

What Happens When You Hear. By Sir William Bragg, F.R.S.



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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing SUNDAY, November 2nd.

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| LONDON | CARDIFF |
| ABERDEEN | GLASGOW |
| BIRMINGHAM | MANCHESTER |
| BOURNEMOUTH- | NEWCASTLE |
| | BELFAST |
| SHEFFIELD (Relay) PLYMOUTH (Relay) | |
| EDINBURGH (Relay) LIVERPOOL (Relay) | |
| LEEDS-BRADFORD (Relay) | |
| HULL (Relay) NOTTINGHAM (Relay) | |
| STOKE-ON-TRENT (Relay) | |

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OFFICIAL NEWS AND VIEWS.

Good Music Means Good Health.

By Dr. AGNES SAVILL.

[Dr. Agnes Savill is one of the leading women doctors, and she has paid much attention to the subject of music in its relation to health and medicine. Her book, "Music, Health, and Character," is well known. In the following article she shows how valuable to listeners is the broadcasting of good music.]

THOSE of us who have arrived at middle age realize that of late years a great change has come about. In the days of our parents, the practical and the useful were cultivated at the expense of the beautiful. In our youth the pursuit of beauty for its own sake was regarded with decided disapproval and distrust.

Such an attitude was the logical outcome of an age of industrialism. The introduction of steam and machinery was necessarily followed by an attitude of mind which admired the practical. Only what was useful seemed praiseworthy. The tide has begun, unmistakably, to turn; it is realized now that rows of plain houses arranged with furniture substantially heavy and bulky, offend the laws of beauty, and give pain to the aesthetic eye. It is recognized at last that the human soul demands, for its finest development, some satisfaction of its artistic sense.

With the advent of broadcasting, science has at last placed this possibility within the reach of all. By means of the wireless, everyone can learn to appreciate music—the most mysterious and enchanting of the arts—and by so doing, acquire a gift which enriches mind and character. Music and other arts were recently regarded only as luxuries, out of touch with the practical in life. But the ancients had no such illusion.

In Greece, humanity attained a high level of general culture. In proportion to the number of the population, it is said that in Greece there were more geniuses than in any other nation. Every school child knows that in Greece beauty was held in high esteem. That a high value was

also placed on music is not so widely known. The exquisite passages in which Plato describes the influence of music upon the formation of character are familiar enough to classical scholars, but would come as a surprise to the average modern reader. I had not known of them until I began to search for evidence when writing my book, "Music, Health, and Character."

And he who mingles music with gymnastic in the fairest proportions, and best attempers them to the soul, may be rightly called the true musician and harmonist in a far higher sense than the tuner of strings. . . . And therefore musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated graceful, or of him who is ill-educated, ungraceful.—(Plato: "The Ideal Republic.")

Similar emphatic testimony to the value of music in the education of youth is found in the writings of Aristotle, a philosopher whose thoughts lay along very different lines.

In the modern world great stress is laid on the training of the memory and the reason; discipline in those directions begins from early years. Quite another ideal inspired the educational curriculum of ancient Greece. Systematic training of the rhythmic sense was carried out during the first ten to fourteen years of life. So contrary is the modern attitude, which sets reason on a pedestal, that we can scarcely understand what is meant by the rhythmic sense, or what is gained by its cultivation. Rhythm conveys to every normal human being a sense of satisfaction, whether it reaches the mind by the ear, as in verse and music; or by the eye, as with perfectly proportioned objects; or by movement, as in the dance.

It is difficult for us to imagine the effect of an early training which aimed at developing a fine sense of rhythm in movement, speech, and
(Continued overleaf in column 3.)

Broadcasting Secrets and Stories.

Behind the Scenes With Arthur R. Burrows.

IT is a thrilling story that Mr. Burrows, Director of Programmes to the B.B.C., has to tell in his new book, "The Story of Broadcasting" (Cassell).

His book, as he explains in the preface, deals with entirely different matters from those covered in Mr. Reith's eagerly-awaited volume, "Broadcast Over Britain." Mr. Reith deals mainly with the influence and scope of the service, with the standard and ideals which the B.B.C. have had before them since the outset, and with interesting matters of policy. Mr. Burrows's book describes his own important part in the initial stage of broadcast telephony, its value during the war, and fascinating details regarding the B.B.C. from the early days to the present moment.

Marconi and Macaroni!

After explaining in a most interesting manner the principles of sound transmission by wireless waves, Mr. Burrows adds:—

The complete process of wireless telephony, we may say, consists of producing an electrical counterfeit of a sound, of throwing this counterfeit across space on top of a high-speed ripple, and in re-converting the impulses from the ripple as received at a distant point into a direct electrical current, such as will set into motion, through the medium of small electro-magnets, the diaphragms of a pair of headphones. These diaphragms, beating the air in sympathy with the microphone at the transmitting station, reproduce sounds exactly equivalent to those made by the voice or instruments in the studio.

Among the good stories Mr. Burrows tells is one about Signor Nitti, who, as Italian Prime Minister, paid a visit to the Chelmsford Station in the early days. A frame aerial was employed. It consisted of a few turns of cotton-covered copper wire round a frame about three feet square. The function of this aerial was explained to Signor Nitti, who exclaimed: "The music—it is both by Marconi and Macaroni!"

The First Broadcast Play.

In March, 1921, the Radio Society of Great Britain made representations to the Post Office on behalf of experimenters, and after some months of discussion it was agreed that a small broadcasting station should be allowed to transmit from one of the Marconi Company's research stations at Writtle, near Chelmsford. Captain P. P. Eckersley, now known almost the world over as an engineer—and humorist—happened to be in charge of the research department in question, and on the official receipt of the permit, he began his now famous broadcasts. On October 17th, 1922, Writtle established the record of being the first British station to broadcast a play, excerpts being given on this occasion from *Cyrano de Bergerac*.

In the spring of 1922 a rival to Writtle appeared in the field at uncertain intervals. This was a station known as "2LO," a 100-watt set contained in a small teak cabinet, and housed in the cinema theatre on the top floor of Marconi House, London.

A Wireless Competition.

The artists taking part in the first real concert at "2LO" on June 24th, 1922, were Miss Beatrice Eveline ("Cellist"), Miss Ethel Walker (Pianist), and Mr. Charles Knowles.

Soon after, when transmitting at short intervals throughout two days the progress of the air race around Great Britain, Mr. Burrows received the following "testimonial":—

Dear Sir,—You will be pleased to hear how much I have enjoyed your news of the air race. I have enjoyed equally the three-minute intervals, which have given me time to reach the kitchen and baste the joint for dinner.

It is interesting to hear that it is highly

probable that future wireless plays will have as their setting the actual sounds occurring in everyday life in such a place as may be chosen for the play. Mr. Burrows suggests that an interesting competition could be centred round the employment of a portable wireless station:—

For this purpose the station might be travelling around London to various localities having distinctive noises, the listeners being invited to state where the transmitter happened to be at certain specified times.

In a chapter describing a night in the studio, a good story is told concerning a Sunday evening when Mr. Burrows was in charge. A well-known bishop was giving the customary religious address, and he concluded as follows: ". . . And if we obey these laws . . . we shall all meet in Heaven." Then, turning to Mr. Burrows: "I don't think I spoke too long, did I?" A listener wrote to say that the announcer pulled out the microphone switch at the end of the words "I don't think," and the bishop's final sentence was heard by listeners as follows: ". . . And if we obey these laws . . . we shall all meet in Heaven. I don't think."

The Gentle Art of Wooing.

Until the increasing scope and importance of his duties made such pleasant interludes rare, the B.B.C. Director of Programmes, as all listeners know, was the popular "Uncle Arthur" of the Children's Hour at the London Station, and this uncle of the "golden voice" has many good stories to tell of his countless unseen nephews and nieces. There is, for instance, the charming little letter he received, written in round, childish handwriting:—

Will you please call up next Monday afternoon Joan (the surname had been omitted deliberately), and tell her to look on the window-sill outside. Joan will be seven on Monday.

The little gentleman who wrote this (Mr. Burrows comments) requires no lessons in the gentle art of wooing.

When pressure of work was at its height in the first few months of our activities, a letter reached me one morning from a troubled youth living a few miles north of London regarding some indignities which he had suffered from a neighbour. It happened that their gardens were at right-angles, and at the end was a common pole which each had selected as a support for a wireless aerial. The complainant had suspended his aerial by the ingenious method of attaching it to half a brick which had been thrown over the top of the post. The idea had been promptly seized upon by the neighbour who, in throwing his brick, had fetched down the aerial already suspended. The process had been repeated by each in turn, with the same result.

For some time I was much puzzled why this letter on this problem of aerials had not been addressed to the chief engineer, until it dawned upon me that, as Director of Programmes, it was my business to decide who should throw the next brick.

Mr. Burrows tells us that in the writing of his book he had the assistance of Miss Mabel Green, who has been blind since infancy, and that every word has been dictated to Miss Green at normal dictation speed.

I cannot resist remarking that, before I started reading "The Story of Broadcasting," I had a small bet with myself that the genial Mr. Burrows would include the quotation from Longfellow which will always be linked with his name; and, sure enough, there it was at the end of Chapter Two:—

". . . the night shall be filled with music,
And the cares that infest the day
Shall fold their tents like the Arabs
And as silently steal away."

Ah, well! as John Henry would say.

LEONARD CROCOMBE.

Good Music Means Good Health.

(Continued from the previous page.)

song; but broadly speaking, it would create an appreciation of the beautiful and the graceful, with their mental counterparts, harmony and balance of mind, a sensitive courtesy, self-control, and calm in the various activities of daily life. Music was a term used to include all branches of art which fostered such qualities, and to the music of sound a pre-eminent position was given.

So far have we strayed from this old ideal that most people of my generation remember music only as a time of boring scales and exercises, and of lessons which dealt only with the grammar and left out the essential elements, the meaning and rhythm which infuse life into the skeleton of notes. Appealing solely to the memory and reason, such a system of training is devoid of the emotional imagination which dwells in rhythm and beauty. Hence it does not bestow upon the pupil any of that happiness which always accompanies a system which follows a more natural method of training. Fortunately, the modern child has better opportunities; the systems of Jaques Dalcrose, Yorke Trotter, and others encourage the rhythmic sense in such a way that even the unmusical child soon becomes able to obtain enjoyment from music.

Now there are two reasons for the average man's prejudice against good music. First, the unnatural lings of education above mentioned. Secondly, music has become very complex; during recent years it has advanced with as rapid strides as science. Hence has arisen the prejudiced theory that good music is difficult to listen to with any pleasure. Men believe that when they return home tired from the day's work, they can obtain no pleasure except from brief and exciting tales and songs.

This delusion results from defective knowledge of their own minds. As a matter of fact, nothing tends more to produce a sense of staleness and boredom than the constant repetition of what arouses a rapid succession of excited states of mind. The man who spends whole evenings reading jokes and sensational paragraphs is much more bored than his companion who has passed the same period of time in reading a really well-written chapter of history, poetry, science, or romance. So also does it become fatiguing to follow a long series of comic songs and so-called popular music, whereas, refreshment and strength are derived from listening to the great masters of music.

Indeed, all that is highest in art, in literature and music, refresh and encourage the human mind. That the contrary is so commonly believed can be explained only by the fact that the imagination in modern civilization is so rarely employed; people take for granted and never stop to examine for themselves the truth or falsehood of any strongly expressed opinion. There is abundance of good music which is simple, beautiful and easily enjoyed by the most weary worker and by the least musically educated. It is, indeed, more natural for man to speak or sing in rhythm than in prose, and when too fatigued to use his reasoning powers, a man can still find joy in simple music and song.

Now even the more complex of the great works of music will be found to convey joy to the listener when he has heard them frequently. I speak from experience, and since the publication of "Music, Health and Character," have received many letters from strangers who tell me of their similar progress. Starting from a state of complete indifference or dislike of "classical music," after hearing it frequently,

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Official News and Views. GOSSIP ABOUT BROADCASTING.

Special Armistice Day Programme.

A SPECIAL programme appropriate to Armistice Day will be broadcast by London on Tuesday, November 11th. The items will include a very fine work for soprano, chorus and orchestra by Sir Edward Elgar, entitled *For the Fallen*. This will be given at, approximately, 8 p.m. Other items include such well-known works as the impressive *In Memoriam* (Sullivan), a Rhapsody, *A Shropshire Lad*, by George Butterworth, a young and promising English composer who was killed in the war, and new and interesting writings by Julian Clifford and Ernest Farrer.

"Domheim Days."

Later in the evening the programme will become lighter in type, the first part concluding with a selection from a revue written by Robert Chignell for British troops of the Army of Occupation in Cologne, *Domheim Days*. This will be conducted by the composer, who produced it in Cologne Opera House, where it was a great success with the troops. Mr. Chignell is also known to listeners as a versatile singer, who is equally at home in a recital of songs as he is in the villain's part in John Henry's opera.

"Army Reminiscences."

At 10 p.m. the "Roosters' Concert Party" will repeat one of the best portions of their widely-appreciated "Army Reminiscences," including the route march with its soldiers' songs and gay humour. At 10.30 p.m. dance music of the Savoy Bands will be relayed until midnight.

Old Memories Revived.

The Armistice Day programme at Belfast has been planned to include Memories, an Explanation, a Tribute, and Celebration. In the afternoon Old Memories will be revived by the "2BE" Quintet, who will play familiar war tunes and marches. During the Children's Corner, a brief talk will be given on War and Armistice. The evening programme will begin with a Tribute, including Stanford's *Last Post*, performed by chorus and orchestra, and then, after five minutes' interval, the remainder of the evening will be devoted to celebration. Cheerful music by the Station Orchestra, and the Misses Grace Ivell and Vivian Worth in selections from their amusing repertoire will bring the programme to a happy close.

"The Bartered Bride."

Each Wednesday night at Belfast the programme is devoted to music of a somewhat more intellectual character than on the other evenings of the week; the augmented Station Orchestra usually playing a classical symphony. On Wednesday, November 12th, Mr. Cedric Sharp will broadcast 'cello solos, and the *pièce de résistance* by the augmented orchestra will be the first performance from the Belfast Studio of the beautiful overture to *The Bartered Bride*, by Smetana.

Artists from Active Service.

On November 11th the Bournemouth Station is giving an appropriate programme, and it is interesting to note that all the artists have seen active service, and many were severely wounded in the war. The decorations include a D.C.M., M.C., and M.M.

Music and Human Nature.

On the same date, in connection with the fortnightly series of talks at Cardiff Station, by Sir Walford Davies, a short programme of post-war chamber music will

be given by a trio from the University of Wales, Aberystwyth, illustrating the talks on "Music and Human Nature." Similar arrangements will be made to illustrate the talks at intervals throughout the series.

The Struggle for Freedom.

At Cardiff Station on the same evening a programme will be given describing in music and song the struggle for freedom throughout the ages. The orchestral music includes the "Rakovsky March," Beethoven's "Eroica" Symphony and Wagner's "Good Friday Music." As an expression of the efforts for liberty, the songs typify the realization of the dream—or what might have been. The "Rakovsky March" is a striking example of the influence of music. When first presented in Vienna, this work created such a furor of excitement that all further performances were immediately prohibited, it being considered a menace to the Constitution. Mr. J. Dale Smith will be the vocalist on this occasion.

The Gluck Anniversary.

An interesting programme has been arranged at Cardiff for Saturday, November 15th. During the early part of the evening Mr. John Coates, the famous tenor, will give a recital showing the development of English song from Elizabethan until modern times, and the Station Orchestra will render two of Purcell's old English suites. For the second portion of the programme an hour of Gluck music will be given in commemoration of the Gluck anniversary. Mr. Warwick Braithwaite will precede the performance with a talk on the composer's life and work.

Mozart and Holst.

At the Bournemouth Station on Sunday afternoon, November 2nd, Mrs. Anne Farnell-Watson will be the soloist with the Wireless Orchestra in the Mozart Piano Concerto in A Major. At the evening concert the Wireless String Orchestra programme includes Holst's Fugal Concerto for Two Solo Violins and Strings.

Bournemouth's Light Symphony Concert.

On Friday, November 7th, at the same station there will be a Light Symphony Concert, when

Beethoven's Symphony No. 2 in D, and Saint-Saën's Cello Concerto in A Minor, played by Miss Beatrice Eveline, provide the leading orchestral features. Mr. Herbert Thorpe, tenor, and Miss Gertrude Johnson, soprano, will be heard in operatic arias with orchestra, and the latter is also singing the famous "Die Lorelei," of Liszt.

A Word to the Sensitive.

On the evening of November 15th the staff of the Bournemouth Station are giving a Smoking Concert. It would be advisable for anyone of a nervous, sensitive temperament, and patrons of the more advanced class of music, to switch over to another station!

Glasgow's New Studio.

On Friday, November 7th, the Glasgow Station will give the first of their programmes from their new studio at 21, Blythswood Square. A particularly attractive programme will be given, including speeches by the Hon. the Lord Provost of Glasgow, M. W. Montgomery, Esq., who will officially declare the new station open, Sir Charles Clelland, K.C.E., Professor Rait, C.B.E., LL.D., and the Rev. J. White B.D. Sir Landon Ronald will conduct an attractive programme, including Mendelssohn's Scottish Symphony. The Station Chorus and Orchestra will render a ballad "Bonnie Kilmeny," by Hamish McCunn. Mr. H. A. Carruthers will also conduct other items by Scottish composers, namely, "Land of the Mountain and the Flood," by Hamish McCunn, "Fantasy on Four Scottish Airs," by Dr. Charles MacPherson, organist of St. Paul's Cathedral, and "Rhapsody Ecossaise," No. 1, by Sir A. C. Mackenzie.

For Lovers of Animals.

On Wednesday, November 12th, animals and their ways will be the subject of the programme at Manchester. There will be animal imitations and the items will be linked up by animal anecdotes. The orchestral and vocal numbers will be all reminiscent of fur and feather, and will include Elgar's "Wild Bears and Tame Bears," from the "Wand of Youth," and Dora Bright's "Songs from the Jungle Book," sung by Mr. Kenneth Ellis.

A New Type of Sunday Programme.

On Sunday, November 9th, the London Station will provide a change from the ordinary type of Sunday afternoon programme. The programme will be provided by the Oriana Singers, a party of twenty vocalists selected from the Oriana Madrigal Society. The Oriana Madrigal Society was founded in 1904 for the primary purpose of extending interest in unaccompanied English choral music of the sixteenth and seventeenth centuries, both by performing and republishing it. Its activities, however, have been by no means confined to this; and for the concerts of the society a wide range of music is drawn upon, though special prominence is given to the work of British composers. Further, it is the care of the committee to select for performance such music only that is best and most typical of choral art.

The repertoire of the Oriana Singers is large, consisting of English madrigals and other unaccompanied choral music of the sixteenth and seventeenth centuries, also of modern part songs, and, in addition, they can undertake an entire and varied programme including solo items by various members of the party. Its conductor, Mr. Kennedy Scott, is an established and experienced musician, who includes among his many and strenuous duties the conductorship of the London Philharmonic Choir.



American Listener: "Oh, boy—I've got Scotland!"

Songs I Like to Sing.

By George Parker, the Baritone.



Mr. GEORGE PARKER.

FROM an extensive repertoire of well over 300 songs, dealing with almost every kind of emotion, I find it is quite impossible for me to fix on any particular song as my favourite.

Of the English songs, one which I have often broadcast is a setting of John Masfield's "Sea Fever," by John Ireland. The mental picture suggested to me by this song

is so vivid that I feel the listener will also see it. Also the song moves at a fairly slow pace, so that the words can be easily heard.

And that brings me to a consideration of the value of "words." Of the great number of songs published nowadays I wonder what proportion would justify their words being recited to an audience, instead of sung. Surely, if they will not stand this test, they should not be worth setting to music.

Inspired by Good Verses.

One sees, nevertheless, an increasing attempt to use only good verses, and one can point to John Ireland, Martin Shaw, Vaughan Williams and Arnold Bax as never setting anything that will not pass this test. These composers have set poems by Chaucer, Shakespeare, Blake, Rossetti, R. L. Stevenson, Kipling, W. B. Yeats and John Masfield, and it would seem as though the setting of such words calls forth from the composer the best he knows, and, in the case of a composer who has something in him worth the saying, and also a distinctive way of saying it, the result is a beautiful song which will continue to live, instead of being "like the chaff which the wind driveth away."

Folk-songs sound beautiful and interesting when sung without accompaniment, because they have a definite and distinctive melody. Many modern songs will not stand a similar test, for the reason that either there is no melody, or that it is commonplace.

Songs That Sing Themselves.

Most people will agree that Schubert is the greatest of all song writers, and his songs abound in beautiful melodies. The sheer beauty of the melody in such songs as "Litany for All Souls' Day" and "To Music," to mention at random two out of many hundreds, will make them live for all time. Such songs sing themselves, as the poems of Keats or Shelley, or the lyrics of Shakespeare do.

Given, then, great words, the music should bring them out, as it were, and it is this dual effect which the singer ought to seek earnestly, and never rest content until it is found. I would advise all young singers to look at words first, and, if they do not satisfy both the brain and the ear—shall I say, the soul as well?—to reject the song.

The Piano's Value.

I would not wish it to be understood from the above that the accompaniment of a song should be merely an "accompaniment." One of the greatest modern masters of song, Hugo Wolf, would not allow his songs to bear the words, still frequently seen: "Song with pianoforte accompaniment," but insisted on this form: "Song for voice and piano," thus putting the piano on an equal footing with the voice. I always like to think of a song in this manner, for in all accompanied songs the

accompaniment has in it the power to enhance, to bring out, what the words mean.

By a glance at the accompaniment of such a song as Hugo Wolf's "Anacreon's Grave," a beautiful translation of which has been made by Mr. S. Langford, one can see a figure which looks like "vines and green laurels entwining," which the words are saying. The accompaniment is a joy in itself. It is like a sub-conscious reflection of the poem. Again, in John Ireland's "The Heart's Desire," in the second verse, the "waving palms" can be seen in the shape of the accompaniment.

I have sung several unaccompanied songs for the B.B.C., and would urge that there be more. So, unaccustomed, indeed, was one of the staff at headquarters to this innovation, that, recently, when some unaccompanied songs were being sung, to which he was listening from another part of the building, he rushed into the studio in great distress, and reported that the "piano" was not "coming through."

The Missing Composer.

Reverting to "Sea Fever," it may be interesting to relate that I was singing it about two years before it was published. The musical rights of this fine song had already been disposed of when John Ireland made his splendid setting, and this fact held back the publication of the song, for the composer, who had the rights, could not be found, and it was not until a more than usually energetic and enthusiastic publisher, who "believed in" the song, at last discovered him, that Ireland's setting was published, and one of the great successes of the song-world inaugurated.

I do not think that one need miss one's audience in broadcasting. The true artist's attitude should be a negation of self, and a glorification of his art. He should sing to please himself—and that should be the highest that is in him. If he does that, he need not think of his audience, except in the way of conveying to them something which he has grasped as beautiful and ennobling, and he does not need to see the audience to convey this.

(Mr. George Parker will sing from London on Friday, November 7th.)

TEACHING THE DEAF BY RADIO.

WIRELESS is now used for the teaching of deaf children in the Institution for the Improved Instruction of Deaf Mutes in New York City. By means of an elaborate and unique radio system that now is a permanent part of the institution's equipment, remarkable results have been accomplished.

Each child has a pair of head-phones which are plugged into a jack in the table, this being connected with a master receiving set in another part of the building. As every child's hearing is different, the various head sets are regulated by means of resistances in the table to give different intensities, corresponding to the amount of the child's deafness.

WIRELESS SUSPECTED!

A ROUMANIAN scientist, General Negrei, has advanced the theory that some of the disasters caused by hitherto unexplained explosions may have been due to waves radiated from powerful wireless stations. He suggests that these waves may account for the terrible explosion in May last, and also for the previous explosion in 1921, when the fort of Catellu was mysteriously blown up. The General also believes that wireless was responsible for explosions on ships which have occurred apparently without cause.

Good Music Means Good Health.

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they have arrived at a condition of enthusiastic devotion. The wireless brings within the reach of all the frequent repetition which is necessary for the unmusical to become lovers of great music. The gramophone and the player-piano cannot reach every home; the wireless alone can bring this priceless gift to the poorest.

The adults of the near future will have had in childhood some training of their rhythmic sense, and hence will demand from the wireless better and still better musical programmes. But how is the adult of to-day to begin? He cannot just at once be expected to enjoy a symphony concert. Let him begin, if he so decides, with the music he expects to enjoy, the lightest comic songs. By and by, if he is honest, he will find they pall. That psychological truth explains why a constant change of programme is necessary with so-called popular music; otherwise it could not be endured. After much repetition, great music, on the contrary, yields an ever-growing satisfaction. The symphony which at a first hearing bewilders the beginner, will at the tenth be found to be full of familiar loveliness, and eventually the hearer awaits each bar and phrase with a delighted anticipation which is never disappointed. Great music, moreover, conduces to health of body as well as mind.

It is impossible to discuss here the manifold benefits of music, affecting soul and body. The happiness bestowed by music is unique in its power to dispel the moods of anxiety and gloom which follow in the wake of the crowded life of civilization. Great music lifts the hearer to another plane, frees the cramped mind, fettered by petty cares, telling of a world imperceptible to the senses, but strong to heal and to infuse courage and joy. From this serene level man can face, undaunted, obstacles which threaten to overwhelm him. Fretted with domestic anxieties and business worries, many a tired worker has found salvation in the peace evoked in his soul by great music. And to how many of the young, eagerly, in their ignorance, grasping at vulgar pleasures, has not the divine loveliness of music revealed the world-old truth that all these snares are as dross beside the happiness of the spirit?

Some have asked: Is there, then, no drawback to cultivating a love of music? Assuredly, all good things in excess carry their own danger. The drug which in small doses is a healthy tonic, becomes in a larger dose a fatal poison. The art which arouses strong emotion can, when indulged in too much, react for the worse upon the nervous system. Plato recognized this fact, and no wiser warning can be found than is contained in these lines:—

"And when a man allows music to play upon him and to pour through the funnel of his ears those sweet and soft and melancholy airs, and his whole life is spent in warbling and the delights of song; in the first stage of the process the passion or spirit which is in him is tempered like iron, and made useful. . . . But, if he carries on the softening and soothing process, in the next stage he begins to melt and waste, until he has wasted away his spirit and cut out the sinews of his soul; and he becomes a feeble warrior."

How shall a man avoid this pitfall? In the answer to that problem lies the wisdom of the centuries. Therein is the quest upon which all are in search who desire to unite the actual with the ideal; in the correct solution lies perfect harmony of mind and body, the discovery of which is at once the duty and the terrible responsibility of every human soul. More than any other art, music can best aid man in this lifelong task.

Light and Your Set.

How the Sun Affects Wireless.

IT has long been recognized that the range of wireless transmissions is much greater at night than it is in the daytime. It is now generally agreed that the cause lies chiefly with the sun.

When that body is above the horizon, a condition of the lower atmosphere—known as ionization—is set up, which has the effect of absorbing and reducing the energy of the wireless waves.

At night, when the sun is absent and the ground has cooled, the ionization of the lower atmosphere has largely disappeared, and ionization is then mainly confined to a layer in the upper regions of the atmosphere. It is by this ionized layer that, from a great height, the wireless waves are refracted, or bent back to earth, and by that means are able to travel great distances round the globe.

Bombarded by Electrons.

Now, electrons, which are negative particles of electricity, play a very important part in ionizing the air, and these come mainly from the sun, so it can be well understood how the lower layers of air are so highly ionized during the day and so comparatively free from that condition at night.

Bearing in mind, then, that the sun is continually bombarding our atmosphere with electrons—all moving at a truly terrific speed—there are times when this bombardment is increased a thousandfold, when there are violent eruptions on the solar surface, and spots of all sizes and shapes appear, and mighty jets of glowing vapour leap with incredible swiftness from the sun's inferno-like interior.

One of those periods has now begun. Astronomers term it the maximum sunspot period. It will continue for another four years or so, during which the spotted area of the sun's face will gradually increase.

A Solar Outbreak.

Here, then, is an excellent opportunity of ascertaining if this will bring about any marked increase in the disparity between day and night long-distance signalling.

The tide of electrons from the disturbed sun, ninety-three million miles away, will be at the flood in course of time, and one would expect the lower atmosphere to be more highly ionized in the daytime than ever. Equally, one would expect the daytime long-distance signalling to be rendered more difficult than ever, and perhaps the night-time signalling to be made more easy.

Even as I write, there is an imposing group of spots nearing the western limb of the sun, and another outbreak is visible in the central region. Perhaps this vast solar disturbance has already had some effect—unnoticed, it may be—on long-distance signalling.

The "Merry Dancers."

Any day, indeed, at this stage of the maximum period, there may be sun-disturbances even greater than the present one. There may, too, be a more or less intense magnetic storm, or a display of aurora, which latter phenomenon is popularly known as the "Merry Dancers."

Other indications—perhaps less well-established as to their effects on the earth—of unusual solar activity, may occur at any moment, now that, as I have pointed out, the maximum sunspot period, with its electron bombardments, has fairly set in.

What, after all, is this maximum sunspot period?

It forms one part of a sunspot cycle, the other part of which is known as the minimum. The entire cycle occupies a space of about eleven years. During that time the spotted

(Continued in next column.)

A Prize Well Won.

Told by a Wireless Club Secretary.



"Confound you, sir! You've made me lame for life!"

"Apropos of lameness," murmured the Secretary, with a far-away look in his eyes, "the case of young Eddie Swan, as good a man as ever handled a D.P.D.T. switch, but a trifle cranky, perhaps, on resistance-capacity, is interesting. As you have a few minutes to spare, Wilkins, just sit down for two dots and a dash while I touch on the matter."

"I didn't say I had a few minutes to spare," retorted Wilkins, indignantly. "However, I suppose nothing will stop you; go ahead and get it over."

The Rivals.

"Your rudeness is, no doubt, unintentional, Wilkins, and I will overlook it in this instance. Eddie Swan was, as I said, one of the best men who ever tripped over a coil of 7/22, but as a spell-binder he lacked punch. This was unfortunate, because he had fallen violently in love with Amy Thornton, the charming daughter of the president, and his greatest rival in the lady's affections, Willie Jones, was as silver-tongued as any confidence trickster. Amy showed no decided preference for either, but it was felt among the members that Willie's eloquence would, in time, turn the scale in his favour. Nevertheless, the scale was turned in an unexpected manner at one of the club competitions. But no doubt I bore you, old flex?"

"Yes, but go on," said Wilkins, wearily; "don't stop in the middle of the yarn."

"Well, this particular competition was for home-built receivers, which were to be judged purely on beauty of design, and not on efficiency. The president's daughter, herself a skilful constructor, was to be the judge; and as the rivals were competing, matters assumed an

(Continued from previous column.)

area is either increasing or decreasing in extent. For example, it is now increasing, and will go on doing so for the next few years, until the time comes when the "peak" is reached and the maximum ends.

Then will begin the descent from the "peak"; the minimum has set in; the spotted area will gradually decrease in extent. This also will continue for a few years until the sun will be free from spots altogether. Then the cycle is said to have reached its minimum, corresponding to the trough of the wave of spottedness, just as the maximum represents the crest of the wave. After that, the spotted area begins to increase again—as it is now doing.

Though this periodicity of about eleven years has been known for a long time, its cause remains obscure. Among the many explanations which have been attempted is that the regular storing-up of the sun's internal forces is followed by the equally regular release of those forces when the accumulation can no longer safely be held back.

It is extremely doubtful, however, if this explanation completely satisfies the many demands of the observed phenomena.

"GRANTED," said the Club Secretary, absently, as he barged into one of the new members and trod heavily on his toes. "Oh, Wilkins, is it? I've been looking for you, dear boy."

"Confound you, sir!" moaned Wilkins. "You've made me lame for life!"

interesting aspect to the rest of the club. Both Swan and Jones were experts with the drill and soldering-iron, and could be relied upon to make every effort to catch Amy's eye. But what of the fair lady herself? Had she no grid bias—that is to say, leaning—towards one or other of her suitors? Only time could show; meanwhile, we matted ebonite and wound coils."

"Will you get on with it?" roared Wilkins, goaded beyond endurance. "If this fellow Jones had a tongue like yours—"

"No compliments, dear boy, I beg. But to proceed. The fateful evening arrived, and a long row of more or less ornamental receiving sets were exhibited, those of Swan and his rival being clearly superior to the others. The fair judge passed along the line reviewing the sets with a critical eye, and paused opposite Jones's. Unable to control the natural oscillation of his tongue, Jones pointed out the beauties of his set in detail, and was rewarded with a dazzling smile, but no comment.

"Moving on to Swan's exhibit, Amy paused long, and remarked on the beauty of the exterior finish. With a bashful smile, but with an

ardent look in his eyes, Swan asked the judge to be good enough to lift the ebonite top, which was hinged, and look at what he thought was the most beautiful sight of all. Amy lifted the top, looked within, blushed deeply, glanced at Eddie, and looked again.

"Well, that's all. The prize was awarded to Eddie, and the happy couple were married last month. They had upwards of ten loud-speakers as wedding presents, I remember."

"But, man alive," said Wilkins, "what was inside the cabinet, then?"

"Oh, I thought you would have guessed that. A mirror, of course!" ALFRED HEARD.

[We shall shortly publish another Tale by a Wireless Club Secretary.]

A warning may here appropriately be given to wireless users to avoid the serious mistake of looking for naked-eye sunspots without having first provided proper protection for their eyes. Neglect in that respect has frequently led to temporary, and even permanent, injury to the sight. The sun's glare should be cut off by means of a tinted piece of glass—dark green is my own preference. Smoked glass, that is, the candle-smoked variety, is best avoided altogether.

A thought which occurs to me before I conclude is that as solar radiation is very largely responsible for the disparity between daytime and night-time signalling, one would expect the period of No-Night to prove especially troublesome. This period—in the South of England, at least—extends from the last week of May until the end of the third week of July. It has no real night, but only twilight, because the sun, at midnight, does not reach the eighteen degrees below the horizon which it has to do before there can be real night.

Again, can it be shown that reflected sunlight from a brilliant full moon has any adverse effect—be it ever so small—on long-distance signalling at night?

JOSEPH H. ELGIE.



Amy looked within.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

VAUGHAN WILLIAMS' "THE WASPS" SUITE.

(NEWCASTLE, WEDNESDAY.)

THIS is a Suite of pieces put together by the Composer from the music he wrote for the production of Aristophanes' *The Wasps*, at his own University of Cambridge, in 1909. The play takes its name from the choruses, which are sung by performers representing Wasps. They give their views on topics of the moment, and justify their name and appearance by the way in which they give them.

The music of this Suite represents the spirit of the play, with its humour and satire. There are five Movements:—

1. OVERTURE—very lively and bustling, constructed out of a four note "motto" subject often heard in the course of the piece and three or four clear tunes.
2. ENTR'ACTE—A march of old men.
3. MARCH PAST OF THE KITCHEN UTENSILS. A muted Trumpet is prominent. A Cambridge tradition (of doubtful trustworthiness, possibly) records the activity of the composer, when the production of the play was approaching, in searching Cambridge kitchens, with tuning fork in hand, for a *frying pan in E flat!*
4. Another ENTR'ACTE—not eventful.
5. BALLET and FINAL TABLEAU—full of high spirits, and towards the end, altogether frivolous.

VAUGHAN WILLIAMS' "THE LARK ASCENDING."

(NEWCASTLE, WEDNESDAY.)

This is a very lovely "Romance" for Solo Violin and Orchestra, inspired by George Meredith's poem beginning:—

He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.

The whole piece is extremely delicate. The listener must settle comfortably in his chair, and attain a restful frame of mind.

SOME VAUGHAN WILLIAMS SONGS.

(NEWCASTLE, WEDNESDAY.)
SONGS OF TRAVEL.

These are settings of the words of a few of Robert Louis Stevenson's forty and more poems of the name. Those to be sung are:—

1. LET BEAUTY AWAKE.

Let beauty awake in the morn from beautiful dreams.

2. YOUTH AND LOVE.

To the heart of youth the world is a highway-side.

3. THE VAGABOND.

Give to me the life I love
Let the love go by me.

4. BRIGHT IS THE RING OF WORDS.

Bright is the ring of words
When the right man rings them.

5. THE ROADSIDE FIRE.

I will make you brooches and toys for your delight,
Of bird-song at morning and star-shine at night.

Another song to be given (not included in the *Songs of Travel*) is *Silent Noon*, one of the songs of the composer's cycle, *The House of Life*, settings of Dante Gabriel Rossetti's cycle of poems of the same name.

BAX'S HARP QUINTET.

(NEWCASTLE, FRIDAY.)

This piece is written for String Quartet, plus Harp. It is all in one "Movement," or at least, there are no actual breaks anywhere.

Its form is that of a normal First Movement of a Sonata, or Symphony or String Quartet, i.e., there are two Main Tunes, which are first given out, then "developed," and finally "recapitulated" or repeated.

The piece opens with a quiet, but restless figure of accompaniment over which the FIRST VIOLIN at once enters with the FIRST MAIN TUNE, which is lyrical. (Note particularly its opening notes, so that you may at once recognize the Tune on its later appearances.)

This completed (it takes only a few seconds), the various bowed instruments, from the 'Cello upwards, toss about a fragment consisting of the opening notes of the Tune.

A moment later, HARP AND VIOLA loudly give out the Tune itself, again, the other instruments now playing an accompaniment.

Soon there comes a climax, followed by a calming down, which leads us into the—

SECOND MAIN TUNE. This is easily recognized. The HARP plays soft chords, four in a bar, and after a couple of bars of these, the 'CELLO, at a rather high pitch, adds a melody.

After a time this melody is taken over by the TWO VIOLINS, playing in octaves, the HARP playing spread chords.

If, up to this point, attention has been given, the rest will be pretty clear. The Tunes now given out are at some length developed, i.e., treated fragmentarily in various ways, and so made to provide material for a middle section of the piece.

And then, just after a bar or two of low arpeggio notes for Harp alone, the First Main Tune returns, followed in due course by the Second Main Tune, and the piece soon ends.

BAX'S VIOLA PHANTASY.

(NEWCASTLE, FRIDAY.)

This Fantasy of Bax is written for Viola and Orchestra.

Though continuous from beginning to end it falls into three pretty distinct sections.

I.

After an Introduction (*rather slow*), the SOLO VIOLA gives out a rhapsodical tune, which recurs occasionally throughout the work, and may be considered a "Motto Theme."

At length, whilst the Orchestra holds a chord, the SOLO VIOLA plays a florid passage, and this leads in the First Section proper.

It opens with a jerky accompaniment figure in Orchestra alone, over which the SOLO VIOLIN soon enters with the rather fierce but dance-like FIRST MAIN TUNE.

This is treated for some time, and then (*slower, and with singing tone*) the SOLO VIOLA (accompanied by tremolo Strings) gives out the SECOND MAIN TUNE.

Shortly after, a passage will be noticed where the Trumpet plays the FIRST MAIN TUNE (the fierce, but dance-like one). Soon after this we pass quietly into:—

II.

This Section is marked *slow, with simplicity*. There is no space to describe it here. It ends with a plaintive long-drawn statement of the Motto Theme for COR ANGLAIS alone.

III.

Then the Third Section (*Quick and lively*) opens with a tripping figure in THREE FLUTES, occasional Harp chords accompanying.

There are two Main Tunes, the first something like an Irish Jig (led off by the SOLO VIOLA), and the second like a broad, flowing Irish folk-song.

Tunes from the earlier part of the work are heard again in the course of this Section, and it closes with a short Epilogue, in which the SOLO VIOLA declaims the "Motto."

Listeners' Letters.

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

A Remarkable Coincidence.

DEAR SIR,—I was listening recently to an entertainer who was telling the tale of the missionary who liked hot pickles and the Yank, and at the same time I was reading the book, "My Book of Memories," by Silas Hocking. Astonishing to relate, I came across, word for word, on page 107, the same tale that was being broadcast from "2LO."

Balham.

B. S. L.

Big Ben's Time.

DEAR SIR,—No doubt many listeners would like to know which point in Big Ben's announcing represents exact time—whether the first or the last stroke of the chimes, or the first or last stroke of the hour. The whole statement of the Time Signal at, say, seven o'clock occupies 50-60 seconds, so allowing a rather wide margin of error.

Yours truly,

London, S.W.

W. D.

[The exact time is represented by: Quarters—First stroke of chimes. Hour—First Stroke of "Big Ben" (not chimes).]

A Severe Critic.

DEAR SIR,—If your entertainment staff were practical men instead of practical dreamers—if they had the most elementary knowledge of the type of entertainment the "people" pay to hear—they would know that practically no one wants to hear such dismal, lifeless music as the "Immortal Hour."

The thing is a dirge from beginning to end. There is too much snivel in your programmes and too much poetry.

Yours, etc.,

Plumstead, S.E.

A. E. H.

[This correspondent does not offer any helpful suggestions by which, in his opinion, programmes might be improved. The B.B.C. welcomes any sort of criticism, but a catalogue of individual dislikes is not of much assistance when it is considered that they cater for hundreds of thousands of persons.]

(Continued on the facing page.)



LAPWING AND STONE CURLEW.

The two birds shown above will be described by Mr. E. Kay Robinson during his talk on "British Birds" which he will give from London on Tuesday, November 4th.

Listeners' Letters.

(Continued from the facing page.)

Announcing the Savoy Bands.

DEAR SIR,—It would be appreciated by many listeners if the pieces played by the Savoy Bands were to be announced after, say, every three or four items, instead of giving these at length all at once.

If this were done, listeners who were attracted by any particular dance played could more easily become acquainted with its title, should they wish to obtain the music for themselves.

Yours truly,

Bradford.

J. P.

[The above suggestion is not practicable, as the announcement can only be made when the Bands change. If made at any other time during the evening, it would interfere with the dancing.]

Regularity in Simultaneous Broadcasting.

DEAR SIR,—Is it not possible to have the two nights of simultaneous broadcasting—on Mondays and Thursdays—spread over the different nights of the week—say, one week Monday and Thursday, another week Tuesday and Friday, and so on?

I am occupied on Tuesday and Wednesday evenings, and sometimes on other nights, and my two chief nights for listening are Monday and Thursday, when I am forced to have what is given or go without.

If S.B. must be indulged in twice a week, why not leave a few other stations with their own programmes, so that one could have a choice?

Yours truly,

Wakefield.

G. E. W.

[Many listeners appreciate a certain amount of regularity regarding the days of the week so that they can make their advance arrangements with some certainty that they will not be likely to miss their favourite types of transmission. There are others not so favourably placed, but, unfortunately, it is impossible to please everyone at the same time. Simultaneous programmes usually consist of matter of outstanding interest, or contain artists of prominence, and a duty is owed to provincial listeners who are unable to afford expensive apparatus, and they should have the opportunity of participating in the enjoyment of such programmes.]

Later Broadcast Concerts.

DEAR SIR,—There are a great many people who, like myself, are confined to business until 8 p.m. each night, and as your main concert begins now at 7.30 p.m. it is obvious they have to lose at least three-quarters of an hour of it, which is most disappointing, to say the least of it. At 9.30 p.m. there is the News Bulletin, and after that usually not much of importance until closing time.

I, like a great many more, do not care for talks, English or otherwise, after a hard day's work. Now why cannot you have the talks first, say, at 7.30 or 8 p.m., and then the entire musical programme, with a break for news, until closing time?

Yours, etc.,

Manchester.

M. R. H.

[It has been arranged that all main concerts shall begin at 8 p.m. in future.]

Another Coincidence.

DEAR SIR,—The other day I assisted a friend to erect an aerial pole. Being rather pressed for time and lacking a suitable cowl for the pole top, we fitted my friend's "tin helmet"—a relic of the war.

Behold our surprise when, on tuning-in, we heard the "War Reminiscences" programme being announced!

Bradford.

Yours truly,

E. H.

PEOPLE IN THE PROGRAMMES.

Artist, Author, and Explorer.



SIR HARRY JOHNSTON.

Tanganyika. He has also explored Portuguese West Africa and the River Congo.

In 1885 he was appointed Vice-Consul in the Cameroons, and in 1888 he was Consul for the province of Mozambique.

Apart from his fame as an explorer, Sir Harry is a clever artist, and has written numerous books, including novels and books of travel. He is also a remarkable linguist, having made a special study of many of the curious African dialects.

The Spoilt Wedding-Party.

SIR HARRY JOHNSTON is fond of keeping strange pets, and he tells an amusing story of a monkey which he possessed when he lived in Zanzibar.

There was a wedding at the house of a resident whose gardens Jacko had raided time after time, and against whom he seemed to have a particular grudge. A magnificent wedding-breakfast had been prepared, but just as the party returned to partake of it Jacko hopped in through the French window, seized the corners of the tablecloth, and shook up the whole set-out till everything, from champagne to pickles, was inextricably mixed.

Then he sat on the *débris* and in monkey language addressed the company till the gun of the infuriated bridegroom cut short his career.

A Popular Contralto.



Miss DIANA WEBSTER.

MISS DIANA WEBSTER, contralto, is a popular Bournemouth singer, and she has broadcast from there on many occasions. She had only just begun her singing education when the war broke out, and instead of continuing her training, she served as a V.A.D. cook in military hospitals.

In 1919 she resumed her long interrupted artistic studies in London.

Old English Songs.

MR. LEONARD GOWINGS, who is to broadcast from London on November 5th, was tenor soloist at St. Helen's Church, Bishopsgate, at the early age of seventeen.

He received his musical education chiefly at the Guildhall School of Music, where he won several scholarships and prizes. When he was twenty he was appointed to the choir of St. Paul's Cathedral, where he remained for three years.

Afterwards, he went to the North of England, where he is well known both as a concert artist and as a teacher of singing.

Mr. Gowings is particularly successful in old English songs.

Mimicry by Radio.



Miss RAY WALLACE.

TO be a successful mimic is difficult at all times, but it is especially so on the wireless. Miss Ray Wallace, who is to take part in the all stations music-hall programme to be broadcast on Monday, November 3rd, has brought the art of mimicry to perfection, and no one who has heard the originals of her "victims" can fail to recognize them when they listen.

The Manager Changed His Tone.

MISS WALLACE made her first London appearance as a mimic at the piano at the old Tivoli, in the Strand, when she was only fifteen.

"My earliest recollection of success," she told me, "was on a certain night when I had been put into the Tivoli programme, and I was looked upon by the manager as rather a nuisance, as there was already a woman mimic on the bill. He came to me before I was due to appear and frightened the life out of me by demanding to know what I meant to do, as I was billed as a society entertainer.

"I tearfully confessed that I was merely a mimic, and so he grudgingly allowed me to go on the stage."

Afterwards the manager altered his tone, for Miss Wallace was a big success, and the audience would not allow her to retire until she had gone right through her repertoire.

Talks on Modern Authors.



Mr. J. C. B. CARTER.

AMONG the most popular of the talks from Bournemouth Station are those given by Mr. J. C. B. Carter—especially those on "Modern Authors." Mr. Carter took his London B.A. and the Theological Diploma at King's College, London, but gave up ordination in order to go to France with the Y.M.C.A. during the war. There he gained considerable experience in educational and entertainment work.

For some time he sang and acted with Miss Lena Ashwell's concert parties.

A Singer of Modern Music.

A CONTRALTO who is a favourite with listeners in the area served by the Sheffield Station is Miss Rispah Goodacre.

She studied under the well-known bass vocalist, Mr. Robert Radford.

She is well known in operatic circles in "the City of Steel," and has played leading rôles in various grand and light operas.

Miss Goodacre is keenly interested in modern music, and has given several recitals of the works of present-day composers.

An Expert on Geography.

A TALK that listeners should make a point of hearing is that on New Zealand, to be given from London by Sir Halford Mackinder on November 4th. Sir Halford is Professor of Geography in the University of London, and was formerly President of the Geographical Section of the British Association.

In 1899 he was leader of the famous Mount Kenya expedition, and from 1919 to 1920 he was British High Commissioner for South Russia.

WIRELESS PROGRAMME—SUNDAY (Nov. 2nd.)

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. Band Programms. S.B. to Newcastle. The Band of PRINCESS PATRICIA'S CANADIAN LIGHT INFANTRY. (Recently visiting the British Empire Exhibition.) By kind permission of Lieut.-Col. C. R. E. Willets, D.S.O., A.D.C. Conductor, Lieut. T. W. JAMES. DOROTHY ROBSON (Soprano). BERKELEY MASON (Solo Pianoforte). The Band. Quick March, "Flanders"... MacNicholl (1) Overture, "Vanities Fair"... Fletcher Waltz, "Angelus"... Lotter Songs. "The Banks of Allan Water" Martin Shaw "Bees' Song"... F. Keel "Rivulet"... Martin Shaw Pianoforte Solos. Barcarolle, Op. 50, No. 3 (G Major) Rubinstein Gavotte... Gluck-Brahms Miquet... Palmgren The Band. Suite, "Monsieur Beaucaire"... Bucalossi Cornet Solo, "Dear Little Boy of Mine" E. Ball (Soloist, Sergeant H. SWIFT.) Quartet, "The Four Trombones" arr. Manns "A Canadian Patrol," introducing Canadian Popular Airs. Songs. "Japanese Lullaby"... R. Elkin (4) "Time, You Old Gipsyman" M. Bealy (1) "The Blackbird's Song"... Quilter (1) Pianoforte Solos. "Valse in E Minor"... Chopin "Two Spanish Dances"... Granados The Band. Orchestral Bells Solo, "Golden Showers" D'Avry "Ballet Egyptien"... Luigini The "Princess Pat's" Regimental March. 5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester. Announcer: J. G. Broadbent. 8.30.—Anthem, "Come, Jesu, Come" J. S. Bach Hymn, "For All The Saints" (A. and M. 437) Vaughan-Williams The Rev. JOHN MAYO, Rector of White-chapel. Hymn, "Ten Thousand Times Ten Thousand" (A. and M. 222). 9.0. DE GROOT and THE PICCADILLY ORCHESTRA. MAVIES BENNETT (Soprano). Relayed from the Piccadilly Hotel. S.B. to other Stations. The Orchestra. "Chopiniana" (Excerpts from the Works of Chopin) arr. Finch Soprano Song. "Lo! Here the Gentle Lark"... Bishop The Orchestra. "Valse de Concert"... Strauss "Salut d'Amour"... Elgar Soprano Aria. "A fors' e lui" ("Traviata")... Verdi The Orchestra. Fantaisie, "Die Meistersinger"... Wagner 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST AND GENERAL NEWS BULLETIN. S.B. to all Stations. Local News. 10.15.—De Groot and the Piccadilly Orchestra. Selection, "La Grand Via"... Falverde 10.30.—Close down. Announcer: R. F. Palmer.

BIRMINGHAM.

3.0-5.0. THE STATION WIND QUINTET: W. HEARD (Flute), G. E. CLARKE (Oboe), S. C. COTTERILL (Clarinet), W. A. CLARKE (Bassoon), W. S. YORKE (French Horn), NIGEL DALLAWAY (Piano), MABEL SENIOR (Soprano), ALICE VAUGHAN (Contralto), S. FOWLER WRIGHT (Poems). Quintet. March, "Dawn of Freedom" Lotter Three Pieces Zamecnik (1) "Spirit of Youth"; (2) "Devotion"; (3) "Old South." Contralto Songs. "Sometimes in My Dreams" Guy D'Hardelot "I Know a Lovely Garden" Quintet. Overture, "The Sapphire Sea" Greus Poetry Readings by Birmingham Children. Soprano Songs. "Spring's Awakening" Sanderson (1) "Nightingale in June" Quintet. Canzonetta Godard Pensée Lyrique Gechl Serenata Moszkowski Contralto Songs. Serenade Schubert Ave Maria Quintet. Selection, "Il Trovatore" Verdi Soprano Songs. Solveig's Song Grieg "The First Violet" Mendelssohn Quintet. Intermezzo, "The Call of the Angels" Walton 5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester. Announcer: J. C. S. Paterson. 8.30.—Hymn, "When All Thy Mercies" (A. and M. No. 517). The Rev. R. W. D. STEPHENSON, St. Mary's Church, Acock's Green: Religious Address. Hymn, "Fight the Good Fight" (A. and M. No. 540). Anthem, "Oh, For a Closer Walk" Foster (11) Symphony Programme. THE STATION SYMPHONY ORCHESTRA: Conducted by JOSEPH LEWIS. GEOFFREY DAMS (Tenor). 9.0. Overture, "St. Paul" Mendelssohn (11) Tenor Songs. Four Songs of Chivalry Julius Harrison (1) (1) "St. Giles' War Song"; (2) "Gwendolen"; (3) "The Eve of Crecy"; (4) "The Gilliflower of Gold." Orchestra. Symphony No. 4 in B Flat Haydn Marche Hongroise, "Faust" Berlioz 10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News. 10.15.—Close down. Announcer: Percy Edgar. BOURNEMOUTH. JOSEPH FARRINGTON (Bass). JESSIE RECORD (Contralto). ANNE FARNELL-WATSON (Solo Pianoforte). WIRELESS ORCHESTRA, Conducted by Capt. W. A. FEATHERSTONE. 3.0. Orchestra. "Scènes Napolitaines" Massenet

3.15. Joseph Farrington. "Honour and Arms" Handel (11) "O Divine Redeemer" Gounod 3.25. Jessie Record. "Sunshine and Rain" Blumenthal (1) "Promise of Life" Cowen (1) "Creation Hymn" Beethoven 3.35. Anne Farnell-Watson. "Piano Concerto in A Major" Mozart 4.5. Joseph Farrington. "Sea Fever" John Ireland "Oh, Hear the Wild Winds Blow" Tito Mattei 4.15. Jessie Record. "Sabbath Morn at Sea" Elgar (1) 4.20. Orchestra. "Barcarolle" Tchaikovsky "Valse Triste" Sibelius 4.35. Joseph Farrington. "Come Away, Death" Quilter (1) "O Mistress Mine" "Blow, Blow, Thou Winter Wind" 4.45. Jessie Record. "Abide With Me" Liddle (1) "The Children's Home" F. Cowen 4.50. Orchestra. "Minuet in G" Paderewski "Hungarian Dance" Brahms 5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester. 8.30. Choir of the Church of the Annunciation. Motet, "Ave Verum" Gounod Hymn, "I Come to Thee Once More, My God" (Westminster Hymnal No. 79). 8.35.—The Rev. Father PERCIVAL TRIGGS, of the Church of the Annunciation: Religious Address. 8.45. Choir. Hymn, "Help, Lord, the Souls Which Thou Hast Made" (Westminster Hymnal No. 132). Motet, "O Sacrum Convivium" Farrant THE WIRELESS STRING ORCHESTRA Conducted by Capt. W. A. FEATHERSTONE. DOROTHY BENNETT (Soprano). FREDERIC LAKE (Tenor). THE "6BM" TRIO. REGINALD S. MOUAT (Violin); THOMAS E. ILLINGWORTH (Violoncello); ARTHUR MARSTON (At the Piano). 8.55. String Orchestra. A Fugal Concerto, Op. 40, for Two Solo Violins and String Orchestra Holst (11) 9.10. Dorothy Bennett. "Hymn of Light" J. Ireland "I Hear a Thrush at Eve" Cadman (1) 9.15. Frederic Lake. "There be None of Beauty's Daughters" Quilter "Go, Lovely Rose" Trio. "Celtic Prelude" Rutland Boughton 9.30. Frederic Lake. "Easter Hymn" F. Dridge "When You are Old" String Orchestra. "An English Suite" Parry (11) "Air de Ballet" Percy Pitt 9.50. Dorothy Bennett. "Loveliest of Trees" "Where Go the Boats" "Young Night Thought" Graham Peel 10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News. 10.15. Frederic Lake. "Elégie" Massenet "Passing By" Purcell "On Wings of Song" Mendelssohn 10.25. String Orchestra. Night Music, Serie 13, No. 9 Mozart 10.40.—Close down. Announcer: John H. Raymond.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 257.

WIRELESS PROGRAMME—SUNDAY (Nov. 2nd.)

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

CARDIFF.

- 3.0-4.30. THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.
NORA DELMARR (Soprano).
IRFONWY O. WALTERS
(Solo Violoncello)
Orchestra.
"Three Irish Dances" Ansell
Serenade for Strings, Op. 20 Elgar
Irfonwy O. Walters.
"Tarantella" Squire
"Le Cygne" Saint-Saens
Orchestra.
Nocturne for Horn and Orchestra Bedford
Irfonwy O. Walters.
"Romance" Elgar (11)
"The Phantom Melody" Ketelbey
Orchestra.
Prélude, Cortège and Air de Danse from
"L'Enfant Prodigue" Debussy
Nora Delmarr.
Margaret's Aria from "Mephistofele"
Boito
"Il est bon" ("Herodiade") Massenet
"Au Caprice du Vent" M. Pesse
"Llam Y Coriadan" Hughes
Irfonwy O. Walters.
Adagio and Allegro from Sonata in E Minor
Marcello
"Davydd—Y Gareg Wen" Traditional
Orchestra.
Ballet Music, "The Demon" Rubinstein
Announcer: C. K. Parsons.
5.0-5.30.—CHILDREN'S CORNER. S.B. from
Manchester.
6.15-8.0.—Service relayed from St. Woolf's Pro-
Cathedral, Newport. Preacher, The Ven.
D. H. GRIFFITHS, M.A., Archdeacon
of Monmouthshire.
9.0.—DE GROOT AND THE PICCADILLY
ORCHESTRA. S.B. from London.
10.0.—WEATHER FORECAST AND NEWS.
S.B. from London. Local News.
10.15.—De Groot and the Piccadilly Orchestra.
10.30.—Close down.
Announcer: E. R. Appleton.

MANCHESTER.

- 3.0-5.0. THE MANCHESTER CITY
POLICE BAND.
(By kind permission of the Chief Constable.)
Conductor, EDWARD WORMALD.
ANNIE CHADWICK (Soprano).
Band.
March, "Under the Stars" Weies
Overture, "Poet and Peasant" Suppé (1)
Selection, "Madam Pompadour" Leo Fall
Soprano.
"With Verdure Clad" Haydn (11)
"Requiem" Sidney Homer
Band.
Cornet Solo, "Cleopatra" Demare
Selection, "I Pagliacci" Leoncavallo
Soprano.
"Hear Ye, Israel" Mendelssohn (11)
"So Shall the Lute and Harp Awake"
Handel (11)
Band.
Finale from Fourth Symphony
Tchaikovsky, arr. D. Godfrey
Grand Fantasia, "The Village Black-
smith" Gattas
Soprano.
"She Wandered Down the Mountain Side"
Frederic Clay (1)
"Hushed is My Lute" Montague Phillips
Band.
Selection, "La Traviata" Verdi
5.0-5.30.—CHILDREN'S CORNER. S.B. to
all Stations.
8.0.—Hymn, "King of Glory, King of Peace"
(English Hymnal No. 424).
SYDNEY G. HONEY: Talk to Young
People.
8.25.—Hymn, "God is Working His Purpose
Out" (English Hymnal No. 541).
The Rev. K. L. PARRY, B.Sc., of Chorl-
ton Road Congregational Church: Reli-
gious Address.
Hymn, "Evensong is Hushed in Silence"
(English Hymnal No. 569).

- 9.0.—DE GROOT AND THE PICCADILLY
ORCHESTRA. S.B. from London.
10.0.—WEATHER FORECAST AND NEWS.
S.B. from London.
Local News.
10.15.—De Groot and the Piccadilly Orchestra.
10.30.—Close down.
Announcer: H. B. Brennan.

NEWCASTLE.

- 3.0-5.0.—Programme S.B. from London.
5.0-5.30.—CHILDREN'S CORNER. S.B. from
Manchester.
6.30-7.45.—Relay of Church Service from the
Central Primitive Methodist Church,
Northumberland Road; Preacher, The
Rev. W. YOUNGER.
9.0.—PHILHARMONIC CONCERT, relayed
from the Palace Theatre.
10.0.—WEATHER FORECAST AND NEWS.
S.B. from London. Local News.
10.15.—Close down.
Announcer: R. C. Pratt.

ABERDEEN.

- TRIXIE LEES (Soprano).
THE WIRELESS SYMPHONY
ORCHESTRA.
Conductor, NANCY LEE.
Orchestra.
3.0. Overture, "Euryanthe" Weber
"Capriccio Italian" Tchaikovsky
Trixie Lees.
"Ave Maria" Bruch
"Morning Hymn" Henschel
Orchestra.
"Hungarian Rhapsody," No. 1 Liszt
"Pomp and Circumstance," No. 1 Elgar (1)
Trixie Lees.
4.10. "Hear My Prayer" Dvorak
"Consider the Lilies" Davies
Orchestra.
"Overture on Danish National Anthem"
Tchaikovsky
"Chanson de Matin" Elgar (11)
"Rêverie du Soir" Saint-Saens
Trixie Lees.
"Abide With Me" (with Cello
Obligato) Liddle (1)
"How Lovely Are Thy Dwell-
ings" Liddle (1)
5.0-5.30.—CHILDREN'S CORNER. S.B. from
Manchester.
8.30. Choir of Union Grove Baptist Church.
Psalm 43, V.3-5 (Tune, "Naomi").
Psalm 40, V.1-3 (Tune, "Richmond").
The Rev. JACKSON S. CHEDBURN,
Union Grove Baptist Church: Address.
Hymn, "Still Will We Trust" (Baptist
Church Hymnal No. 364).
Hymn, "Jesus Calls Us O'er the Tumult"
(Baptist Church Hymnal No. 215).
Old Psalm Tunes, Anthems and Choral Pieces.
THE GREYFRIARS PARISH CHURCH
CHOIR.
Conductor, GEORGE A. INNES.
Choir.
9.0. Psalm 98, V.1-4 (Tune, "Shandon")
W. R. Broomfield
Psalm 51, V.7-9 (Tune, "St. Kilda")
W. R. Broomfield

WAVE-LENGTHS AND CALL SIGNS.

Station	Wave-length	Call Sign	Metres
ABERDEEN	2BD		495
BIRMINGHAM	5IT		475
GLASGOW	5SC		420
NEWCASTLE	5NO		400
BOURNEMOUTH	6BM		385
MANCHESTER	2ZY		375
LONDON	2LO		365
CARDIFF	5WA		351
NOTTINGHAM	5NG		322
PLYMOUTH	5PY		335
EDINBURGH	2EH		329
LIVERPOOL	6LV		315
SHEFFIELD	6FL		301
LEEDS			346
BRADFORD	2LS		310
HULL	6KH		335
BELFAST	2BE		435
STOKE-ON-TRENT	6ST		306

- Psalm 40, V.1-4 (Tune, "Ballerna")
adapted R. Simpson
Anthems:
"O Saviour of the World" Goss (11)
"Sacerdotes Domini" Boyd (1542-1623)
"Open Thy Gates" Julius Harrison
Choral Pieces.
"Bells of Shandon" Cullen
"Night, Lovely Night" Berger (2)
"All in the April Evening" Robertson (2)
9.30. GEORGE A. INNES (Bass).
"O Isis and Osiris, Guide Them" Mozart
"Lead, Kindly Light" Barnard
Choir.
9.40. Carol, "Lullay My Liking"
Gustav Holst (2)
Anthems:
"Saviour, Thy Children Keep"
Sullivan (11)
"Send Out Thy Light" Gounod
Psalm 25, V.4-7 (Tune, "Selma") Smith
Psalm 64, V.1-3 (Tune, "Kilmarnock")
N. Dougall
Para. 30, V.1, 4, 6 (Tune, "Belmont").
Para. 2 (Tune, "Stracathro") Hutchison
10.0.—WEATHER FORECAST AND NEWS.
S.B. from London. Local News.
10.15.—Choir, Selected Hymns.
10.25.—Close down.
Announcer: H. J. McKee.

GLASGOW.

- Orchestral Concert.
CRUE DAVIDSON (Contralto).
THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS.
Orchestra.
3.0. Overture, "Seraglio" Mozart
Suite, "Othello" Coleridge-Taylor
Valse, "Wood Nymphs" Eric Coates
3.40. Crue Davidson.
"Into Thy Hands" Bach (11)
"Urmindful of the Roses"
Coleridge-Taylor
"A Blood-Red Ring" Coleridge-Taylor (11)
"Life and Death" Coleridge-Taylor
Orchestra.
3.50. Norwegian Rhapsody, No. 1 Svendsen
Suite, "Chelsea China" M. Bealy (1)
4.20. Crue Davidson.
Negro Spirituals:
"Swing Low, Sweet Chariot" Burleigh
"Go Down, Moses" Burleigh
"The Lord is My Light"
Francis Allitsen (1)
Orchestra.
4.30. Esquisse Symphonique, "In the Steppes of
Central Asia" Borodine
Dance Macabre Saint-Saens
March, "Pomp and Circumstance," No. 2
Elgar (1)
5.0-5.30.—CHILDREN'S CORNER. S.B. from
Manchester.
6.30-7.45. Religious Service, relayed from
KELVINSIDE UNITED FREE
CHURCH.
8.0.—IRENE SCHARRER (Pianoforte Recital).
"Moonlight Sonata" Beethoven
Impromptu—C Sharp Minor Chopin
Ballade in A Flat Chopin
8.30. THE BACH CHOIR.
Conducted by J. MICHAEL DIACK.
S.B. to Edinburgh.
Introductory Chat by Mr. R. H. BISSETT.
Chorale, "Hosanna to the Living Lord."
Soprano Solo, "On My Shepherd I Rely."
Chorale, "For the Beauty of the Earth."
Two Violins and Pianoforte, Slow Move-
ment from D Minor Concerto
Chorale, "Jesus, Master, Whose I Am."
Piano Solo, "Slumber On," from Cantata,
"It is Enough"
Chorale, "Brightest and Best."
Chorale, "Through the Day Thy Love Has
Spared Us"
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 257.

Continental Broadcasting.

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 the latest available information. The times given are according to Greenwich Mean Time.

FRANCE.

EIFFEL TOWER (PI)—Paris, 2,650 m.
Daily: 6.40 a.m., Weather Forecast (except Sundays); 11.0, Market Reports (except Sundays); 11.15, Time Signal, Weather Forecast; 2.45 p.m., 3.35, 4.30,* Stock Exchange Quotations (except Sundays and Mondays); 6 p.m., Concert (Mondays and Wednesdays); 6.30, News only (Sundays, Tuesdays, Thursdays, and Saturdays); 7 p.m., Weather Forecast; 10.10, Final Weather Bulletin (except Sundays).
* From November 1st, on 1st and 15th of each month, at 4.45 p.m.

RADIO-PARIS (SFR)—Paris, 1,780 m.
Sundays: 12.45 p.m., Orchestra; 1.45, News; 4.45, Concert; 8.30 p.m., News; 9 p.m., Concert; 10 p.m., Dance Music.
Weekdays: 12.30 p.m., News, Stock Exchange Quotations, Tzigane Orchestra; 4.30, Market Reports, Concert; 5.45, Stock Exchange and General News, Women's Hour; 8.30, Lecture, News, Concert; 10 p.m., Dance Music (not daily). *Le Matin*, Paris, provides a special Concert every 2nd and 4th Saturday in each month at 10 p.m.

ECOLE SUP. DES POSTES ET TELEGRAPHES (PTT)—Paris, 458 m.
3 p.m., Concert (irregular); 4.30, Lecture (Thursdays); 8 p.m., English Conversation and Concert (Tuesdays); 8.30 p.m., Lecture or Concert (daily). On 3rd Sunday of each month, Organ Recital at 8.45 p.m.

"PETIT PARISIEN"—340 m.
9.30 p.m., Concert (Tuesdays, Thursdays, and Sundays).
LYONS-LA-DOUA—450 m.
Daily: 10.30 a.m. and 8 p.m., News and Concert.

GERMANY.

BERLIN (Telefunken)—750 m.
10.30 a.m., Concert (almost daily); 7 p.m., Concert (irregular).

NUREMBERG (Relay Station)—340 m.
Programme relayed from Munich.

HAMBURG—387 m.
6.25 a.m., Time Signal, News (Sundays); 10.15, Sacred Concert (Sundays); 11.15, News (Sundays); 11.55, Time Signal, Stock Exchange (weekdays); 12.15, Concert (Sundays); 2 p.m., Lecture (weekdays); 4 p.m., Women's Hour, Lecture; 7 p.m., Concert or Play (daily); 9 p.m., Weather Forecast, Market Reports, Sporting News; 10.50 p.m., General News (in English).

MUNSTER—407 m.
Weekdays: 6.55 a.m., Time signal, News; 11.15 a.m., Stock Exchange Quotations; 12.0, Time Signal; 2 p.m., Market Reports, News; 2.45, Orchestra; 6.15, Weather Report, News; 7 p.m., Concert; 8.15, News, Dance Music (Saturdays). Sundays: 2.45 and 7 p.m., Concert and News Bulletin and Dance Music.

BRESLAU—415 m.
10 a.m., Sacred Concert (Sundays); 10.15, Stock Exchange News, Weather Forecast; 11.55, Time Signal, Weather Forecast, Stock Exchange News (daily); 2 p.m., Berlin News; 3 p.m., Children's Corner (Saturdays and Sundays); 4 p.m., Orchestra; 6.30 p.m., Esperanto Lesson (Mondays), English Conversation (Thursdays); 7 p.m., Dance Music, Time Signal, Weather Forecast (Sundays); Lecture (weekdays); 7.30 p.m., Concert (daily), English Conversation (Thursdays).

BERLIN (1) (Vox Haus)—430 m., (2) 600 m.
9 a.m., Market Reports, News; 11.15, Stock Exchange Report, Time Signal (11.55), News (12.5); 1.15 p.m., Stock Exchange Report; 3.30 p.m., Orchestra; 5.30, Lecture (daily), Children's Corner (Wednesdays and Sundays), English Conversation (Mondays); 6.45, Lecture (except Sundays); 7.30, Concert, News, Time Signal; 9.30 p.m., Dance Music (Thursdays and Saturdays).

Berlin (2) relays Concerts, etc., from 6 p.m. onwards on 500 m.; also transmits Market Reports at 10.35 a.m., 2, 3, and 4 p.m.

STUTTGART—437 m.
10.30 a.m., Concert (Sundays); 11, Market Reports; 3 p.m., Concert and News (Sundays); 5.30, News; 4.30 p.m., Market Reports, Concert, Weather Forecast, Time Signal, Children's Corner (Wednesdays and Saturdays) Women's Hour, (Fridays); 5 p.m., News, Time Signal (Sundays); 5.30 p.m. (weekdays); 6.30, Lecture (Mondays and Tuesdays), English Conversation (Fridays); 7-9.30 p.m., Concert, Weather, Time Signal, News (daily).

LEIPZIG—452 m.
8 a.m., Sacred Concert (Sundays); 10.55, Market Reports; 11.55, Time Signal (weekdays); 12 and 3 p.m., Stock Exchange News, Concert (Sundays), Children's Corner (Wednesdays), Concert (weekdays); 5 p.m., Market Report (weekdays); 6 p.m., Lecture, Esperanto (Mondays), Chess (Wednesdays); 6.45 p.m., English Lesson (Tuesdays), Concert or Opera, News, Dance (Sundays). *All items daily except where otherwise stated.

KOENIGSBERG—460 m.
7.10 a.m., Market Reports (Wednesdays and Saturdays); 10.15, Market Reports (weekdays); 10.30, Sacred Concert, Sermon (Sundays); 11.55, Time Signal (daily); 1 p.m., Stock Exchange and General News (weekdays); 3.30 p.m., Orchestra (weekdays), Children's Hour (Wednesdays and Fridays); 6 p.m., Lecture (daily); 7 p.m., Concert, Weather Forecast, News Bulletin (daily); 8.10 p.m., Dance (Saturdays).

FRANKFORT-ON-MAIN—467 m.
7 a.m., Sacred Concert (Sundays); 10.15, News Bulletin (daily); 10.55, Time Signal and News; 2 p.m., Children's Hour (Sundays); 3.10 p.m., News Bulletin, Orchestra (daily); 6.30 p.m., Lecture (weekdays); Esperanto Lesson (Fridays); 7 p.m., Lecture (Sundays), English Conversation (Wednesdays); 7.30 p.m.,

Concert (daily), Opera (Thursdays); 8.30 p.m., News Bulletin, Weather Forecast, Short Lecture, Women's Corner (daily); 9 p.m., Time Signal, Concert (weekdays, except Mondays and Thursdays).

* The *Frankfurter Zeitung* provides this entertainment.

MUNICH—485 m.
9.30 a.m., Sacred Concert (Sundays); 1 p.m., Time Signal, News, Weather Forecast (weekdays); 3.30, Concert (daily); 4 p.m., Children's Corner (Wednesdays); 5 p.m., Lecture (Wednesdays); 5.30 and 6.30, Concert, Lecture; 7.30 p.m., Concert, News, Weather Forecast, Time Signal (daily); Dance Music (Saturdays).

KOENIGSWUSTERHAUSEN (LP)—Near Berlin.
680 m. 9.40 a.m., Concert (Sundays).
2,450 m. 10.20 a.m., Concert (daily).
2,550 m. 6.30 a.m. to 7.40 p.m., Wolff's Press News.
2,800 m. 10.50 a.m., Concert (Sundays).
3,150 m. 6 a.m. to 8 p.m., Telegraphenunion News Service.
4,000 m. 6 a.m. to 8 p.m., Express News Service.

BELGIUM.

BRUSSELS (SRT)—265 m.
Daily: 5 p.m., Orchestra, Children's Corner (Wednesdays and Thursdays), Dance Music (Tuesdays and Saturdays); 6 p.m., News; 8 p.m., Lecture; 8.15, News, Concert; 10 p.m., Final News.

HAEREN (RAV)—1,100 m.
Weekdays: 1 p.m., 2 p.m., 4.50 and 6.50 p.m., Weather Forecast.

HOLLAND.

AMSTERDAM (PA5)—1,050 m.
11 a.m., Concert (daily); 7.40 p.m., Concert (Wednesdays); 8.40 p.m., News; 9.10 p.m., Concert (irreg.).

AMSTERDAM (PCFF)—2,000 m.
News and Stock Exchange Quotations almost hourly from 7.55 a.m. to 2.55 p.m.

YMUIDEN (PCMM)—1,050 m.
8.10 p.m., Concert (Saturdays).

HILVERSUM (NSF)—1,050 m.
7.40 p.m., Concert (Sundays); 8.40 p.m., Lecture (Fridays, irregular); 5.45 p.m., Children's Corner (Mondays).

SWITZERLAND.

GENEVA (HBI)—1,100 m.
Daily (except Sundays): 12.15 p.m., Weather Forecast, Stock Exchange and General News, Lecture.

LAUSANNE (HBII)—850 m.
Daily: 7.5 a.m., Weather Forecast; 12.30 p.m., Weather Forecast, Time Signal, and News; 4 p.m., Children's Corner (Wednesdays); 7.15 p.m., Concert (daily except Wed.), Dance Music (Thurs. and Sat.).

ZURICH (Hoengg)—650 m.
Weekdays: 12 and 4 p.m., Weather Forecast, News, Stock Exchange Quotations; 5.15 p.m., Children's Corner (Mondays, Wednesdays, and Fridays), Women's Hour (Thursdays); 6 p.m., Weather Forecast, News; 7.15, Lecture, Concert (daily); 9 p.m., Final News Bulletin. Sundays: 11.10 a.m. and 7.15 p.m., Concert; 9 p.m., News.

PORTUGAL.

LISBON (Aero Lisboa)—375 m.
8.30 p.m., Music (irregular).

MONTESANTO (CTV)—2,450 m.
Music (irregular); 1 p.m. and 11 p.m., Weather Forecast.

ITALY.

ROME—125 m.
4 p.m., Concert (Mondays, Wednesdays, Saturdays); 9.15 p.m., Concert (daily except Thursdays and Sundays).

UNIONE RADIOFONICA ITALIANA—422 m.
7.30 p.m., Concert (daily).

ROME (Centocelle)—1,800 m.
2 p.m. and 6.30 p.m., Concert (irregular).

SPAIN.

MADRID (Radio Iberica)—392 m.
Daily: 7.15 p.m., Weather Forecast, Time Signal, Stock Exchange News, Concert; 10.45 p.m., Concert, Time Signal (11.14 p.m.); 11.30 p.m., Concert, Dance Music.

BARCELONA—325 m.
New Station, testing daily, 6 p.m. and 9 p.m.

DENMARK.

COPENHAGEN (Radioklub)—About 500 m.
New Station.
Weekdays: 7 p.m., Concert (irregular); 4 p.m., Concert (Sundays).

LYNGBY (OKE)—2,400 m.
9.30 a.m., 3.50 p.m., 8.45, Weather Forecast; (2,700 m.), 6.30 p.m. (2,400 m.), 8 p.m., News (daily); 11 a.m., and 7.10 p.m., Concert (Sundays).

RYVANG—1,025 m.
7 p.m., Concert (Tuesdays and Fridays); 11 a.m., Concert (Thursdays).

YORCKS PASSAGE—440 m. New Station. 7 p.m., Tests.

VIBORG—1,400 m.
7 p.m., Concert (irregular).

SWEDEN.

STOCKHOLM (TV)—440 m.
10.10 a.m., Religious Service (Sundays); 11.35, Weather Forecast, etc. (daily); 6.15 p.m., Concert and News (daily).

STOCKHOLM (Radio AKT)—470 m.
7.10 p.m., Concert and News (Tuesdays, Thursdays, Saturdays, Sundays).

GOTHENBURG—460 m.
6.10 p.m., Concert (Tuesdays, Fridays, Saturdays).

GOTHENBURG—680 m.
6.10 p.m., Concert (Mondays, Wednesdays, Thursdays).

BODEN—2,500 m.
5.40 p.m., Concert (Tuesdays and Fridays); 4.40 p.m., Concert and News (Sundays).

EVENTS OF THE WEEK.

SUNDAY, November 2nd.

LONDON, 3.0.—Band of Princess Patricia's Canadian Light Infantry. S.B. to Newcastle.

LONDON, 9.0.—De Groot and the Piccadilly Orchestra. S.B. to other Stations.

GLASGOW, 8.30.—The Bach Choir. S.B. to Edinburgh.

MONDAY, November 3rd.

ALL STATIONS except Belfast, 7.30.—“Old Times.” Reminiscences of the Old Music Hall, presented under the Chairmanship of Willie Rouse.

GLASGOW, 7.35-8.30.—“The Golden Cockerel,” Act I, played by the B.N.O.C., relayed from King's Theatre, Edinburgh.

TUESDAY, November 4th.

LONDON, 8.30.—Popular Programme, including John Henry's Studio. S.B. to other Stations.

BIRMINGHAM, 7.30.—City of Birmingham Symphony Orchestra; Conducted by Sir Landon Ronald. S.B. to London.

BOURNEMOUTH, 7.30.—Band of the 2nd Batt. The Loyal (North Lancashire) Regiment.

NEWCASTLE, 7.30.—Dance Music of Four Centuries and a Play.

ABERDEEN, 8.30.—An Evening with Dvorak.

BELFAST, 7.30.—“Ulster Poetry in Song.”

WEDNESDAY, November 5th.

LONDON, 7.30.—Chamber Music and Songs.

BOURNEMOUTH, 8.0.—Municipal Orchestra; Conducted by Sir Dan Godfrey.

CARDIFF, 7.30.—Three Plays.

MANCHESTER, 7.30.—“Harmony—Humour—History.”

NEWCASTLE, 7.30.—Delius and Vaughan Williams.

GLASGOW, 7.30.—Festival Prize Winners' Night.

BELFAST, 7.30.—Augmented Orchestra Night.

THURSDAY, November 6th.

ALL STATIONS except Manchester and Belfast, 7.30.—Comic Opera, “La Cigale” (Audran). Relayed from London.

MANCHESTER, 7.30.—Glees, Madrigals, and some Humour.

FRIDAY, November 7th.

LONDON, 7.30.—Third Night with the Old Masters.

BOURNEMOUTH, 7.30.—Light Symphony and Operatic Night.

CARDIFF, 7.30.—“Pageant of Empire.”

MANCHESTER, 7.30.—A Trip to Fairyland.

GLASGOW, 7.15.—Opening of the New Studio. Orchestra conducted by Sir Landon Ronald. S.B. to Aberdeen and Edinburgh.

SATURDAY, November 8th.

LONDON, 7.30.—The “Roosters” Concert Party. S.B. to other Stations.

BIRMINGHAM, 7.30.—“A Tale of Two Cities” (Charles Dickens).

ABERDEEN, 7.30.—Operatic Night.

WIRELESS PROGRAMME—MONDAY (Nov. 3rd.)

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

LONDON.

- 3.15-3.45.—Talk to Schools: Mr. GEOFFREY SHAW on "Music."
- 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Doris Owens (Contralto). "Workshops of Famous Men—(7), Stevenson at Samoa," by Caroline Buchan.
- 5.30-6.15.—CHILDREN'S CORNER: Stories by E. Le Breton Martin. "The Tale of a Thief," by Nancy M. Hayes, from "Any Time Tales." "Greenwood Tales," retold by Dorothy King.
- 6.40-6.55.—Mr. A. F. H. Newton, on "Long Distance Running."
- 7.0.—TIME SIGNAL FROM BIG BEN, WEATHER FORECAST, and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Talk by the Radio Association. *S.B. to all Stations.*
Mr. J. WATERSON, D.Sc., Assistant Keeper of the Department of Entomology at the British Museum, on "Fleas and Lice." *S.B. to other Stations.*
Local News.
- 7.35.—"OLD TIMES." (For particulars see centre column.) *S.B. to all Stations except Belfast.*
- 9.30.—TIME SIGNAL FROM GREENWICH, WEATHER FORECAST, and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Topical Talk.
Local News.
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel. *S.B. to all Stations.*
- 11.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—The Station Wind Quintet: Elsie Warren (Mezzo-Soprano).
- 5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Topical Horticultural Hints. Edith Freeman (Contralto).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: Uncle Bonzo, "East African Experiences."
- 7.0-11.0.—The entire Programme *S.B. from London.*
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.30-5.0.—The "6BM" Bijou Band. Jerome Murphy (Irish Songs and Stories). Talk to Women: "Curious Customs," by Mrs. George Pooley.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., on "How and Why Towns Grow."
- 6.30-6.50.—Miss A. B. Flower, F.E.S., F.R.H.S., "Talk on Bee-Keeping."
- 7.0-11.0.—The entire Programme *S.B. from London.*
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Talks to Women. Vocal and Instrumental Artists.
- 5.45-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST AND NEWS. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Mr. RICHARD TRESEDER, F.R.H.S., on "Gardening."
Local News.
- 7.35-11.0.—The entire Programme *S.B. from London.*
Announcer: A. H. Goddard.

ALL STATIONS PROGRAMME (except Belfast).

Relayed from London.

7.35-9.30.

"Old Times."

Reminiscences of the Old Music Hall, presented under the Chairmanship of WILLIE ROUSE.

Let us take you back to one of London's Old Music Halls in the year, say, 1870. The oblong building is lit by tiers of opal-globed gas lamps, and the atmosphere, laden with tobacco smoke and bearing an undercurrent of the murmur of voices and the chinking of glasses, is ventilated fitfully by a few open windows. On his Olympian throne, immediately in front of the orchestra, and with his back to the stage, sits the Chairman at his table. He is the Master of Ceremonies, and with his hammer and his tremendous voice announces each item and encore. On either side sit the privileged few, and beyond them, at the sombre tables, are the members of the general audience, smoking their churchwardens and knocking applause with their grog glasses.

On both floors of the hall are capacious refreshment bars, to which patrons resort when not interested in the turn occupying the stage; so that it has become a standard joke to refer to such items as "Bar Turns"—a pun on the usual title of the Horizontal Bar or Trapeze acts so popular at this period.

We trust that listeners will find no "Bar Turns" in the following programme.

Programme.

1. THE ORCHESTRA: Overture, A Selection of Old-Time Songs
arr. Chignell
2. RAY WALLACE, in Impressions of Kate Carney, Vesta Victoria, Harry Champion, Ada Reeve, Cliff Ryland, Connie Ediss, Alfred Lester, Victoria Monks, Vesta Tilley, Gertie Gitana, Ella Shields, Marie Lloyd.
3. JAY KAYE, in the popular number of the famous Dan Leno, "Buying a House."
4. MARIE SABERONNE, the celebrated Bird Mimic.
5. R. E. JEFFREY: A Reminiscence, "The Cane Bottomed Chair"
Thackeray
6. FRANK WOOD, in Impressions of R. G. Knowles, Eugene Stratton, Gus Elen, Herbert Campbell, George Beauchamp, Mark Sheridan, Charles Godfrey, and Joe Elvin.
7. The Orchestra: "Melodious Memories"
Herman Finck
8. CHARLES COBORN, the Veteran Walking Comedian, will tell a few Reminiscences of the old Music Hall days and will sing, by special desire, his most famous numbers, "The Man that Broke the Bank at Monte Carlo," and "Two Lovely Black Eyes."
9. God Save the King.

MANCHESTER.

- 3.0-3.30.—Music relayed from Piccadilly Picture Theatre.
- 3.30-4.0.—Broadcast for Schools. JAMES BERNARD: A Reading of English Literature.
- 4.0-4.30.—Concert by the "2ZY" Quartet.
- 4.30-5.0.—WOMEN'S HALF-HOUR: Margery Fairburn (Contralto).
- 5.0-6.0.—CHILDREN'S CORNER.
Announcer: T. O. Beachcroft.

- 6.30-6.35.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.
- 6.35-6.55.—Major W. Peer Groves: "Curious Methods of Fishing All the World Over—(3), Concerning the Octopus and Other Things."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Local News.
- 7.20-7.35.—Interval.
- 7.35-11.0.—The entire Programme *S.B. from London.*
Announcer: J. G. Broadbent.

NEWCASTLE.

- 3.45-4.45.—Isabel Chisholm (Soprano), George Parker (Baritone), James Mark (Solo Violin).
- 4.45-5.15.—WOMEN'S HALF-HOUR: Weekly News Letter. Florence Mather on "Foods for Cold Weather."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Mr. J. J. Todd, B.Sc., on "Defoe."
- 6.40-6.55.—Prof. J. J. Welch, Professor of Naval Architecture, Armstrong College, on "Shipbuilding."
- 7.0-11.0.—The entire Programme *S.B. from London.*
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-5.0.—Concert: Dance Afternoon. The Wireless Dance Orchestra. Feminine Topics: Mrs. M. G. Cameron on "The Care of Hens and Ducks." John Cooper (Baritone).
- 5.30-6.0.—CHILDREN'S CORNER: Mrs. J. G. Burnett on "Learning to Listen."
- 6.30-6.50.—Girl Guides' and Boy Scouts' News Bulletins. Dr. W. Douglas Simpson on "Scouting—The Headquarters' Outlook."
- 7.0-9.40.—Programme *S.B. from London.*
- 9.40-9.55.—Capt. C. H. BROWN. *S.B. from Glasgow.*
- 10.0-11.0.—THE SAVOY BANDS. *S.B. from London.*
Announcer: Neil McLean.

GLASGOW.

- 3.30-4.50.—Popular Afternoon: The Wireless Quartet. Helen W. Young (Solo Violin). Afternoon Topics. Campbell Mackie, of the Glasgow School of Art, on "Design and Decoration."
- 5.15-6.0.—CHILDREN'S CORNER: Letter Competition Results. Thirty Minutes with Nature: "Our Four-Legged Friends," illustrated in Song and Story by Auntie Cyclone and Uncle Mungo.
- 6.0-6.15.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Dr. J. WATERSON. *S.B. from London.*
Local News.
- 7.35-8.30.—"THE GOLDEN COCKEREL;" Act I, Performed by the BRITISH NATIONAL OPERA COMPANY, at the King's Theatre. Relayed from Edinburgh.
- 8.30.—"Old Times." *S.B. from London.*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Capt. C. H. BROWN, on "Developments of Shipping—Local." *S.B. to Aberdeen.*
Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 257.

WIRELESS PROGRAMME—TUESDAY (Nov. 4th.)

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 Greenwich. Concert: The "2LO" Trio and Havers Cook (Tenor).
- 3.15-3.45.—Talk to Schools: Mr. E. KAY ROBINSON, President of the British Empire Naturalists' Association, on "British Birds."
- 4.0-5.0.—Time Signal from Greenwich. Concert: "A Book to Read," by Ann Spice, Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. Miss Hornibrook on "Dogs and their Care."
- 5.30-6.15.—CHILDREN'S CORNER: "The Story of the First Emeralds," by Florence Holbrook. "A Walk in Ceylon," by Mrs. K. M. C. MacMillan. Songs by Ralph Dene (Baritone). Stories by Harcourt Williams.
- 6.40-6.50.—An Appeal on behalf of the Royal London Ophthalmic Hospital by Miss Sybil Thorndike.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
ARCHIBALD HADDON, Dramatic Criticism. *S.B. to all Stations.*
Local News.
- 7.30. THE CITY OF BIRMINGHAM SYMPHONY ORCHESTRA. Conducted by Sir LANDON RONALD. *S.B. from Birmingham.*
- 8.30. Popular Programme. *S.B. to other Stations.*
GRACE IVELL and VIVIAN WORTH (Comedy Duets).
JOHN MACKENZIE (Solo Concertina). THE WIRELESS ORCHESTRA. Conducted by DAN GODFREY, Junr. The Orchestra.
March, "Hands Across the Sea" *Sousa*
Overture, "Patience" *Sullivan*
- 8.45. JOHN HENRY'S STUDIO. Concert Director, Announcer, Studio Manager, Master of Ceremonies and General Factotum, JOHN HENRY. He has borrowed the "2LO" Artists, including:
Grace Ivell and Vivian Worth
and
John Mackenzie.
Blossom will be there to look after John Henry.
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Sir HALFORD MACKINDER: British Commonwealth of Nations Series—New Zealand. *S.B. to all Stations except Glasgow.*
Local News.
- 10.0. Popular Programme (Continued). The Orchestra.
Nigger Sketch, "Down South" *Myddleton*
John Mackenzie, with Orchestra.
Fantasia on Scottish Airs arranged for English Concertina.
The Orchestra.
Selection, "The Bing Boys on Broadway" *Vat D. Ager*
- 10.30.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintet.
- 5.0-5.30.—WOMEN'S CORNER: Mrs. W. A. Cadbury interviewed before the Microphone by C. H. C. of the *Birmingham Gazette*. Elsie Stell (Solo Violin).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner: Capt. C. K. Shepherd (of the Natural History and Philo-sophical Society) on "Algeria."
- 7.0.—WEATHER FORECAST and NEWS *S.B. from London.*
ARCHIBALD HADDON *S.B. from London.*
Local News.

A Symphony and Dramatic Programme.

- 7.30. THE CITY OF BIRMINGHAM SYMPHONY ORCHESTRA. Conducted by Sir LANDON RONALD. BEATRICE HARRISON (Solo Violoncello).
Relayed from the Town Hall. *S.B. to London.*
Carnival Overture *Dvorak*
Concerto for Violoncello and Orchestra *Haydn*
Suite, "L'Arlésienne" *Bizet-Ronald*
- 8.30.—POPULAR PROGRAMME. *S.B. from London.*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
- 10.0. CYRIL ESTCOURT in his Recital of "REYNARD THE FOX" (*John Massfield*).
Song, "Tis a Fine Hunting Day" *Old Warwickshire*
- I.
The Meet at the "Cock and Pye." Drawing Cover.
- II.
Our Fox at home on Cold Crendon. Gone away!
Up Midwinter to "King of Spain."
The Sarsen Stones.
The Wan Dyke Earth.
The Mourne End Rocks.
The End of the Run.
Songs.
"Drink, Puppy, Drink" *Whyte Melville*
"John Peel" *Old Cumberland*
Singer, HAROLD HOWES.
- 10.45.—Close down.
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.30-5.0.—The "6BM" Trio: Reginald S. Moutat (Violin), Thomas E. Illingworth (Cello), Arthur Marston (Piano). Talk to Women: "Book Talk," by Moira Meghn.
- 5.0-5.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Edwin Noble, F.Z.S., on "Expression in Animals."
- 6.30-7.0.—Farmers' Corner: Mr. L. E. Troup on "The Housing and Care of Pigs."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.* Local News.
- Military Band Night.
With Humorous Interludes.
BAND OF 2ND BATTALION THE LOYAL (NORTH LANCASHIRE) REGIMENT.
Bandmaster, T. W. STOPFORD. (By permission of Col. W. P. H. Hill, C.M.G., D.S.O.)
ROBERT STURTIVANT (Baritone).
GLADYS SEYMOUR (Contralto).
VIVIAN FOSTER (Entertainer).
- 7.30. Band.
Spanish March, "Gallito" *Lope*
Prelude, Chorale, and Fugue *Bach*
Minuet *Boccherini*
The well-known Comedian, Vivian Foster, "Yes, I think so!" will say a few words.
- 8.0. Band.
Selection, "The Maid of the Mountains" *Fraser-Simson*
- 8.15. Robert Sturtivant and Gladys Seymour (Music and Humour).
Duet, "Smiling" (7)
Robert Sturtivant, "Romany Road" *Dickson* (5)
Gladys Seymour (Song at the Piano), "That's What Daddy Does" *G. Sellars* (7)
Duet, "The Maiden in Grey" *Barnicott* (1)
Pianoforte Solo, "Mono-theme" *Tobias Matthey* (24)
- 8.40. Band.
Overture, "The Magic Flute" *Mozart* (1)
Two Favourite Pieces from Schumann (1) "Träumerei"; (2) "Schlummerlied." Excerpts from the Ballet "Coppélia" *Delibes*

- 9.0. Vivian Foster.
- 9.10. Robert Sturtivant and Gladys Seymour. Duets—
"Bye-lo" *Sturtivant and Seymour* (7)
"Times Have Changed" *f* *Seymour* (7)
- 9.20. Band.
Intermezzo, "In a Monastery Garden" *Ketelbey* (3)
Barcarolle from "The Tales of Hoffmann" *Offenbach*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
- 10.0. Band.
Selection from Wilfrid Sanderson's Songs *arr. O. Hugue* (1)
- 10.10.—Folk Song Suite *Vaughan-Williams*
(1) March, "Seventeen Come Sunday";
(2) Intermezzo, "My Bonnie Boy";
(3) March, "Folk Song from Somerset."
Regimental March, "The Red, Red Rose."
- 10.30.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-3.30.—Transmission to Schools: "The Parts of an Orchestra," by WARWICK BRAITHWAITE.
- 3.30-4.0.—The Station Trio.
- 4.0-4.45.—The Carlton Orchestra, relayed from the Capitol Cinema.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women.
- 5.45-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.* Local News.
- 7.30. THE STATION ORCHESTRA. Conductor, WARWICK BRAITHWAITE. RACHEL HUNT (Contralto).
Orchestra.
Overture, "La Cenerentola" *Rossini*
Selection, "Le Roi d'Ys" *Lalo-Tucan*
Rachel Hunt.
"My Brown Boy is Hiding Away" *Korby*
"Come, Sweet Morning" (Old French Ballad) *arr. A. L. Brewer* (5)
"Fairy Pipers" *Brewer* (1)
Orchestra.
"Rustle of Spring" *Sinding*
"Children of the Regiment" *Fucik*
Rachel Hunt.
"From the Land of the Sky-Blue Water" *Cadman* (1)
"The Ships of Arcady" *Michael Head* (1)
"Beloved" *Michael Head*
- 8.30.—POPULAR PROGRAMME. *S.B. from London.*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir HALFORD MACKINDER. *S.B. from London.*
Local News.
- 10.0.—BILLY and BETTY (Entertainers in Mirth and Melody).
- 10.15.—Dance Music.
- 10.30.—Close down.
Announcer: C. K. Parsons.

MANCHESTER.

- 12.30-1.30.—Organ Music by H. Fitzroy-Page relayed from the Piccadilly Picture Theatre.
- 3.30-4.30.—Music relayed from the Piccadilly Picture Theatre.
- 4.30-5.0.—WOMEN'S HALF-HOUR: Miss Hindshaw on "A Holiday in Cornwall."
- 5.0-6.0.—CHILDREN'S CORNER.
Announcer: Victor Smythe.
- 6.30-6.55.—Mr. J. CUMING-WALTERS, M.A., on "The Heart of a Book—(1) Richard Jefferies and 'The Story of My Heart.'"
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.* Local News.

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WIRELESS PROGRAMME—TUESDAY (Nov. 4th.)

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

- 7.30. **A Merry Hour.**
JEROME MURPHY (Entertainer).
C. SCHOFIELD (Solo Banjo).
 Entertainer.
 "Molly Brannagan" *arr. Stanford* (1)
 "The Philanderer" *arr. Fisher*
 Recitation, "Trampin' Down to Sligo"
Teresa Brayton
 "The Weaver's Daughter"
arr. H. Hughes (1)
 Banjo Solos.
 "Honey's Holiday" } *A. D. Cammeyer*
 "Three Miniatures" }
 "Black Coquette" } *E. Grimshaw*
 Entertainer.
 "Little Mary Cassidy" *arr. Fisher*
 "The Maggie Nest"
 "B. for Barney" } *arr. H. Hughes* (1)
 "You Couldn't Stop
 a Lover"
 Recitation, "The Old Bog Road"
Teresa Brayton
 "A Good, Roarin' Fire"
arr. Hughes (1)
 Banjo Solos.
 "Caprice Accidentale" } *A. D. Cammeyer*
 "Valse Parisienne" }
 "Lancashire Clogs" } *Grimshaw*
 8.30.—POPULAR PROGRAMME. *S.B. from London.*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Sir HALFORD MACKINDER. *S.B. from London.* Local News.
 10.0.—THE PICCADILLY DANCE BAND, relayed from the Piccadilly Picture House.
 10.30.—Close down.
 Announcer: T. O. Beachcroft.

NEWCASTLE.

- 3.45-4.45.—Elsie Golightly (Soprano), Tom Golightly (Baritone), Charles Nairn (Solo Trombone).
 4.45-5.15.—WOMEN'S HALF-HOUR: Talk by Miss M. M. Buchanan on "The History of the Y.W.C.A."
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: The Rev. A. H. Robins on "English Social Pioneers—Charles Dickens."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.* Local News.
 FLORENCE HOLDING (Soprano).
 WILLIAM HENDRY (Baritone).
 THE STATION ORCHESTRA.
 Conductor, EDWARD CLARK.
 7.30. Orchestra.
 XVII. Century Dance Music.
 Forlano (From the First Suite in) } *Bach*
 Passepied (C Major) }
 7.40. Florence Holding.
 "Charming Chloe" *German* (11)
 "Solveig's Song" *Grieg*
 "The Lass With the Delicate Air"
Arne, arr. A. L.
 7.50. Orchestra.
 XVIII. Century Dance Music
 Menuet from "Don Giovanni" *Mozart*
 Ecosaise *Beethoven*
 8.0. William Hendry.
 Three Shakespeare Songs.
 "Come Away, Death"
 "O Mistress Mine" } *Roger Quilter* (1)
 "Blow, Blow, Thou
 Winter Wind"
 8.10. Orchestra.
 XIX. Century Dance Music.
 Waltz, "Schönbrunn" *Lanner*
 "Stories from the Vienna Woods" *Strauss*
 8.20. Florence Holding.
 Waltz Song, "Romeo and Juliet" *Gounod*
 "By the Waters of Minnetonka" *Lieurance*
 "Spring" *Henschel* (1)
 8.30. William Hendry.
 "Eleanore" }
 "Five and Twenty" } *Coleridge-Taylor* (11)
 "Sailors' Men" }

- 8.40. ROBERT PITT and LANGTON MARKS (Entertainers).
 Duets Up-to-Date.
 8.55. THE "5NO" REPERTORY COMPANY.
 "THE MAN IN THE STREET."
 A One-Act Play by Louis N. Parker.
Cast:
 Philip Adare (an Artist)
 KENDREW MILSON
 Minnie Adare (his Wife)... OLIVE ZALVA
 Jabez Gover (her Father)
 NORMAN FIRMIN
 The action takes place in Philip Adare's studio in West Kensington.
 Produced by GORDON LEA.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Sir HALFORD MACKINDER. *S.B. from London.* Local News.
 10.0. Robert Pitt and Langton Marks
 Duets Topical and Tropical.
 10.15. Orchestra.
 XX. Century Dance Music.
 Tango, "Nineta de mi Alma" *Henkel*
 Fox-trot, "Raggedy Ann" *Kern*
 One-step, "Mister Gallagher and Mister Shean" *Gallagher and Shean* (9)
 10.30.—Close down.
 Announcer: B. O. March.

ABERDEEN.

- 3.30-5.0.—Operatic Afternoon: The Wireless Quintet, Feminine Topics, Isobel Gray (Soprano).
 5.15-6.0.—CHILDREN'S CORNER: Auntie Nellie's Party.
 6.40-6.55.—The Rev. Walter A. Mursell, M.A., on "Some Victorian Novelists"—(2), "Charlotte Brontë."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.* Local News.
An Evening with Dvorak.
 NORA DELMARR (Soprano).
 TOM CASE (Baritone).
 THE WIRELESS ORCHESTRA.
 7.30. Orchestra.
 Symphonic Poem, "The Golden Spinning Wheel."
 7.50. Nora Delmarr.
 "Where Art Thou, Father?" ("Spectre's Bride.")
 (With Orchestral Accompaniment.)
 "Two Gipsy Songs."
 "Christina's Lament."
 8.5. Tom Case.
 Biblical Songs (Op. 99).
 "Clouds and Darkness Are Round About Him."
 "Lord, Thou Art My Refuge."
 "Hear My Prayer, O Lord."
 "God is My Shepherd."
 "I Will Sing New Songs of Gladness."
 8.20. Orchestra.
 First Movement, Symphony No. 4.
 8.35. Nora Delmarr.
 "The Prayer" ("Spectre's Bride").
 (With Orchestral Accompaniment.)
 "Two Gipsy Songs."
 "Songs My Mother Taught Me."
 8.50. Tom Case.
 "Evening Songs," Op. 31.
 "Visions of Heaven I Fondly Paint."
 "This Would I Ask Each Tiny Bird."
 "Like to a Linden Tree Am I."

CHAPPELL and WEBER

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

- "All Ye that Labour, Come to Me."
 "All Through the Night a Bird Will Sing."
 9.5. Orchestra.
 Serenade for Wind Instruments.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Sir HALFORD MACKINDER. *S.B. from London.* Local News.
Scottish Programme.
 10.0. Orchestra.
 Selection, "The Thistle" *Myddleton*
 10.15. "THE BOSS O' THE HOOSE."
 A Comedy in Two Acts.
 Specially written and arranged for Broadcast by CHRISTINE CROWE in Collaboration with A. M. SHINNIE.
Cast:
 Peter Macspeckle JAMES HENRY
 Matilda (his Wife) CHRISTINE CROWE
 Mrs. Mooly (his Mother-in-Law) BESSIE ROSS
 Henry Crawley (the Paragon) A. M. SHINNIE
 10.45. Orchestra.
 "Three Scottish Symphonic Dances"
Wright (1)
 11.0.—Close down.
 Announcer: W. D. Simpson.

GLASGOW.

- 3.30-4.50.—Feature Afternoon: The Wireless Quartet, George Henry Martin (Tenor).
 Afternoon Topics, Dr. Chalmers Smith, Assistant to Medical Officer of Health, Glasgow, on "The Toddler—in the Clinic and the Kindergarten."
 5.15-6.0.—CHILDREN'S CORNER: Evelyn Smith will tell you about "A Poor Little Boy Who Couldn't Help Making Mistakes." Our Weekly Forty-five Minutes with the Smaller Children, Nursery Rhymes, Special Stories, Singing Games, Conundrums.
 6.0-6.5.—Weather Forecast for Farmers.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 ARCHIBALD HADDON. *S.B. from London.* Local News.
 7.30.—Prof. PATERSON on "Agriculture."

Irish Night.

- THE STATION ORCHESTRA.
 Conducted by HERBERT A. CARRUTHERS.
 WILLIAM HESELTINE (Tenor).
 7.45. Orchestra.
 Selection, "The Lily of Killarney"
Benedict
 8.0. Tenor Songs.
 "Oft in the Stilly Night" *Old Irish* (1)
 "Ould Plaid Shawl" *Battison Haynes* (11)
 "My Love's an Arbutus" *Stanford* (1)
 "Gentle Maiden" *A. Somervell*
 8.15. Orchestra.
 Overture, "Shamus O'Brien" *Stanford* (1)
 8.30.—POPULAR PROGRAMME. *S.B. from London.*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. R. S. RAIT, C.B.E., LL.D., on "History."
 Local News.
 10.0. Orchestra.
 "Hibernian Suite" *Rochel*
 10.10. Tenor Songs.
 "In the Wild March Morning"
A. W. Ketelbey
 "Eileen Aroon" *J. H. Foulds*
 "Eily Mavourneen" *Benedict*
 10.20. Orchestra.
 Londonderry Air *arr. O'Connor Morris*
 Patrol, "The B'hoys of Tipperary" *Amers*
 10.30.—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 257.

WIRELESS PROGRAMME—WEDNESDAY (Nov. 5th.)

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

LONDON.

- 3.15-3.45.—Talk to Schools: Mr. J. C. STOBART on "Stories in Poetry."
 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Vera Woolcombe (Soprano). "My Part of the Country," by A. Bonnet Laird. "China—(5), English Pottery and Porcelain," by Violet M. Methley.
 5.30-6.15.—CHILDREN'S CORNER: "Children of Other Lands—The Little Esquimaux," by J. St. Clair Henderson. "Punch and Judy," James Portland. "Gunpowder Treason and Plot," retold by Hazel Phillips Hanshev.
 6.40-6.55.—Mr. C. Whitaker Wilson on "Pronunciation."
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Mr. C. H. B. QUENNELL on "Everyday Life in Roman Times." *S.B. to other Stations.* Local News.

Chamber Music and Songs.

- WINIFRED SMALL (Violin).
 ADELINA LEON (Violoncello).
 DOROTHY HOWELL (Pianoforte).
 LEONARD GOWINGS (Tenor).
 7.30. Instrumental Trio.
 Trio in D Major *Beethoven*
 Allegro—Lento.
 Tenor Songs.
 "Phyllis Has Such Charming Graces" *Young (1)*
 "The Plague of Love" *Arne*
 "The Pretty Creature" *Storace (1)*
 7.55.—"From My Window," by Philemon.
 8.0. An Interlude by
 THE MOONSTONES CONCERT PARTY
 VIOLET STEVENS (Comedienne).
 EDITH SKINNER (Soprano).
 EVELYN BALY (Pianoforte).
 ERNEST SEWELL (Entertainer).
 JACK RICKARDS (Comedian).
 Presented by ERNEST SEWELL and JACK RICKARDS.
 8.45. Chamber Music (Continued).
 The Trio.
 "Miniatures," No. 2 *Frank Bridge*
 Tenor Songs.
 "Songs My Mother Taught Me" *Deorak*
 "Weep You No More" *Parry (11)*
 "Love Went a-Riding" *Frank Bridge*
 The Trio.
 Two Movements from Quartet in D *Arcensky*
 Elegia, Scherzo.
 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations except Bournemouth.*
 "The Week's Work in the Garden," by the Royal Horticultural Society. *S.B. to all Stations, except Bournemouth.*
 Debate on "The Art of Living," by the London University Students' Union. *S.B. to all Stations except Bournemouth.* Local News.
 10.5.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel. *S.B. to all Stations.*
 11.0.—Close down.
 Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra. Joan Maxwell (Soprano). Beatrice Dickson (Contralto).
 5.0-5.30.—WOMEN'S CORNER: P. Smith (of the Juvenile Employment Department, Birmingham Education Committee) on "Careers for Boys."
 5.30-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—"Teens' Corner: W. Archer Clark, F.R.P.S., on "The Gunpowder Plot."

- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. C. H. B. QUENNELL. *S.B. from London.* Local News.

Military Band Music.

- 7.30. THE CITY OF BIRMINGHAM POLICE BAND:
 Conducted by RICHARD WASELL.
 CAROLINE HATCHARD (Soprano).
 PETER DAWSON (Baritone).
 SYBIL EATON (Solo Violin).
 Relayed from the Town Hall.
 Overture, "Tam o' Shanter" *Drysdale (14)*
 Baritone Song.
 "Hey for the Town's Factotum" *Rossini*
 Band.
 Symphony No. 1, Op. 21, in C... *Beethoven*
 Soprano Song.
 "Je Suis Titania" ("Mignon") *Ambroise Thomas*
 Violin Solos.
 Prelude and Allegro *Pugnani*
 Minuet in G *Beethoven*
 "La Chasse" *Cartier*
 Band.
 Suite in E Flat *Holst (1)*
 Overture, "The Bohemian Girl" *Balfe*
 Soprano Songs.
 "Was I Not a Blade of Grass?" *Tchaikovsky*
 "Where the Bee Sucks" *Sullivan*
 P. C. COOK (Solo Cornet).
 "Am Meer" *Schubert*
 Baritone Songs.
 "The Pauper's Drive" *Sydney Homer*
 Violin Solos.
 "Londonderry Air" *arr. O'Connor-Morris*
 Irish Airs { "Panxty" *arr. Charles Wood*
 "Jig" }
 Band.
 Overture, "Tannhäuser" *Wagner*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*
 Debate by the London University Students' Union. *S.B. from London.* Local News.
 10.5.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.0-3.20.—The Rev. FATHER TRIGGS, Church of the Annunciation: Address for the Sick.
 3.30-5.0.—The Wireless Orchestra, conducted by Capt. W. A. Featherstone. The ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms: Musical Director, DAVID S. LIFF. Talk to Women: George Dance on "The Week's Work in the Garden."
 5.0-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: Mrs. Eric Sharpe, M.A., on "The Mediaeval Baron At Home."
 6.30-6.50.—Miss A. B. Flower, F.E.S., F.R.H.S., "Talk on Bee-keeping."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. C. H. B. QUENNELL. *S.B. from London.* Local News.
 7.35-8.0.—Interval.
 Municipal Orchestra Night.
 THE BOURNEMOUTH MUNICIPAL ORCHESTRA.
 Conductor, Sir DAN GODFREY.
 SARA MELITA (Vocalist).
 EDDY GEORGE (Novelty Ventriloquist).
 Relayed from the Winter Gardens.
 8.0. Orchestra.
 March, "The Mad Major" *Alford*
 Overture, "Mignon" *A. Thomas*
 Waltz, "Amoretten Tänze" *Gungl*
 Sara Melita.
 Operatic Aria.

- Orchestra.
 Selection, "Samson and Delilah" *Saint-Saens*
 Eddy George.
 In his Up-to-date Novelty Act entitled "Wireless Episodes."
 9.0-9.10.—Interval.
 9.10. Orchestra.
 Suite, "Romantique" *Ketelbey*
 Sara Melita.
 Aria.
 Orchestra.
 Pizzicato, "Elfland" *Barnett*
 Selection, "A Princess of Kensington" *E. German*
 10.0.—WEATHER FORECAST and NEWS. Local News.
 10.15.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.
 Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": The Station Orchestra. Talks to Women.
 5.45-6.30.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. C. H. B. QUENNELL. *S.B. from London.* Local News.
 7.30. THE "5WA" REPERTORY COMPANY.
 "AN UNWILLING MARTYR."
 A Jest in One Act by Anton Tchekov. Translated by Constance Garnett. The People in the Play are: The Father of a Family. His Friend.
 The Action takes place in a flat in St. Petersburg.
 Followed by
 "A FOOL AND HIS MONEY."
 A Wayside Comedy by Laurence Hausman. Tim, a Meditative Ragamuffin. Tony, a Younger Ragamuffin. The Fool.
 The Play takes place at dusk on the sort of road on which one does not want to be alone after dark.
 The Plays adapted for the microphone and produced by IVO & HERBERT McCLURE.
 WAS GUY FAWKES REALLY GUY FAWKES or another person of the same name? This problem is set before you in the new microphone play, "JOHNSON" (Ivor Herbert McClure).
 To reveal the cast now would be to give away the secret.
 8.30. THE STATION ORCHESTRA.
 Conductor, WARWICK BRAITHWAITE. Vocalist, JEROME MURPHY.
 Orchestra.
 Overture, "Undank" *Storch (1)*
 Selection, "Sullivan's Songs" *arr. Henley (1)*
 Jerome Murphy.
 Irish Song Cycle, "The Fire of Turf" *Stanford (14)*
 The Old Man remembers: "The Turf Fire"; "The Chapel on the Hill"; "Cowslip Time"; "Scared"; "Blackberry Time"; "The Fair."
 Orchestra.
 Shadow Dance, "Dinorah" .. *Meyerbeer*
 "Thro' Night to Light" *Laukien*
 Jerome Murphy.
 "Michael Patrick Doolin" *J. M.*
 "A Good Roarin' Fire" *arr. Herbert Hughes (1)*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Royal Horticultural Society Talk. *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 257.

WIRELESS PROGRAMME—WEDNESDAY (Nov. 5th.)

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

Debate by the London University Students' Union. *S.B. from London.*
Local News.
10.5.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

3.0-3.30.—Music relayed from Piccadilly Picture Theatre.
3.30-4.0.—Broadcast for Schools. Mr. Percival Westell, F.L.S., on "The Dragon Fly's Story."
4.0-4.30.—Music relayed from the Oxford Picture Theatre.
4.30-5.0.—WOMEN'S HALF-HOUR: Frank Rushton (Baritone).
5.0-6.0.—CHILDREN'S CORNER.
6.30-6.55.—Miss M. Pilkington on "Woodcuts and Colour Block Prints."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. LEONARD HILL, M.B., F.R.S., on "Smoke Abatement and Health."
Local News.

7.30. **Harmony—Humour—History.**
THE "ZY" ORCHESTRA.
RACHEL HUNT (Contralto).
RALPH COLLIS (Entertainer).
Orchestra.
Overture, "The Merry Wives of Windsor" *Niccolai*
"Slavonic Rhapsody" *Friedman*
Selection, "The Tales of Hoffmann" *Offenbach*
Contralto Songs.
"How Deep the Slumber of the Floods" *Carl Loew*
"The Splendour of the Hour" *Sanderson* (1) Entertainer.
"Scenes" *Clifford Grey* (13)
"Oh Dear, What Can the Matter Be?" (Father Has a New Car).....*Reg. Low* (7) Orchestra.
Selection, "The Belle of New York" *Kerker*
Waltz, "The Grenadiers"..... *Waldteufel*
"GUY FAWKES."
A Cameo from the Past, by *T. O. Beachcroft*.
Guy Fawkes *T. O. BEACHCROFT*
Robert Catesby *H. B. BRENNAN*
Zoroaster *VICTOR SMYTHE*
The Watchman ... *GASCOYNE BURTON*
Contralto Songs.
"A Request" *A. Woodforde-Finden*
"Boy Johnny" *Vaughan Williams*
"If I Were King" *Vaughan Williams*
Entertainer.
"The Hussars" *Weston and Lee* (7)
"The Good Old Days" *Jordan and Herbert* (13) Orchestra.
Selection, "The Arcadians" *Monckton and Talbot*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Debate by the London University Students' Union. *S.B. from London.*
Local News.
10.5.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.
Announcer: T. O. Beachcroft.

NEWCASTLE.

3.45-4.45.—The "5NO" Septet.
4.45-5.15.—WOMEN'S HALF-HOUR: Elspeth Latham, B.A., on "Mentone." Isabel Spence (Soprano).
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: Mr. W. Carr, B.Sc., on "Intricacies of Animal Food."
6.35-6.50.—Farmers' Corner: Prof. Gilchrist on "The Value and Uses of Lime"—11.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. C. H. B. QUENNELL. *S.B. from London.* Local News.

Delius and Vaughan Williams.
ETHEL M. STANLEY (Mezzo-Soprano).
WILLIAM HESELTINE (Tenor).
ALFRED M. WALL (Solo Violin).
THE AUGMENTED STATION ORCHESTRA.
Conductor, EDWARD CLARK.
Orchestra.

7.30. Suite, "The Wasps of Aristophanes" *Vaughan Williams*

7.45. Ethel M. Stanley.
Songs of Travel.....*Vaughan Williams* (1) (With Orchestral Accompaniment).
"Let Beauty Awake Youth and Love" *Delius*
"Spring, the Sweet Spring"..... }
7.55. William Heseltine.

"Songs of Travel" *Vaughan Williams* (1)
(1) "The Vagabond"; (2) "Bright is the Ring of Words"; (3) "The Roadside Fire."

8.5. Alfred M. Wall.
Romance for Violin and Orchestra, "The Lark Ascending" ... *Vaughan Williams*

8.20. Ethel M. Stanley.
"Silent Noon"*Vaughan Williams*
"To Daffodils"*Delius*

8.30. Alfred M. Wall.
Legend in E Flat for Violin and Orchestra *Delius* (24)
Romance and Pastorale *Vaughan Williams*

8.45. William Heseltine.
"So White, So Soft, So Sweet is She"
"The Princess" (English by E. M. Smyth) *Delius*
"Secret Love" (English by W. Grist)

9.0. Orchestra.
"Summer Night on the River"..... *Delius*
"On Hearing the First-Cuckoo in Spring" *Delius*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Debate by the London University Students' Union. *S.B. from London.*
Local News.

10.5.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Concert: The Wireless Septet.
Feminine Topics. Nellie Sutherland (Mezzo-Soprano). The Wireless Trio.
5.30-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Mr. W. H. Bruford, M.A., Fourth Lecture on German.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. C. H. B. QUENNELL. *S.B. from London.* Local News.

Dance Night.
ROBERT PITT and LANGTON MARKS (Entertainers).
ALICE STEPHENSON'S DANCE ORCHESTRA.

7.30. Orchestra.
Fox-trot, "Chili Bom Bom" (7); Waltz, "What'll I Do?" (7) One-step, "How's Bonzo?" (10); Fox-trot, "Mother Loves Me" (6); Piano Solo, "Dizzy Fingers" (9); Waltz, "Heather Bells" (31); "American Medley" (9).

8.0. Robert Pitt and Langton Marks.
Duets Up-to-Date.

8.15. Orchestra.
Fox-trot, "Say It With a Ukulele" (6); Waltz, "When Lights Are Low" (7); One-step, "The Little Wooden Whistle Wouldn't Whistle" (16); Scottish Dance—Selected; Waltz, "Riviera Rose" (9); Fox-trot, "Why Did I Kiss That Girl?" (31); "Irish Medley" (9).

8.45. Robert Pitt and Langton Marks.
Duets Topical and Tropical.

9.0. Orchestra.
Fox-trot, "You're in Kentucky Sure As You're Born" (9); Waltz, "A Kiss in the Dark"; One-step, "Oh Gee, Oh Gosh, Oh Golly, I'm in Love" (6); Piano Solo, "Kitten on the Keys" (7); Fox-trot, "I Love You" (7); Fox-trot, "Lovey Came Back" (3); "Scotch Medley" (9).

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

Royal Horticultural Society Talk. *S.B. from London.*
Debate by the London University Students' Union. *S.B. from London.*
Local News.

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

11.0.—Close down.
Announcer: W. D. Simpson.

GLASGOW.

3.30-4.0.—Broadcast to Schools: Talks on Literature and Music. The Wireless Quartet.

4.0-5.15.—Classical Afternoon: The Wireless Quartet. Nora Delmarr. Afternoon Topics. Mr. Levine, "General Hints: Cutting Out An Esparta Shape."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. C. H. B. QUENNELL. *S.B. from London.* Local News.

7.30.—D. MILLAR CRAIG on "The History of Opera." *S.B. to Edinburgh and Belfast.*

Festival Prize Winners' Night.
THE PARTICK MALE VOICE CHOIR. Conducted by ROBERT H. HOWIE.
INA CALLAGHAN (Mezzo-Soprano).
ALEX. HENDERSON (Bass).
MISS LUDWIG (Solo Violin).

7.45. THE STATION ORCHESTRA.
Overture, "Il Guarany" *Gomez*
Choir.

7.55. "Feasting I Watch" *Elgar* (11) Mezzo-Soprano Song.
Serenade *R. Strauss*
Violin Solo.

Adagio from Concerto in A *Mozart*
Orchestra.

8.15. Selection, "Florodora" *Stuart*
Choir.

"My Love is Like a Red, Red Rose" *arr. Granville Bantock* (2) Bass Song.

"See the Heavens Smile" .. *Purcell* (25) Mezzo-Soprano Song.
"The Guardian Angel" *Granville Bantock*
Orchestra.

8.45. Incidental Music to "Monsieur Beaucaire" *Ross*
Choir.

9.5. "Loch Leven Love Lament" *arr. H. S. Robertson* (2) Violin Solo.

Slavonic Dance in G Minor *Devarak-Kreisler*
Bass Song.
"The Sergeant's Song"..... *Gustav Holst*
Choir.

"Bobby Shaftoe" *arr. W. G. Whittaker* (14)

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Debate by the London University Students' Union. *S.B. from London.*
Local News.

10.5.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.
Announcer: R. Elliot Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 257.

THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

France in the Days of Long Ago.

HULLO, children! Here is a very interesting talk about France by Auntie Marie, of London.

I have been away—in Paris. While I was there I often thought about you all and wished you could each of you come with me to that beautiful city and see all the interesting things I saw. I never get tired of museums and picture galleries, beautiful old churches, and magnificent châteaux (those are palaces where kings and princes used to live). Paris is a very ancient city, you know; but perhaps you don't, so I will explain.

Conquered by Rome.

You have heard of what is called the Roman Empire, I am sure. There is a great deal about it in the Bible, and some of you will have read stories in other books about the Romans and the wars they made. You learn in English history, at the very beginning, how Julius Cæsar, a great Roman Emperor and General, conquered Britain, and we still find, dotted about England, what we call Roman remains.

Well, a few years before the Romans landed in Britain they conquered France, or Gaul, as it was then called. The people who lived in Gaul were made up of different tribes who were very quarrelsome, and Cæsar took advantage of this to step in and manage their affairs for them.

For one thing, Gaul was often attacked by fierce warriors from the North-East, and Cæsar saw that the Gauls wanted help to fight against these terrible warriors; so, as his army was very strong, he lent them soldiers who fought battles for them.

The Gauls had not always been so helpless. Before the time of Julius Cæsar they had lived in a wild state for many years, in their great

forests, very much like the early Britons did—only, as Gaul was not an island, sometimes, when they were feeling daring, they raided neighbouring countries. In fact, rather more than three hundred years before Julius Cæsar's conquest of Gaul, one of their wild tribes made their way into Italy as far as Rome, and forced the Romans to pay them a big sum of money before they went home to Gaul again.

Other tribes from Gaul got as far as Greece and beyond into Asia. But when they weren't making war, they lived happily in their villages in huts made of wood or earth—like savages do to-day—and spent most of their time hunting. They hunted the wolf, the bear, the buffalo, and the wild boar. They ate the meat and used the skins to clothe themselves. That was more than two thousand years ago.

The Result of Quarrelling.

Later, they found out how to make woollen materials which they dyed and made clothes of, and they also began to cultivate the ground—to sow wheat and plant vines. France is still famous for her grapes and wine. They had priests called Druids, just like the early Britons, and these Druids taught the children to be good and brave. It was a pity these people were jealous of one another and quarrelled, because it gave the Romans a chance of conquering them while they were busy fighting amongst themselves.

First the Romans took one town, and then another, until the Gauls saw that soon their whole country would belong to Rome. Then the people grew afraid and rallied under a chief called Vercingétorix, and fought well to defend Gaul. But it was too late to be of any use, for Vercingétorix had to surrender to Julius Cæsar in the end. It did not happen all at

once. It took Cæsar eight years altogether to conquer the whole of Gaul.

Paris was then the principal village of one of the main tribes in Gaul. It was known as "Lutetia," and was built on a tiny island in the River Seine. Little by little this village grew bigger and it soon became a favourite place for the Roman Emperors to stay in. The little island is still there and forms the heart of Paris to-day. In time, the people of Gaul became Christians and we hear of Saint Denis, the first Bishop of Paris.

Many Improvements.

The people of Gaul soon grew to like the Romans. They governed well and kept peace, made roads and bridges, founded schools and made all kinds of improvements which the people themselves could not do, for they were ignorant, and could not even read or write.

I think the Romans were rather like an older boy forcing his way into a little boy's garden to help him to put it in order and to keep other big, rough boys from trampling on it. They could not go on looking after Gaul always, but they did it for about five hundred years, which is a long time, long enough to leave many of their words in the French language as it is spoken to-day.

We hear little more about the Romans in French history after another strong neighbouring people, the Franks, came and settled in Gaul. The Gauls were rather glad to have another protector against fresh invaders from the East, who were attacking them at that time. The Romans were not so strong as they had been and were kept busy by their own affairs at home. So the people of Gaul welcomed the Franks and chose a King from amongst them, and that is how Gaul changed its name to France.

SABO AND THE POOLS.

By E. W. LEWIS.



very far away. So that you can understand how lonely and how just a little bit frightened the pools felt when they found themselves alone.

The larger pools did not have such a bad time. For, as soon as the tide was out, troops of children came down on to the shore and played with the pools all day. On the smooth water of some of them the children sailed their little boats, and had races, making good company with their shouts and laughter.

But the little pools, hidden away in the nooks and corners of the rocks, did not share in all this fun. Scarcely anybody ever came near to them. Therefore it was to the little pools that Sabo usually went; for he was little himself, and he knew what it was to be left alone.

With two of them especially Sabo became great friends. They were side by side, with only a

narrow ridge of rock between them. The first time he saw them, the tide had only just gone out, and the pools had tear-wet faces.

"Hullo!" cried Sabo, "what's the matter?"

"Where's mother gone to?" asked one of the pools.

"She's gone and left us," complained the other.

"What fun!" cried Sabo. "Now we can play!"

"Won't she come back?" asked the pool.

"Of course she will," said Sabo. "She's not far away. Listen! You can hear her voice, can't you?" And when the two pools held themselves very still and listened, they could hear the sound of the sea across the sand.

"She's there right enough!" cried Sabo; and climbed a little way up the rocks. "I can see her!" he called back to the pools. "She's dancing away there at the edge of the sands in the sunshine, having a lovely time! She's enjoying herself; why shouldn't we play, too?"

"What can we play at?" asked the pools.

"Let's play hide-and-peek!" said Sabo.

"But we can't hide. We're always here," said the pools.

"I'll hide," said Sabo. "I'll hide now behind this bit of rock, and now behind that bit of rock, or another somewhere else; and I'll peep out; and whichever of you first catches me peeping, wins!"

And he gave names to the pools; one of them he called Crystal, and the other Brighteyes; and then he hid among the rocks, and crawled round about, and peeped out in all sorts of unexpected places. Sometimes Crystal won, and sometimes Brighteyes won; but whichever of them won, they were happy.

When they had played that game for some

time, Sabo said, "Now we'll go for a ride." So he straddled his legs across the narrow ridge of rock which divided the pools from each other. "I've ridden once on an elephant," he said, "and I've ridden in a race on a horse which was called Grey Lady and went as fast as the wind; but this is the finest back I ever sat on." And he called the name of his rocky horse "Rockmint." "Join hands!" he cried, putting one hand into one pool and the other into the other pool.

He kicked his feet about in the water at either side of him, in order to make the pools feel that they were moving. "We'll gallop out to your mother!" he cried. "Now, Rockmint, show us what you can do!" He kicked with his feet, and swayed backward and forward with his body, and cried, "Now we're going it!"

Then he got off Rockmint's back and ran up the rocks to look out. The tide was coming in. "We're getting nearer to her!" he called to the pools. "Much nearer! That was a fine gallop!" and he got astride his horse again.

Sabo kicked the rock with his heels, and plashed the water, and on they went.

Sabo dismounted and ran a second time up the rocks to look out. The tide had come in very quickly; for the beach, just there, sloped gently upwards towards the sea and then dipped down; so that as soon as the tide had climbed up one side of the slope, it came with a rush down the other. "Is our mother there?" shouted the little pools. "My word!" replied Sabo, "I should just think she is! She's at the very door! I must skedaddle! It wouldn't do for her to catch me with you! She'd give me a fearful tossing! But we've had a jolly time, haven't we?" and Sabo raced away.

WIRELESS PROGRAMME—THURSDAY (Nov. 6th.)

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 Greenwich. The Week's Concert of New Gramophone Records.
- 3.15-3.45.—Talk to Schools: Prof. A. J. IRELAND on "Lives of Great Men."
- 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Dorothy Chappell (Mezzo-Soprano).
- 5.30-6.15.—CHILDREN'S CORNER: "The Black Swan's Revenge," by Olwen Bowen. "How Theseus Slew the Minotaur," from "The Heroes," by Charles Kingsley. L. G. M. of the *Daily Mail*. Stories by Miss Nobody Special, and Music by the Cloud Lady.
- 6.40-6.55.—Mr. Leonard Forrer, Jun., on "English Historical Coins: Richard II. to the Present Day."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
Sir HARRY JOHNSTON, G.C.M.G., K.C.B., on "The Mammalian Fauna of Africa." *S.B. to all Stations.*
Local News.
- 7.30.—"LA CIGALE" (*Audran*). (For particulars see centre column.)
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Topical Talk. Local News.
- 10.0.—"LA CIGALE" (Continued).
- 10.30.—Close down.

Announcer: J. G. Broadbent.

BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintet. Jerome Murphy (Entertainer).
- 5.0-5.30.—WOMEN'S CORNER: E. R. Winnall, B.Com. "Economics."
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner: Florence M. Austin, "Temples of Nature," No. 2.
- 7.0-10.30.—Programme *S.B. from London.*

Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.30-5.0.—The "6BM" Trio: Reginald S. Mount (Violin), Thomas E. Illingworth (Cello), Arthur Marston (Piano). Talk to Women: "Modern Ballroom Dancing," by Ronald Timmins.
- 5.0-5.55.—CHILDREN'S CORNER.
- 5.55-6.0.—Boy Scouts' and Girl Guides' News.
- 6.0-6.30.—Scholars' Half-Hour: Miss E. M. Rodda on "Marie Antoinette."
- 6.30-7.0.—Farmers' Corner: Capt. L. R. Rutherford, O.B.E., M.R.C.V.S., on "Common Ailments of the Horse."
- 7.0-10.30.—Programme *S.B. from London.*

Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.30. THE STATION ORCHESTRA.
Conductor: WARWICK BRAITHWAITE.
IRENE EVANS (Contralto).
Orchestra.
Overture, "Siroe" *Handel* (2)
Irene Evans.
"In the Silent Night" *Rachmaninoff*
"Hills of Donegal" *Sanderson*
Orchestra.
"Serenade" (Op. 36) *Novak*
Irene Evans.
"Softly Awakes My Heart" .. *Saint-Saens*
"O Sole Mio" *Di Capua*
Orchestra.
"Sinfonia di Camera" *Clarke* (2)

ALL STATIONS PROGRAMME (except Manchester and Belfast). Relayed from London.

"La Cigale."

A Comic Opera in Three Acts.
Book by F. C. Burnand and G. à Beckett.
Music by E. Audran and Ivan Caryll.

Cast:

Chevalier Franz de Bernheim
HERBERT THORPE
Matthew Vanderkoop REX BURCHELL
William DENNIS NOBLE
Vincent Knapps EDWARD LEER
The Duke of Fayensberg
FREDERIC LLOYD
Mendicant GEOFFREY STANTON
Charlotte GWLADYS NEWTH
The Duchess of Fayensberg
GLADYS VOILE
La Frivolini MOLLY LUMLEY
Marton VIVIENNE CHATTERTON

Act I.—The Old Home (near Burges).
Act II.—Fair and Market Place (at Burges).
Act III.—Interior of the Ducal Palace.

Stage Manager—FREDERIC LLOYD.
THE AUGMENTED
WIRELESS ORCHESTRA.
Produced and Conducted by
L. STANTON JEFFERIES.

Irene Evans.

"Here in the Quiet Hills" .. *Gerald Carne*
"Life and Death" *Coleridge-Taylor*
Orchestra.

Interlude, "Hamadyrad" *Bedford*

Announcer: A. H. Goddard.

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. Mr. Arthur
Short, Deputy Camp Chief, will talk to
Boy Scouts.

5.45-6.30.—CHILDREN'S CORNER.

6.45-7.0.—Dr. JAS. J. SIMPSON, M.A., D.Sc.,
on "Romances of Natural History."

7.0-10.30.—Programme *S.B. from London.*

Announcer: C. K. Parsons.

MANCHESTER.

- 11.30-12.0.—Concert by the "2ZY" Quartet.
- 4.30-5.0.—WOMEN'S HALF-HOUR: Audrey Gomersall (Pianoforte Recital).
- 5.0-6.0.—CHILDREN'S CORNER.
Announcer: Victor Smythe.
- 6.30-6.35.—Boy Scouts' and Girl Guides' News.
- 6.35-6.55.—Prof. H. S. Raper, C.B.E., D.Sc.,
M.B., on "Food and its Uses in the
Body—(1) Why We Need Food."
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Radio Society Talk. *S.B. from London.*
Sir HARRY JOHNSTON. *S.B. from
London.* Local News.

7.30. **Glees, Madrigals, and Some Humour.**

THE "2ZY" OPERA CHORUS.

Conductor, S. H. WHITTAKER.

At the Piano, HERBERT FOX.

Notes by JOHN F. RUSSELL.

JUPITER MARS (Humorist).
Chorus.

Madrigals—

"Come, Shepherds, Follow Me"

Bennett (11)

"Awake, Sweet Love" .. *Dowland* (11)

HERBERT RUDDOCK (Bass).

Country Songs—

"King Arthur" (Lancashire).

"The Cheshire Man" (Cheshire).

"The Derby Ram" (Derbyshire)

Bantock

H. MARSDEN (Tenor) and Chorus.
"Come, If You Dare" *Purcell* (11)
GWENDOLEN CLARKE (Soprano) and
Chorus.

"Come Unto These Yellow Sands"
Purcell (11)

LYDIA STAEFEL (Soprano).

"Water Parted"
"Where the Bee Sucks" } *Arne* (11)

Jupiter Mars,
in Selections from his Repertoire.
Chorus.

Glees—

"Awake! Æolian Lyre" ... *Darby* (11)

"Upon a Poplar Bough" *Paxton*

"Who Shall Win My Lady Fair?"
Pearsall (11)

Herbert Ruddock.

Country Songs—

"Lincolnshire Poacher" (Lincolnshire).

"Widdicombe Fair" (Devonshire)
Bantock

Chorus.

Part Songs—

"Emer's Lament" }
"On Himalay" } *Bantock* (11)

Jupiter Mars,

in Selections from his Repertoire.

Lydia Staefel and Chorus.

"To One Who Passed Whistling"
Armstrong Gibbs (2)

Chorus.

Part Songs—

"Lullaby" { "The Bavarian" }
"Dance" } { "Highlands" } *Elgar*

Jupiter Mars,

in Selections from his Repertoire.

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

Topical Talk. Local News.

10.0.—THE PICCADILLY DANCE BAND
from the Piccadilly Picture House.

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

11.0.—Close down.

Announcer: H. B. Brennan.

NEWCASTLE.

- 3.45-4.45.—Concert: Nora Delmarr (Soprano),
Anita Harrison (Pianoforte), Robert Mark
(Solo Cello).
- 4.45-5.15.—WOMEN'S HALF-HOUR.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Annie Shaw
on "Who's Who at the Zoo—On the
Mappin Terrace."
- 6.30-6.35.—Boy Scouts' and Girl Guides'
News.
- 6.45-7.0.—Mr. Fred. W. King on "The Straits
Settlements."
- 7.0-10.30.—Programme *S.B. from London.*
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-5.0.—Instrumental Solo Afternoon: Wil-
liam Harkins (Solo Clarinet). Feminine
Topics. Alfred Holmes (Solo Horn),
Burnet Farquhar (Solo Flute), A. Barnes
(Solo Horn), Andrew Watson (Solo Cello).
- 5.30-6.0.—CHILDREN'S CORNER.
- 6.40-6.45.—Girls' Guildry and Boys' Brigade
News Bulletins.
- 7.0-10.30.—Programme *S.B. from London.*
Announcer: H. J. McKee.

GLASGOW.

- 3.30-4.50.—Request Afternoon.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.5-6.20.—Boy Scouts' and Girl Guides' News.
- 7.0-9.40.—Programme *S.B. from London.*
- 9.40.—Mr. HUGH BRENNAN, M.A., B.Sc.,
of the University of Glasgow, on "18th
Century Russian Literature."
Local News.
- 10.0-10.30.—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 page 257.

WIRELESS PROGRAMME—FRIDAY (Nov. 7th.)

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 Greenwich. Concert: The "2LO" Trio and John Bateman (Bass).
- 3.15-3.45.—Talk to Schools: Lecture on "French," under the auspices of L'Institut Français.
- 4.0-5.0.—Time Signal from Greenwich. Concert: Margaret Raistrick (Solo Violin). Mr. Davy Burnaby interviewed in the London Studio by Miss Jane Barrington. "A Talk on Public Speaking," by Marion McCarthy. Organ Music relayed from Shepherd's Bush Pavilion.
- 5.30-6.15.—CHILDREN'S CORNER: "Uzz, Fuzz and Buzz have a Picnic," by Tinker Taylor, from "The Merry-go-Round." "Round the Islands of Great Britain: Lundy and the Islands of Wales." John Russell—The Schoolboy and the Waiter ("David Copperfield") (Dickens).
- 6.40-6.50.—Mr. Julian Busseltags on "The Crocodile."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- G. A. ATKINSON (the B.B.C. Film Critic). *S.B. to all Stations except Aberdeen and Glasgow.* Local News.

Third Night With the Old Masters.

GEORGE PARKER (Baritone).
MAURICE COLE (Solo Pianoforte).
THE WIRELESS SYMPHONY ORCHESTRA.

- Conducted by DAN GODFREY, Jun.
- 7.30.—Marche Militaire... *Schubert, arr. Guiraud*
Concerto Grosso (No. 6)... *Handel*
Baritone Aria.
"Slumber Now, Ye Weary Eyelids"... *Bach*
The Orchestra.
- Overture, "Les Abencérages"... *Cherubini*
Concerto for Piano and Orchestra in C Minor... *Beethoven*
Baritone Songs.
"Sombre Woods"... *Lully*
"By the Sea"... *Schubert*
"I'll Sail Upon the Dog Star"... *Purcell*
"It Was a Lover and His Lass"... *Schubert*
The Orchestra.
- Symphony No. 2 in D... *Brahms*

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

Prof. LEONARD HILL, of the Ministry of Health, on "Sunlight, Open Air, and Health." *S.B. to all Stations except Aberdeen and Glasgow.* Local News.

- 10.0. Half-an-Hour of Popular Music. The Orchestra.
"The Voice of the Bells"... *Luigini*
"The World in Anecdote, No. 2: The Law Courts," by "QUIPS."
The Orchestra.
Hungarian Rhapsody, No. 1 in F... *Liszt*
- 10.30.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra. Florence Clecton (Soprano). E. D. Godfrey (Contralto).
- 5.0-5.30.—WOMEN'S CORNER.
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—Teens' Corner: R. Thibault, French Talk.
- 6.45-7.0.—For Allotment and Small Holders.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.
- Popular and Varied Items.
THE STATION ORCHESTRA.
THE CITY OF BIRMINGHAM LADIES' CHOIR.
Conductor: D. M. HOPKINS.

WILLIAM HESELTINE (Tenor).
ALICE COUCHMAN (Solo Pianoforte).
ALBERT DANIELS
(Child Impersonations).

- 7.30. Orchestra.
Overture, "Peter Schmolli"... *Weber*
Waltz, "The Dream Princess"... *Ancliffe*
- 7.45. Ladies' Choir.
Part Songs
"A Grecian Landscape..." *Cyril Jenkins (2)*
"How God Made the Daisies"
Cyril Jenkins (2)
"Sound Sleep"... *Faughan-Williams (11)*
"To Primroses"... *Chris. Edmunds (15)*
Madrigal, "Lo! Country Sports"
Weelkes (11)
- 8.10. Pianoforte Solos.
Impromptu Waltz... *Raff*
Mélodie... *Sinding*
Soirée de Vienne, No. 3... *Schubert-Liszt*
- 8.25. Tenor Arias.
"Le Rêve de des Grioux" ("Manon")
"Ah! Fuyez, douce Image"
"L'Amour, Oui, Son Ardeur a Troublé"
("Romeo and Juliet")... *Gounod*
- 8.40. Orchestra.
Selection, "The Merry Widow"... *Lehar*
Characteristic Intermezzo, "In a Monastery Garden"
..... *Ketelbey (8)*
- 9.0. An Interlude.
A few Child Impersonations.
- 9.15. Orchestra.
Fantasie, "Orphée aux Enfers"... *Offenbach*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. LEONARD HILL. *S.B. from London.* Local News.
- 10.0. Orchestra.
Suite, "Enfantine"... *Lordelli*
Characteristic Piece, "In a Chinese Temple Garden"
..... *Ketelbey*
- 10.20. Pianoforte Solos.
Scherzo... *Woof*
Nocturne... *Debussy*
Capriccio in F Sharp Minor... *Bridge*
- 10.35. Tenor Songs.
"A Flower Thou Resemblest"... *Liszt*
"Once Again I Fain Would Meet"
"The Minstrel"
"All For You"
..... *Martin (5)*
- 10.50. Orchestra.
March, "The Parade of the Tin Soldiers"
Jessell
- 11.0.—Close down.
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.0-5.0.—Educational Talk: Mr. J. C. STOBART, "Modern Ballad Poetry." Marcia Bourn and Lena Copping (Entertainers). Talk to Women: "London Papers," by Anne Farnell Watson. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: G. Guest, B.A., J.P., "Sir Roger de Coverley."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.

Light Symphony and Operatic Night.

THE WIRELESS AUGMENTED ORCHESTRA.

Conducted by
Capt. W. A. FEATHERSTONE.
HERBERT THORPE (Tenor).
BEATRICE EVELINE (Solo Violoncello).
GERTRUDE JOHNSTON (Soprano).

CHAPPELL and WEBER

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

- 7.30. Orchestra.
Symphony No. 2 in D, First Two Movements... *Beethoven*
- 7.50. Herbert Thorpe.
"Your Tiny Hand is Frozen" ("La Bohème")... *Puccini*
"When the Stars were Brightly Shining" ("La Tosca")... *Puccini*
- 8.0. Beatrice Eveline.
"Concerto in A Minor"... *Saint-Saens*
- 8.25. Gertrude Johnston.
"Voi che Sapete"... *Mozart*
"Dove Sono" ("Figaro")... *Mozart*
- 8.35. Orchestra.
Symphony in D, 3rd and 4th Movements... *Beethoven*
- 8.55. Herbert Thorpe.
"None So Rare" ("Martha")... *Flotow*
"Flower Song" ("Carmen")... *Bizet*
- 9.5. Beatrice Eveline.
Andantino... *Kreislér*
Orientale... *Cesar Cui*
Chanson Villageoise... *Popper*
- 9.20. Gertrude Johnston.
"Ah, Lo So" ("The Magic Flute")... *Mozart*
Aria from "Il Seraglio"... *Mozart*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. LEONARD HILL. *S.B. from London.* Local News.
- 10.0. Orchestra.
Overture, "The Magic Flute"... *Mozart*
- 10.10. Gertrude Johnston.
"The Loreley"... *Liszt*
- 10.15. Herbert Thorpe.
Cavatina from "Faust"... *Gounod*
- 10.20. Orchestra.
Overture, "Rosamunde"... *Schubert*
- 10.50.—Close down.
Announcer: Bertram Fryer.

CARDIFF.

- 3.0-3.30.—Special Transmission to Schools.
- 3.30-4.0.—The Station Trio.
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS."
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.45-7.0.—Miss Eleanor Vachell, F.L.S., on "Flowers of the Week."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.
- 7.30. Pageant of Empire.
DOROTHY CLARK (Contralto).
ARTHUR J. WILLIAMS (Baritone).
THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE
Orchestra.
"Empire March"... *Elgar (11)*
"Colonial Song"... *Grainger*
Dorothy Clark.
"Homeland"... *Drummond*
"Land of Hope and Glory"... *Elgar*
Arthur J. Williams.
"Pageant of Empire"... *Elgar (5)*
(1) "Shakespeare's Kingdom"; (2) "The Islands"; (3) "The Blue Mountains"; (4) "The Heart of Canada"; (5) "Sailing Westward"; (6) "Merchant Adventures."
(With Orchestral Accompaniment.)
Sir FRANCIS YOUNGHUSBAND, K.C.S.I., K.C.I.E., on "The Outposts of Empire."
Orchestra.
"The Allies"... *Le Thiers*
"The Thistle"... *Myddleton*
Dorothy Clark.
Two Songs of Nyassaland from Ella Kidner's "Songs of Nyassaland"
arr. Theodore Halland (2)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 257.

WIRELESS PROGRAMME—FRIDAY (Nov. 7th.)

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

Arthur J. Williams.
 "O.T.C. Marching Songs" (Collected and arranged by R. Sterndale-Bennett) (2) Orchestra.
 "Under the British Flag" Kaffey
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. LEONARD HILL. *S.B. from London.* Local News.
 10.0. Songs that made the Empire.
 10.30.—Close down.
 Announcer: C. K. Parsons.

MANCHESTER.

12.30-1.30.—Organ Music by H. Fitzroy-Page, relayed from the Piccadilly Picture Theatre.
 2.30-3.0.—Broadcast for Schools: Father A. L. CORTIE, S. J., of Stonyhurst College Observatory, on "The Aims and Scope of Astronomy."
 3.30-4.30.—Concert by the "2ZY" Quartet.
 4.30-5.0.—WOMEN'S HALF-HOUR.
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.55.—Mr. R. W. James, M.A., B.Sc., on "Antarctic Exploration—(2), Antarctic Pack Ice."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.* Local News.
 7.30. **A Trip To Fairyland.**
 THE "2ZY" ORCHESTRA.
 Conductor, T. H. MORRISON.
 ESTHER MITCHELL (Soprano).
 Orchestra.
 Overture, "The Butterfly's Ball" Cowen (11)
 Selection, "Blue Bell in Fairyland" Slaughter
 Entr'acte, "La Fée Tarapatapoum" Foulds
 Soprano Songs.
 "The Fairies Have Never a Penny to Spend" Brewer (1)
 "The Fairy Pipers"
 Orchestra.
 Scherzo, "A Midsummer Night's Dream" Mendelssohn
 Suite, "My Lady Dragon-Fly" .. Finck
 "Moonlight in the Forest and Nymphs Dance" Le Thiere
 "Danse de la Fée Dragée" ("Casse Noisette") Tchaikovsky
 Soprano Songs.
 "Big Lady Moon" ... Coleridge-Taylor (1)
 "The Fairy Laundry" M. Phillips
 Orchestra.
 Dance Intermezzo, "Les Sylphides" Cussans
 Dream Music, "Hansel and Gretel" Humperdinck
 Overture, "A Midsummer Night's Dream" Mendelssohn
 Soprano Songs.
 "A Dream of Child-Days" .. Sanderson (1)
 "The Pixie Piper Man" Elliott (23)
 Orchestra.
 Overture, "Le Lac de Fées" Auber
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. LEONARD HILL. *S.B. from London.*
 Local News. Station Director's Talk.
 10.5.—THE PICCADILLY DANCE BAND, relayed from the Piccadilly Picture Theatre.
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.45.—John W. Patton (Tenor). E. J. Bell (Solo Flute). William Boyce (Solo Horn).
 4.45-5.15.—WOMEN'S HALF-HOUR.

5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: Gladys M. Seddon, M.A., on "Greek Legends—The Argonauts."
 6.35-6.50.—Farmers' Corner: H. C. Pawson on "The Purchase and Use of Artificial Manures."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.* Local News.
 SIDONIE GOOSSENS (Solo Harp).
 Accompanied by MAURICE JACKSON.
 ROSINA WALL (Solo Viola).
 JOHN COATES (Tenor).
 AUGMENTED STATION ORCHESTRA.
 Conductor, EDWARD CLARK.
 7.30. Orchestra.
 Overture in the Italian Style Schubert
 7.45. John Coates.
 Old English.
 "It Was a Lover and His Lass" Thos. Morley-1600
 "Come Again" John Dowland-1597
 "A Kiss I Begged" John Gamble-1657
 "The Pretty Creature" Stephen Storace-1703-1769
 7.55. Orchestra.
 "Sea Sheen" Eric Fogg
 8.5. John Coates.
 Modern English.
 "Speak Music" Elgar (1)
 "The Knight of Bethlehem" .. Thomson
 "Diaphenia" Walter Whitaker
 "Linden Lea" Vaughan Williams (1)
 "Eleanore" Coleridge-Taylor (11)
 8.20. Orchestra.
 Three Dances from "Nell Gwyn" .. German
 8.35. Rosina Wall.
 Romance Walker (15)
 Minuet Burmeister-Haydn
 8.45. Sidonie Goossens.
 Two Ballads for Harp .. Eugene Goossens
 8.55. Viola and Orchestra.
 Phantasy for Viola and Orchestra.. Baz
 9.10. Harp and Orchestra.
 Quintet for Harp and Strings .. Baz
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. LEONARD HILL. *S.B. from London.* Local News.
 10.0. Orchestra.
 Dance Music.
 10.30.—Close down.
 Announcer: W. M. Shen.

ABERDEEN.

3.30-5.0.—Popular Afternoon.
 5.15-6.0.—CHILDREN'S CORNER.
 6.5-6.15.—Canon Jenks on "Aberlour Orphanage."
 6.30.—Agricultural Notes: Thomas Hutchison on "The Progress of Agricultural Engineering."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
 7.15.—OPENING OF THE NEW STUDIO. *S.B. from Glasgow.*
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
 9.40.—Programme. *S.B. from Glasgow.*
 10.30.—Close down.
 Announcer: H. J. McKee.

GLASGOW.

3.30-4.0.—Broadcast to Schools: Talks on History and French. The Wireless Quartet.
 4.0-5.15.—The Wireless Quartet. Miller Reid (Baritone). Miss Gunn, of Glasgow and West of Scotland College of Domestic Science, on "Catering for the Wee Folk."
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—Mr. Dudley V. Howells on "Horticulture."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
Opening of the New Studio.
S.B. to Aberdeen and Edinburgh.
 THE STATION CHOIR
 and
 SYMPHONY ORCHESTRA.
 NORMAN ALLIN (Bass).
 INA FERGUSON (Soprano).
 JAMES NEWELL (Tenor).
 F. E. DOBIE (Baritone).
 PIPE BAND OF SEVENTH (BLYTHS-WOOD) BATT. THE HIGHLAND LIGHT INFANTRY.
 (By Kind permission of Lieut.-Col. G. P. Linton, O.B.E., M.C., T.D., and Officers.)
 Pipe Major, ROBERT REID.

7.15. Pipers.
 Selection, "Scottish Airs."
 Strathspey, "Braes o' Mar."
 Reel, "High Road to Linton."
 7.30.—The Hon. The LORD PROVOST OF GLASGOW—M. W. MONTGOMERY Esq.
 Sir CHARLES CLELAND, K.B.E.
 7.40. ORCHESTRA.
 Conducted by Sir LANDON RONALD.
 Overture, "Zampa" Herold
 7.50. Norman Allin.
 "She Alone Charmeth My Sadness" ("The Queen of Sheba") Gounod
 "Vulcan Song" ("Philemon and Baucis") Gounod
 (With Orchestra.)
 8.0. Orchestra.
 Scotch Symphony Mendelssohn
 8.35. Norman Allin.
 "The Witches' Flight" Pric
 "Bonny George Campbell" Keel
 "Twarkidillo" Old English
 8.45. Orchestra.
 Prælude Jarnefelt
 Passepied ("Le Roi s'Amusé") .. Delibes
 "Le Cygne" (by Request) .. Saint-Saens
 Prelude to Act I. "Carmen" Bizet
 Suite, "Peer Gynt" Grieg
 9.20.—Prof. R. S. RAIT, C.B.E., LL.D.
 The Rev. JOHN WHITE, D.D.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
 9.40. "BONNY KILMENY" (Op. 2).
 A Ballad for Soprano, Tenor and Baritone Solos, Chorus and Orchestra.
 Conducted by
 HERBERT A. CARRUTHERS.

The words adapted and arranged from Hogg's "Queen's Wake" by J. M. C. Music by Hamish MacCunn.
 Kilmeny, a beautiful maiden, wanders from her home in the country away into the solitudes of a wood, in quest of flowers and fruit, and to listen to the melody of birds. Tired with her ramble, she lies down to rest in a quiet nook, which, proving to be the haunt of the Faeries, she falls under their enchantment, is lulled into deep sleep, and spirited away to Faery Land. After seven years she begs to be allowed to return to her own country, that she may tell of the glories of the unseen land. Permission is granted, and she returns one day—"late, late in the gloamin' Kilmeny cam' hame." Begged to tell where she had been, she recounts some of the wonders she saw there; but after a brief period she is constrained to return to the "land of thought," and is never again seen on earth.

Orchestra.
 Overture, "Land of the Mountain and the Flood" H. MacCunn
 Fantasy on Four Scots Airs
 Charles MacPherson
 Rhapsodie Ecosaise Mackenzie
 10.30.—Close down.
 Announcer: D. Millar Craig.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 257.

WIRELESS PROGRAMME—SATURDAY (Nov. 8th.)

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

LONDON.

- 4.0-5.30. Time Signal from Greenwich.
WILLIAM PARKYN (Entertainer).
MARION BROWNE (Soprano) } Duets.
IVOR WALTERS (Tenor) }
THE GREAT CENTRAL AND METRO-
POLITAN SILVER PRIZE BAND.
W SMITH.
The Best-Known French Writer—(6),
"Alphonse Daudet," by Madame de
Walmont.
The Domestic Service Problem—(3), from
a Professional Woman's Point of View.
1.30-6.15.—CHILDREN'S CORNER: "The
Adventures of a Cockroach," from Nature
Stories by Joan Kennedy. Children's
News. Music by the Octet. "Talk on
Music, by O. Whitaker-Wilson, with
illustration by the Octet."
6.40-6.50.—Mr. N. Hardy Wallis, M.A., on
"Music and Poetry."
7.0.—TIME SIGNAL FROM BIG BEN,
WEATHER FORECAST and 1ST
GENERAL NEWS BULLETIN. *S.B.*
to all Stations.
Prof. A. J. IRELAND: "Episodes in the
History of England—The Coming of
Teutonic Conquerors."
Local News.
7.30. THE "ROOSTERS" CONCERT PARTY
and
THE WIRELESS ORCHESTRA,
Conducted by DAN GODFREY, Junior,
in a
GRAND SEEMFUNNY CONCERT.
S.B. to other Stations.
ARTHUR MACKNESS (Tenor).
SEPTIMUS HUNT (Baritone).
PERCY MERRIMAN (Entertainer).
WILLIAM MACK (Humorous Entertainer).
GEORGE WESTERN (Pianist and
Entertainer).
Producer: PERCY MERRIMAN.
A Song Cycle: "The Fall of Tyre"
A. Crank
(1) "A General Hub-Hub"; (2) "For
Wheel or Woe"; (3) "A Few Hand-
bars"; (4) "A Song of the Mud-
Guards."
"Iwosh" (Concerted Movement in Asia
Minor).
"(H)Airs from Barbary: Bobbed or
Shingled?"
"Simon the Celery" (arranged for Strings).
Dan Godfrey, Junior, as a Lightning Con-
ductor.
"The Old Plaid Shawl" (A Wrapsody).
"Whose Zoo?" (Sonata 9 p.m. or there-
abouts).
"What Opus!"
"A Furniture Suite in A Flat" O. N. Hyre
(1) "Chair, Boys, Chair!" (2) "A Tonic
Sofa"; (3) "Pass Down the Car, Pet";
(4) "The Dinner Waggoner."
Dan Godfrey, Junior, Makes more Overtures.
"The Milkmaid's Dilemma: A Knocked-
Um!"
A Fugue-ood Stories.
"Every Little Yelps" (A Barker-rôle).
(All or more of these items may be given,
but something is bound to happen).
9.30.—TIME SIGNAL FROM GREENWICH,
WEATHER FORECAST and 2ND
GENERAL NEWS BULLETIN. *S.B.*
to all Stations.
Mr. HARRY E. HASLAM on "Hockey
Topics." *S.B. to all Stations.*
Local News.
10.0.—THE SAVOY ORPHEANS AND
SAVOY HAVANA BANDS, relayed from
the Savoy Hotel, London. *S.B. to all
Stations.*
12.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Children's Concert: The Station
Orchestra. Dorothy Clark (Contralto).
Joseph Lewis: "Musical Appreciations,"
with Illustrations.
5.0-5.30.—WOMEN'S CORNER: A. B. Russell,
B.Sc., Home Crafts Chat No. 7, "The
Importance of Accessory Food Factors
for Growing Children."
5.30-6.30.—CHILDREN'S CORNER: Auntie
Phil and another Snooky Adventure.
6.30-6.45.—Teens' Corner: Scarr Brough on
"Curiosities of St. Pancras."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. M. Stuart Miller (of the After-Care
Department, Birmingham Education
Committee) on "The Choice of Careers
for Children."
Local News.
7.30. "A TALE OF TWO CITIES"
(Charles Dickens).
Produced by the STATION PLAYERS,
Under the Direction of WILLIAM
MACREADY.
(By arrangement with Harold Raynor.)
Cast in order of arrival in the Story:
Prologue:
Ernest Defarge .. WILLIAM MACREADY
Madame Defarge ETHEL MALPAS
Marquis St. Evremonde
E. STUART VINDEN
Barsad DONALD EDWARDES
Mr. Jarvis Lorry JOSEPH LEWIS
Lucie Manette EDNA LESTER
Dr. Alexander Manette
FRANK V. FENN
The Play:
Mignon .. EDNA GODFREY-TURNER
Charles Darnay .. E. STUART VINDEN
Mr. Lorry JOSEPH LEWIS
Sidney Carton PERCY EDGAR
Lucie Manette EDNA LESTER
Dr. Manette FRANK V. FENN
Ernest Defarge .. WILLIAM MACREADY
Madame Defarge ETHEL MALPAS
President of the Tribunal
GEORGE ROBERTS
Prologue: Defarge's Wine Shop, Rue St.
Antoine, Paris.
Act I. Sidney Carton's Chambers, London.
Act II. Dr. Manette's Garden, Soho.
Act III. Scene 1.—A Street in Paris.
Scene 2.—The Revolutionary Tri-
bunal, Paris.

LECTURE EXPLIQUÉE.

The following will be broadcast from London on Friday,
November 7th, during the Transmissions to Schools from 3.15
to 3.45 p.m.

Mes deux frères et moi, nous étions tout enfants.
Ma mère nous disait: "Jouez, mais je défends
Qu'on marche dans les fleurs et qu'on monte aux échelles."
Abel était l'aîné, j'étais le plus petit.
Nous mangions notre pain de si bon appétit
Que les femmes riaient quand nous passions près d'elles.
Nous montions, pour jouer, au grenier du couvent;
Et là, tout en jouant, nous regardions souvent
Sur le haut d'une armoire, un livre inaccessible.
Nous grimpâmes un jour jusqu'à ce livre noir;
Je ne sais pas comment nous fîmes pour l'ouvrir,
Mais je me souviens bien que c'était une Bible.
Ce vieux livre sentait une odeur d'encensoir.
Nous allâmes, ravis, dans un coin nous asseoir:
Des estampes partout! Quel bonheur! Quel délire!
Nous l'ouvrîmes alors tout grand sur nos genoux
Et, dès le premier mot, il nous parut si doux,
Qu'oubliant de jouer, nous nous mîmes à lire.
—Victor Hugo ("Les Contemplations").

DICTÉE.

The following dictation was broadcast from London, on
October 31st, during the Transmission to Schools. It is printed
here to assist the scholars who took down the dictation when
broadcast.

Ah! qu'elle était jolie, la petite chèvre de M. Seguin!
Qu'elle était jolie avec ses yeux doux, sa barbiche de sous-
officier, ses sabots noirs et hirsutes, ses cornes zébrées et
ses longs poils blancs qui lui faisaient une houppelande;
et puis docile, caressante, se laissant traire sans bouger, sans
mettre son pied dans l'échelle, un amour de petite chèvre.
M. Seguin avait derrière sa maison un clos entouré
d'aulépiques. C'est là qu'il mit sa nouvelle pensionnaire.
Il l'attachait à un pieu, au plus bel endroit du pré, en ayant
soin de lui laisser beaucoup de corde, et de temps en temps
il venait voir si elle était bien. La chèvre se trouvait
très heureuse.—ALPHONSE DAUDET ("Contes Choisis").

- Act IV. Scene 1.—Mr. Lorry's Chambers
at Tellson's, Paris.
Scene 2.—A Cell in the Prison.
Scene 3.—The Guillotine.
Incidental Music by the
STATION ORCHESTRA.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. HARRY E. HASLAM. *S.B. from
London.*
Local News and Football Review.
10.0.—THE SAVOY BANDS. *S.B. from
London.*
12.0.—Close down.
Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.30-5.0.—The Wireless Orchestra, Conducted
by Capt. W. A. Featherstone. Norma
Fleming (Entertainer). Talk to Women:
"The Operating Theatre at Home," by
a Nurse. A. E. Nickolds (Solo Banjo).
5.0-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: A. S. White on
"Coal Tar."
6.30-6.50.—Miss A. B. Flower, F.E.S., F.R.H.S.,
on "Bee-Keeping."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. W. G. MITCHELL, B.Sc., F.R.A.S.,
on "Wireless Lighthouses."
Local News.
7.30.—Programme *S.B. from London.*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. HARRY E. HASLAM. *S.B. from
London.*
Local News.
10.0.—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":
Talks to Women. Vocal and Instru-
mental Artists.
5.45-6.30.—CHILDREN'S CORNER.
6.45-7.0.—Mr. J. W. Burr, M.I.E.E.,
M.I.Mech.E., on "Electricity."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
WILLIE O. CLISSITT on "Sport of the
Week." Local News.
7.30.—Programme *S.B. from London.*
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. HARRY E. HASLAM. *S.B. from
London.*
Local News.
10.0.—THE SAVOY BANDS. *S.B. from
London.*
12.0.—Close down.
Announcer: A. H. Goddard.

MANCHESTER.

- 3.30-4.30.—Lecture on "Grieg," by Moses
Baritz. Illustrated by Gramophone
Records.
4.30-5.0.—WOMEN'S HALF-HOUR: Joan
Forrest (Contralto).
5.0-6.0.—CHILDREN'S CORNER.
6.30-6.55. Song Recital by
WILLIAM HESELTINE (Tenor).
"Love Went a-Riding" } Frank Bridge
"Isobel" }
"Silent Love" } Hugo Wolf
"The Gardener" }
"I Love Thee" Grieg
"So Rushes My Soul" Korbay
"Her Eye So Alluring" Mozart (11)
"Three Little Songs" Maude V. White
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. F. STACEY LINTOTT on "Sport."
Local News.

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 257.

WIRELESS PROGRAMME—SATURDAY (Nov. 8th.)

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

- 7.30.—Programme *S.B.* from London.
 9.30.—WEATHER FORECAST and NEWS. *S.B.* from London.
 Mr. HARRY E. HASLAM. *S.B.* from London. Local News.
 10.0.—THE SAVOY BANDS. *S.B.* from London.
 12.0.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.45-4.45.—Concert: The "5NO" Septet.
 4.45-5.15.—WOMEN'S HALF-HOUR: Miss A. H. Ross on "Witchcraft." Una Rodenhurst: Recitation, "The Victim" (Tennyson).
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: Mr. L. Orange, B.Sc., F.I.C., M.B.E., on "The Lost Continent—Atlantis."
 6.35-6.50.—Farmers' Corner: Mr. R. W. Wheldon on "The Management of Pasture Land."
 7.0.—WEATHER FORECAST and NEWS. *S.B.* from London. Local News.
 7.15-7.30.—Interval.

THE ELECTRIC SPARKS CONCERT PARTY.

HARRY M. PELL (Solo Cornet).
 THE STATION ORCHESTRA.
 Conductor, EDWARD CLARK.

- 7.30. Orchestra.
 March, "Manhattan Beach" Sousa
 Waltz, "Mon Rêve" Waldteufel
 7.45. Concert Party.
 Opening Chorus, "Walk Up!" Low (7)
 E. RICHARDSON (Tenor).
 "Between the Showers" Silberman (9)
 Concerted.
 "The Night Light" Nash (13)
 8.0. Harry M. Pell.
 "Love's Old Sweet Song" Molloy (1)
 "A Perfect Day" Jacobs-Bond
 8.10. Orchestra.
 "A Hunting Scene" Bucalossi
 8.20. Concert Party.
 G. COUTTS (Entertainer).
 "Modern Languages" Edwards
 R. LEWINS (Comedian).
 "Riley's Cowshed"
 Damerell and Hargreaves (9)
 Concerted.
 "What Mary Had" Cecil (13)
 8.35. Harry M. Pell.
 "Parted" Tosts
 "If I Might Come to You" Squire (1)
 "Until" Sanderson (1)
 8.50. Orchestra.
 "Manon" Massenet-Tavan
 9.0. Concert Party.
 J. HUDSON (Elocutionist).
 "Coquette" Moore (13)
 Concerted.
 "Fancy versus Fact" Henry (13)
 9.15. Orchestra.
 Hungarian Rhapsody, No. 2 Liszt
 9.30.—WEATHER FORECAST and NEWS. *S.B.* from London.
 Mr. HARRY E. HASLAM. *S.B.* from London. Local News.

- 10.0.—THE SAVOY BANDS. *S.B.* from London.
 12.0.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-5.0.—Popular Afternoon: The Bon-Accord Entertainers. Feminine Topics. Netta Ledingham (Mezzo-Contralto).
 5.30-6.0.—CHILDREN'S CORNER: Songs by Cousin Margaret.
 6.40.—This Week's Interesting Anniversary. Prepared by John Sparke Kirkland: "Inkerman," November 5th, 1854
 7.0.—WEATHER FORECAST and NEWS. *S.B.* from London.
 Col. EDWARD WATT, M.A., on "Some Canadian Echoes." Local News.

Operatic Night.

- ALEX. MCCREDIE (Tenor).
 THE "2BD" OPERATIC CHOIR.
 THE WIRELESS ORCHESTRA:
 Conductor, ARTHUR COLLINGWOOD.
 7.30. Orchestra.
 Overture, "Rienzi" Wagner
 7.45. Grand Opera in Miniature.
 "FAUST"
 (Gounod).
 8.45. Orchestra.
 Selection, "Coppelia" Delibes
 8.50. Alex. McCredie.
 "On With the Motley" ("I Pagliacci")
 Leoncavallo
 "Spirto Gentil" ("La Favorita")
 Donizetti
 9.0. Orchestra.
 Overture, "Lucia di Lammermoor"
 Donizetti
 9.5. Alex. McCredie.
 "Questa O Quella" ("Rigoletto")...Verdi
 9.10.—Talk. *S.B.* from Glasgow.

KEY LIST OF MUSIC PUBLISHERS.

1. Boosey and Co.
2. Curwen, J., and Sons, Ltd.
3. Herman Darewski Music Publishing Co.
4. Elkin and Co., Ltd.
5. Enoch and Sons.
6. Feldman, B., and Co.
7. Francis, Day and Hunter.
8. Larway, J. H.
9. Lawrence Wright Music Co.
10. Cecil Lennox and Co.
11. Novello and Co., Ltd.
12. Phillips and Page.
13. Reynolds and Co.
14. Stainer and Bell, Ltd.
15. Williams, Joseph, Ltd.
16. Cavendish Music Co.
17. The Anglo-French Music Company, Ltd.
18. Beal, Stuttard and Co., Ltd.
19. Dix, Ltd.
20. W. Paxton and Co., Ltd.
21. Warren and Phillips.
22. Reeder and Walsh.
23. West's, Ltd.
24. Forsyth Bros., Ltd.
25. Messrs. Bayley and Ferguson.
26. Messrs. Larcine and Co., Ltd.
27. Duff, Stewart and Co., Ltd.
28. Wilford, Ltd.
29. Dolart and Co.
30. John Blackburn, Ltd.
31. Keith Prowse and Co., Ltd.
32. Worton David, Ltd.
33. A. J. Stasney Music Co., Ltd.
34. Patterson, Sons and Co., Ltd.

[In the Manchester programme, on page 154 of our issue dated October 17th, we gave the incorrect indication number of the publisher of "Eyes That Used To Gaze In Mine" (Lohr). This song is published by Messrs. Chappel & Co., Ltd., of 59, New Bond Street, London, W.1.]

- 9.30.—WEATHER FORECAST and NEWS. *S.B.* from London.
 Mr. HARRY E. HASLAM. *S.B.* from London. Local News.

- 10.0.—THE SAVOY BANDS. *S.B.* from London.
 12.0.—Close down.
 Announcer: W. D. Simpson.

GLASGOW.

- 11.0-12.0 noon.—Rehearsal for "5SC'S" Radio Circle Choir.
 3.30-4.50.—The Wireless Quartet. Kenneth Ellis (Bass). Afternoon Topics.
 5.15-6.0.—CHILDREN'S CORNER: "5SC'S" Radio Circle Choir. A Play, "Why" from "Tiny Plays for Tiny People," by E. M. Fotheringham. A Tea Party with the Fairies.
 6.0-6.5.—Weather Forecast for Farmers.
 7.0.—WEATHER FORECAST and NEWS. *S.B.* from London.
 Prof. C. G. BARKLA. *S.B.* from Edinburgh. Glasgow Radio Society Talk. Local News.
 7.35. Glasgow Shopping Series—3.
 "BUYING GOLF CLUBS!"
 Specially written for Broadcast and Produced by HALBERT TATLOCK.
 Characters.
 (In order of their first speaking.)
 That Expert Golfer!
 That Credulous Fiancée!
 That Tactful Salesman!
 Scene: That Sports Shop you know in — Street!
 Time: Her birthday—the afternoon before the Holidays.
 Incidental Music by
 THE STATION ORCHESTRA:
 Conducted by ISAAC LOSOWSKY.

Dance Night.

- THE STATION ORCHESTRA.
 DANIEL SEYMOUR (Tenor)
 will sing the Vocal Numbers and Choruses.
 7.50.—Fox-trot, "Don't Mind the Rain" (7); Fox-trot, "Turned Up" (6); One-step, "It's Carnival Time Once More"; Waltz, "Eastern Love"; Fox-trot, "Some Girl" (23); Tango, "Les Novios"; Fox-trot, "Cowheel Joe" (9); Eightsome Reel, Short Foursome Reel; Fox-trot, "It Ain't Gonna Rain No More" (7); Fox-trot Tango, "Spain" (7); One-step, "Jography" (10); Waltz, "Cradle Me Close in Your Arms" (31); Fox-trot, "That Forgotten Melody" (from Chariot's Revue); Fox-trot, "Monavanna" (6).
 9.0.—ANOTHER VOYAGE OF DISCOVERY I
 Produced by "Soosis," the Station Cat.
 9.10.—Reading of Talk by Professor Leonard Hill, of the Ministry of Health, on "Sunlight, Open-Air and Health." *S.B.* to Aberdeen and Edinburgh.
 9.30.—WEATHER FORECAST and NEWS. *S.B.* from London.
 Mr. HARRY E. HASLAM. *S.B.* from London. Local News.
 10.0.—THE SAVOY BANDS. *S.B.* from London.
 12.0.—Close down.
 Announcer: R. Elliot Kingsley.

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

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WIRELESS PROGRAMME—BELFAST (Nov. 2nd. to Nov. 8th.)

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

SUNDAY.

- 9.0. Religious Service.
- 9.30. HALF-AN-HOUR OF GOOD MUSIC.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- 10.15.—Close down.

MONDAY.

- 4.0-5.0.—The "2BE" Quintet.
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Radio Association Talk. *S.B. from London.*
- Dr. J. WATERSON. *S.B. from London.*
- Local News.

Popular Night.

DENNIS NOBLE (Baritone).
J. B. GRAY (Solo Violoncello).
ALBERT TAYLOR (Solo Pianoforte).
THE STATION ORCHESTRA.

- 7.35. Orchestra.
March, "Old Comrades" *Teike*
Overture, "Mirella" *Gounod*
- 7.48. Dennis Noble.
"Four Jolly Sailormen" *German*
"Stock Rider's Song" *James*
"Chef Song" ("Belle of Brittany")
..... *Howard Talbot (31)*
- 8.0. J. B. Gray.
Serenade *Drdla*
Hungarian Dance *Brahms-Hubay*
Nocturne *Trowell*
- 8.10. Albert Taylor.
Allegro Moderato from Sonata
in E Minor, Op. 7 *Grieg*
"To the Spring"
Prelude in G Minor, No. 5 *Rachmaninoff*
- 8.22. Orchestra.
Fantasia, "Pagliacci" *Leoncavallo-Tarzan*
- 8.35. Dennis Noble.
"Passing By" *Purcell*
"Tom Bowling" *Dibdin*
"Harlequin" *Sanderson (1)*
- 8.47. J. B. Gray.
Träumerei *Schumann*
Saltarello *Papini*
- 8.57. Albert Taylor.
Polonaise in A Major, Op. 40,
No. 1 *Chopin*
Prelude in C Minor
Ballade in A Flat
8.7. Orchestra.
Selection, "The Lily of Killarney"
..... *Benedict*
Suite, "From the Countryside" *Coates*
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Capt. C. H. BROWN. *S.B. from Glasgow.*
Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: W. T. Guthrie.

TUESDAY.

- 4.0-5.0.—The "2BE" Quintet.
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- ARCHIBALD HADDON. *S.B. from London.*
- Local News.
- Ulster Poetry in Song.
W. R. GORDON (Tenor).
H. RICHARD HAYWARD will discuss
"Some Ulster Poets."
Assisted by ELMA HAYWARD and
GEORGE BUCHANAN.
THE STATION ORCHESTRA.

- 7.30. Orchestra.
March, "Folies Bergères" *Lincke*
Overture, "Libella" *Reissiger*
- 7.45. Ulster Poetry.
- 8.10. W. R. Gordon.
"The Ballynure Ballad"
..... *Herbert Hughes (1)*
"The Blackbird" *Traditional*
"Eileen Oge" *Percy French*
- 8.22. Orchestra.
Suite, "Chelsea China" *Maurice Bealy (1)*
- 8.32. Ulster Poetry.
- 8.52. Orchestra.
"A Sketch of Montmartre" ("Monsieur
Tricotrin") *Harold Roulinson*
- 9.2. W. R. Gordon.
"She Moved Through the Air" *H. Hughes*
"The Bonnie Bunch of Roses"
"The Castle of Dromore" } *Traditional*
- 9.15. Orchestra.
"Imperial March" (1924) *Elgar (5)*
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER. *S.B. from London.*
Local News.
- 10.0.—Close down.
Announcer: W. T. Guthrie.

WEDNESDAY.

- 4.0-5.0.—The "2BE" Trio.
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. C. H. B. QUENNEL. *S.B. from London.*
- Local News.
- 7.30.—D. MILLAR CRAIG. *S.B. from Glasgow.*
- Augmented Orchestra Night.
BELLA REDFORD (Soprano).
E. NORMAN HAY (Solo Pianoforte).
ERNEST A. A. STONELEY (Solo Violin).
THE AUGMENTED STATION
ORCHESTRA.
Conducted by E. GODFREY-BROWN.
- 7.45. Orchestra.
Imperial March, Op. 32 *Elgar (11)*
- 7.55. Bella Redford.
"Ave Maria" *Schubert*
"Maman dites moi" *Weberlin*
"Elegie" *Massenet*
"I Got a Robe" (Negro Spiritual) *Burleigh*
- 8.10. Orchestra.
Short Pieces for Strings only.
Aria in E *Bach*
"Sea Sheen" *Eric Fogg*
Irish Reel, "Molly on the Shore" *Grainger*
- 8.20. E. Norman Hay.
Berceuse, Op. 55 *Chopin*
Waltz in B Flat Op. 64 No. 1
"Dans le Bois," Op. 86, No. 6 *Heller*
- Preludes ("The Holy Boy") *John Ireland*
("Fire of Spring")
8.35. Bella Redford.
"Mignon" *Thomas*
"Cuckoo" *Martin Shaw*
"Lullaby" *Cyril Scott (4)*
"Love's Garden of Roses" *Haydn Wood*
- 8.50. Ernest A. A. Stoneley and Orchestra.
Last Two Movements of Symphonie Espagnole for Solo Violin and Orchestra *Lalo*
- 9.5. Orchestra.
Morris Dance (Three Dances "Henry VIII.") *German (11)*
Overture, "Di Ballo" *Sullivan (11)*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Royal Horticultural Society Talk. *S.B. from London.*
- Debate by the London University Students' Union. *S.B. from London.*
- Local News.
- 10.5.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: Walter Montagu-Douglas-Scott.

THURSDAY.

- 4.0-5.0.—The "2BE" Quintet.
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Radio Society Talk. *S.B. from London.*
- Sir HARRY JOHNSTON. *S.B. from London.*
- Local News.
- EDITH DE PAULEY (Soprano).
STERLING MORTIMER (Baritone).
E. J. HARRIS (Solo Clarinet).
THE STATION ORCHESTRA.
- 7.35. Orchestra.
March, "Handel Wakes" *Morresy*
Overture, "Semiramide" *Rossini*
- 7.55. Edith de Pauley.
"Song of the Shepherd" *Rimsky-Korsakov*
"Chanson Hindou" *Rimsky-Korsakov*
"Villanelle" *Dell'Acqua*
- 8.5. E. J. Harris.
Selected.
Sterling Mortimer.
"Mother Mine" *Lewis Barnes*
"The Harvester's Night Song"
..... *H. Baynton-Power*
"The Sergeant's Song" *Gustav Holst*
- 8.27. Orchestra.
"A Comedy Overture" *Barré Partridge*
Suite, "Gipsy Pictures" *Hugh Mallory (1)*
- 8.49. Edith de Pauley.
"Hark, Hark, the Lark" *Schubert*
"Lo, Here the Gentle Lark" *Bishop*
"Caro mio ben" *Giordani*
- 9.1. Orchestra.
Rondino in E Flat for Wind Instruments
..... *Beethoven*
- 9.11. Sterling Mortimer.
"Comrade" *Lewis Barnes (3)*
"The Lute Player" *Francis Allitsen*
"Beloved, Awake" *Valentine Hemery*
- 9.23. Orchestra.
Rustic Dance, "Airs and Graces"
..... *Monckton*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk.
- Local News.
- 10.0.—Close down.
Announcer: W. T. Guthrie.

FRIDAY.

- 4.0-5.0.—The "2BE" Quintet.
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- G. A. ATKINSON. *S.B. from London.*
- Local News.
- A Night of Scottish Music.
HUGO THOMPSON (Baritone).
W. LIVINGSTONE (Entertainer).
ERNEST A. A. STONELEY (Solo Violin).
THE STATION ORCHESTRA.
Pipe Major J. HEYWOOD.
- 7.30. Selected.
Orchestra.
Overture, "Hebrides" *Mendelssohn*
Hugo Thompson.
Selected Scottish Songs.
Orchestra.
Three Scottish Symphonic Dances
..... *Wright (1)*
Ernest A. A. Stoneley.
Fantasia on Scottish Airs (by Special Request).
Hugo Thompson.
Selected Scottish Songs.
W. Livingstone
In Tartan Trifles.
Orchestra.
National Airs (Scotland) *Fitzgerald*
Scotch Medley *arr. Somers (9)*
Pipe Major J. Heywood.
Selected.
(Continued in col. 1, page 263.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 257.

The Wireless Way to Peace.

Radio and the Brotherhood of Man. By Mrs. Patrick MacGill.

Mrs. Patrick MacGill is the wife of the well-known author, and she has herself written a number of successful novels, including "An Anzac's Bride," "When Love Hath Charms," and "Shifting Sands."

IT was my privilege to be present when Lord Riddell said of the wonderful All-British Wireless Exhibition, recently held at the Albert Hall: "It is sheer wizardry, a most remarkable thing."

As I was shown round the terrifyingly complex stalls, the contents of which all proved so simple when explained, the fact was indeed made manifest to my consciousness that Science is yielding us the very marrow of her bones—men are wresting from her the secrets of her innermost soul.

I have no patience with the destructive—seldom constructive—criticism which is frequently levelled at this invention, which has hardly got over the pangs of birth, and which even a cursory survey of the daily Press will serve to show has already justified itself in abundant measure.

The Cynic Answered.

They ride far whose steeds are the clouds, and an invention which can illumine the last Great Silence of all—a dying man, hearing a hymn which was being sung in some great cathedral, said, with touching pathos, "Thank God for wireless"; which can save life itself—a doctor saved a man's life at a distance of a hundred miles at sea by prescribing for him in time; an invention which is so richly useful as well as comforting to the soul of mankind, is surely sufficient answer to the cynic who says, with raised brows: "Yes, very nice, and all that, but is it worth while?"

But these uses, pleasant as they are, only skim the surface of the great, fundamental services of radio to the world.

A World at Peace.

In company with the old prophets and seers, with Campanella, Plato, and many more, I have a dream of a world when men shall live at peace with one another, not divided by hatred and misunderstandings due primarily, I am firmly convinced, to ignorance rather than to an inherent love of war and all its attendant horrors.

It was with joy that I learned that radio had succeeded in far-off India, America, and other countries, for, with the means of such intimate companionship at their command, the inhabitants of the lands outside our island home will not be viewed with the narrow prejudice which still causes the average Britisher to mistrust the foreigner, and even sometimes to eye him in our streets as if he were some strange specimen of a little-known insect!

Life's Main Object.

When custom makes the listening to other countries an ordinary, everyday occurrence, when ideas on the things that matter can be exchanged, and something fresh about the lives, habits, and views of other nations learned day by day, then those who are at present lumped vaguely together in many minds as "foreigners" will become familiars, and minds will blossom and broaden—surely, a desirable thing?—for growth makes for progress, which is, or should be, the main object of life, both in the mass and the individual.

I can see radio doing more for this country

than ambassadors, politicians, or even princes, for where people are mutually amused, understanding and tolerance will inevitably follow.

With regard to the programmes provided by the B.B.C. for the many thousands of listeners in the country, I think that, generally speaking, the standard is a high one, when one takes into consideration the length of time that the company has been in existence, and the difficulties that always attend any new venture.

Missing "Atmosphere."

Book reviews, debates, lectures, opera, and plays for the more serious-minded patrons—I have not heard whether the professional services of a "diner-out" or motor expert have ever been requisitioned, but they would undoubtedly be engaged if there were a demand for them—and dance music, comic songs, and humorous entertainment for those who prefer lighter fare.

As I understand that criticism is invited, perhaps a word on the comparative failure of some of the humorous efforts may not be misconstrued.

Of course, it is the most difficult thing in the world to be comical through the sole medium of the voice when stage "props," light,



Mrs. Patrick MacGill.

eccentric clothing, exaggerated "make-up," and the stimulus of that strange, elusive something which, for want of a better word, we call "atmosphere," are all missing.

All of which points to the need for more particular care in the choice of wireless material than for that which is to be conveyed to the hearer in the ordinary way.

It is wonderful how spontaneous and sincere is the response to genuine art on the part of those who have had little or no opportunity for culture, as the term is generally understood.

I have sat in a cheap music-hall in the poorest part of London and seen a would-be comic turn wither before the openly expressed scorn and ridicule of those who had paid to see the show. I trembled for the artist who had the courage calmly to announce the beautiful little poem, "On Bredon Hill," and I thrilled to the appreciative silence and subsequent burst of applause with which it was received; but I did not marvel, for the reciter was an artist, and art, thank Heaven! enfolds all but brutes in its magic spell, without regard to poverty or wealth, race, creed, or caste.

If I have a request to make, it is to plead for the broadcasting of more gems of poetical thought, for, though they may be of the stuff of dreams, yet life is often hard, and a beautiful dream is a gladsome thing.

Ether Fishing.

How to Recognize Foreign Stations.

POSSESSORS of multi-valve sets, when searching for long-distance telephony, frequently experience difficulty in identifying the station which they have successfully "hooked." This is, however, somewhat easier to do than would appear at the outset. Most of the foreign broadcasting stations, although not always prone to repeat their call-signs at regular intervals, possess certain peculiarities which help the ether angler to label his catch. In most cases the language heard (this sounds equivocal) will definitely establish the land from which the sounds emanate, but it must be borne in mind that German, for instance, is broadcast from at least four different countries.

Identified at Once.

France offers no difficulty whatever, both the Eiffel Tower and Radio-Paris being recognizable at once owing to their power and relatively high wave-length. The latter also gives its call-sign at regular intervals. "PTT" (Ecole Sup. des Postes et Télégraphes), Paris, and "Le Petit Parisien" establish their identity several times during the evening. Brussels ("SRB") is received on a wave length well below those possessed by the B.B.C. Stations, and stands isolated from all others. The announcer does not fail to let you know that he is "Bruxelles Radio-Belgique."

As regards the German broadcasting stations, Koenigswusterhausen can be quickly labelled by the fact that, on the condensers, it is in the neighbourhood of the Eiffel Tower, and only functions on Sunday mornings before lunch. The Vox Haus (Berlin) announcer starts his programme with an emphatic "Achtung! Achtung!" (English: Look out!), as do Leipzig, Stuttgart, and Koenigsberg. Hamburg opens the proceedings with a blow on a dinner-gong, and punctuates intervals with similar signals, the strokes indicating the number of minutes the listeners are requested to wait. Its programme also concludes with a ten-minutes' news bulletin in English.

A Clue to Germany.

Breslau, during a pause, makes use of a loud-ticking metronome in lieu of a tuning-in signal. The cheery "Hier Frankfurt am Main" cannot be mistaken.

The fact that all German stations conclude their programme with the National Anthem, "Heil Dir im Siegeskranz," a similar melody to our "God Save the King," proves definitely that the programme heard emanates from Germany, and not from other German-speaking countries.

Vienna, a new station, is not so easy to catch, but the announcer is proud of "Radio-Wien" (pronounced "Veen"), and does not omit to repeat the call frequently.

Switzerland Not Often Heard.

Of the Swiss stations, Zurich also broadcasts in German, but can be identified by the fact that its position, in the wireless receiver, is just off the tantalizing shipping Morse. Geneva and Lausanne use the French language, the former only broadcasting in the middle of the day. They are of comparatively weak energy, and not often received over here.

Holland possesses several stations which frequently give out the programme items in both Dutch and English. The new Madrid station, which can now be heard most evenings, possesses a fluent announcer, and his repeated call, "Radio Iberica," leaves the listener no doubt as to his location.

Rome, now a powerful unit, is a fairly easy catch. If you hear a melodious language and an announcement recalling a recitative in grand opera, you can put the voice down as belonging to "Unione Radiofonica Italiana." J.G.A.

What Happens When You Hear.

A Talk from London, by Sir WILLIAM H. BRAGG, F.R.S.

THE question, "What is Sound?" is a very natural question to ask, since we make such great use of sound and of the capacity of our ears to detect it. If we try to consider it in a broad way, we shall find that sound provides an obviously direct and efficient way of communicating with each other.

All round us are material objects of many kinds, and it is quite difficult to move without shaking some of them more or less. If we walk about on the floor, it quivers a little under the fall of our feet; if we put down a cup on the table, we cannot avoid giving a small vibration to the table and the cup. If an animal walks in the forest, it must often shake the leaves or the twigs or the grass, and unless it walks softly with padded feet, it shakes the ground. The motions may be very minute, far too small to see, but they are there, nevertheless.

The Ocean of Air.

Besides the obvious surroundings of material things, there is an ocean of air in which we live. We cannot move without stirring it; and, moreover, whenever we make anything else move, as when we shake the ground, or the branches, or the table, or whatever it may be, the air is shaken too, because it touches all these objects and moves when they move. It is very easy to set the air quivering, and when once a quiver is started, it runs through the air in all directions till it has spread and weakened and died away. Also it is a very curious thing that the air can carry ever so many quivers at the same time, going in many different directions, and of many varieties. But each travels as if there were no other there.

A World of Sound.

Now, since nothing can be done without starting shakes and quivers, in solids, or in liquids, or in air, in some or all of them, and since it is very important to everyone to know what is happening round about him, so far as it is possible to do so, it is not surprising to find that we human beings, and most animals, possess organs especially fitted to detect these shakes and quivers, and that we make great use of them.

The ear is marvellously sensitive to the minute quiverings that come to it through the air, and then pass down the tube of the ear and come finally to the delicate organs within. We say that we hear a sound, which means that somewhere or other an air quiver has been started, and has reached our ears. As the life and processes of the world go on, the actions which take place are accompanied by these tremors, and we live in this world of sound.

Our Wonderful Ears.

We can interpret what we hear because all the tremors are different and we have learnt to know them all. We can tell the sort of tremor that is made by the rustle of the leaves from the sort that is made by thunder or the call of an animal. In fact, it seems quite absurd to think that there is anything wonderful in it, because the "sounds seem so different." But, of course, that is just where the wonder lies; only air tremors in every case, and yet the ear has such marvellous powers that it can sort them all out from each other, can tell one person's voice from another, can tell one word from another, can even tell by the minutely differing shades of inflection, the spirit that lies behind the word.

No doubt the reason why ears can be and are so finely trained is because the information they give is so important and so interesting. Sometimes it is a matter of life or death, as in

the case of the animal who hunts or of the animal that is hunted.

It is everything to us to be able to talk to our friends, or to use our voices, and to set in motion air quiverings that have special meanings to those that hear them. If we walked in the country, how much we should miss if we could not hear the birds or the wind or the brook, or the passers-by! Think what it would mean to us if we could have no singing and no music. The quiverings of the air, and our ears that hear them, link us closely to the world about us and to our fellow-creatures.

Hearing Through a Rod.

We can readily find illustrations of the passage of the tremors of sound through materials. When a building is warmed by hot-water pipes, the sound of a blow on a pipe in one part of a building is carried through the whole system; it sounds almost as clearly as if it were made in the room in which we are listening.

In the Royal Institution there is an arrangement for a special experiment in illustration of the point. A wooden rod about forty feet long rests on the sounding board of a musical-box in the basement. The rod passes upwards through two floors into the lecture-room. In passing through each floor it is kept from contact with the wood by a soft felt pad. Now, the tremors of the musical-box pass along the rod, and if an ear is placed close enough to the top end of the rod, still better, if any part of the head is pressed against it, the sound is easily heard.

The Wood and the Tuning Fork.

If a solid body, not too heavy, and having a large surface, is laid on the top of the rod, the sound fills the room. A tea tray, or a violin, serves very well; even a hat will do. The fact is that when the tremors reach the top of the rod, they do not give enough motion to the air; the cross section of the rod is too small. Some bigger surface is wanted which will move with the rod, when pressed on it; and will give sufficient motion to the air, so that all in the room can hear.

We require, in fact, what is called a sounding-board. We have the same effect when we use a tuning-fork. If we hold it in the air after we have struck it, we hear only a feeble sound, because the quivering prongs of the fork do not impart much motion to the air; their surface is too small. So we plant the fork upon the table, and the sound there rings out strongly. The fork now shakes the table, and the table, with its large surface, puts far more disturbance into the air than the fork was able to do alone.

String Telephones.

There was a time when string telephones were popular as toys. One talked into a little box, the base of which was made of parchment; one end of which was fastened to the middle point of the box, and the other end was fastened in the same way to the base of a similar box. It was necessary to keep the string tight; the sound tremors travelled along the string, shook the base of the receiving box, which shook the air, which shook the listening mechanism of the ear.

Sound can be carried by water and other liquids, as well as by solids. When two boats are close together, it is easy for those who are in one to hear blows on the hull of the other, the sound tremors being carried by the water; it is possible to send communications in this way. That sound can be carried by gases such as the air is, of course, our common experience.

Sound cannot pass through a vacuum, however; it requires something material to carry it, solid, liquid, or gas. Between us and the sun there is space, empty of gas or air or any substance. No sound can travel across such a space. Light, on the other hand, travels quite easily. Light and our eyes that see it deal with the doings of the whole universe; sound belongs to the world only. I may talk of the universe of light, but I can only talk of the world of sound.

A Mile in Five Seconds.

As soon as you understand that sound is a quivering motion which goes from one place to another, you will realize that most likely it takes a certain time to make the journey, and so it does. When, for example, a sound travels through the air, it takes nearly five seconds to go a mile, and it is a very strange thing that all sorts of sounds, shrill whistles and deep boomings, take just the same amount of time to travel.

It is a very common thing to find examples of the fact that sound takes time to travel. If you are standing on one side of a valley and you watch a train approach a station a mile or two away on the other side, you may notice when the steam first issues in a white cloud from the whistle as the engine-driver gives warning that he is coming; and light travels so fast that you see the steam practically on the instant that the engine-driver opens his whistle. But it may be many seconds before you hear it.

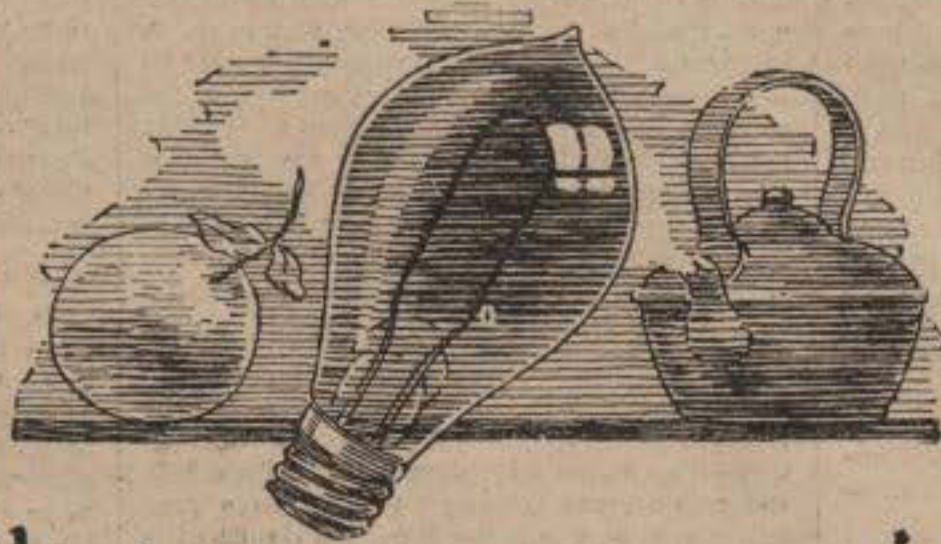
Seeing Before Hearing.

I have often watched the woodcutters at work in Australia, where the clear, still air makes it easy to see and hear at long distances. From one side of a wide gully I have seen the strokes of the axe fall noiselessly far away on the other side, and then when the man has straightened himself and begun to move away the noise of the blows has reached my ears. If you watch a long procession going along a street, marching to the music that heads it, every man puts his foot down at the beat of the drum; but, of course, the rear ranks do not hear it as soon as the front ranks, so that really they do not march in step. If you look sharply, you will see a ripple run along the line as the heads go up and down slightly to the movement of the feet.

A Form of Wave Motion.

The tremors of sound in the air spread away from the source in the way that waves spread in the sea, and they can turn a corner just as sea waves can. But there is a limit to what they can do in this respect. Obstacles that are much wider than the waves are long can hold up the sound waves and cast a sound shadow; just as there is a sheltered lee behind an island. But a small rock casts no appreciable shadow of the ocean swell, and, in the same way, sound sweeps round and over small obstacles, so that we hear round a corner to a very useful extent.

To conclude, the answer to the question "What is Sound?" may be stated very simply. Now, nothing can take place without starting tremors or quiverings, and in particular quiverings in the air. Our ears are organs adapted for the detection and interpretation of the quiverings. The quiverings are sound, and our detection of them is hearing. Sound is one form of wave motion: the waves on the surface of the sea are another. The analogy between them is so strong that the behaviour of the water waves which we can see helps us to understand the laws of the sound waves which we hear, but do not see.



What one man saw in a blackened bulb

THE history of progress is tied up with trivialities. Newton made history under an apple tree; Watts saw it in a tea kettle. Modern "wireless" came from a blackened bulb. It was an ordinary carbon filament lamp. Everybody knew that it turned black as it grew older. One man wondered why—and made it his business to find out. What he found was the principle of the thermionic valve. Dr. Fleming was the man

and his experimental valve was made in the Edison Swan Laboratories.

That was 30 years ago. Since then many developments have taken place in the evolution of the valve. Edison Swan Valves retain the lead they won in the early days of wireless. They are wholly reliable — experienced workers and careful testing see to that.

Ediswan Valves will bring the best out of your wireless set—get some on the way home and enjoy a better programme from to-night onwards. All dealers sell them.

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EDISWAN VALVES

An interesting study of early wireless history may be made at the Science Museum, South Kensington, London, where the complete series of Dr. Fleming's experimental valves can be seen.

Belfast Programme.

(Continued from page 259.)

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. LEONARD HILL. S.B. from London.
Local News.
10.0.—Close down.
Announcer: E. J. Thomson.

SATURDAY.

4.0-5.0.—The "2BE" Trio.
5.30-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. C. G. BARKLA. S.B. from Edinburgh.
Local News.

Vocal and Dance Music.

(Each Pair of Dances Eight Minutes.)

THE BELFAST MAYFAIR GLEE SINGERS.
W. J. CLARKE (1st Tenor);
F. MACKEY (2nd Tenor);
T. McALPIN (1st Bass);
D. McALPIN (2nd Bass);
THE STATION ORCHESTRA.

7.30. Orchestra.
Fox-trots, "In the Evening" (31); "Any Way the Wind Blows" (31).
7.40. Glee Singers.
"Down in Yon Summer Vale"
Chas. Wood (11)
"When Evening's Twilight" ... Hatton (2)
"Simple Simon" H. Hughes (1)
7.54. Orchestra.
Waltzes, "A Night of Dreams"; "The Shiek's Love Story."
8.5. D. McAlpin.
"The Self Banished" Dr. Blow (11)
"Ethiopia Saluting the Colours"
Chas. Wood (1)
"The Vagabond" ... Vaughan Williams (1)
8.17. Orchestra.
Fox-trots, "Oh, Evan"; "That Forgotten Memory."
8.23. Glee Singers.
"Once I Loved a Maiden" Rumsey (2)
"Deep River" Negro Spiritual
"Little Tommy" Macy (2)
8.30. Orchestra.
Selection of Irish Reels, Jigs and Hornpipes.
Fox-trot, "Whistling Lil" (8)
8.50.—The First Encore Received by Telephone.
9.1.—One-Steps, "If All the Girls" (16); "The Dervish" (8).
9.13.—Selection of Irish Reels, Jigs and Hornpipes.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. HARRY E. HASLAM. S.B. from London.
Local News.
10.0.—THE SAVOY BANDS. S.B. from London.
12.0.—Close down.
Announcer: W. T. Guthrie.

(Continued from column 2.)

SATURDAY, November 8th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. O. G. BARKLA, F.R.S., D.Sc.,
Nobel Laureate in Physics, on "Electricity." S.B. to Glasgow and Belfast (4th of Series). Local News.
7.30-9.10.—Programme S.B. from London.
9.10-9.30.—Talk. S.B. from Glasgow.
9.30-12.0.—Programme S.B. from London.
Announcer: G. L. Marshall.

Edinburgh Programme.

Week Beginning Sunday, November 2nd.

SUNDAY, November 2nd.

3.0-5.30.—Programme S.B. from London.
8.30-9.0.—The Rev. F. H. MARTIN, B.D.,
St. Matthew's Parish Church: Religious
Address. Hymns by the Church Choir.
9.0-10.0.—Programme S.B. from Glasgow.
10.0-10.30.—Programme S.B. from London.

MONDAY, November 3rd.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Radio Association Talk. S.B. from London.
Mr. JAMES PATERSON, R.S.A., P.R.S.W.,
R.W.S., on "Appreciation in Art" (1st
of Series). Local News.
7.30-11.0.—Programme S.B. from London.

TUESDAY, November 4th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-9.40.—Programme S.B. from London.
9.40.—Prof. R. S. RAIT. S.B. from Glasgow.
Local News.
10.0-10.30.—Programme S.B. from London.

WEDNESDAY, November 5th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. C. H. B. Quennell on "Everyday Life
in Early Times—Roman Britain." S.B.
from London. Local News.

Popular Programme.

ORCHESTRA:

Under the Direction of
A. DOUGLAS WILLCOX.
CHRYS BARCLAY (Soprano).
HARRY CHILVERS (Bass).
H. J. EWEN (Entertainer).
7.45. Orchestra.
March, "The Dandy Ninth"
A. Douglas Willcox
Overture, "William Tell" Rossini
8.0.—Prof. A. W. MAIR, Litt D., on "The
Heritage of Greece" (2). S.B. to Belfast.
8.15. Chrys Barclay.
"One Fine Day" Puccini
"The Old Woman" Edmonds (5)
"The Second Minuet" Besly (1)
8.30. Orchestra.
Selection, "Melodious Memories"
Herman Finch
8.45. H. J. Ewen.
In Selections from his Repertoire.
9.0. Harry Chilvers.
"The Song of Hybris the Cretan" Elliot
"The Blind Ploughman" -Coningsby Clarke
"The Gentle Maiden" arr. Arthur Somervell
9.10. Orchestra.
Trombone Solo, "The Stormfiend" Roedel
Entr'acte, "Simple Aveu" Thomé
"The Turkish Patrol" Michaelis
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Royal Horticultural Society Talk. S.B.
from London.
Debate by London University Students.
S.B. from London. Local News.
10.0. Harry Chilvers.
"The Midnight Review" Glinka
"Lorraine, Lorraine, Loree" Capel
10.10. H. J. Ewen.
In Selections from his Repertoire.
10.20.—Close down.

THURSDAY, November 6th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

FRIDAY, November 7th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-10.30.—The entire Programme S.B. from
Glasgow.

(Continued at the foot of column 1.)

Hull Programme.

Week Beginning Sunday, November 2nd

SUNDAY, November 2nd.

3.0-5.30. } Programmes S.B. from London.
8.30-10.30. }

MONDAY, November 3rd, and WEDNESDAY,
November 5th.

3.0-3.30 { Robert A. Jackson and his Orches-
4.0-4.30 { tra relayed from the Majestic Picture
House
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

TUESDAY, November 4th, and THURSDAY,
November 6th.

3.0-3.30. } Claude Duval's Dance Orchestra.
4.0-4.30. }
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

FRIDAY, November 7th.

3.0-3.30. } Robert A. Jackson and his Orchestra,
4.0-4.30. } relayed from the Majestic Picture
House.
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.

Choral Night.

VIOLET EVANS (Soprano).
GUNNELLE HAMLYN (Baritone).
CONSTANCE CLARK (Humorous and
Dramatic Recitals).
THE HULL GLEEMEN.

7.30. Part Songs.
"The Viking Song" ... Coleridge-Taylor (2)
"There is a Paradise on Earth"
Pearsall (11)
"This Pleasant Month of May" Beale (11)

7.45. Gunnelle Hamlyn.
"The Lute Player" Allitsen
"To-Morrow" Keel
7.55. Recitals.

Selected.
8.5. Part Songs.
"How Beautiful is Night" ... Kearton (25)
"What Ho! What, Shepherd, Ho!"
Beale (11)

8.15. Violet Evans.
"Waltz Song" ("Tom Jones")... German
"Starry Woods" Montague Phillips
"Morning" Oley Speaks

8.25. Gunnelle Hamlyn.
"Onaway, Awake, Beloved" Coates
"O Mistress Mine" Quilter (1)
8.35. Part Songs.
"Martyrs of the Arena" De Rille (2)
"Down Among the Dead Men"
arr. Granville Bantock (2)

8.45. Selected.
8.55. Violet Evans.
"Sing, Sing, Blackbird" Montague Phillips
"Carmena" Lane Wilson (22)

9.5. Gunnelle Hamlyn.
"Song of the Volga Boatmen"
Chaliapin-Kocneman
"Drake Goes West" Sanderson (1)

9.15. Sea Shanties.
"Billy Boy" arr.
"Bound for the Rio Grande" } Sir Richard
"Johnny, Come Down to Hilo" } Terry
"Reuben Ranzo" (2)

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. LEONARD HILL. S.B. from London.
Local News.
10.0-10.30.—Programme S.B. from London.

SATURDAY, November 8th.

3.0-3.30. } Claude Duval's Dance Orchestra.
4.0-4.30. }
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

GUY A. BROUN on "West African Secret
Societies and Witch Doctors."
Local News.
7.30-12.0.—Programme S.B. from London.
Announcer: L. B. Page.

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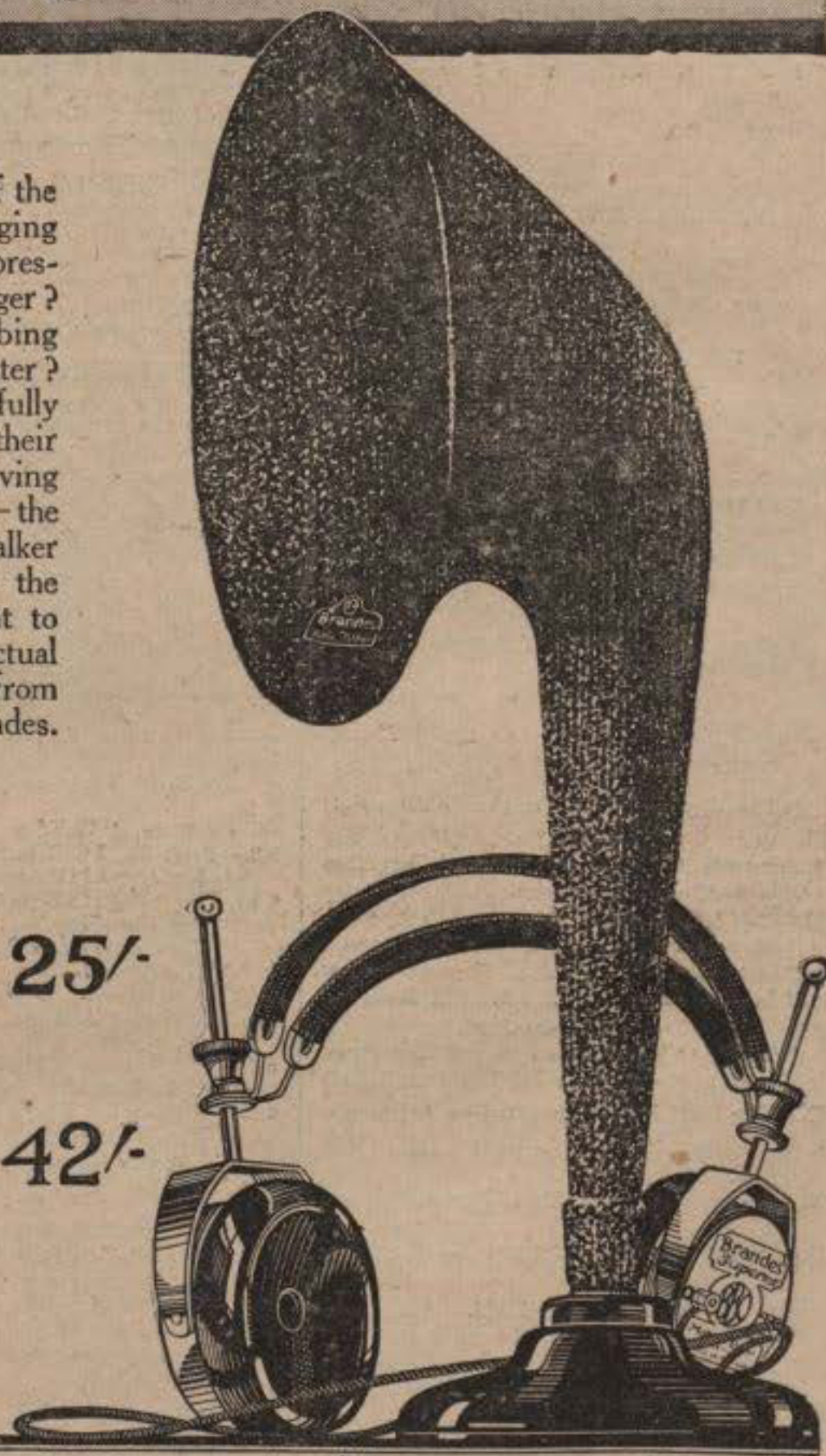
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Radio Headphones
Then Listen with Brandes
Table Talker*

Leeds—Bradford Programme.

Week Beginning Sunday, November 2nd.

SUNDAY, November 2nd.

3.0-5.30.—Programme S.B. from London.
6.30-8.0.—All Souls' Day. Service relayed from Leeds Parish Church.
9.0-10.30.—Programme S.B. from London.

MONDAY, November 3rd.

2.45-3.45.—The Station Trio.
5.15-6.15.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

TUESDAY, November 4th.

2.30-4.0.—Harold Gee and his Orchestra.
4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Mr. COLIN ROBERTSON, "A Chat on Golf."
7.0-10.30.—Programme S.B. from London.

WEDNESDAY, November 5th.

3.30-4.30.—Bensley Ghent and his Orchestra.
5.15-6.15.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

THURSDAY, November 6th.

2.30-4.0.—Harold Gee and his Orchestra.
4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

FRIDAY, November 7th.

2.30-4.0.—Bensley Ghent and his Orchestra.
5.15-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London.

An Evening With Mendelssohn.

Mrs. A. GRAHAM ELDRIDGE (Pianoforte).

H. CLIFFORD ROBINSON (Pianoforte).

JAMES CUNNINGHAM (Baritone).

THE FROSTICK STRING QUARTET.

7.30.—Mrs. A. Graham Eldridge on "Mendelssohn."
7.35. Pianoforte Solo.
Three Etudes.

7.48. Pianoforte Solo.
"Songs Without Words," Nos. 18, 30 and 34.

7.57. James Cunningham.
Solo, "St. Paul."

8.2. Pianoforte Duets.
Nocturne from "A Midsummer Night's Dream."

8.13. Quartet.
Part of Overture to "Athalie."

8.21. James Cunningham.
Short Episode—(a) Intermezzo from Quartet, Op. 13; (b) Scherzo from Quartet, Op. 44, No. 2.

8.29. Mrs. A. Graham Eldridge.
Funeral March.

8.43. Quartet.
Quartet in E Flat, Op. 12, for Strings.

9.7. Pianoforte Duet.
Overture to "Ruy Blas."

9.16. James Cunningham.
"The Garland."

9.23. Pianoforte Duet.
"Wedding March" ("A Midsummer Night's Dream.")

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

Prof. LEONARD HILL. S.B. from London.

10.0. Pianoforte Duet.
Tone Poem, "Finlandia" Sibelius

10.10. James Cunningham
"There Be None of
Beauty's Daughters" } Mendelssohn (11)
"O God, Have Mercy" }

10.20. Pianoforte Duet.
March from "Tannhäuser" Wagner

10.30.—Close down.

SATURDAY, November 8th.

2.45-3.45.—The Station Trio.
5.15-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.

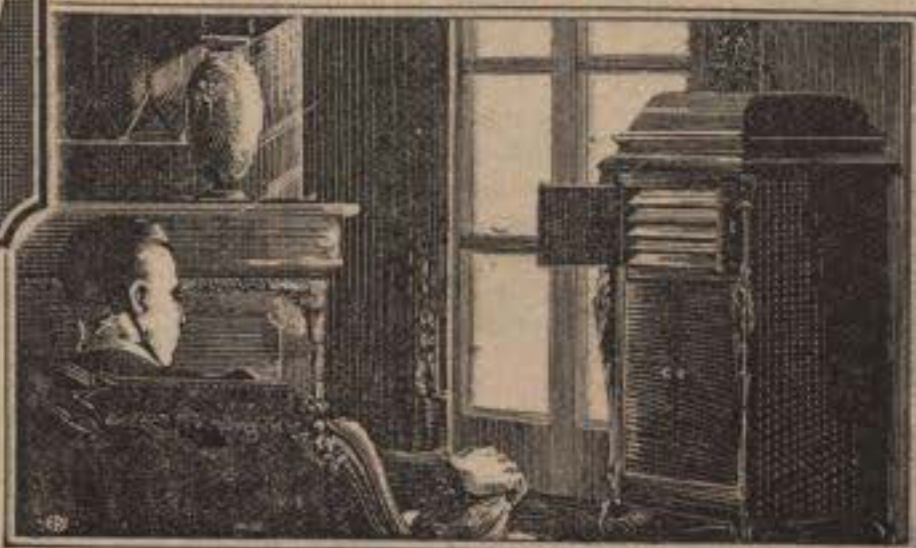
Mr. H. G. CLINCH on "The Smoke Evil."

7.30-12.0.—Programme S.B. from London.

Announcer: G. P. Fox.



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10/-

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The Blue Louden for H.F. Amplification.
Filament Volts 4.5-9
Filament Amps. 0.4
Anode Volts 40-50.

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Forgetfulness,	Mind-Wandering,
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Inertia,	Lack of System,
Weakness of Will,	Procrastination,
Lack of Ideas,	Indecision,
Indefiniteness,	Shyness,

which interfere with the effective working power of your brain. It removes these weaknesses. It irons them out. It gives you the strength and the ability to remedy them.

Simultaneously it enables you to develop such valuable "winning" qualities as:—

- | | |
|------------------|--------------------|
| —Concentration | —Organising Power |
| —Observation | —Directive Ability |
| —Perception | —Focefulness |
| —Judgment | —Self-Confidence |
| —Initiative | —Self Control |
| —Will-Power | —Tact |
| —Decision | —Reliability |
| —Ideation | —Salesmanship |
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Above all it develops Driving Force, Energy, and Mental Power—"Power that Endures."

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Very striking are the letters received by the Pelman Institute from men and women in all parts of the world, testifying to the remarkable results secured as the result of taking the Course.

Here are a few extracts from the Institute's post-bag:—

A Clerk writes: "I have received two substantial increases of salary in the short space of six months."

A Theological Student writes: "Last Friday I had to sit for an exam. in Church History. I knew nothing—comparatively speaking—about it on the Thursday afternoon. On Thursday evening I sat down and made a list of the dates, using the Pelman System for such, and then read around them for three hours, real honest concentration of mind, with the result I gained an 'A' mark. Pelmanism is a great boon."

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A Librarian says that Pelmanism, by giving him a feeling of "intense Self-Confidence" has enabled him to secure an appointment.

An Artist states that since taking up Pelmanism he has greatly improved his powers of Observation.

A Teacher reports that amongst the benefits she has derived from Pelmanism are: "Increased Self-Confidence, greater Interest-power, larger Outlook, keener Mental Grasp, better Memory and the ability to do more work and get better results with less fatigue."

A Clergyman writes: "I am already conscious of greater preaching power, and my people, too, have noted it."

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A Miner writes: "I have gained a 2nd class certificate for machine drawing from Rutherford College through evening classes. Pelmanism has not let me down yet, and never will."

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A Salesman writes: "My salary has increased over 200 per cent. during the last 18 months."

A Cashier writes: "The Course has been a very profitable one, as I have had two substantial additions to my salary."

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A Typist reports that she has been appointed Assistant Secretary. "The compliment I often get: 'You are a walking encyclopædia,' is due to Pelmanism."

A Manager states that he has increased his salary by 200 per cent.

A Lady Student writes that she has passed an examination "with great success, and attributes this honour to the study of the Pelman Course."

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These letters give some indication of the remarkable work Pelmanism is doing to increase efficiency in every walk of life, and to enable men and women in every Profession, Business, and Trade to believe in themselves, to develop that Self-Confidence which wins the Confidence of others, to increase their Earning Power, and to improve their positions in life.

In order to obtain full particulars of this wonderful system, either call at the Institute or post the adjoining coupon to the Pelman Institute, 95 Pelman House, Bloomsbury Street, London, W.C.1 Write or call to-day.

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- the Business Man and Woman,
- the Clerk and Typist,
- the Salesman and Shopkeeper,
- the Artisan and Manual Worker,
- the Preacher and Public Speaker,
- the Naval and Military Man,
- the Woman Worker,

and contains contributions on the subject of Scientific Mind-Training from some of the most distinguished men and women of the day.

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Pelmanism is quite simple and easy to follow. It is well within the powers of every reader. Indeed, it provides a most enjoyable recreation for the winter evenings.

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- To develop your powers of concentration,
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- To develop initiative,
- To become a clever salesman,
- To originate new ideas,
- To acquire a strong personality,
- To become a good conversationalist,
- To talk and speak convincingly,
- To work more easily and efficiently,
- To cultivate a perfect memory,
- To win the confidence of others,
- To widen your intellectual outlook,

in short, to make the fullest use of the powers now lying latent or only semi-developed in your mind, you should send for particulars of the Pelman Course.

By using the coupon printed below to-day, you can obtain by return, gratis and post free:

- (1) A copy of "THE EFFICIENT MIND," which contains a full description of the New Pelman Course.
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To the PELMAN INSTITUTE,
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SIR,—Please send me, gratis and post free, a copy of "The Efficient Mind," and particulars of the offer entitling me to take the Pelman Course on special terms.

NAME

ADDRESS

All Correspondence is Confidential.

Liverpool Programme.
Week Beginning Sunday, November 2nd.

SUNDAY, November 2nd.

3.0-5.30.—Programme S.B. from London.
8.30.—Religious Service.
Hymn, "Lord of All Being Throned Afar"
(English Hymnal No. 434).
Anthem, "Sun of My Soul".....Turner
Address by the Rev. NICHOL GRIEVE,
M.A.
Hymn, "Jesu, Lover of My Soul" (English
Hymnal No. 414).
9.0-10.30.—Programme S.B. from London.

**MONDAY, November 3rd, and WEDNESDAY,
November 5th.**

3.30-4.30.—Gaillard and his Orchestra, relayed
from the Scala Super Cinema.
5.30-6.15.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

TUESDAY, November 4th.

11.30-12.30.—Mid-day Concert.
5.30-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
ARCHIBALD HADDON. S.B. from
London.
Local News.
7.30-7.45.—Interval.
7.45. Part of

**LIVERPOOL PHILHARMONIC
SOCIETY'S SECOND CONCERT.**

Relayed from the Philharmonic Hall.
Overture, "Coriolanus".....Beethoven
"Les Preludes".....Liszt
Symphony No. 2 in D.....Brahms
8.50. TEMPLE MALE VOICE QUARTET:
S. CRUDEN (1st Tenor).
JOHN PRICE (2nd Tenor).
ALFRED NODEN (1st Bass).
PERCY EVANS (2nd Bass).

"Song of the Jolly Roger"

C. F. C. Candish (2)

"An Evening Pastoral" Wilfrid Shaw (2)

"Drink to Me Only" (Old Melody)

arr. Harry H. Cooks

"Piccaninny Lullaby".....Macey (2)

"Tears".....Dr. Jas. Lyons

"Negro Spiritual" .. arr. H. T. Burleigh

"Sailors' Chorus".....C. H. H. Parry

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Sir HALFORD MACKINDER. S.B. from
London.

Local News.

10.0.—Mr. MORRY M. BLAKE on "The
Modern Dance—1924."

10.30.—Close down.

THURSDAY, November 6th.

5.30-4.30.—The Station Pianoforte Trio.
5.30-6.15.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

FRIDAY, November 7th.

3.30-4.30.—Gaillard and his Orchestra.
5.30-6.15.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

SATURDAY, November 8th.

3.30-4.30.—Gaillard and his Orchestra.
5.30-6.15.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.
Announcer: H. Cecil Pearson.

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
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LOUD SPEAKERS

Nottingham Programme.
Week Beginning Sunday, November 2nd.

SUNDAY, November 2nd.

3.0-5.30. } Programmes S.B. from London.
8.30-10.30 }

MONDAY, November 3rd, and THURSDAY, November 6th.

3.30-4.30.—The Scala Picture Theatre Orchestra,
Musical Director: Andrew James.
5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

TUESDAY, November 4th.

5.0-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

WEDNESDAY, November 5th.

11.30-12.30.—Gramophone Records of the Week.
5.0-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, November 7th.

5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.

Popular Concert.

THE NOTTINGHAM CITY POLICE BAND.

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Conductor: Inspector JOHN GEORGE HEWETT.

(Late Bandmaster, Duke of Cornwall's Light Infantry.)
MARK MELLORS (Baritone).
E. H. ADAMS (Bass).

- 7.30. The Band.
- "Machine-Gun Guards" *Marechal*
- 7.35. Baritone Songs.
- "The Arrow and the Song" *Balfe*
- "The Jolly Tinker" *Newton*
- "Tommy, Lad" *Margetson (1)*
- 7.45. The Band.
- Ballet Music from "Les Erinnyes" *Massenet*
- Serenade from "Les Millions d'Arlequin" *Drigo*
- "In a Chinese Temple Garden" .. *Ketelbey*
- 8.15. Bass Songs.
- "The Lute Player" *F. Allisen*
- "Myself When Young" ("In a Persian Garden") *Lehmann*
- 8.25. The Band.
- Overture, "Joan of Arc" *Verdi*
- "In a Persian Market" *Ketelbey*
- "Les Echos des Bois" *E. Demare*
- 8.55. Baritone Songs.
- "King Charles" *M. V. White (1)*
- "The Farmer's Bride" *Kennedy Russell*
- "Song of the Flea" *Moussorgsky*
- 9.5. The Band.
- "Mill in the Black Forest" .. *Eilenberg*
- "Menuet d'Amour" .. *F. H. Cowen (11)*
- 9.20. Bass Songs.
- "Thou Art Risen, My Beloved" *Coleridge-Taylor (1)*
- "She Alone Charmeth My Sadness" *Gounod*
- "Ombra mai fu" *Handel*
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. LEONARD HILL. S.B. from London.
Local News.
- 10.0. The Band.
- Excerpts from the Works of Grieg
arr. D. Godfrey, Junr.
- 10.20. Baritone Songs.
- "In Love" *Herman Lohr*
- "The Song of the Volga Boatmen" *Koeneman*
- 10.30.—Close down.

SATURDAY, November 8th.

3.15-4.15.—The Scala Picture Theatre Orchestra: Musical Director, Andrew James.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Talk by Station Director.
7.0-12.0.—Programme S.B. from London.
Announcer: Edward Liveing.



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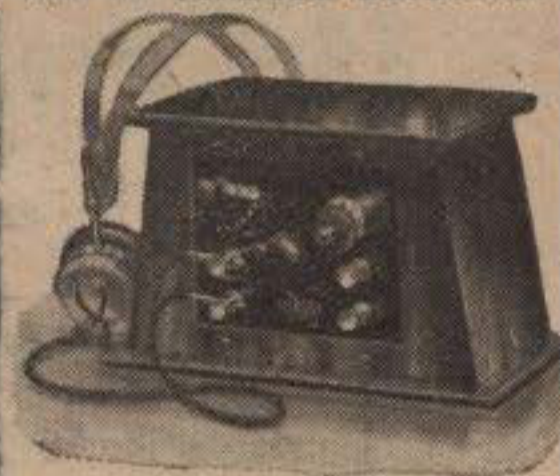
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Plymouth Programme.

Week Beginning Sunday, November 2nd.

SUNDAY, November 2nd.3.0-5.30. } *Programmes S.B. from London.*
8.30-10.30. }**MONDAY, November 3rd, and WEDNESDAY, November 5th.**

4.0-5.0.—Albert Denley and his Orchestra, relayed from the New Palladium Cinema. Organist, Ernest Manning; Soloist, Dorothy Lincoln (Soprano).

5.30-6.30.—CHILDREN'S CORNER.

7.0-11.0.—*Programme S.B. from London.***TUESDAY, November 4th, THURSDAY, November 6th, and SATURDAY, November 8th.**

4.0-5.0.—Albert Fulbrooke and his Trio relayed from the Royal Hotel. Soloist, Arthur Marten (Tenor).

5.30-6.30.—CHILDREN'S CORNER.

7.0 onwards.—*Programme S.B. from London.***FRIDAY, November 7th.**

4.0-5.0.—Albert Denley and his Orchestra.

5.30-6.30.—CHILDREN'S CORNER.

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

7.30-8.0.—Interval.

Charter Day Programme.

Relayed from the Guildhall.

LUCY DART (Soprano).

ARTHUR MARTEN (Tenor).

GEORGE SCANTLEBURY (Recitals).

HARRY MORETON (Solo Organ)

(Borough Organist of Plymouth).

THE BAND OF H.M. ROYAL MARINES (PLYMOUTH DIVISION).

(By permission of Col. Commdt. F. C. Edwards and Officers, R.M.).

Director of Music, Lieut. P. S. G. O'DONNELL, M.V.O.

8.0. The Band.

Overture, "Plymouth Hoe" *John Ansell*

8.10. Lucy Dart.

"The Moors of Devon" *Herbert Oliver* (8)"A Brown Bird Singing" .. *Haydn Wood*

8.20. The Band.

Selection, "The Dogs of Devon"

W. H. Bullock (2)

8.30. Arthur Marten.

"Glorious Devon" *Edward German* (1)"Tavistock Goosey Fair" .. *Trythall* (8)

8.40.—His Worship THE MAYOR OF PLYMOUTH, Councillor SOLOMON STEPHENS, on "Plymouth from a National Point of View."

8.55. The Organ.

Caprice in B Flat

Grand Chorus in E Flat! .. *A. Guilmant*

9.5.—The TOWN CLERK OF PLYMOUTH, R. J. FITTALL, Esq., O.B.E., on "The Origin and Progress of Local Government in Plymouth."

9.20. The Band.

Selection, "Tom Jones" .. *Edward German*9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*

Local News.

9.45.—George Scantlebury: "Comments on the Charter Day" in Devon Dialect.

9.50. Arthur Marten.

"Devon for Me"

"Lovely Devon Rose" *Herbert Oliver* (8)

10.0. The Organ.

Pastorale

Finale from the 1st Symphony *Louis Vierne*

10.10. Lucy Dart.

"Sing, Joyous Bird" .. *Montague Phillips*

The Band.

"Pomp and Circumstance" *Elgar* (1)

(Soloist, Lucy Dart—"Land of Hope and Glory.")

10.20.—Close down.

Announcer: Clarence Goode.

A Split Vote



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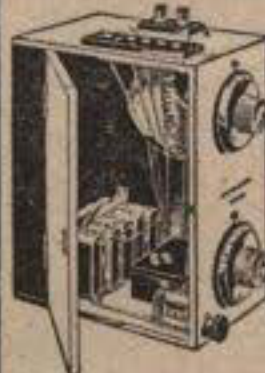
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Sheffield Programme.

Week Beginning Sunday, November 2nd.

SUNDAY, November 2nd.

3.0-5.30. } Programmes S.B. from London.
8.30-10.30. }

MONDAY, November 3rd, and WEDNESDAY, November 5th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Programme S.B. from Birmingham.
5.0-5.30.—WOMEN'S HALF-HOUR.
5.30-6.45.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

TUESDAY, November 4th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Programme relayed from the Albert Hall.
5.0-5.30.—WOMEN'S HALF-HOUR.
5.30-6.30.—CHILDREN'S CORNER.
7.0-8.15.—Programme S.B. from London.
8.15.—Speech by the Rt. Hon. J. H. THOMAS at the Cutlers' Feast, relayed from the Cutlers' Hall.
9.0 (approx.)-10.30.—Programme S.B. from London.

THURSDAY, November 6th.

11.30-12.30.—Gramophone Records.
4.0-5.0.—Collin Biggin and his Orchestra, relayed from King's Head Hotel.
5.0-5.30.—WOMEN'S HALF-HOUR.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

FRIDAY, November 7th.

11.30-12.30.—Gramophone Records.
3.20-4.30.—Programme S.B. from Birmingham.
5.0-5.30.—WOMEN'S HALF-HOUR.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London. Local News.

7.30. Local Night.

The Sheffield Station invites you to join in a Musical Evening. Several well-known Sheffield Artists are coming, and we can confidently promise you a really good time. ALLEN MORTON and his Violoncello will be present. HARRY SKERRITT will endeavour to sing a few well-known Songs and, in conjunction with DORIS COWEN, will sing duets. The twins DORIS COWEN and DORIS HITCHENER will oblige with some Old Favourites, and may be persuaded to sing some Quartets with HARRY SKERRITT and ERNEST PLATTS.

GEORGE LISTER, of Leeds, will provide the Humour, and ETHEL COOK will do all that is necessary with the Piano. A strange voice will be heard during the evening, but our friends are strongly advised not to regard this as part of the evening's entertainment.

9.30.—WEATHER FORECAST and NEWS, S.B. from London.
Prof. LEONARD HILL. S.B. from London. Local News.
10.0.—Programme S.B. from London.
10.30.—Close down.

SATURDAY, November 8th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Programme S.B. from Manchester.
5.0-5.30.—WOMEN'S HALF-HOUR.
5.30-6.30.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.
Announcer: H. C. Head-Jenner.



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I receive. You should hear some of my friends telling their pals about their results. The claims they make for their Fellow's Super-2!!! They are probably true, too, allowing for a little justifiable enthusiasm, but all the same, I think I shall go on with my modest claims. It is good to feel that we give even more than we promise. What we do definitely promise always is

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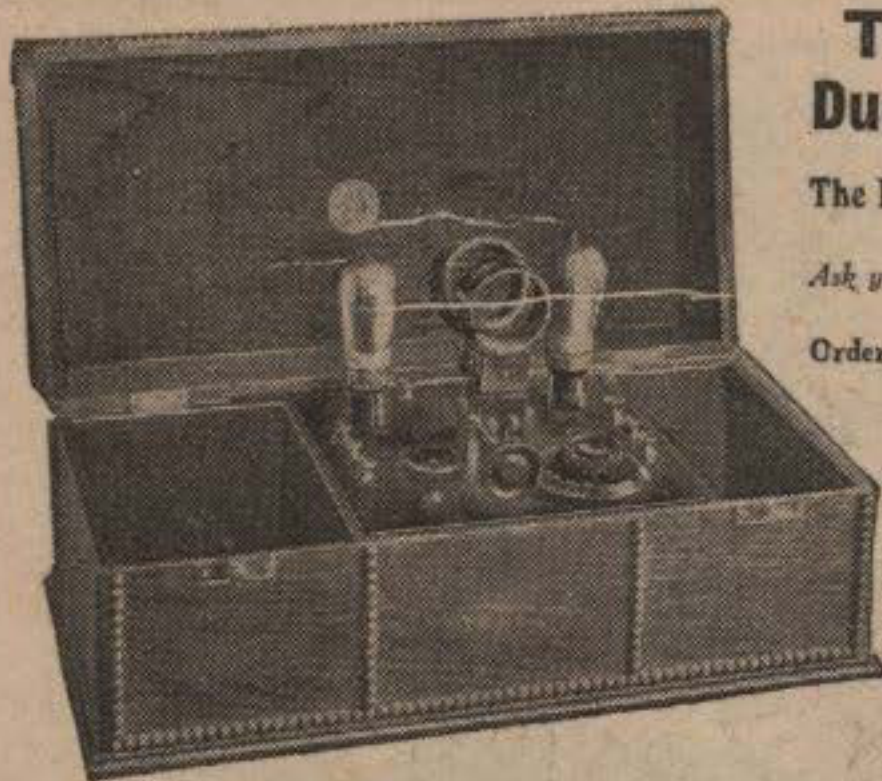
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cabinet work, or economy has been effected by using cheap components of inferior quality.

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Stoke - on - Trent Programme

Week Beginning Sunday, November 2nd.

SUNDAY, November 2nd.

3.0-5.30. } Programmes S.B. from London.
8.30-10.30. }

MONDAY, November 3rd, to THURSDAY, November 6th, and SATURDAY, November 8th.

3.30-4.30.—The Majestic Cinema Orchestra: Musical Director, Thomas Beckett.
5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, November 7th.

3.30-4.30.—The Majestic Cinema Orchestra. Musical Director, Thomas Beckett.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.

Military Band Evening.

MINNIE HOLMES (Soprano).
REGINALD BUTTERWORTH (Baritone).
THE BAND OF 5TH BATT. THE NORTH STAFFORDSHIRE REGIMENT.
(By permission of Officer Commanding and Officers.)
Conductor, ELLIS GLOVER.

7.30. The Band.
March, "The Mad Major".....Alford
Overture, "The Wanderer's Goal" Suppe
7.50. Soprano Songs.
"Be Still, Blackbird"
Wilfred Sanderson (1)
"Beloved, it is Morn".....Florence Aythorpe
8.0. The Band.
Entr'acte, "An Eastern Romance" Haines
Selection, "The Lady of the Rose"
Jean Gilbert
8.20. Baritone Songs.
"Sea Fever".....John Ireland
"The Lute Player".....Allitsen
8.30. The Band.
Three Dances, "Nell Gwyn".....German
Entr'acte, "Moon Madrigal".....Willeby
8.50. Soprano and Baritone Duets.
"At Love's Beginning"
Liza Lehmann (1)
"In a Garden of Roses".....Sanderson (1)
9.0. The Band.
Waltz, "Irish Whispers".....Ancliffe
Selection, "The Cabaret Girl".....Kern
9.20. Soprano Songs.
"Love's a Merchant".....Molly Carey
"A Little House".....Florence Aythorpe
"Allah be with Us" Woodforde-Finden (1)
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. LEONARD HILL. S.B. from London.
Local News.
10.0. Baritone Songs.
"The Splendour of the Stars"
Elizabeth Needham (8)
"The Floral Dance".....Katie Moss
10.10. The Band.
Selection, "The Maid of the Mountains"
Fraser-Simson
Patrol, "The Wee Macgregor".....Amers
10.30.—Close down.

Announcer: J. C. Clarke.

"My Life - Story,"

By

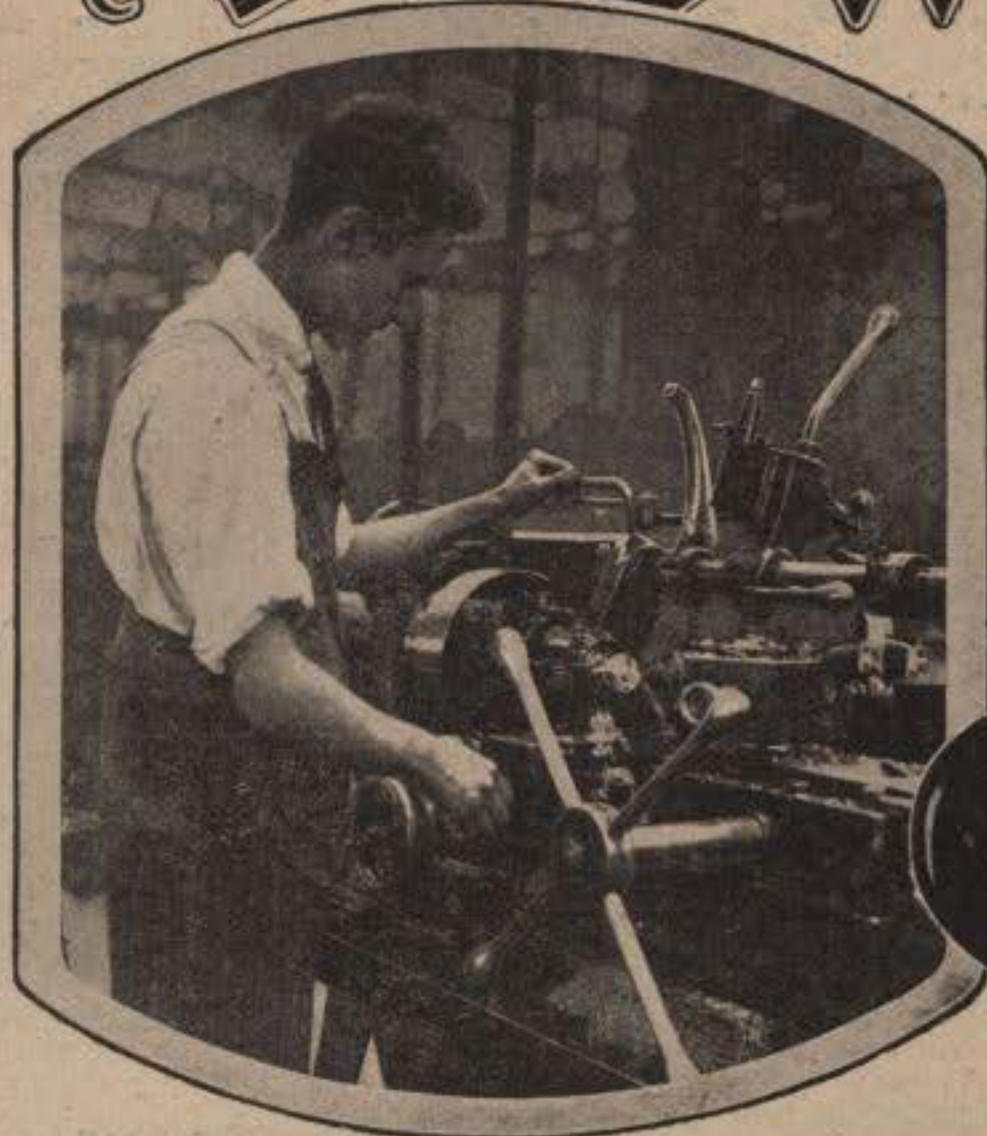
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Illustration shows aluminium cases for the H2 type Loud Speaker being machined.

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120 ohms £5 5 0	120 ohms £2 5 0	£15 15 0
2000 ohms £5 8 0	2000 ohms £2 8 0	in all
4000 ohms £5 10 0	4000 ohms £2 10 0	resistances.

as builders of the finest Loud Speakers on the market.

Naturally to produce such instruments requires sensitive and accurate machinery and workers possessing experience above the ordinary. Although there is such a tremendous demand for Brown Loud Speakers because the wireless public has realised that its exclusive tuned reed principle must give more faithful reproduction, yet the policy of S. G. Brown, Ltd., is such that every Instrument receives individual care from commencement to finish.

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MONTHLY

(Published 1st of
each month.)

MODERN WIRELESS

"It's a Radio Press Periodical."



"I get these stations regularly"

So will you if you buy a copy of the November
"MODERN WIRELESS"

Edited by John Scott-Taggart, F.Inst.P., A.M.I.E.E.

FOR long range work you cannot do better than build the fine new 4-valve Transatlantic receiver described by Percy W. Harris in the November issue of "Modern Wireless," the great national monthly wireless magazine with 100,000 readers. This set embodies all the latest design features and will work all the principal B.B.C. stations on a loud-speaker and has also given loud-speaker results on WGY the famous American broadcasting station.

An article of the greatest interest to the more experienced experimenter is one by the Editor on his new T.A.T. system of multi-stage H.F. amplification. Seven stable stages have been obtained with this method which will interest all who desire long-range reception. The photo on the left shows the seven H.F. stages in use.

In fact, this issue will prove fascinating to all who want to "get further." John Underdown, who has great experience in this direction, gives a constructional article on an extremely efficient long-range neutrodyne set using only two valves.

"More Resistoflex Circuits," by the Editor, gives details of some entirely new and ingenious Resistoflex circuits for long-range reception.

There is also a crystal set and an "all-in" single-valve receiver which will receive 5XX loudly throughout the country. It will also receive three or four B.B.C. stations on the 'phones and work a loud-speaker up to about 5 miles. A set thoroughly to be recommended.

There are the usual articles dealing with the operation of sets, fault finding, theory, the humours of wireless, readers' experiences, etc., etc.

A SPLENDID SHILLINGSWORTH.

Out to-day

The November "MODERN WIRELESS" is a wonderful budget of good articles and has been greatly enlarged. There are now

135 PAGES!

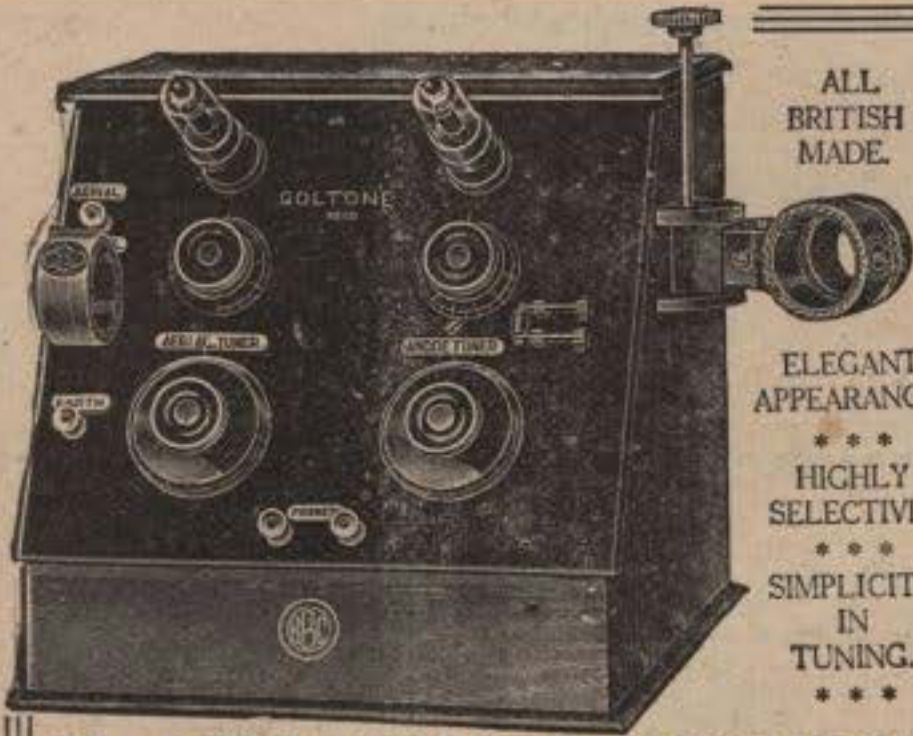
"Modern Wireless" is on sale everywhere. In case of any difficulty, place a definite order with your newsagent. Published by Radio Press, Ltd., the largest wireless publishers in the world, BUSH HOUSE, STRAND, LONDON, W.C.2.

Barcode Ad. 1170.

CONTENTS.	
MORE RESISTOFLEX CIRCUITS.	By John Scott-Taggart, F.Inst.P., A.M.I.E.E.
THE TRANSATLANTIC 4-VALVE RECEIVER.	By Percy W. Harris.
THE NEW T.A.T. SYSTEM OF MULTI-STAGE H.F. AMPLIFICATION.	By John Scott-Taggart, F.Inst.P., A.M.I.E.E.
A LONG RANGE 2-VALVE NEUTRODYNE.	
A CRYSTAL SET FOR LONG AND SHORT WAVE-LENGTHS,	
Etc., etc., etc.	



The Editor of "Modern Wireless" using the H.F. amplification system described in the November issue



ALL
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ELEGANT
APPEARANCE.

HIGHLY
SELECTIVE.

SIMPLICITY
IN
TUNING.

The "GOLSTONE" (Regd.) WIRELESS RECEIVING SETS. BRITISH MADE.

Designed for receiving on any wave length. The Two-Valve clearly receives British Broadcasting and Continental Stations, and for Loud Speaker reception the Three, Four and Five-Valve Sets have proved entirely satisfactory in all parts of the Kingdom. Polished Cabinet with removable back, Ebonite Panel fitted with Valve Holders, Filament Resistances, Condensers for Tuning Aerial and Anode Circuits, Knife Switch for High and Low Tension Circuit. Both the High Tension and Low Tension Batteries can be fitted inside the Cabinet, and the only wires on view are the Aerial and Earth. Provided with Plug-in Coils to receive British Broadcasting Stations. Plug-in Coils to receive Paris, Berlin, Chelmsford and any high-wave stations are interchangeable and can be promptly supplied.

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FIVE GUINEAS!

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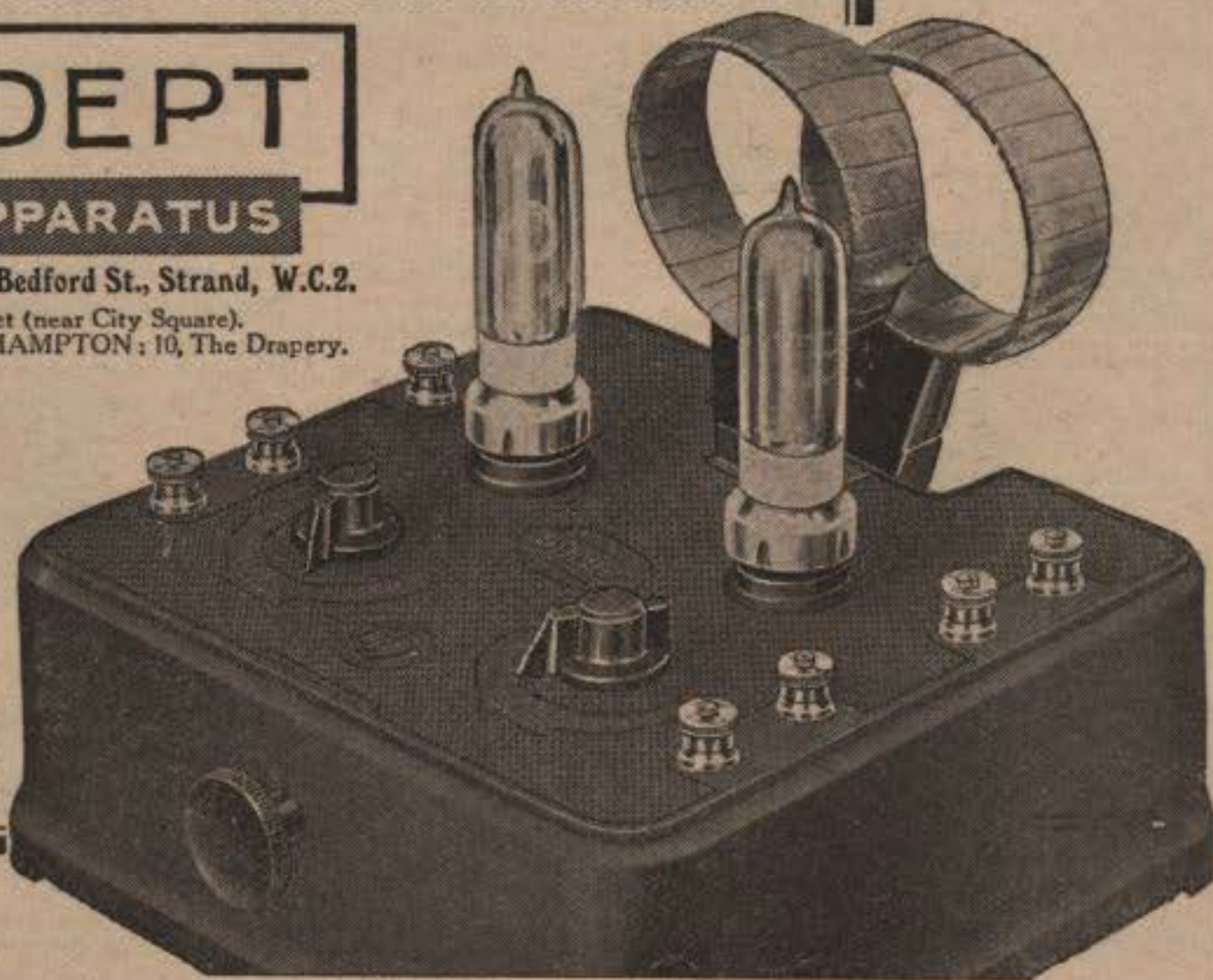
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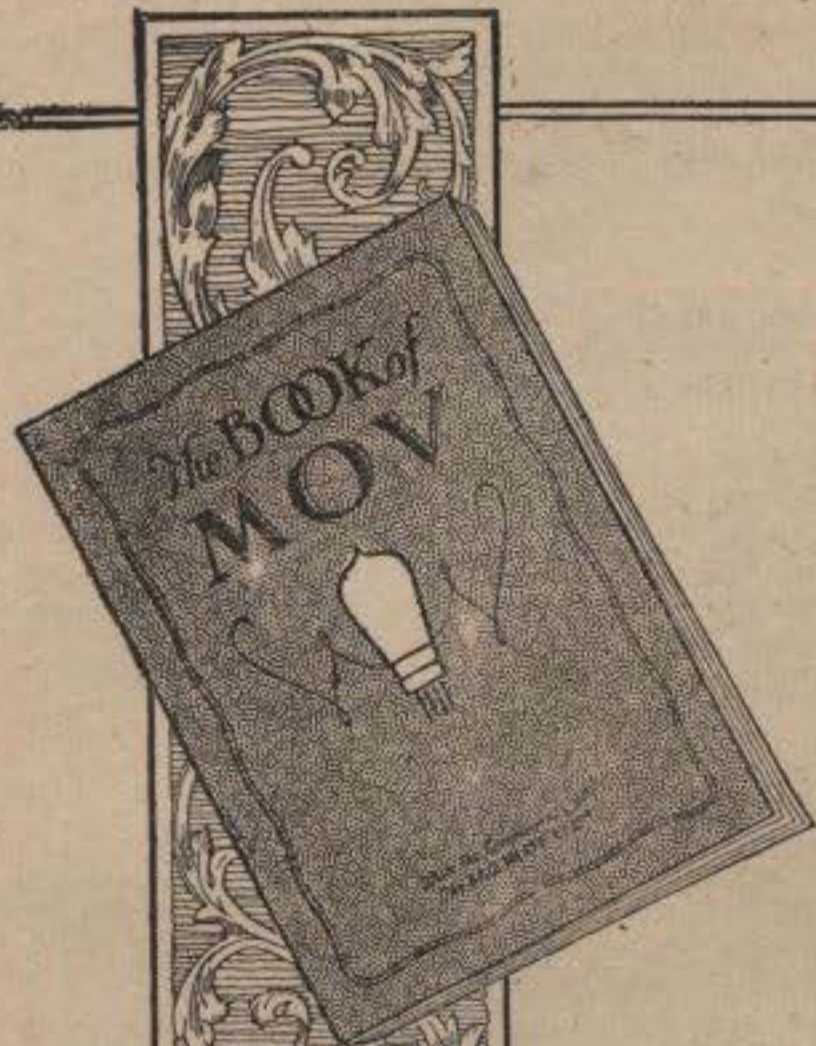
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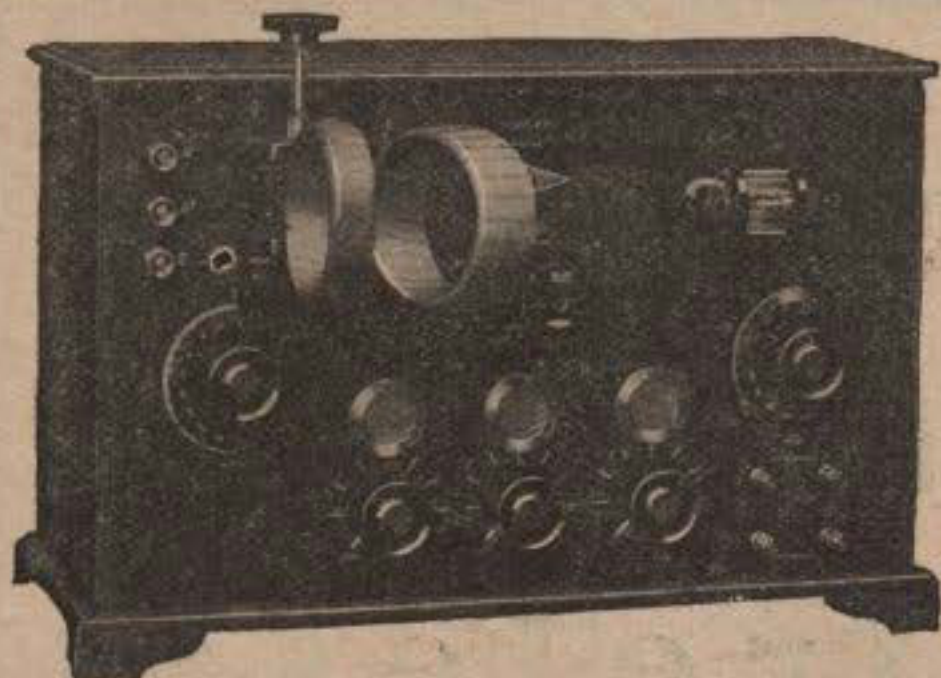
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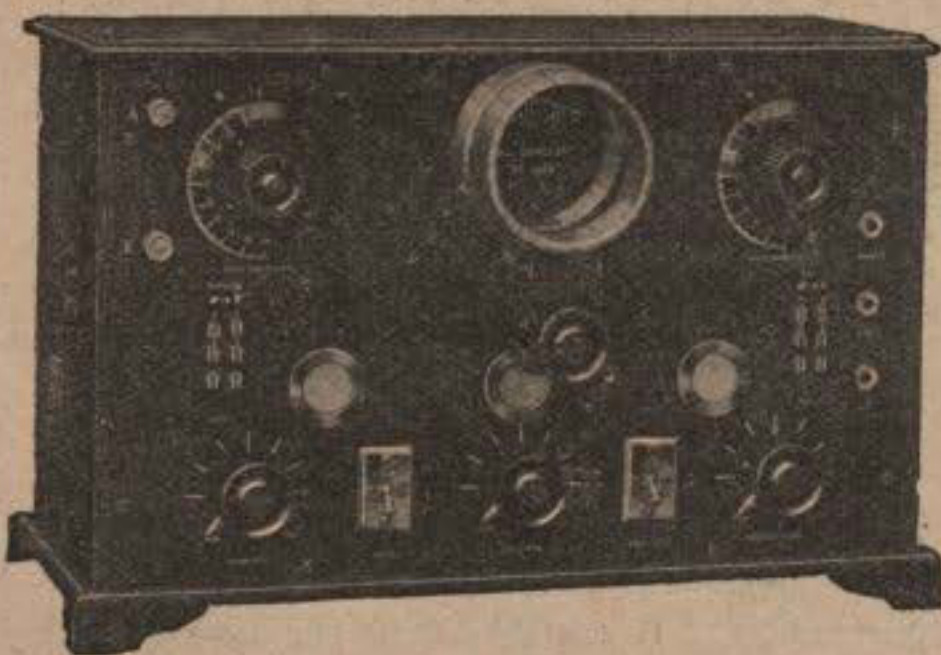
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In the High Court of Justice

the sixth day August 1924 between

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"And it is Ordered that the Defendants do pay to the Plaintiffs their costs of this action" etc.

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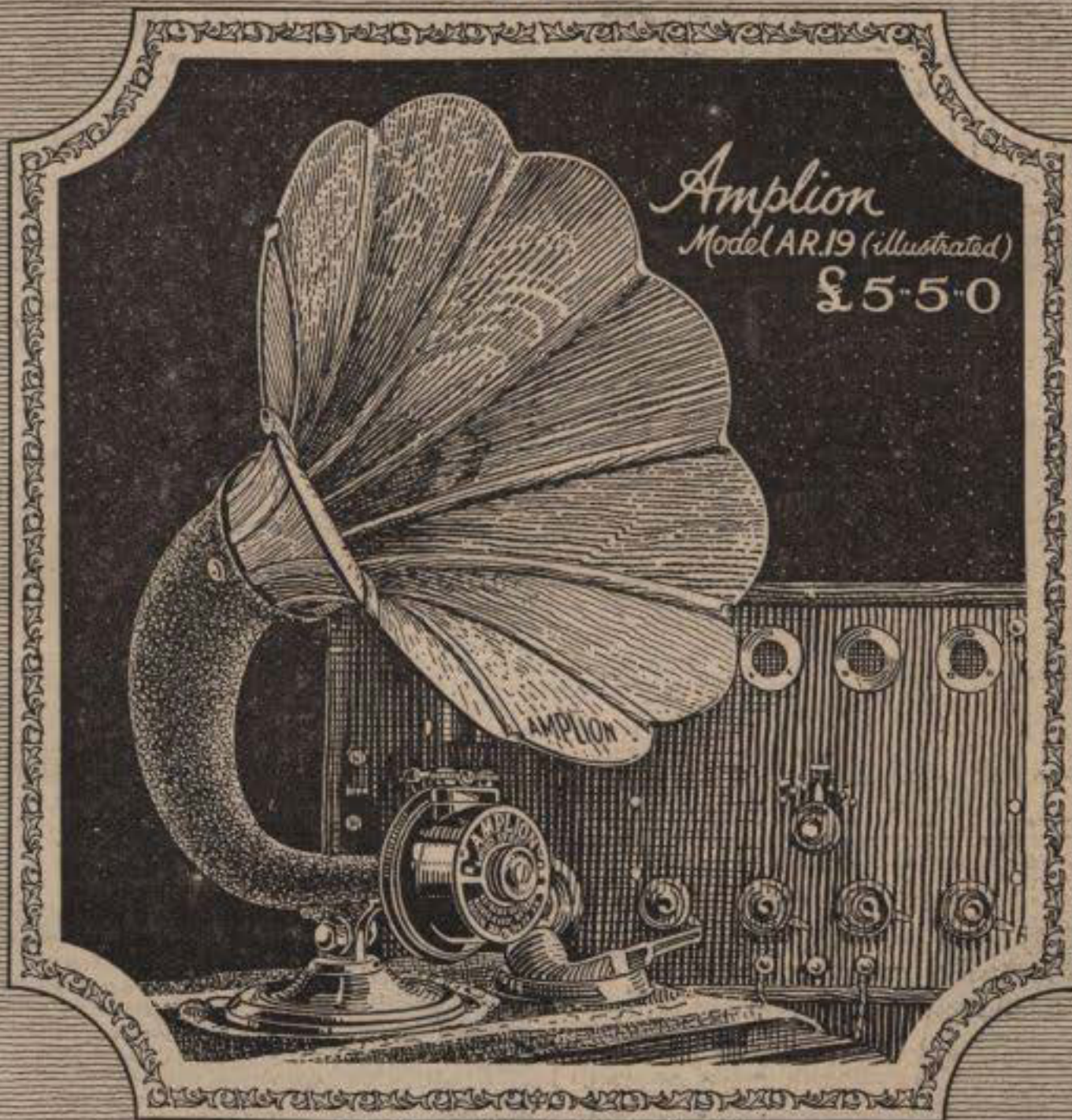
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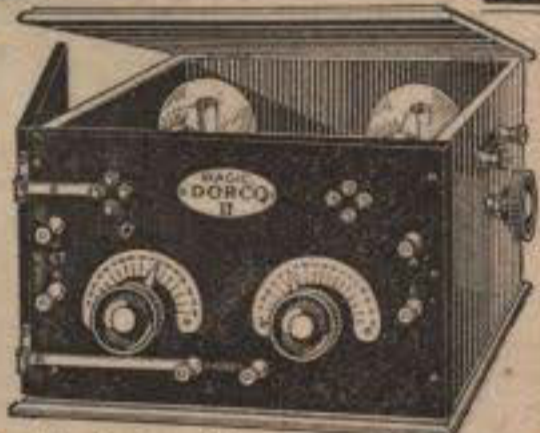
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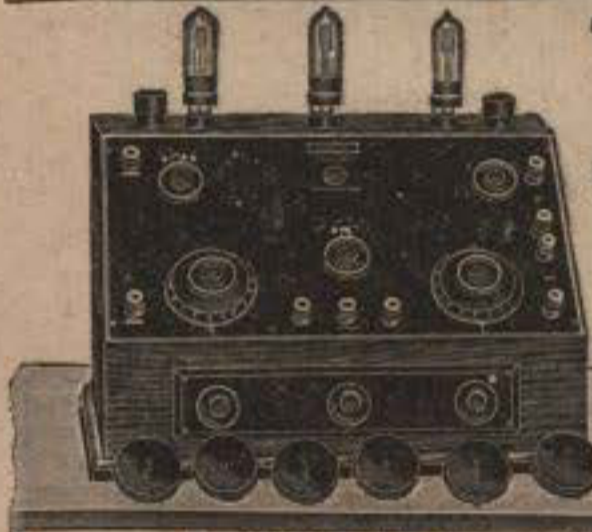
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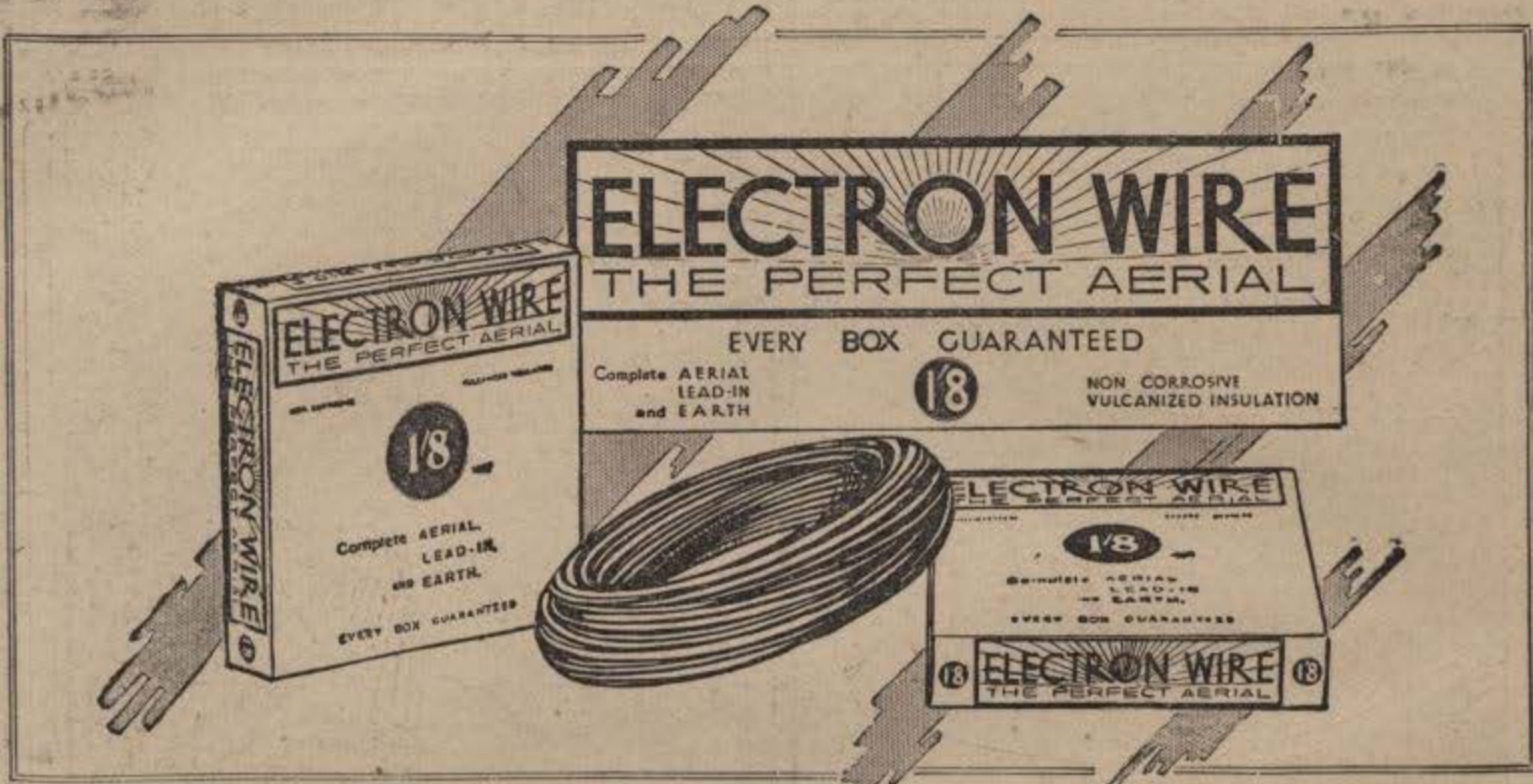
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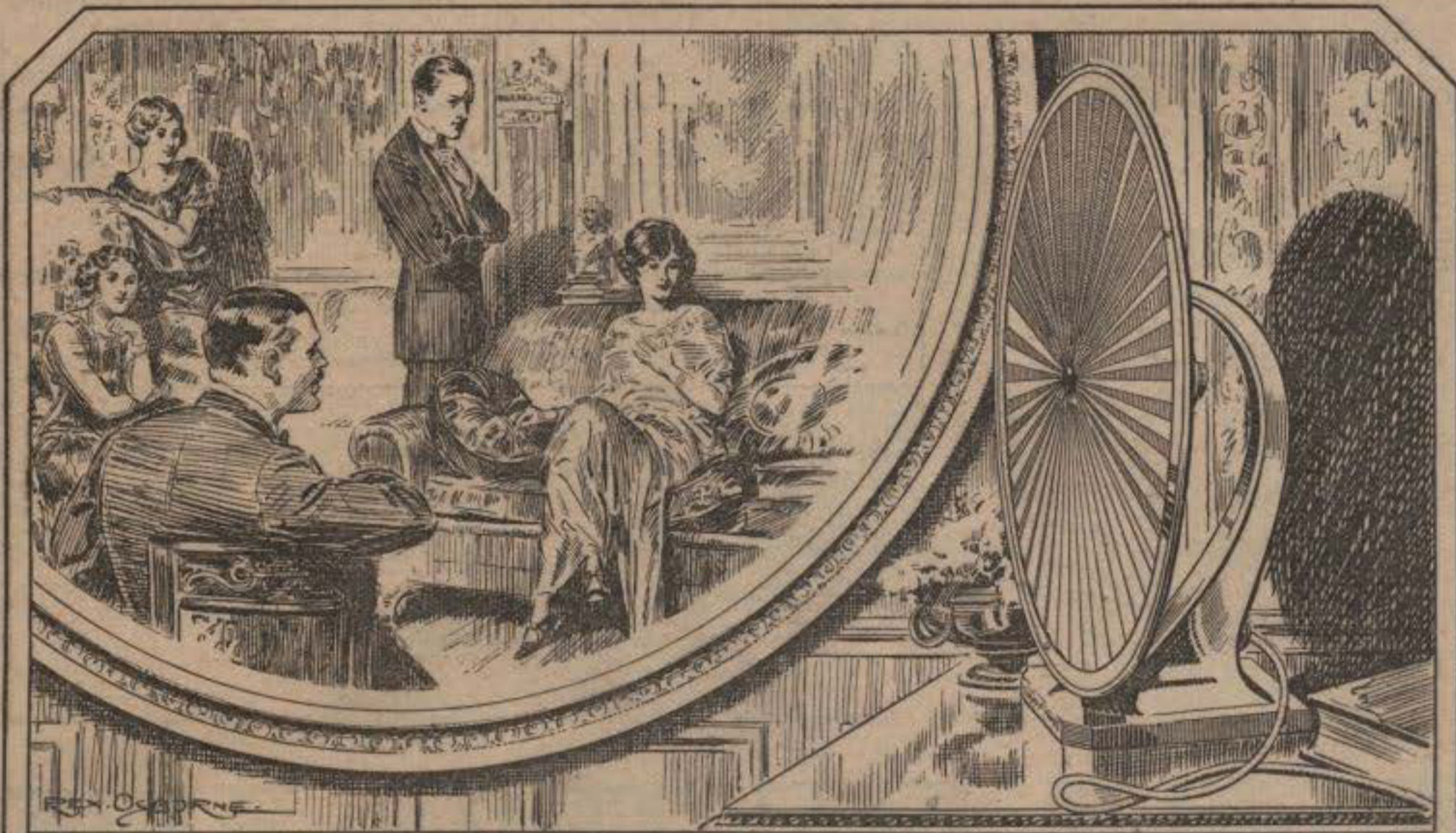
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