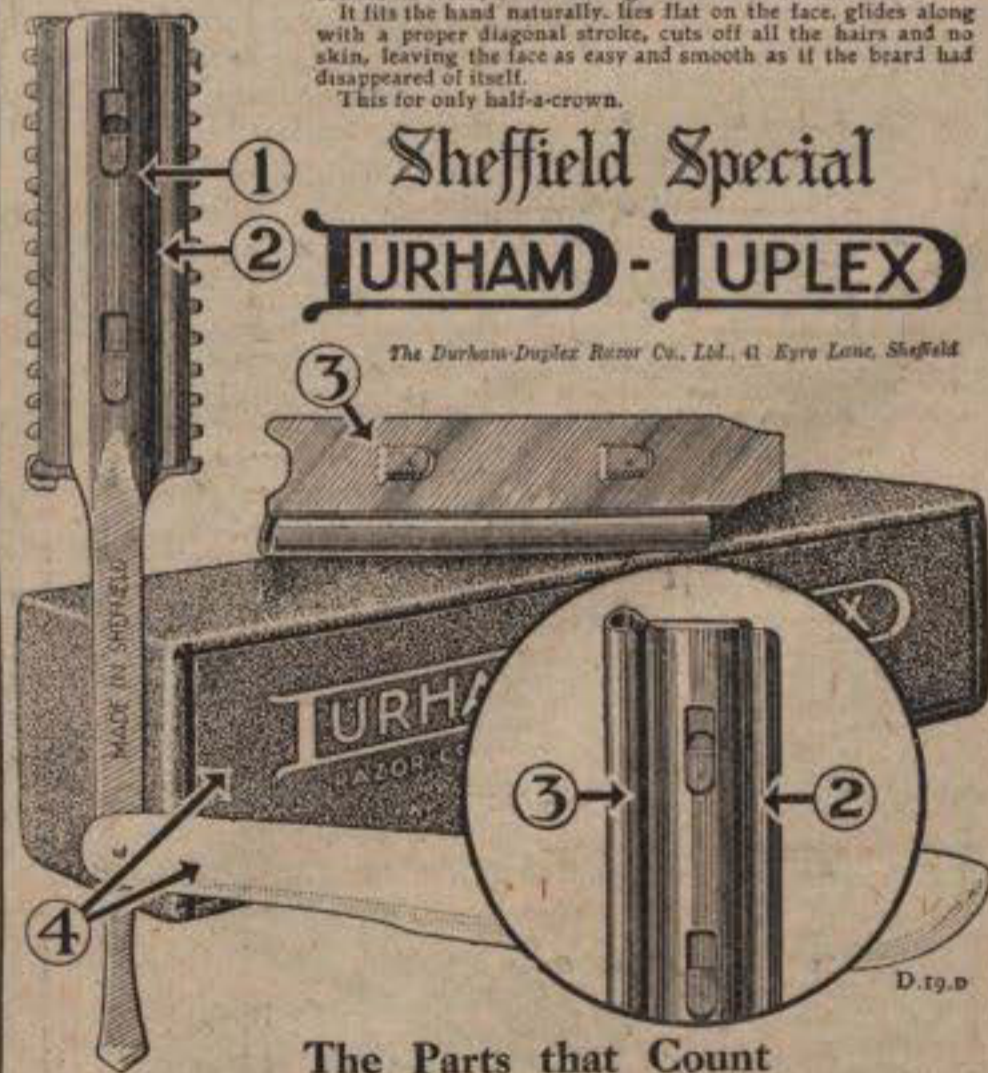
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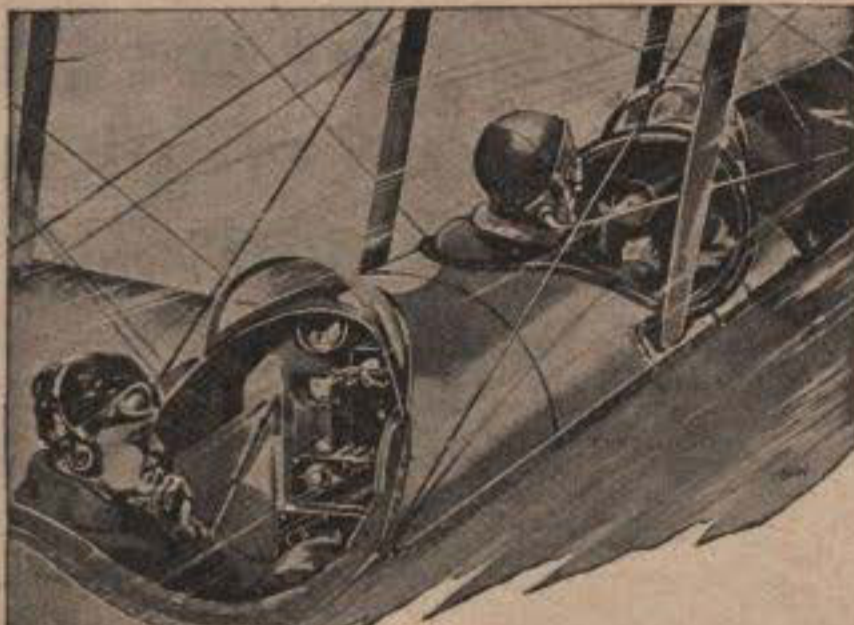
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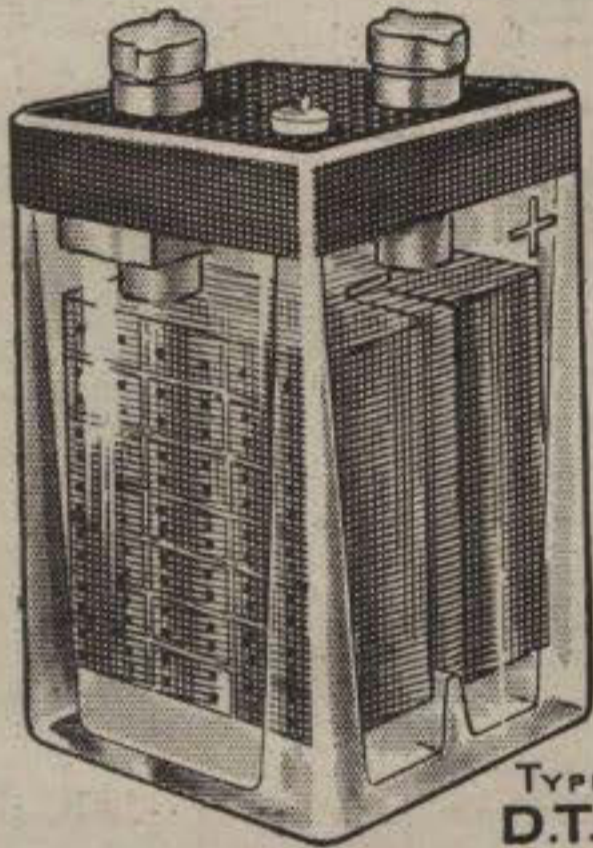
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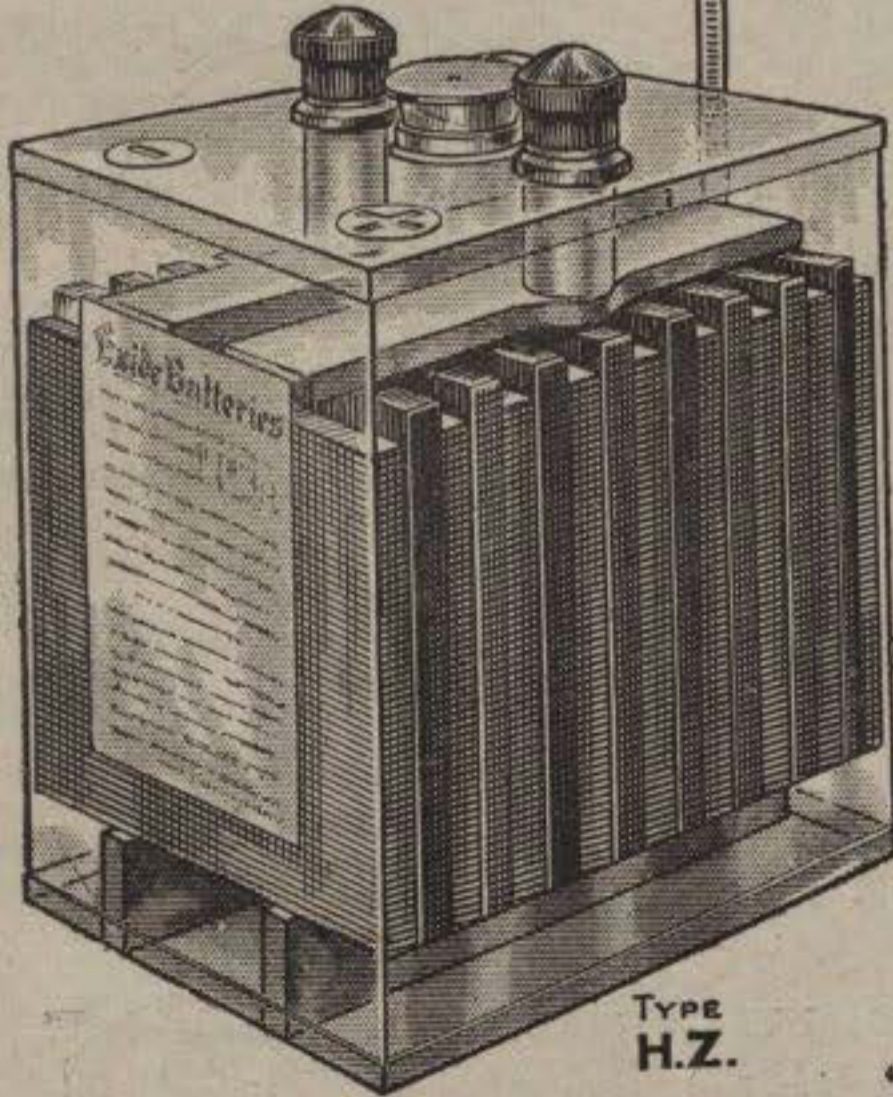
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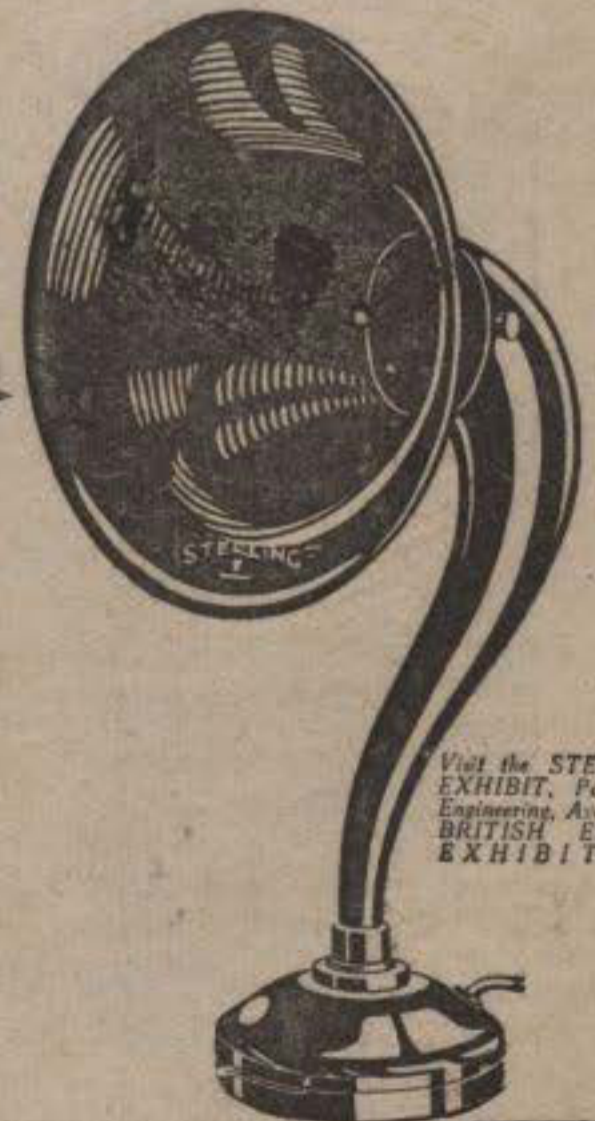
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