

CHARLES COBORN'S MERRY MEMORIES.



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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing SUNDAY, November 9th.

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)  
                                  DUNDEE (Relay)

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THE historians work on traditional lines, and they still prefer to record large and distinguished events. They are out for big game. They love a war, and do not conceal an affection for a change of government. Of these circumstances they write in magazines that are heavy in style, in weight, and in price, and occasionally their work is issued to a larger public, in Twenty-two Fortnightly Parts at One Shilling each. Number One now Ready. Send for Free Prospectus. Because of their preoccupation with the magnificent, the smaller details in the history of a country are left to the unambitious who hint at these in novels, allude to them in short stories.

The question, for example, of inducing Walter and Gerald—growing up lads of the family, free from school, and now engaged in the City—to arrive home at a good hour for the evening meal is one which has given a concern to parents that unrest in the Balkans, or, in later times, the League of Nations, has never been able to effect. The morning farewells go on precise and regular lines.

"Good-bye, Ma. Good-bye, Dad."  
 "Good-bye, laddie. Take care of yourself."  
 And, pleadingly, "Do try to get home sharp this evening." From the open front door, baits are thrown. A description of the menu. The possibility of friends looking in.

As to the late hours, father says that boys will be boys; mother is unable to accept this as a comforting platitude. It is mother who stays awake at night listening for the footsteps, the turn of the latch-key, the careful ascent of the stairs. True, she often worries quite unnecessarily. Frequently there are no grounds for her alarm. But she knows a little, she guesses a lot, and there is no power on earth that can check her genuine anxiety.

The inducements held out to encourage early return have varied according to the period. One can imagine a time when the magic lantern,

with slides illustrating a tour through Palestine was counted an effective lure; I do not recommend its use in this our present year. I call to mind winters when if the ugly rumour came to parents that a son was giving in to the temptation of the billiard saloon, the news created intense commotion, until the happy thought occurred of turning out an upstairs room and fixing a small table there, with cues, chalk and marking board complete. The table repaid its cost with interest. Tournaments were played of an evening, and mother became quite an expert in scoring, with unexpected ability in mental arithmetic when spot made a cannon off white and red, and itself went into the pocket. She learnt when spot put white down to ejaculate:

"Whitechapel!"  
 And when father nearly pulled off a difficult shot to remark sympathetically:  
 "Oh, hard cheese. Very hard cheese, indeed!"

But billiards on a restricted area began to pall, and just as its quality as a magnet was lessening, ping-pong came in. Really, the English historians might well devote a whole chapter to ping-pong. There were at least two winters when nothing else was talked of in the middle-class house. We let arts and commerce, laws and learning die, whilst this indoor lawn-tennis was being played on the dining-room table. Ping-pong, with an awful suddenness, became old, unloved, discarded. There followed the age of jig-saw puzzles, but I fancy these appealed to maturity more than to youth; youth could not spare the time to select the pieces, and make an entire work of art.

The gramophone, as a novelty, was welcomed because it made an economy in the dire hardship known as practising and listening to the scales. Small girls must have added the name of the inventor to the list in their prayers, and next-door neighbours saved much in cotton-wool.  
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# Winter and the Butterflies.

A Talk from London, by E. Kay Robinson.

WE find it hard to think of anything in nature as useful, if it is not useful to us. In the old days, the twin sciences of botany and medicine went comfortably hand-in-hand upon the theory that every plant was created to be of use to man and carried some sign or mark to show man what that use was.

A plant whose leaves were kidney-shaped in outline was recognized at once by the faculty as a special remedy for disease of the kidneys. A plant with foliage irregularly lobed like one's liver became the "liver wort," a certain cure for dyspepsia. A plant whose green leaves showed whitish blotches like the abscesses on a diseased lung, was called "lungwort" and was prescribed by all the best physicians of the day as a specific for all affections of the lungs; while plants of the forget-me-not class, whose flowers uncoil as they open, in a one-sided spiral, with a fanciful resemblance to the tail of a scorpion, were universally recognized as sovereign remedies for the stings and bites of scorpions, spiders, wasps, and all kinds of dangerous insects.

## What Use are Earwigs?

We are not so foolish nowadays, of course; but still, I am constantly being asked such questions as: "What's the use of earwigs?"—meaning, "For what use to us were such unpleasant things created?" And it is not always easy to convince people that the only utility which a creature or plant needs is utility to itself in its struggle of life.

But few of us can look at nature except along a human parallel; and so, when summer has passed its prime, there seems to us a human motive in the florid adornment of its waning charms, because no other season shows us such lavish display of crimson and purple and gold—both in the garden, where the autumn sunshine blazes with sunflowers, dahlias, phloxes, geraniums, and nasturtiums, and equally in the wilds, where the hill-slopes are painted from end to end with the purple of heather, splashed in every fold and hollow with the gold of ragwort—where every wayside waste catches the contagion of colour in its patches of purple thistles and its bewildering variety of yellow dandelion-like blooms.

## Danger-signals of the Plant World.

To us, looking at nature along the human parallel, all this show of decorative colour, like the paint on faces no longer young, may seem designed to prevent us from noticing the inevitable scragginess of waning summers, but nature's business of life is too serious for such frivolity. Because the hungry months of winter are coming and already fresh greenstuff becomes hard to find, the urgent need of the plants is to safeguard their flowering shoots against the blundering attacks of grazing animals; so they decorate them with conspicuous colours as danger-signals which no animal can fail to notice.

## Wonderful Colourings.

The butterflies of autumn do much the same thing for the same reason. After the end of summer the country is overcrowded with the young insect-eating birds, animals and reptiles of the year, who scarcely know what is good or bad for them to eat. So the few kinds which belong to the season are all strikingly coloured.

The red admiral, with its vivid contrast of scarlet and white on velvety black; the peacock, with all the colours of the rainbow, and a few others, in its large eye-spot on each wing of dark crimson damask; and the tortoiseshell, a kaleidoscope of black and white, and all the shades of yellow and orange to red in little patches, with a dainty border of sky-blue spots to every wing. Any artist might be proud to

have conceived the pattern and colouring of any one of these three beauties, but every autumn all three may be seen spreading wide the glories of their wings in almost any suburban garden.

For, curiously enough, the food-plant of all three is the stinging nettle, which is only too common in the bits of waste ground that are always to be found around our towns. Upon this the caterpillars of the peacock and tortoiseshell live in companies during the summer, and evidently inherit the uneatable qualities which their parents advertised by their brilliant colours in the previous autumn; for, although anyone can see one of these colonies of caterpillars upon the nettles yards away, no mice or birds, centipedes, beetles, or earwigs seem ever to attack them.

## The Deceiving Nettle.

But the nettle patch is not always there. In the autumn it becomes a beggarly array of withered stalks, which rot and disappear during the winter. But in the early spring next year's nettle patch appears as a bed of delicious velvety green, which invites you to sit down upon it. You will be wise to sit down somewhere else; for even when the nettle is scarcely one inch high, and looks like a patch of comfortable moss, it already has to take life seriously and can sting like—like the—nettle!

On account of its sting we dislike the nettle, just as we disapprove of the thistle for its prickles; but our opinions do not matter to the plants, and, if we thought about it at all, we should realize that stings and prickles are really evidence of excellent character: because, if the plants were not good to eat, they would not need to defend themselves in that way against browsing animals.

## When Nature Arms Against Herself.

How, then, do all these caterpillars manage to live in comfort upon the nettle leaves without getting their soft bodies stung? The hairs, which are thickly sprinkled over them, afford, I think, one of the best instances of nature's skill in arming creatures against the weapons she has herself created. For, if you examine under the microscope a single hair from any of these caterpillars—red admiral, peacock, or tortoiseshell—you will see that it has barbs branching out all down it and all pointing forward.

So, when the caterpillar crawls upon a nettle leaf, these branching hairs are the first things to touch the plant's stinging hairs, catching them in the forks of the branches, pushing them down and, of course, breaking off the little bulbs; but the broken stems cannot twist themselves round to sting, so the caterpillar crawls where it wishes over the nettle and never gets a sting.

## The Sense to Hide.

But the life of the caterpillar is necessarily limited to the time when there is food for it to eat; and, as the nettle plant is out of sight underground from autumn to spring, the peacocks and tortoiseshells have arranged to fly about enjoying themselves in the autumn, to sleep through the winter and come out again to lay their eggs upon the growing nettles in spring. At first sight, it would seem impossible for such brilliant creatures to escape discovery all through the hungry winter months; but they have the sense to hide in dark holes and corners, and the undersides of their wings are all blackish or brownish with irregular streaks and lines, so that when they sit with closed wings, they look like any old jags of decayed and blackened wood, a deception which nature has made more complete by giving them a jagged outline to their wings.

## The New Call to the Fireside.

(Continued from the previous page.)

In some cases the gramophone wore off, in more senses than one, and unless there was a decision to purchase a new one, less prone to bronchitis and sore throat, together with a frequent change of records, satiety ensued, and a fox-trot air, attractive at the start, became an abomination and a curse, and a sound excuse for absence from home.

\* \* \* \*

The cinema is scarcely to be reckoned as a home attraction. True, there are local picture houses, but Walter and Gerald cannot wait until an heroic film, described as the masterpiece of this or any other age, exhausts itself in town, and wanders to the suburbs. For them, the two-and-fourpenny seats in the West End and an opinion formed whilst the production is still a topic for argument. Perhaps the craving tends to diminish, but Gerald and Walter still redden with shame if, on being asked for a view concerning a notable film, they are forced to make the ignominious admission:—

"Haven't seen it!"

\* \* \* \*

The studious lad need not here be taken into account. He goes to evening classes, tries to improve his mental furniture, and, I hope, gains his reward in the shape of extraordinary increases in salary. The lad who sings can be disregarded. He is a good chap, and a home bird; the drawback with him is that he invariably marries young a lady of similar youthfulness who, having during the engagement said of his rendering of "Passers By" that she could listen to it for ever, yet six weeks after the wedding says quite plainly: "My dearest dear, if you sing that once again, I shall simply go raving mad!" The average young man is being considered here, and the lesser historian desires to set down the fact that the average young man resumed the good habit of coming home promptly of an evening when the wireless was introduced to the house of his parents. The most appalling occurrence which can happen to him now is that a sister should be able to remark to him at the breakfast-table:—

"You missed something very good indeed yesterday evening!" He can only bow his head apologetically, humbly.

"Sorry, sorry!"

\* \* \* \*

Home, for most of us, is a haven and a refuge, and worth gaining after the perturbations of the day. With the attaché case is brought a collection made up here and there of grievances, often including noteworthy occurrences, and now and then a few triumphs. To be plain and candid, the mere changing of footwear is a relief, the value of which cannot be estimated to a tired mind and an exhausted body. Convalescence arrives within an hour, and then the demand is for recreation. This, I submit, is where the wireless comes in.

"Here," says the household in so many words and without giving credit to the original author, "will we sit, and let the sounds of music creep into our ears!"

\* \* \* \*

The great advantage of this making the home a place of entertainment is that the family circle is preserved; that a topic for conversation is supplied; that, in the sharing of a mutual joy, distant relations need no longer exist in the household. I think brothers have become more brotherly. Sisters more sisterly. Mothers and fathers less parental.

# Official News and Views. GOSSIP ABOUT BROADCASTING.

## "G. B. S." to Broadcast.

MR. GEORGE BERNARD SHAW, the world-famous playwright, will read from his own play *O'Flaherty, V.C.*, at 8.30 p.m. on Thursday, November 20th. This will be S.B. to all Stations, except Belfast.

## A Time Signal Warning.

The Greenwich Time Signal for 9.30, broadcast from all stations of the B.B.C., is preceded by a warning. This takes the form of a musical note similar to that employed for tuning purposes. The note will be given for five seconds from 9 hr. 29 mins. 45 secs., followed by an interval of five seconds. After this, the six usual dot-seconds will be given. The B.B.C. does not claim mathematical accuracy for the period of the warning note, this being under human control.

## On Armistice Day.

A Service of Remembrance will be broadcast from all stations on Armistice Day, November 11th. It will include "The Last Post," the striking of Big Ben, "The Réveil," and the hymn "O God, Our Help in Ages Past." The two-minute silence from 11 o'clock will be strictly observed, and the transmitters themselves will actually be switched off during this period. There is no question, therefore, of anyone being upset by oscillation. It is hoped that this short ceremony will be acceptable to those listeners unable to go into the streets, or gather together during this period of Remembrance.

In order that everyone may be prepared for it, a tuning note will be transmitted from 10.53 to 10.55 a.m., so that those who wish to take part in this ceremony may adjust their sets.

## An Unveiling Ceremony.

On Armistice Day, November 11th, the Cardiff Station will broadcast the Ceremony of the Unveiling of the Cenotaph erected to the memory of the fallen of the 1st and 2nd Battalions, Welch Regiment. The Ceremony will take place at 10.50 a.m., and will be performed by Lieut.-Gen. Sir R. H. K. Butler, K.C.B., K.C.M.G., the Band of the Second Battalion, Welch Regiment, will lead the singing of the hymn, concluding with the Welsh National Anthem.

## Opening of Dundee Station.

The Opening Ceremony of the Dundee Relay Station will be held in the Caird Hall on the evening of Wednesday, November 12th. Lord Provost High will speak on behalf of the officials and citizens of Dundee, and the Band of H.M. Scots Guards will play during the evening. The artists will be Miss Elsie Cochrane and Mr. Robert Radford, while Mr. James Hinchcliffe will officiate at the organ.

## A Mozart Programme.

A programme devoted entirely to the works of Mozart will be given at the Cardiff Station on the evening of Tuesday, November 18th, by the Station Orchestra and a popular artist in the person of Miss Gertrude Johnson. Mme. Vera McComb Thomas, another favourite with Cardiff listeners, will play some Mozart pianoforte pieces, including the Concerto in A Major No. 4. The programme is intended to give a representative selection of the composer's greatest works.

## "Granny's Birthday."

On Sunday, November 16th, "Granny's Birthday," an interlude written and arranged by Gordon Malcolm in collaboration with Miss Nellie Donaldson, will be broadcast from the Aberdeen Station at the request of hundreds of listeners. This interlude, or scene, gives a typical Scotch Sunday afternoon tea-party, and was S.B. one Sunday to the children of the country, proving a great success, inasmuch as this repeat performance has been asked for.

## For Lovers of Shakespeare.

A Shakespearean Night will be given at London on Tuesday, November 18th. Delightful music associated in some way or other with Shakespeare and his plays will be performed. Mr. John Coates, the eminent English tenor, will give a recital of old and new settings of Shakespearean lyrics. Miss Winifred Fisher, so delightful in similar work, will contribute items to the programme.

## From "The Taming of the Shrew."

Humour will be provided by selected episodes from *The Taming of the Shrew*, given by Miss Joy Chatwynd, Mr. Tarver Panna, and Mr. George Baxter, together with Mr. R. E. Jeffrey, the B.B.C.'s Dramatic Director.

The orchestra will play incidental music to various plays of Shakespeare by Mendelssohn, Coleridge-Taylor, Sullivan, and Edward German.

## An Ambitious Plymouth Local Night.

Owing to the simultaneous broadcasting of the London Birthday night, on November 14th, the Plymouth local night will be Wednesday, November 12th. The programme will be opened by Mr. Morris Gilbert, a rising young pianist, who will include in his programme "La Campanella," by Liszt, and "La Jongleuse," by Meszkowski. Mr. Frederick Allen, of broadcasting repute, will include in his recital such items as "Vision Fugitive," "Love Went a-Hiding" and "Trottin' to the Fair," by Villiers Stanford. Miss Gladys Ball, contralto, Mr. Fred Pitt, entertainer, and Mr. Fred Johns, who is well-known to the Kiddies as "Uncle" Fred, will talk to the grown-ups on "Our Corporation and Some of our Mayors." The programme will also include *Jealousy*, a duologue by Dawson Milward, featuring Miss Ivy Sparrow and Mr. Jan Shepherd.

## Bournemouth Winter Garden Programme.

On Monday, November 17th, Bournemouth will relay the whole of the Winter Garden Pro-

gramme, and amongst the musical items to be played by the Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey, will be Symphony Number 4 in F Minor, by Schumann, and Brandenburg Concerto (No. 2) for Flute, Oboe, Trumpet, Solo Violin and Strings, by Bach, also Suite for Small Orchestra by Stravinsky.

## Scandinavian Music.

The following Wednesday, November 19th, Bournemouth will be calling Scandinavia. Among the items chosen for this night are the two eminently characteristic Norwegian Rhapsodies of Lalo and Svendsen. Grieg will be mainly represented by Concerto in A Minor, Op. 16, which will be played by Miss Juliette Folville. Miss Doris Vane will sing numbers by Sibelius and Sigurd and Mr. Madoc Davies will sing numbers by Lassen and Adolf Jensen.

## Scottish Community Singing.

On Wednesday, November 12th, the third Scottish Community Singing Concert will be broadcast from Aberdeen. The station has been very fortunate in obtaining the Rt. Hon. the Lord Glentauner of Glentauner to act as Chairman, supported by a very large platform party. The Aberdeen Station has made history by the broadcasting of Community Singing Concerts, and so successful have they been that a promise has been given to the listeners that these Community Singing Concerts will be carried on every winter. At each concert there is an average attendance of 2,500 people, every one of whom is out to enjoy the singing. The leader of the Community Singing is Mr. Robert McLeod, Mns. Bac., F.R.C.O., of Edinburgh, who is well-known in musical circles in the Scottish capital.

## A Clever Trio.

On the afternoon of Sunday, November 16th, the Ethel Midgley Trio will play at the Manchester Station. Miss Ethel Midgley herself is well-known in the North as a solo pianist, whilst Mr. John Bridge is deputy leader of the Hallé Orchestra and a member of the Caterall String Quartet. Mr. Walter Hatten was for many years principal cellist at the Royal Opera House, Covent Garden. The Trio is well-known in Manchester and the neighbourhood and should prove a good combination for broadcasting. They are to play the "Trio in C Major," Op. 87, by Brahms, the "Trio in D Minor," Op. 32, by Arensky, and the "Dumsky Trio," Op. 90, by Dvorak. The programme also includes some charming songs by Miss Dorothy Silk, the well-known soprano.

## A Play by Judge Parry.

The Manchester Station will give a novel programme on Tuesday, November 18th, when the microphone will be subjected to a variety of treatment. There are to be concertina solos and duets, xylophone solos and a selection of popular items by the Lees St. Agnes Hand-Bell Ringers, who are well known in the district. For the first time also, Punch and Judy are to have their time-honoured performance broadcast. The more eccentric side of the programme will be balanced by the "2ZY" Mermaid Club's performance of *The Tallyman*, a play by Judge Parry.



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## ROUT OF SAN ROMANO. By PAOLA UCCELLO.

This picture will be among those to be discussed by Mr. Stewart Dick in his Talk from London on Monday, November 10th, on "The Nation's Pictures—The Beginning of the Fifteenth Century."

# Old Cockney Street Cries.

## Jingling Melodies and Quaint Rhymes. By Edwin Pugh.

THANKS to the cinema, the face of London is now as familiar to those living in the uttermost parts of the earth as the face of their own native towns, villages and countryside. And this seems miracle enough to those of us who remember the old magic lanterns and dissolving views, and the later crude developments of what was known as the Zoetrope, the immediate precursor of the first movies. And yet. . . . I should like to think that an even greater miracle may be wrought in the near future—by means of wireless broadcasting; that soon we may not only be privileged to see the face of London, in all its manifold moods and changing aspects, but also to hear London's myriad voices as clearly as we hear now the chiming of Big Ben.

### When London was Made Musical.

Before some quite recent bye-laws were passed prohibiting street cries, except in certain special circumstances, London was made musical at all times of the year, and at almost all hours of the day and night, by the jingling melodies and quaint rhymes of its numerous itinerant pedlars and hawkers crying their wares. Many of these street-traders still survive and could doubtless still sing their old ditties. And, anyway, there are plenty of other middle-aged folk who could, at a pinch, broadcast them from memory for the benefit of the younger generation.

Mr. John Drinkwater, in a recent article, observed that one of the advantages of wireless is that it "communicates through the ear, which is the most delicate and subtle of all approaches to man's comprehension." He might have added that the ear is also the most direct and sure means of approach to man's emotions. It is the old tunes, the old sayings, that make the most instant appeal to the heart. "Home, Sweet Home, heard in a far-off foreign land; the favourite phrase of some loved, lost one carelessly repeated by a stranger: these recall more poignantly than any picture or printed story, our joys and our sorrows, our gladdest and our saddest memories, our sweet-hearts when we were boys, our old playmates and workmates.

### A Reminder of Home.

I remember being at a loose end in an ancient port on the Mediterranean seaboard as a party of English sailors in tremendous high spirits came ashore, and one of them shouted to another, as they were skylarking about: "Bowl up at 'em. They're all milky!" Instantly I was transported to Hampstead Heath on a Bank Holiday, watching the co-o-nut-shies, with the music of the merry-go-rounds and the "Try your luck and show your pinck!" of the Hoop-la merchants, ringing in my ears.

And so it was the other day, when I heard a woman singing the plaintive refrain of one of the oldest of street-cries:—

Who'll buy my sweet, bloomin' lavender?  
They're sixteen branches a penny,  
Fine and fresh as any,  
Buy them once, buy them twice—  
They'll make your clothes smell sweet and nice—

Swee-ect, bloo-ooming lavender!

### Lambs and B:ccms.

And as she passed out of my neighbourhood I seemed still to hear the sound of her voice, only it was now upraised in:—

Young lambs to sell—  
Fine lambs to sell!  
If I'd as much money as I could tell  
I'd never cry out: Young lambs to sell!

And again:—

Buy a broom, buy a broom,  
For to sweep out your room,

Buy a broom, buy a broom,  
From poor Rose of Lucerne!  
(Buy a brush, a hair broom, or a carpet broom!)

To keep your houses neat and clean  
I've brooms and brushes plenty.  
They're made of hair, with ev'ry care,  
And I sell a score for twenty.

### Treasured by the Kiddies.

What that last line meant, or to what particular uses one could put those little, fragile toy-brooms, with red-painted handles and a few limp bristles, I never knew. But they were eagerly bought and much treasured by the kiddies—as were the tiny, woolly, wooden lambkins this same old woman vended in the spring. I think it must have been her twin-sister who sang:

Chickweed and groundsel,  
A penny a handful,  
For your pretty singing-bird,

and:—

S'rumps, lady, brown or pink,  
Tuppence a pint, the pink or brown—  
S'rumps!

This last to the accompaniment sometimes of her unsavoury-looking spouse with his more robustious: "Fine large sher-rimps!" and then in a long-drawn-out howl: "Peri-peri-peri-wink-wink-wink-wink-kools!" to which she would, at other times and seasons respond: "Fine water-cree-eeses! Fresh water-cree-eeses!"

### "Muffins, all Hot!"

Somehow, these earlier street-cries I have cited seem to be mainly associated with drowsy Sunday afternoons in winter-time, a brisk fire roaring in the grate, a kettle singing on the hob, father making strange noises as he tries to look as if he had not had his usual after-dinner doze, and in the distance the clang of the muffin-bell drawing ever nearer. Then, the muffin-man passes our window, in his spotless white apron, with his wooden tray covered over in green baize, balanced on his head, and his:—

Muffins and crumpets—all hot, all hot!  
Come buy—come buy o' me!  
Crumpets and muffins—muffins and crumpets  
For breakfast or for tea!

But the more workaday street-cries used to begin in the very early morning, often before we were out of bed. There would first be the dolorous cry of "Swee-cep!" or "Dust-hoy!" and then the piercing yells of the newsboys delivering the papers, then the clatter and clank of a milk-shallow, and finally, perhaps, the full-toned chorus of our favourite roundsman:—

Here comes the farmer's son.  
He brings the milk to the old and young.  
He kisses the gals and makes 'em run—  
Buy your milk o' the farmer's son!  
Pen-ny a pint, milk,  
And I'm comin' along!

### Fragments of Folk-Lore.

There were countless other street-cries, such as "Clothes-props, clothes-pegs!" and "Hokey-pokey, penny a lump!" and gooseberries for sale, raucously described as "Grapes wiv hairs on!" And still others that one remembers dimly in one's childhood as belonging to fragments of folk-lore already passing away into the limbo of things forgotten and dead.

But if, as we are promised, this new miracle is to be wrought which will make the voice as well as the face of London familiar to mankind all the world over, how that universal communion in old associations will tauten and strengthen the bonds that even now so firmly unite the English-speaking peoples in one common heritage, and by merging the past in the present, the present in the past, forge still more imperishable links of Empire.

# Do You Listen Well?

## Reviving a Lost Habit.

A PHYSICIAN of note remarked the other day that listlessness is one of the ills of the age. This may be an over-statement, but one can hardly hold it unjustified.

Listening seems to be a lost art, an amenity, if you like, of that age which we wistfully speak of as "the good old days," when there were everywhere fewer distractions for ear and eye and mind.

Listlessness has grown to be not merely a habit, a phase of the vice of impatience; it is in danger of being flaunted as a virtue. Boredom, whose outward and visible symptom listlessness often is, has developed into a cult with some people. The bored man and the bored woman are familiar types in contemporary fiction because, worse still, they are familiar figures in actual life. To be bored, to be listless and inattentive, is evidence, we are told, of a superior intellect, a mind so deeply concerned with its own tremendous problems and speculations that it has no time for your little affairs, or mine.

## A "Divine Gift."

Ask yourself how many good listeners you know. The question affords surprises. There are few of us who can name a friend or acquaintance of whom it can be said with conviction that he or she is a good listener. Yet there are not many of us who do not value the friendship that brings to our woes a sympathetic and patient hearing. A poet once said that his passion for the woman who figured most prominently in his life arose out of her "divine gift of listening."

Listening is of primary importance on the stage, for instance, because if an actor cannot listen, he cannot give the impression of being engrossed in his part, and if he is not engrossed in his part, his audience certainly will not be engrossed in him.

## Making Us Think.

But listening is not a matter of acting. It means that one is interested, intensely and vitally so.

Unfortunately, many of us have lost the knack of being wholeheartedly interested in anything except our own problems.

But if this is as true of us now as it has been hitherto, one at any rate sees an influence very much to the good in broadcasting. It is not merely for technical reasons that wireless compels us to listen, but because it is giving us a great new interest—indeed, a variety of new interests.

By so doing it is bringing back qualities of mind that are badly needed just now. It is "taking us out of ourselves"; it is sharpening our critical faculties, and it is causing us to think.

It will not be the fault of wireless if listlessness is not soon numbered among diseases that are extinct.

R. P.

## AN AEROPLANE TEST.

THE direction-finding apparatus on British aeroplanes was submitted to an interesting test some time ago.

An aeroplane started from Biggin Hill, in Kent, with instructions to find a certain ship, whose position was unknown to the pilot, but which would transmit a particular signal every few minutes. The pilot did not know whether the ship was in the North Sea or the English Channel.

Immediately on getting into the air, the observer was able to give the pilot the correct course, and the aeroplane was flown direct to the ship, which was ten or fifteen miles south of Brighton.

## Listeners' Letters.

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

### Is This an "S O S"?

DEAR SIR,—Would it be convenient for you to broadcast for me? I am a lonely airman and wish to meet a lonely girl with a view to matrimony. She should be between twenty-one and thirty years of age, good-looking, cheerful and loving.

I am twenty-eight years of age, 5ft. 11in. in height, a total abstainer and a very moderate smoker.

Yours truly,

D. O. B.

[The B.B.C. prefers to confine its "S O S's" to cases of the life or death order. We hope this one is not regarded by the writer as coming within that category!]

### Studio Time.

DEAR SIR,—Is it possible to arrange for the London announcer to tell listeners the time by the studio clock on each occasion that he announces programme items?

I suggest the following reasons: Studio time is quite correct enough for most listeners. It is certainly not always convenient or possible to be listening at the times when Greenwich or Big Ben signals come through.

When one is absorbed in the programmes one would be thus reminded of the time and thereby warned to attend to dozens of matters of importance, such as appointments, telephone calls, etc.

If one misses the early Greenwich signal, one need not then wait until 9.30 or 10 p.m. for the time.

Of course, it would not be vitally serious if the announcer did not happen to think of it on every occasion.

Yours faithfully,

West Dulwich, S.E.

H. F. J.

[The frequent repetition of the hour of day would soon give annoyance to a large number of listeners. The time signal is given twice nightly, and also the hour of closing down, and this is probably sufficient for most people.]

### Chelmsford and Afternoon Transmissions.

DEAR SIR,—I am the owner of a crystal set and am absolutely dependent on Chelmsford. My mother is an invalid and very seldom leaves the house. You can therefore imagine the pleasure which Chelmsford has brought to her, and the eagerness with which she awaits the evening programmes.

Do you think it will soon be possible to transmit earlier in the day from "5XX"? Think of the added joy if she could listen to some of the Tea Time Talks and the afternoon programmes! I am in the City all day, and I know there are hundreds of wives in the surrounding neighbourhood (whose husbands come to town each day) who would be grateful if they, too, could enjoy the earlier part of the daily programmes.

I suppose, also, it is not possible to work Chelmsford on Sunday afternoons? These fine programmes would be so much appreciated, not only by those of us who live in the large town of Southend, Westcliff and Leigh, but also by the more scattered and outlying districts.

Yours truly,

Westcliff-on-Sea.

J. S.

[It is not possible at present for Chelmsford to operate in the afternoons of weekdays; but such afternoon transmissions may be possible when the station is permanently established in the Midlands. It is hoped to obtain permission shortly to operate the Chelmsford Station on Sunday afternoons.]

(Continued overleaf in column 3.)

## A Neglected Musical Genius.

Henry Purcell, Britain's Greatest Composer. By R. D. S. McMillan.

THERE was born in 1658 the greatest composer this country has ever seen—yet how little is known of his life! The fact of Henry Purcell's pre-eminence is undisputed, but our ignorance concerning him is the fault of history rather than of ourselves. Much is told of him that is apocryphal; writers there have been who have deliberately woven romantic falsehoods about his private life; but, sifting the grain from the chaff, we find certain established facts which interest to such an extent as thoroughly to arouse our curiosity concerning the personality and the work of this remarkable genius.

### A Youthful Abbey Organist.

Pepys, in his Diary, brings the name of Purcell frequently before us; but it is to Henry's father he refers, with whom he was on terms of intimate friendship. Purcell the elder was a Gentleman of the Chapel Royal, which means that he was a singer of no mean ability. His son, Henry, was born in Westminster, and it was within these historic precincts that he was to rise to great heights of fame, fittingly crowned, so far as his ability as an executant is concerned, by his appointment as organist in Westminster Abbey at the remarkably early age of twenty-two. He wrote much church music, but his laurels were won not alone upon this account; the secular also attracted him, and his work for the theatre is coupled with such names as Dryden, Beaumont and Fletcher, and Shakespeare.

### Singing Before The King.

As a child, Henry Purcell had a good voice, with the result that when he was six he followed in his father's footsteps, i.e., was admitted as a choir-boy in the Chapel Royal, and every Sunday for some ten years he sang before the King. After he left the choir, which he did when his voice broke, the Westminster Abbey authorities decided to make him a music-copyist, a profession which his father had also followed in his day. The boy had already begun composing, and his work had aroused considerable attention, so that as he continued in his creative work, the Abbey officials became proud of him and advancement was not long in coming.

The actual appointment of Purcell as organist, however, might have been delayed for many years had it not been for the unselfishness of Dr. John Blow, who at that time presided at the Abbey organ. Dr. Blow was Purcell's master, and realizing that the pupil was greater than himself, he magnanimously resigned in favour of the young musician, recommending the latter for the post. A year or two later, Purcell became organist of the Chapel Royal.

### Vigorous and Patriotic.

It was in the first year of his appointment as organist of the Abbey that Purcell began to write for the theatre. The decision was a fortunate one, for, otherwise, we might have lost such vigorous songs as "Britons Strike Home!" "Come if You Dare!" and "Full Fathom Five"; nor might we have expected such patriotic effusions as "Saint George, the Patron of Our Isles" or "Fairest Isles, All Isles Excelling," both of them beautiful, and the latter breathing the sweetest of sentiments. We would probably have lost, too, "When I Am Laid in Earth," the wonderful song from *Dido and Aeneas*, Purcell's only opera, which he wrote when he was seventeen.

The first of his most important works for the stage was *Dioclesian* (adapted from a play by Beaumont and Fletcher), to be followed by his songs for Dryden's *King Arthur*, the *Fairy Queen* and *The Tempest*.

One of the choicest stories retailed about

Purcell at this time—the period of his organ-mastership at Westminster—centres round the coronation of William and Mary—he was organist to two other Sovereigns, Charles II. and James II. He decided to admit the curious to the specially-constructed organ loft, charging them for the privilege. This step he took as certain other per-



HENRY PURCELL.

quisites had been withheld by the authorities. But his scheme was doomed to failure, for as soon as the clergy heard of it, their indignation was terrible to behold, and nothing would content them but that Purcell should immediately hand over the money—for their use! As it was a case of his money or his post, Purcell chose the wiser course and remained Abbey organist.

The collaboration between Purcell and Dryden was a most notable one, for the author of *Absalom and Achitophel* was as great an artist in letters as Purcell was in music. Dryden, as we know, was much occupied with political and other lampooning, but in *King Arthur* he allowed his fancy free reign. In it occurs "Come if You Dare!" and many other patriotic songs. This was the period when the poets considered Shakespeare as being much in need of revision and Dryden shared the prevailing views, with the result that he had the temerity to re-write—"improve" was the contemporary term for such acts of vandalism—some Shakespearean works.

### Hiding a Poet.

It was one of these revised pieces of *The Tempest* that Purcell set to music, and thus it is that some of the songs for which the composer provided melodies are quite changed from the original. Perhaps if Purcell had chosen a standard *Tempest*, his music for it might be more frequently heard; for it is certain that because it is an "improved" edition upon which he worked, his beautiful inspirations are confined to the cupboard. Still, quite a number of the songs are well known, particularly "Come Unto these Yellow Sands" and "Full Fathom Five," which Ariel sings on the island.

Dryden, then Poet Laureate, and Purcell were, in their respective spheres, both great men, and they became very firm friends, so much so that the composer sheltered the poet when he was being pursued for debt. Dryden was frequently impecunious, and it was no uncommon occurrence for him to be sought by debt collectors. On such occasions, we are told, Purcell secreted Dryden in his room in the clock tower of St. James's Palace.

### The Story of a Cruel Wife.

Among other of Purcell's works well worth hearing are his greatest ode, "Hail, Bright Cecilia," his wonderful violin sonata, and the *Te Deum* and *Jubilate*—the greatest of his church music, and, of course, the *Yorkshire Feast Song*.

Of the character of Purcell we know little. The traditional story attributes his death to a cold caught through his wife locking him out when he returned very late at night. Probably it is a fable; but equally probable is it that Purcell conformed to the usages of the time, which meant that he was no stranger to the tavern. Even that, however, is not certain.

In 1695 Purcell was laid to rest in Westminster Abbey, where he lies—one of the most illustrious of a noble company.

# Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

## Some Armistice Day Music.

### FARRAR'S "ENGLISH PASTORAL IMPRESSIONS."

(LONDON, ARMISTICE DAY.)

ERNEST FARRAR was born in 1885 and killed in the War in 1918. He had studied at the Royal College of Music and had held organist's positions at South Shields and Harrogate. He promised excellently as a composer, and his death was a loss to British music.

The *English Pastoral Impressions*, dedicated to Vaughan Williams, are three in number:—

#### I.—SPRING MORNING.

Only Strings, Wood Wind, Horns and Bells are used in this.

In the middle part of the piece is heard the old English melody (by John of Fornsete, about 1230) *Summer is icumen in*. It is a tripping tune, given out by a MUTED SOLO VIOLIN (immediately imitated by a Muted Solo Viola) over a bagpipe-like droning bass.

The melody of the Angelus follows, a plain four-in-a-bar tune, played on the BELLS, with soft accompaniment for Strings.

The whole piece is very slight and delicate in texture and soft throughout until the end, when it works up more loudly, so affording a contrast for the succeeding piece.

#### II.—BREDON HILL.

This opens extremely softly, with a melody on the SOLO VIOLA, unaccompanied.

Other quiet tunes appear, and are woven into the fabric of the piece, and there is a more lively (almost dance-like) middle section. The movement ends as it began—very softly, with the Solo Viola tune unaccompanied.

#### III.—OVER THE HILLS AND FAR AWAY.

This is a quick piece, with some slower passages interspersed.

There is an Introduction for a Horn unaccompanied (with an echo effect).

Then, over a sort of droning accompaniment, there enters a pleasant little CLARINET tune, which should be well observed because nearly everything that follows grows out of it.

The end of the piece is noisy and happy.

### ELGAR'S "THE SPIRIT OF ENGLAND."

(BIRMINGHAM, ARMISTICE DAY. Part III. of this is also to be given from London and Glasgow.)

This work, written in 1915, consists of brief settings of three poems by Laurence Binyon, to be found in his *The Winnowing Fan—Poems on the Great War*. The score bears the inscription "My portion of this work I humbly dedicate to the memory of our glorious men, with a special thought for the Worcesters. Edward Elgar, 1915."

The three sections of the work (in effect three separate cantatas) are set for Tenor (or Soprano) Solo, Chorus, and Orchestra.

#### I.—THE FOURTH OF AUGUST.

Now in thy splendour go before us,  
Spirit of England, ardent-eyed.

Note the little five-note tune, many times repeated in the brief Orchestral Prelude.

Soon the Chorus enter (*lo dly a. d. grandly*) with this same little tune, and then the Soloist is heard to give it out. Frequently it is heard throughout the work, of which, indeed, it seems to form a sort of *leading motif*, typifying, perhaps, the "Spirit of England."

Listeners who have sung in, or listened to *Gerontius* may have their attention called to a quotation from it. At one point, after male voices and soloist have been singing *For her immortal stars are burning, with her the hope that's never done*, their song dies away and for

a few moments only the orchestra is heard, growling the Demons' Theme which in the oratorio mentioned is set to the words *That sullen howl is from the demons who assemble there*. This little orchestral interlude leads in the words (by the Soloist) *She fights the fraud that feeds desire on lies*, and the appositeness of the quotation here (and also a little later) will be recognized.

#### II.—TO WOMEN.

Your hearts are lifted up, your hearts  
That have foreknown the utter price.

Far as the vanward ranks are set,  
You are gone before them, you are there!

This opens very quietly, with STRINGS and HARP giving out a short, two-bar tune, which is the germ out of which much of the music grows.

Soon, this continuing, the Solo Voice enters over it, with the opening words of the poem.

By and bye the Chorus enters with the words *Swift, swifter than those hawks of war*. Accompanying it is a lamenting tune in the Violins, which is much in this section of the work.

These two tiny tunes are amongst the most important musical material of the work.

At one point, after a loud Choral and Solo passage, the SOLO VOICE continues alone, very softly, with the words, *To bleed, to bear, to break, but not to fail*. Here, as an orchestral undercurrent, will be heard the main, opening tune from the "*Fourth of August*"—the one I have just described as probably typifying "The Spirit of England."

The piece ends softly, Chorus dying away, and leaving the expression of the feeling of the poem to Orchestra alone, which, in its turn, also dies away.

#### III.—FOR THE FALLEN.

With proud thanksgiving, a mother for her children,  
England mourns for her dead across the sea.

They mingle not with their laughing comrades again;  
They sit no more at familiar tables of home;

They have no lot in our labour of the day-time;  
They sleep beyond England's foam.

As the work opens, the Orchestra gives out a four-bar, march-like tune. This is followed by several other brief tunes, which later become of importance in the development of the musical tissue of the setting.

Then the chorus enter, with the words, *With proud thanksgiving*.

In a moment, just after the words *Solemn the drums thrill* in the Chorus, the Orchestra gives out a drum-triplet rhythm, and then at *Sings sorrow up into immortal spheres* the Solo voice and instruments take up a noble theme.

After a time the voices cease and a finely vigorous Orchestral interlude is heard. A flowing tune in bass alone is soon taken up by the other instruments. This theme should be noted, as it is at once put to much and important use.

Softly the voices enter again to the words *They went with songs to the battle*, the flowing tune of the interlude continuing as an accompaniment.

So the work continues, each stanza of the words introducing some new thought that calls for and receives appropriate musical setting.

It is, indeed, as a heart-felt treatment of stirring words that *For the Fallen* takes its place in our affections. Its music *qua* music, is not, perhaps, amongst the composer's greatest. Yet it somehow "gets home."

## Listeners' Letters.

(Continued from page 289.)

### Announcing Stations' Names.

DEAR SIR,—As a foreigner travelling around the globe, I should like to draw your attention to the difficulty in getting the names of the British broadcasting stations.

In my opinion it is not sufficient to mention the station's name at the beginning of the programme, as it is very seldom that a listener gets the first words spoken at some distance from the station.

In the middle of the Atlantic, listening to a dozen or more stations, all using English, it is of interest to know if they are British or American stations calling.

The most correct announcers I have heard were on the West Coast of America. In the middle of North Pacific it was a pleasure to hear Calgary in Alberta, Canada; Vancouver, in British Columbia, or the stations in California plainly announcing the stations' call letters, and the State and country before and after each number.

Please try to make some improvement in this line. Let us have the station's name before and after each number on the programmes, together with an announcement of what was played last and what is to come next.

Yours truly,

Liverpool.

G. J.

(Master of the Norw. S.S. *Stiklestad*.)

[The point raised by this correspondent is constantly recurring. If the B.B.C. give the name of each station after each item, the majority listening to the station naturally complain of undue repetition. *The Radio Times*, of course, provides a clue in the majority of instances. An endeavour will be made to compromise by a reasonable number of references to each station per evening.]

### A Plea For More Politeness.

DEAR SIR,—May I make two comments on the presentation of the B.B.C. programmes?

The first is illustrated by two sentences spoken by announcers recently: "London and Chelmsford calling the British Isles." Contrast this with: "Petit Parisien calling. Our concert is now terminated. We hope you have enjoyed the rendering, etc." The latter announcement was in excellent English and followed an announcement in French to the same effect.

Need I labour the contrast in manners? Why should Chelmsford, which can be heard in India, address itself insularly to the British Isles, whose coasts are within thirty miles of it? And would not an occasional "*Bon soir, mesdames et messieurs*" be a fitting acknowledgment of the existence of other stations than ours? Also, would it not be educative to British listeners?

Secondly, as soon as the last note of an orchestral piece dies away, and while we are still enjoying the last sounds, a voice shatters the illusion with: "Just one minute, please." Our programme tells us that there is more to come, and we can wait the minute very well. The technicalities of the studio should be unnoticed when listening to music.

Yours truly,

Bury St. Edmunds.

S. M. S.

[The above letter would suggest that French should be used in British Stations as an international language. Until a definite decision has been arrived at upon international languages, many Englishmen undoubtedly would hold that the most international of all languages at the moment is English. With regard to our correspondent's second suggestion, steps are being taken to secure that the announcement shall be in accordance with the artistic style of the programme generally.]

**EVENTS OF THE WEEK.**

SUNDAY, November 9th.

LONDON, 3.0.—A Programme of Music by the Oriana Singers and the Chaplin Trio.

BOURNEMOUTH, 3.0.—The Band of the 2nd Batt. The Argyll and Sutherland Highlanders, relayed from South Parade Pier, Southsea.

ABERDEEN, 9.0.—"Requiem" (Mozart). S.B. to Glasgow and Edinburgh.

GLASGOW, 3.45.—English Song Recital by John Coates (Tenor).

MONDAY, November 10th.

ALL STATIONS (except Belfast), 7.25.—"Round and About London on Lord Mayor's Day."

TUESDAY, November 11th.

Special Armistice Day Programmes.

WEDNESDAY, November 12th.

DUNDEE, 9.0—9.10.—Speech by the Lord Provost on the occasion of the Official Opening of the Dundee Relay Station. S.B. to all Stations.

BIRMINGHAM, 7.30.—Musical Comedy Night, "Phyllida."

BOURNEMOUTH, 8.0.—"Winter Gardens Night": The Municipal Orchestra. Conductor: Sir Dan Godfrey.

ABERDEEN, 7.30.—Scottish Community Singing Concert. S.B. to Glasgow and Edinburgh.

BELFAST, 7.30.—Symphony Night.

THURSDAY, November 13th.

ALL STATIONS (except Belfast), 7.30.—Part of Hallé Concert, relayed from Manchester.

FRIDAY, November 14th.

ALL STATIONS (except Belfast), 7.30.—B.B.C. Birthday Programme, relayed from London.

SATURDAY, November 15th.

BIRMINGHAM, 7.30.—"517'S" Birthday Programme.

CARDIFF, 7.30.—"The Development of English Song." John Coates (Tenor).

**De La Prononciation du Français (Les Voyelles Nasales).**

The following talk will be given from London by M. E. M. Stéphan on Thursday, November 13th. It is printed here in French to enable students to follow the speaker word for word.

QUAND on articule une voyelle telle que "a," par exemple, la voix passe par la bouche. Le muscle qui se trouve à l'arrière du palais et qu'on appelle le voile du palais, est relevé, de sorte qu'il s'applique contre la paroi postérieure de la bouche et ferme complètement le passage du nez.

Pour une voyelle nasale ou nasalée les choses se passent autrement. Le son "an" de dans, champ, blanc, etc., se prononce de telle façon que le voile du palais venant à s'abaisser un peu sans toucher ni la paroi du pharynx ni la langue, la voix passe, sans la moindre obstruction, à la fois par la bouche et par le nez.

Pour les besoins pratiques de l'enseignement on peut considérer les quatre voyelles nasalées françaises, (an) (am), (on), et (om), comme étant des (é), (i), (o), et (ou) nasalées. Ceci veut dire, que comme toute la position de la langue et des lèvres est à peu près la même pour (é) et (in) pour (i) et (an), pour (o) et (on), pour (ou) et (un). La seule différence qu'il y ait, c'est que dans l'articulation de (an), (am), (on), (om), le voile du palais est abaissé au lieu d'être relevé. Ceci une fois bien compris, nous aurons moins de mal à acquiescer ces voyelles nasales qui font le désespoir des étudiants anglais.

Voici une méthode qui généralement donne d'assez bons résultats. L'étudiant essaiera de prononcer simultanément (et non consécutivement) la voyelle anglaise (an) et la consonne anglaise (ng). On ne saurait bien entendu produire ces deux sons à la fois, mais en s'efforçant de faire l'impossible on réussit le plus souvent à nasaliser la voyelle plus ou moins complètement et à faire entendre le (ng) français suivi ou précédé du (ng) anglais. Il ne reste plus qu'à éliminer ce dernier.

Pour se corriger le meilleur exercice est de prononcer (a—an) en plaçant un crayon sur la langue aussi profond qu'on peut le supporter sans inconfort. Il s'agit tout

(Continued on page 300, column 2.)

**PEOPLE IN THE PROGRAMMES.**

**Viscount Grey to Broadcast.**



VISCOUNT GREY.

LISTENERS should make special note of the fact that on Friday, November 14th, a speech which Viscount Grey of Fallodon is to give under the auspices of the British Institute of International Affairs will be broadcast from Newcastle.

Viscount Grey has been in his time one of the busiest men in England, and yet he is certainly one of the most retiring.

His greatest pleasure is to get away from the madding crowd, and he is never so happy as when he is engaged in fishing. His career has been a remarkable one, for he entered Parliament when he was only twenty-three and at thirty-eight he was Under-Secretary of State for Foreign Affairs.

**Diplomacy In Action.**

AN amusing story is told as illustrating Viscount Grey's reticence, and dislike for being "pumped." When he returned home from America, after he had been there as our Ambassador, he was besieged by anxious reporters all eager to obtain his views.

As he landed, they surrounded him with open notebooks and waited breathlessly for him to speak. But they got no State secrets out of him. Calmly surveying the eager scribes, he smiled and said: "The *Arctic* is the steadiest ship I was ever in, and, in spite of rough seas, my shaving-brush, which I purposely stood on end, never fell over!" And with that he left them gaping.

**A Singer of Old French Songs.**

MISS GEORGINA TANNER who broadcast recently from the London and Liverpool Stations, holds a unique place in the English musical world of to-day.

She specialises in old French music, particularly of the 17th and 18th centuries, and she probably possesses the most extensive and valuable collection of old French music that exists.

Her recitals of old French songs bring to the listener something different and quite apart from the normal concert performance and she takes us back to the world that lives in the paintings of Watteau.

**A Popular Contralto.**



MISS ROSE MYRTIL.

MISS ROSE MYRTIL, contralto, who often broadcasts from various stations, is a favourite with listeners. She is noted for her singing of Wagner's music, and she has made a special study of Verdi's *Requiem*, Bach's *St. Matthew Passion*, and Elgar's *Dream of Gerontius*.

Miss Myrtil made her London debut at the Queen's Hall in 1922, and she has also appeared at the Albert Hall, and at many of the leading provincial concerts.

She has been known on more than one occasion to move her audience to tears by the depth of feeling displayed in her singing.

**The Oriana Singers.**

ON Sunday afternoon, November 9th, there will be a new type of programme to be provided by the Oriana Singers. They are a party of twenty-one vocalists from The Oriana Madrigal Society, and this will be their first programme of part songs at London Station.



MR. KENNEDY SCOTT.

Their conductor, Mr. Kennedy Scott, is an enthusiast for reviving unaccompanied English choral music, and on Sunday he will himself announce some interesting notes concerning the items to be sung.

**A Discoverer of Lost Manuscripts.**

PROFESSOR ALEXANDER SOUTER, the head of the Latin Department in Aberdeen University for the past thirteen years, has been a life-long student of the ancient Romans and their literature. Though not so fortunate as to discover the lost books of Livy, he has recovered for us various Christian Latin writings that were supposed to be lost—in particular, Pelagius's Expositions of thirteen Epistles of St. Paul, the earliest surviving work by a British author, written in Rome in the very early years of the fifth century.

Professor Souter gave a talk from Aberdeen on November 1st on the "Ancient Roman People," and early in January, on his return from a visit to America, he will again broadcast from the same station, his subject being his "Impressions of the Classics in America."

**An Alarming Experience.**

A POPULAR artist at the Belfast Studio is Mme. Pauline Barker, the harpist of the "2BE" Station Orchestra, and the arrival of "Auntie Pauline and her harp" every Tuesday evening is a great event.

When visiting Dublin a few years ago with the Carl Rosa Opera Company, Mme. Barker had an alarming adventure. The political disturbance was at its height and, on leaving the theatre after the performance, she found that the street in which she was staying was the scene of a battle which lasted several hours, while she stood quaking in an archway, whence she emerged at day-break, none the worse, save for a cold.

**London's New Lord Mayor.**

ON Monday, November 10th, the speeches at the Lord Mayor's Banquet at the Guildhall will be broadcast.

Sir Alfred Bower, the new Lord Mayor, is probably the greatest sportsman who ever held that high office. He was a prominent racing cyclist as far back as 1878. In 1887, on the Crystal Palace track, he broke the world's records from 20 to 50 miles, and also from 51 to 150. Sir Alfred Bower has won over £500 worth of prizes in cycling events, and he received so many cups that he had to have some of them melted down and made into candlesticks!



SIR ALFRED BOWER.

# WIRELESS PROGRAMME—SUNDAY (Nov. 9th.)

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

## LONDON.

5.0.—Time Signal from Big Ben.

### A Programme of Music

by

#### THE ORIANA SINGERS

(Conductor,

CHARLES KENNEDY SCOTT),

and

#### THE CHAPLIN TRIO:

NELLIE CHAPLIN (Pianoforte),

KATE CHAPLIN (Violin),

MABEL CHAPLIN (Violoncello).

*S.B. to Newcastle.*

Old Secular Part-Songs.

"Here's a Health Unto His Majesty"

(Three Parts) ..... *John Saville* (11)

Madrigals { "As Vesta was Descending" (Six Parts) (1601) ..... *Thomas Weelkes* (1)

                  { "Adieu, Sweet Armaryll's" (Four Parts) (1598) *John Wilbye* (14)

Choral { "Come Again, Sweet" ..... *John*

Ayres { "Fine Knaeks for Ladies" (1600) ..... *Dowland* (11)

Sixteenth Century Popular Song with Refrain, "The Frog in the Well"

..... *Phos. Ravenscroft*

Ballet, "Now is the Month of Maying"

(Five Parts) (1595) ..... *Morley* (1)

The Chaplin Trio.

Sonata for Trio in B Minor

..... *J. B. Loeillet* (1655-1728)

Largo; Allegro; Adagio; Allegro con spirito.

Violin Solos.

Two Hornpipes for Violin *Parcell-Moffat*

Pianoforte Solos.

Harpichord Sonata ..... *Dr. Arne* (1710-1778)

Poco Largo; Gavotta.

Serious Part-Songs.

Kyrie (Four Parts) from the "Missa Brevis" ..... *Polestrina* (1514-1594)

Memorial Song (Six Parts), "Death Hath Deprived Me" (1608)

..... *Thomas Weelkes* (14)

(A Remembrance of his friend, Thomas Marley.)

Motet, "O Vos Omnes" ..... *Vaughan-Williams*

(2)

(Soloist, **MAKY MORRIS**.)

Part-Song with Pianoforte Accompaniment, "Magdalen at Michael's Gate"

..... *Walford Davies*

Christmas Hymn, "In dulci jubilo"

..... *Harmonised by Cezins* (1555-1621) (14)

The Chaplin Trio.

Unaccompanied Duets for Violin and Violoncello.

Perceuse ..... *Gliere*

Old French Dance.

Violin Solo.

Chanson Louis XIII et Pavane

..... *Couperin-Kreister*

The Trio.

"La Timide" ..... *Rameau*

Two Tambourins ..... *Rameau*

Modern Secular Part-Songs.

Part-Songs { "Come, Pretty Wag" ..... *Parry*

                  { "The Blue Bird" ..... *Stanford*

Two Eastern Pictures for Female Voices and Pianoforte ..... *Holst*

(a) "Spring"; (b) "Summer."

Arrangements of Folk Songs.

"Brigg Fair" ..... *Granger*

(Tenor Soloist, **NORMAN STONE**.)

"Ca' the Yowes" ..... *Vaughan-Williams*

(Tenor Soloist, **WILLIAM LOGHEAD**.)

"Bobby Shaftoe" ..... *W. G. Whittaker*

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

Announcer: J. S. Dodgson.

8.30.—RELIGIOUS SERVICE with Address by the Rev. JAMES MOFFAT, D.D., Litt.D., "The Value of the Old Testament To-Day." *S.B. from Glasgow.*

9.0. Light Orchestral Night.

THE WIRELESS ORCHESTRA:

Conducted by DAN GODFREY, Junr.

WYNNE AJELLO (Soprano).

FREDERIC COLLIER (Baritone).

The Orchestra.

Overture, "Masaniello" ..... *Auber*

Soprano Songs.

"Pastoral" ..... *Veracini*

"Lo! Here the Gentle Lark" ..... *Bishop*

The Orchestra.

Ballet Suite, "Coppelia" ..... *Delibes*

Baritone Songs.

Vulcan's Song ("Philemon and Baucis")

..... *Gounod*

Mephistopheles' Serenade, "The Damnation of Faust"

..... *Berlioz*

Soprano Songs.

"Vissi d'Arte" ("Tosca") ..... *Puccini*

"The Fairy Laundry" ..... *Phillips*

The Orchestra.

"Gopak" ..... *Moussorgsky*

10.0.—TIME SIGNAL FROM GREENWICH.

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

Local News.

10.15. Baritone Songs.

Air, "How Willingly My Paternal Love"

..... *Handel*

"Border Ballad" ..... *Cowen*

10.30. The Orchestra.

Selection, "Madame Butterfly"

..... *Puccini-Tavan*

10.45.—Close down.

Announcer: C. A. Lewis.

## BIRMINGHAM.

### Military Band Programme.

3.0-5.0. THE BAND OF THE 2ND BATT. THE EAST YORKSHIRE REGT.

(By permission of Lt.-Col. F. H. HARVEY, C.M.G., D.S.O., and Officers.)

Conductor:

BANDMASTER M. P. FLANNERY.

ALICE VAUGHAN (Contralto).

S. FOWLER WRIGHT (Poems).

Band.

Overture, "Egmont" ..... *Beethoven*

Largo ..... *Handel*

Songs.

"Daybreak" ..... *Frederick Nicholls*

"When I Grow Old" ..... *Frederick Nicholls*

"Sunset and Evening Star" ..... *Frederick Nicholls*

Band.

Selection, "Faust" ..... *Gounod*

Poetry.

The Poetry of English Hymns.

Band.

Fantasia, "La Boutique Fantasque" ..... *Rossini*

Humoresque, Op. 101, No. 7 ..... *Debucak*

Songs.

"Deep in My Soul" ..... *R. Kennon Vaughan*

"A Lullaby" ..... *R. Kennon Vaughan*

"The Coming of Love" ..... *R. Kennon Vaughan*

"Indian Lament" ..... *R. Kennon Vaughan*

Band.

Entr'acte, "La Colombe" ..... *Gounod*

Selection from the Ballet, "Romeo and Juliet" ..... *Gounod*

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

Announcer: J. C. S. Paterson.

8.30.—RELIGIOUS SERVICE with Address by The Rev. JAMES MOFFAT, D.D., Litt.D. *S.B. from Glasgow.*

9.0. EMILY BROUGHTON (Soprano).

JAMES HOWELL (Baritone).

CEDRIC SHARPE (Solo Violoncello).

Baritone Songs.

"In the Great Unknown" ..... *Guy d'Hardelot*

"Did'st Thou But Know" ..... *Ellen Wright*

Violoncello Solos.

Aria ..... *Bach, arr. Cedric Sharpe* (15)

Andante Religioso ..... *Thomé*

Allegretto ..... *Wolstenholme* (11)

Pastorale ..... *Handel* (15)

Soprano Songs.

"The Violet" ..... *Mozart*

"The Erl-King" ..... *Schubert*

"The Walnut Tree" ..... *Schumann*

"The Tryst" ..... *Sibelius*

Violoncello Solos.

"Le Cygne" ..... *Saint-Saëns*

Andante Languido

..... *Cyril Scott, arr. Cedric Sharpe* (4)

"Harlequin et Columbine"

..... *Francis Wordworth, arr. Cedric Sharpe* (15)

Baritone Songs.

Romance ..... *Debussy*

"An Autumn Thought" ..... *Massenet*

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

Local News.

10.15. "Träumerei" ..... *Schumann*

10.30.—Close down.

Announcer: Percy Edgar.

## BOURNEMOUTH.

3.0.—BAND OF 2ND BATT. THE ARGYLL and SUTHERLAND HIGHLANDERS.

Relayed from South Parade Pier, Southsea.

3.30. REGINALD WHITEHEAD (Bass).

"Within These Sacred Bowers" ..... *Mozart* (1)

"The Lord is My Light" ..... *Allitsen* (1)

"Irish Love Song" ..... *Nedham* (31)

3.50. Band.

4.20. Reginald Whitehead.

"In Sheltered Vale" ..... *Clarke* (25)

"All Through the Night" ..... *Old Welsh Air* (1)

"Love, Could I Only Tell Thee" ..... *Capel*

4.30. Band.

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

8.30.—RELIGIOUS SERVICE with Address by The Rev. JAMES MOFFAT, D.D., Litt.D. *S.B. from Glasgow.*

9.0. ARTHUR MARSTON (Solo Organ).

Relayed from the Arcade, Boscombe.

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

"Bénédiction Nuptiale" ..... *Hollins* (11)

9.15. REGINALD S. MOUAT (Solo Violin).

Andantino ..... *Lemarc*

Souvenir ..... *Dralla*

9.25. GILBERT WRIGHT (Solo Cornet).

"The Lost Chord" ..... *Sullivan*

"The Holy City" ..... *Adams*

(With Organ Accompaniment).

9.35. IDA COWEY (Soprano).

"Song of Battle" ..... *G. Stanford* (14)

"With Verdure Clad" ("The Creation")

..... *Handel* (11)

9.45. Reginald S. Mouat.

"Caprice Viennois" ..... *Kreisler*

"Poem" ..... *Fibisch* (31)

9.55. Ida Cowey.

"Jerusalem" ..... *Gounod* (11)

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

Local News.

10.15. Reginald S. Mouat.

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

10.20.—Major STANLEY HOW: Readings from the Works of the Poet, Gray.

10.45.—Close down.

Announcer: John H. Raymond.



# WIRELESS PROGRAMME—SUNDAY (Nov. 9th.)

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

## CARDIFF.

- 3.0-4.30. **EVENSONG.**  
Relayed from LLANDAFF CATHEDRAL.
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
- 8.30.—RELIGIOUS SERVICE with Address by The Rev. JAMES MOFFAT, D.D., Litt.D. *S.B. from Glasgow.*
- 9.0. **Hymns Throughout the Ages.**  
**THE STATION ORCHESTRA.**  
Conductor, WARWICK BRAITHWAITE.  
"5WA" CHOIR.  
WILLIAM HESELTINE (Tenor).  
Orchestra.  
Overture, "Semiramide" ..... *Rossini*  
William Heselntine.  
"O Sleep, Why Dost Thou Leave Me?"  
*Handel* (11)  
"Thus When the Sun" ..... *Handel* (11)  
Orchestra.  
"Three Old Dances" ..... *Wood*  
William Heselntine.  
"Come Unto Me" ..... *Coenen* (11)  
"New Love, New Life" ..... *Beethoven* (11)  
Orchestra.  
Adagio and Allegretto from "Moonlight Sonata" ..... *Beethoven*  
March, "Soaring" ..... *Nowowiecki*
- 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Local News.
- 10.15. **Orchestra.**  
Polonaise from "Eugen Onégin"  
*Tchaikovsky*  
March, "Paris" ..... *Mezzacapa*
- 10.30.—Close down.  
Announcer: E. R. Appleton.

## MANCHESTER.

- 3.0-5.0. **Two Pianos and Two Voices.**  
HARRY GREENWOOD (Pianoforte).  
ERIC FOGG (Pianoforte).  
DOROTHY CLARK (Contralto).  
WALTER HAYTHORNTHWAITE (Bass).  
Two Pianos.  
Variations on a Theme by Beethoven  
*Saint-Saens*  
Contralto Songs.  
"Sailing Westward" ..... *Elgar* (5)  
"The Blue Mountains" ..... *Elgar* (5)  
Bass Songs.  
"O tu Palermo" ..... *Verdi*  
"O Isis" ("The Magic Flute") *Mozart* (11)  
Harry Greenwood.  
Scherzo No. 3 in C Sharp Minor, Op. 39  
*Chopin*  
Contralto Songs.  
"When You Come to Me" ..... *Martin* (5)  
"Little Brown Cottage" ..... *Dickson* (5)  
Bass Songs.  
"The Two Grenadiers" ..... *Schumann* (1)  
"I Triumph!" ..... *Carissimi* (1)  
Two Pianos.  
Etudes in the form of a Canon  
*Schumann, arr. Debussy*  
Bass Songs.  
"Sombre Woods" ..... *A. L.* (1)  
"The Song of the Horn" ..... *Flégier*  
Two Pianos.  
Variations on an Original Theme  
*Arthur Somervell*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
- 8.0.—SIDNEY G. HONEY: Talk to Young People.
- 8.30.—RELIGIOUS SERVICE with Address by The Rev. JAMES MOFFAT, D.D., Litt.D. *S.B. from Glasgow.*
- 9.0. **THE KEARSLEY ST. STEPHEN'S PRIZE BAND:**  
Conductor, F. WALLWORK.  
March, "No Retreat" ..... *Geo. Allen*  
Selection, "Zampa" ..... *Herold*  
Incidental Music, "Monsieur Beaucaire"  
*Rosse*  
(1) Intermezzo; (2) Leit Motif; (3) Gavotte.

- Selection, "Gems of Italian Opera"  
*arr. W. Rimney*  
Overture, "Light Cavalry" ..... *Suppé*

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

- 10.15. **Band.**  
Idyll, "My Syrian Maid" ..... *Rimmer*  
Prelude, Andante in G ..... *Batiste*  
Serenade, "Birthday" ..... *Paul Lincke*  
Entr'acte, "Fragrance" ..... *Ancliffe*  
Air Varié, "Eventide" ("Abide With Me") ..... *Rimmer*

- 10.35.—Close down.  
Announcer: Victor Smythe.

## NEWCASTLE.

- 3.0-5.0.—Programme *S.B. from London.*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations except Belfast.*
- 8.30.—RELIGIOUS SERVICE with Address by The Rev. JAMES MOFFAT, D.D., Litt.D. *S.B. from Glasgow.*  
KENNETH ELLIS (Bass).  
THE CLAY-PAGE TRIO.  
ETHEL PAGE (Pianoforte);  
TOM H. CLAY (Violin);  
HETTY PAGE (Violoncello).
- 9.0. **Kenneth Ellis.**  
"Love That's True Will Live For Ever"  
*Handel*  
"Thou Art Risen, My Beloved"  
*Coleridge-Taylor* (1)  
"When Dull Care" ..... *Leveridge* (1)
- 9.10. **Trio.**  
Allegro, Op. 87 ..... *Brahms*
- 9.25. **Kenneth Ellis.**  
"Night" ..... *Quarrier*  
"The Wanderer's Song" ..... *Harrison* (5)  
Amos Tanner's Song ("Oliver Cromwell")  
*Drinkwater*
- 9.35. **Trio.**  
Trio, Op. 34 ..... *Chaminade* (5)
- 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Local News.
- 10.15. **Trio.**  
Allegro Vivace, Op. 13 ..... *Saint-Saens*
- 10.25.—Close down.  
Announcer: B. O. March.

### Of Special Interest.

## PERSONALITY AND A CAREER

By J. C. W. Reith

(Managing Director of the B.B.C.)

An article of particular appeal to the younger readers of *Radio Times* appears in

JOHN O'LONDON'S WEEKLY,

2d. ON SALE MONDAY, NOVEMBER 10th. 2d

## ABERDEEN.

- 3.0-5.0.—Programme *S.B. from Glasgow.*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
- 8.30.—RELIGIOUS SERVICE with Address by The Rev. JAMES MOFFAT, D.D., Litt.D. *S.B. from Glasgow.*
- 9.0. **"REQUIEM"**  
*(Mozart).*  
(With Orchestral Accompaniment.)  
*S.B. to Glasgow and Edinburgh.*  
MARGARET INVERARITY (Soprano).  
CHRISIE MOIR (Contralto).  
FORBES Y. RAE (Tenor).  
HUGH MUNRO (Bass).  
WILLAN SWAINSON'S CHOIR:  
Conductor, WILLAN SWAINSON.
- 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Local News.
- 10.15. **THE WIRELESS QUARTET.**  
Selected Hymns—Ancient and Modern.
- 10.25.—Close down.  
Announcer: A. M. Shinnie.

## GLASGOW.

- THE PARKHEAD FORGE SILVER PRIZE BAND:  
Conductor, ALEXANDER COPLAND.  
*S.B. to Aberdeen.*
- 3.0. **Band.**  
Overture, "Zampa" ..... *Herold*  
Selection, "Adelson and Salvini" *Hume* (1)  
Cornet Solo, Selected ..... *Rimmer*  
Soloist, STANLEY CLEGG.  
"Bohemian Suite" ..... *Hume* (1)  
March, "The Cossack" ..... *Rimmer*
- 3.45. **English Song Recital.**  
JOHN COATES (Tenor).  
MAURICE JACOBSON (At the Piano).  
Elizabethan, Stuart, and Georgian Group.  
"It Was a Lover and His Lass"  
*Thos. Morley—1600*  
"Since First I Saw Your Face"  
*Thos. Ford—1607*  
"The Angler's Song" *Henry Lawes—1659*  
"What Shall I Do?" *Henry Purcell—1680*  
"The Pretty Creature"  
*Stephen Storace—1763-96*  
Miscellaneous Group.  
"At The Mid-hour of Night" *P. H. Cowen*  
"The Ladies of St. James's"  
Old Border Lilt, "Nancy's Hair"  
*arr. H. K. Fraser*  
"The Knight of Bethlehem"  
*D. O. Thomson*  
"Eleanore" ..... *Coleridge-Taylor* (11)
- 4.20. **Band.**  
Tone Poem, "A Night in June" *Braidwood*  
Selection, "Ernani" ..... *Verdi*  
"Two Russian Dances" ..... *Finck*  
Air Varié, "Abide With Me" ..... *Rimmer*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
- 8.30. **RELIGIOUS SERVICE.**  
*S.B. to all Stations.*  
Choir, Psalm No 19 (7-9).  
The Rev. JAMES MOFFAT, D.D., Litt.D., on "The Value of the Old Testament To-day."  
Psalm No. 119 (169-176).  
Prayer.  
Psalm No. 4 (6-8).
- 9.0.—"REQUIEM" *(Mozart).* *S.B. from Aberdeen.*
- 10.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Local News.
- 10.15.—Close down.  
Announcer: R. E. Kingsley.

A number against a name indicates the name of its publisher. A key list of publishers will be found on page 305.

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

## A Visit to a Live Volcano.

**H**ULLO, children! You have no doubt heard about volcanoes and what wonderful things they are. Here is an interesting talk, by Mrs. F. G. Churchill, concerning a volcano in Java.

Java is one of the islands of the East Indies, in the Tropics, and a land where there are many earthquakes. There was a great volcanic eruption in an island near by, called Krakatoa, some forty or fifty years ago, which blew up nearly the whole of the island, and the volcanic dust flew up to such a height from the force of the explosion that it got into the upper currents of the air and was carried right round the whole world, and even coloured the sunsets in England.

### Raining Every Day.

Java is a beautiful country belonging to the Dutch people, and they grow much rice, coconuts, plantains (which are really bananas), cassava, from the roots of which tapioca is made, and bamboo. The vegetation is beautifully fresh and green, as it rains every day, not only during the monsoon, as in India, which is terribly dusty and dried up in the hot season. Great masses of harts-tongues and other ferns grow in the forks of the trees, and all the old stumps are draped with green festoons of creepers.

It is a beautiful sight, but the atmosphere is very hot and steamy.

To start our climb to the volcano, we got to a place called Pasoerawan, right on the plain. There we obtained, first of all, a cart, which was really a flat board on wheels, on one end of which sat the driver, while we sat on the other.

We had to mount at the same time as the driver so as to balance correctly and not send the poor pony up in the air!

As the road became steeper, we took another cart with two horses instead of one and, finally, took to horseback. It was so steep in places that bamboo poles had been set across the path to form a stairway and give a grip for the horses' feet. We were at times on such a narrow ridge that we could see the trees growing far below us on each side of the way.

### Among the Clouds.

To add to our troubles, a violent thunder-storm came on. I had on a thin silk macintosh, but, unfortunately, the threads had rotted in the damp heat of the tropics, terribly destructive to most European materials, and, as I rode, it slowly parted from hem to neck until I was simply hung about with long strips of mackintosh through which the water found easy access.

In fact, when we arrived at the Sanatorium at Tosari, where we were to stay, I was literally soaked to the skin. At Tosari, six thousand feet up, we were right among the clouds, which floated all round us, and we had to wait several days till the weather was favourable for seeing the volcano, which was still another two thousand feet above us.

At last, one morning, at a quarter to four o'clock, still in the pitch darkness, we found our coolies awaiting us, and started. I was carried in a sedan-chair or palanquin, with long poles, which four stout coolies carried. Four others walked with us to take their places when

the others wanted a rest. It was again very stiff climbing, and they had to walk in broken step, or I should have been bumped and tossed like a new boy in a blanket.

At nine o'clock in the morning we stopped at a place called the Zand Zee, really a huge extinct crater—a great bowl four miles across, with walls of lava a thousand feet deep. This huge bowl was filled from brim to brim with white clouds—a most impressive sight. While we were waiting for these mists to be dissipated in the heat of the sun, we sat down and had our breakfast—a real Dutch one, consisting of German sausage, hard-boiled eggs, new rolls, and soda-water.

The coolies ate boiled rice and what was left of our feast.

Then we started descending the walls of the crater, so precipitous that I felt my knees would never straighten up again. Arrived on the floor of the crater, a great plain stretched in front of us, covered with fine black sand and thin grass, and surrounded by the walls of lava, scored by the rains which had fallen on them while still molten. It was a most weird and awe-inspiring sight—a real valley of desolation.

### Coins in the Crater.

We again seated ourselves in our sedan-chairs and went along for about two miles, passing two other extinct craters formed after the first fierceness of the primeval fires had somewhat abated. Then, at last, we came to Bromo, still active. We climbed up the sides of the cone, finally mounting 300 steps to the lip of the crater, and looking down to a seething, boiling mass of molten lava far below us, and sending up wreaths of white vapour.

We saw no flames that day. There were volumes of smoke, and a great sound of boiling. The coolies were ready to crawl down the inside walls of the crater after coins, but we refused to encourage them in such foolhardiness. They did, however, find one or two coins on the near edges, blackened with the sulphur fumes.

Of course, it is always more or less dangerous to go to these volcanoes, as they might suddenly throw up lumps of rock, and it is not an experience to be repeated often; but there is a great sense of adventure in seeing these waste places of the earth. What a queer world this planet must have been in those dim and distant days when it was still a molten mass just detached from the sun! The thin grass we traversed in the old crater symbolises the beginning of all life on this globe—such small beginnings—the thin blades of grass and the populous crowded cities of to-day, all linked up in one endless chain.

### A WRITING GAME.

**H**ERE is a good game for five players. Take a strip of paper and let the first player write upon it an article and an adjective. Then double over the paper so that the second player cannot see what has been written. No. 2 then writes a noun, doubling the paper before passing it to No. 3, who next writes a verb, turns down the paper again and hands it to No. 4, who writes another article and adjective and hands it to No. 5, who writes another noun. The paper is then unfolded and read, and the combination is certain to make a very amusing sentence.

For instance: No. 1 writes "A pretty"; No. 2, "fairy"; No. 3, "kissed"; No. 4, "a loafing"; No. 5, "navvy"—"A pretty fairy kissed a loafing navvy."

The fact that no player knows what the other has written makes most absurd sentences and causes shrieks of laughter.

## THE INSECTS' CONCERT.

By LANGFORD REED.



**S**OME nursery rhymes are awfully provoking, aren't they? They only tell half the story, and sometimes stop just as it begins to get interesting. For example, you all know:—

Lady-bird,  
Lady-bird, fly  
away home.

Your house  
is on fire, your children all flown.

Of course, it's nice to know that the children escaped; but, all the same, one would like to know what happened to the family after their sad misfortune—whether they were parted as a result of it, or whether Lady-bird managed to get a new home in which they could all live together again.

Well, you will be delighted to hear that she did. But let me begin at the beginning; not that I could begin anywhere else, but you know what I mean.

When Lady-bird found that her house was completely destroyed, she was in despair, for it was not insured and, although she had a title, she had not enough money to buy a new one. Her children, fortunately, had been given shelter by a kind-hearted neighbour, but this was very different from living in their own home, and

the poor little things cried bitterly, especially Freddy, the baby of the family.

But help was at hand, for the amiable disposition of their mother had made her such a favourite with the other insects that they resolved to organize a concert to raise the money to buy her a new home. Mr. Caterpillar was made chief organizer—because he was used to getting up things.

The tickets sold rapidly. The Queen Bee, alone, took over a hundred for her household, and Lord Money Spider sent a cheque for as many more.

The excellent programme included the following artists: Mr. Bumble Bee, the well-known bass singer from the Beehive promenade concerts; Miss Bertha Butterfly who, in a frock of brilliant colours, gave a very pleasing skirt dance; Mr. Wiggly Worm, the popular tenor, whose singing of "Come Into the Garden Mud" charmed the entire audience; Mr. Daddy Long-Legs, the clever acrobatic dancer, who did wonderful things with his legs and seemed to tie them in knots; and Mr. Garden Spider, who came on with his nose painted red and his eight legs in four pairs of comical-looking baggy trousers and sang "Ours is a Nice House. Curs Is" which, considering the object of the concert, was not in very good taste. However, he made up for it later, by giving a clever performance on a slack rope.

The only unpleasantness was caused by Mr. Sammy Snail who, when told he must leave his house in the cloak-room, as there wasn't room for it in the hall, demanded his money back.

However, the concert was a great success, and enough money was raised to buy Lady-bird a much better house than her old one.

So, you see, although many people dislike insects, and object to having them in the house, kind hearts can beat in the Insect World as they can elsewhere.

# WIRELESS PROGRAMME—MONDAY (Nov. 10th.)

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

## LONDON.

- 3.15-3.45.—Transmission to Schools: Mr. GEOFFREY SHAW on "Music."
- 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Helen Jaffary (Soprano). "A Japanese Lauching" by (Miss) Elise I. Spratt. Half-Hour Rambles in London (3), by Agnes Miall. F. Granville Rubeck (Solo Pianoforte).
- 5.30-6.15.—CHILDREN'S CORNER: "Greenwood Tales" retold by Dorothy King. Stories by Elizabeth Clark. Capt. Ainslie on "Simple Astronomy."
- 6.40-6.55.—Col. G. T. Brierley on "The Wearing of Medals." Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Mr. STEWART DICK on "The Nation's Pictures—The Beginning of the Fifteenth Century." *S.B. to other Stations.*
- 7.25-11.0.—All Stations Programme. (For particulars see centre column.)
- Announcer: J. S. Dodgson.

## BIRMINGHAM.

- 3.30-4.30.—The Station Wind Quintet. Helene Grant (Mezzo-Soprano).
- 5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S.—Topical Horticultural Hints. Gertrude Davies (Soprano).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: Capt. Cuttle—"Lest We Forget."
- 7.0-11.0.—*The entire Programme S.B. from London.*
- Announcer: J. C. S. Paterson.

## BOURNEMOUTH.

- 3.30-5.0. Ethel Rowlands (Solo Pianoforte). Sketch, "CLEARLY AND CONCISELY." The Lady ..... Marjorie Burnside The Gentleman ..... W. R. Keene THE ROYAL BATH HOTEL DANCE ORCHESTRA.
- Relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF.
- Talk to Women: "Curious Scapegoats," by Mrs. George Pooley.
- 5.0-5.55.—CHILDREN'S CORNER.
- 5.55-6.0.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 6.0-6.30.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., on "Geography and Town Sites."
- 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. Cedric Sharpe (Solo Violoncello).
- 5.45-6.30.—CHILDREN'S CORNER.
- 7.0-11.0.—*The entire Programme S.B. from London.*
- Announcer: A. H. Goddard.

## ALL STATIONS PROGRAMME (except Belfast). Relayed from London. 7.25-11.0.

### Round and About London ON Lord Mayor's Day.

"Gay go up and gay go down Round and about old London town." (Old Song)

At about 7.25, we pray you be seated within the library of London's famous Guildhall. The Country's most distinguished men and women are being received by My Lord Mayor and the City Fathers. You shall hear their names announced and the applause that greets the entrance of the guests.

At about 7.45, Procession is formed and the Hosts and their Guests proceed orderly into the historic Hall.

Leaving them to the Banquet, we will transport you back to our Studio and strive to entertain you for a while with music, song and story about this old London of ours. There will be with us Kate Winter, Haidée Gunn, and Helena Millais; someone, perhaps, to sing a Chevalier song and chat about some old nooks and corners; and Dan Godfrey, Junr., will conduct the "2LO" Military Band in appropriate selections.

At about 9.0 you shall hear read the Second News Bulletin and

At about 9.15 we will take you back to the Guildhall, where you shall hear the Speeches after the Banquet.

With these concluded, a cheery dance at the Savoy Hotel, with the Savoy Orpheans and Savoy Havana Bands to furnish the music, will finish the evening.

## MANCHESTER.

- 3.0-3.30.—Music relayed from the Piccadilly Picture Theatre.
- 3.30-4.0.—Broadcast for Schools: Mr. W. L. FLINN, F.R.G.S., "A Travel in Persia."

## IMPORTANT TO READERS.

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

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

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

## CHAPPELL and WEBER

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

- 4.0-4.30.—Concert by the "2ZY" Quartet.
- 4.30-5.0.—WOMEN'S HALF-HOUR: Kathleen Walker (Reciting).
- 5.0-6.0.—CHILDREN'S CORNER. Announcer: T. O. Beachcroft.
- 6.30-6.55.—Major W. PEER GROVES, "Curious Methods of Fishing all the World Over—(4). Confession of an Amateur Poacher."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
- 7.15-7.25.—Interval.
- 7.25-11.0.—*The entire Programme S.B. from London.*
- Announcer: Victor Smythe.

## NEWCASTLE.

- 3.45-4.45.—Sam Barraclough (Solo Cornet). Leonard Williams' Concert Party.
- 4.45-5.15.—WOMEN'S HALF-HOUR. Weekly News Letter. Health Talk by Miss Cooper Hodgson—"Our Peck of Dirt."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Mr. T. W. Moles, B.A., B.Sc., on "Place Names of Northumberland."
- 6.45.—Dr. Drake-Brockman on "Colour Photography."
- 7.0-11.0.—*The entire Programme S.B. from London.*
- Announcer: W. M. Shewen.

## ABERDEEN.

- 3.30-5.0.—Concert: The Wireless Dance Orchestra. Feminine Topics. G. R. Harvey and Malcolm Gordon (Duettists). Madame Isabel Murray on "The Importance of Good Health and How to Retain it"—(2).
- 5.30-6.0.—CHILDREN'S CORNER: Mrs. J. G. Burnett on "Learning to Listen."
- 6.30.—Girl Guides' and Boy Scouts' News Bulletin. A. Hutchison on "Nature Study in Winter."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. HARRY DOUGLAS. *S.B. from Belfast.*
- 7.25-11.0.—*The entire Programme S.B. from London.*
- Announcer: W. D. Simpson.

## GLASGOW.

- 3.30-4.50.—Popular Afternoon: The Wireless Quartet. John Courtenay (Tenor). Afternoon Topics.
- 5.15-6.0.—CHILDREN'S CORNER: Letter Competition Results. Thirty Minutes with Nature: "By the Sea Shore," "Rocks," etc., illustrated in Song and Story, by Auntie Cyclone and Uncle Mungo.
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.40-6.55.—Dr. Pio del Frate on "Italian Literature." *S.B. to Edinburgh.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. HARRY DOUGLAS. *S.B. from Belfast.*
- 7.25-11.0.—*The entire Programme S.B. from London.*
- Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 305.

# WIRELESS PROGRAMME—TUESDAY (Nov. 11th.)

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 "2LO" Trio and Millicent Russell (Contralto).  
 2.15.—Transmission to Schools. Mr. E. KAY ROBINSON, "British Birds."  
 4.0-5.0.—"A Book to Read," by Ann Spice. Careers for Women: "The Medical Profession," by a Woman Doctor. Music relayed from Shepherd's Bush Pavilion.  
 5.30-6.15.—CHILDREN'S CORNER: Songs by Doris Vane (Soprano). "The Love Gift" (1) by Jean Blair. "Some Strange Pets and How to Keep Them," by A. E. Hodge, F.Z.S., from Blackie's Boys' Annual (by permission of the Publishers). Songs by Elinor Stromer (Soprano).  
 6.40-6.55.—League of Remembrance. Address by Admiral of the Fleet EARL BEATTY, O.M., G.C.B., G.C.V.O.  
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.  
 Mr. JOHN STRACHEY, Literary Criticism. S.B. to all Stations.  
 Local News.

- 7.30. **Armistice Day Programme.**  
 MIRIAM LICETTE (Soprano).  
 THE WIRELESS SYMPHONY ORCHESTRA AND CHORUS:  
 Conducted by DAN GODFREY, Junr.  
 The National Anthem.  
 Overture, "In Memoriam" ... Sullivan (11)  
 "Elegie" ..... Julian Clifford (1)  
 Cantata for Soprano, Chorus and Orchestra.  
 "For the Fallen" ..... Elgar (11)  
 The Orchestra.  
 Tone Poem, "Lights Out" Julian Clifford  
 Two Works by British Composers who were killed in action.  
 Rhapsody, "A Shropshire Lad"  
 George Butterworth (11)  
 English Pastoral Impressions  
 Ernest Farrar (14)  
 Soprano Songs.  
 Selected.  
 The Orchestra.  
 Two Flemish Dances ..... Blockx  
 Selection, "Domheim Days" Robert Chignell  
 Conducted by the Composer, who wrote this Revue for British troops in the Army of Occupation.  
 March, "Le Pere le Victoire" ..... Ganne  
 9.40.—"SOME ARMY REMINISCENCES."  
 WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.  
 9.40. "SOME ARMY REMINISCENCES."  
 S.B. to all Stations.  
 "THE ROOSTERS" CONCERT PARTY.  
 Producer, PERCY MERRIMAN.  
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS and SELMA FOUR, relayed from the Savoy Hotel, London. S.B. to other Stations.  
 12.0.—Close down.  
 Announcer: R. F. Palmer.

## BIRMINGHAM.

- 3.30-4.30.—The Station String Quintet.  
 Talk by Dr. Adrian C. Boulton (Conductor of the Birmingham Symphony Orchestra), "Musical Appreciations."  
 5.0-5.30.—WOMEN'S CORNER: George Handley, F.E.S., "Armistice Day Reflections." Ethel Williams (Contralto).  
 5.30-6.30.—CHILDREN'S CORNER.  
 6.30-6.45.—"Teens' Corner." H. Overton, A.C.A. (of the Birmingham Natural History and Philosophical Society) on "Shells."  
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
 JOHN STRACHEY. S.B. from London.  
 Local News.

- 7.30. **Armistice Day Programme.**  
 THE STATION SYMPHONY ORCHESTRA.  
 Conducted by JOSEPH LEWIS.  
 EMILY BROUGHTON (Soprano).  
 PERCY EDGAR (Recital).  
 Hymn, "O God Our Help in Ages Past."  
 Orchestra.  
 Overture, "In Memoriam" ... Sullivan (11)  
 Cantata.  
 "THE SPIRIT OF ENGLAND"  
 Elgar (11)  
 Words by Laurence Binyon.  
 Arranged for Soprano Voice, Chorus and Orchestra.  
 Dramatic Recital.  
 from the Poems of Rupert Brooke.  
 Soprano Aria.  
 "I Know That My Redeemer Liveth"  
 ("The Messiah") ..... Handel (1)  
 Choral Song.  
 "The Immortal Legions" ..... Elgar (5)  
 Orchestra.  
 March, "Pomp and Circumstance," No. 1 in D ..... Elgar (1)  
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.  
 9.40.—"SOME ARMY REMINISCENCES."  
 S.B. from London.  
 10.0. Orchestra.  
 Overture, "Britannia" ... Mackenzie (15)  
 Selection, "The Rose" ..... Myddleton  
 10.30.—SAVOY BANDS. S.B. from London.  
 12.0.—Close down.  
 Announcer: J. C. S. Paterson.

## ARMISTICE COMMEMORATION.

Broadcast locally from each Station.

- 10.45. Tuning Note.  
 10.50. Preliminary Time Signal.  
 10.57. Last Post.  
 11.0. Time Signal.  
 11.2. Reveille.  
 Hymn—"O God Our Help in Ages Past"  
 (A. & M. 165).

## BOURNEMOUTH.

- 3.30-5.0.—The Novelty Trio. Dorothy Clark (Contralto). Allan Franklin (Solo Pianoforte). Talk to Women: "London Papers," by Anne Farnell-Watson.  
 5.0-6.0.—CHILDREN'S CORNER.  
 6.0-6.30.—Scholars' Half-Hour: Edwin Noble, F.Z.S., on "Colour and Form in Animals."  
 6.30-7.0.—Farmers' Corner: Mr. A. D. Allen, O.B.E., Organizer, National Milk Publicity Council, on "Milk and its Uses."  
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
 JOHN STRACHEY. S.B. from London.  
 Local News.  
**Armistice Night.**  
 (All Artists broadcasting on this night have seen Active Service.)  
 7.30. THE WIRELESS ORCHESTRA:  
 Conducted by  
 Capt. W. A. FEATHERSTONE  
 (Royal Irish Rifles).  
 "Reminiscences of England"  
 arr. Fred Godfrey  
 7.45. Lieut. HERBERT SMITH, M.C. (Late attd. 2nd Batt. A.P.W.O. Yorkshire Regt. The Green Howards) (Baritone).  
 "Land of Hope and Glory" ... Elgar (1)  
 "The Veteran's Song."  
 7.50. NORA DELMARR (Soprano).  
 "Three Songs of the Sea" ..... Quilter  
 7.55. No. 835 Pte. JOHN COLLINSON, 25th Batt. Australian Imperial Forces (Tenor).  
 "Let Me Like a Soldier Fall."  
 "Tom Bowling."  
 "Then You'll Remember Me."  
 8.5. Orchestra.  
 Fantasia, "The Leek" ..... Myddleton  
 8.15. Sgt. REGINALD S. MOUAT, M.M. (Hampshire Regt.) (Solo Violin).  
 "Romance" ..... Lalo  
 Concerto in F ..... Durand

- 8.20. DIANA WEBSTER (Contralto).  
 "Songs of a Vivandiere" ... H. Oliver (1)  
 Reveille; Camp Fire; On the March.  
 8.30. BEATRICE EVELINE.  
 (Solo Violoncello).  
 Symphonic Variations for Violoncello and Orchestra ..... Holtmann  
 8.50. Capt. J. P. K. GROVES (Reserve of Officers—The Cameronians).  
 Readings from the Poems of Rupert Brooke.  
 8.55. Orchestra.  
 Fantasia, "The Thistle" ..... Myddleton  
 9.5. Lieut. R. G. SOMERS, D.C.M. (2nd Batt. Royal Irish Rifles) (Solo Oboe).  
 "Andante and Polacca" ..... Demare  
 9.10. Nora Delmarr.  
 "Angus Macdonald" ..... Rocket  
 9.15. John Collinson.  
 "Good-bye, Sweetheart."  
 "The Minstrel Boy."  
 9.20. Beatrice Eveline.  
 "Cradle Song" ..... F. Bridge  
 "Rustic Dance" ..... Squire  
 "Londonderry Air" ..... O'Connor Morris  
 9.27. John Collinson.  
 "There Are No Dead" ..... Harvey  
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.  
 9.40.—"SOME ARMY REMINISCENCES."  
 S.B. from London.  
 10.0. Lieut. Herbert Smith, M.C.  
 "Drake's Drum" ..... Stanford (1)  
 "Homeward Bound" ..... Stanford (1)  
 10.10. Diana Webster.  
 "Danny Boy" ..... arr. Weatherly (1)  
 "When You Come Home" ..... Squire (1)  
 10.15. Orchestra.  
 Fantasia, "Our Empire" arr. C. Godfrey  
 Regimental Marches.  
 10.30. THE ROYAL BATH HOTEL DANCE ORCHESTRA.  
 Relayed from King's Hall Rooms.  
 Musical Director, DAVID S. LIFF.  
 12.0.—Close down.  
 Announcer: John H. Raymond.

## CARDIFF.

- 11.0. Unveiling of War Memorial to Men of the Welch Regiment who fell in the War, at the Welsh Depot, Cardiff.  
 3.0-3.30.—Special Transmission to Schools: Sir WALFORD DAVIES, Mus. Doc., LL.D., on "Rhythm, Melody and Chords, and How to Use Them."  
 3.30-4.0.—The Station Trio.  
 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.  
 5.0-5.45.—"SWA'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.  
 JOHN STRACHEY. S.B. from London.  
 Local News.  
 7.30. TRIO OF UNIVERSITY COLLEGE OF WALES, ABERYSTWYTH.  
 HUBERT DAVIS (Violin).  
 ARTHUR WILLIAMS (Violoncello).  
 Mrs. ARTHUR WILLIAMS (Pianoforte).  
 Post-War Chamber Music in Illustration of Sir Walford Davies' Lectures on "Music and Human Nature."  
 8.0. **The Path To Freedom.**  
 THE STATION ORCHESTRA.  
 Conductor, WARWICK BRAITHWAITE.  
 J. DALE SMITH (Baritone).  
 Orchestra.  
 "Rakovsky March" ..... Bertoz  
 J. Dale Smith.  
 "Peace" ..... Eric Fogg (4)  
 "The Dove" ..... Eric Fogg  
 "Memory" ..... }  
 "English May" ..... } John Ireland  
 "Bright is the Ring of Words"  
 Vaughan Williams (1)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 395.

# WIRELESS PROGRAMME—TUESDAY (Nov. 11th.)

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

Orchestra.  
Symphony No. 3 in E Flat (Op. 55) 1st Movement ..... *Beethoven*  
J. Dale Smith.  
"I Have Led Her Home" ..... *Arthur*  
"O That 'Twere Possible" ..... *Somervell*  
"O Let the Solid Ground" ..... (1)  
"Song of the Bow" ..... *Aylward*  
Orchestra.  
"Good Friday Music" ("Parsifal") ..... *Wagner*  
March, "The Winning Fight" ..... *Holzmann*  
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
9.40.—"SOME ARMY REMINISCENCES." *S.B. from London.*  
10.0.—MAX CHAPPELL'S DANCE ORCHESTRA, relayed from the Bute Room, Cox's Café.  
11.30.—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.—Septet, relayed from the Oxford Picture Theatre; Conductor, S. Spurgin.  
4.30-5.0.—WOMEN'S HALF-HOUR.  
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—(2) Oliver Goldsmith and the Arcadian Life."  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.* Local News.  
7.30. **Peace and Thanksgiving.**  
THE "ZY" AUGMENTED ORCHESTRA.  
Conductor, T. H. MORRISON.  
REGINALD WHITEHEAD (Bass).  
CEDRIC SHARPE (Solo Violoncello).  
Orchestra.  
March, "Sons of the Brave" ..... *Bidgood*  
Suite, "The Three Heroes" ..... *Howard Carr*  
Bass Songs.  
"England Mine" ..... *T. del Riego*  
"Whatever is—is Best" ..... *Lohr*  
"Where the Great Ships Ride" ..... *Sanderson* (1)  
Violoncello Solos.  
"Ave Maria" ..... *Schubert*  
"The Ivy Green" (Old English Tune) ..... *Cedric Sharpe* (31)  
"Humoreske" ..... *Dvorak*  
Orchestra.  
Selection, "Our Empire" ..... *arr. C. Godfrey*  
Waltz, "For Valour" ..... *Ancliffe*  
"I Know of Two Bright Eyes" ..... *Clutsam*  
March, "Our Defenders" ..... *Hume*  
Bass Songs.  
"Alleluia" ..... *O'Connor Morris* (1)  
"The Old Brigade" ..... *Barri* (13)  
Violoncello Solos.  
"Adagio Cantabile" ..... *Tartini*  
"Lullaby" ..... *Scott* (4)  
"Harlequin and Colombine" ..... *arr. C. Sharpe* (15)  
Orchestra.  
Waltz, "The Happy Day" ..... *Jones and Rubens*  
Selection, "British War Songs" ..... *W. Williams*  
Intermezzo, "Joy Bells" ..... *Bumstead*  
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
9.40.—"SOME ARMY REMINISCENCES." *S.B. from London.*  
10.0. **"THE PEACE."**  
By H. Topliss.  
"The past gone sees to-day."  
Cast:  
The Politician ..... H. B. BRENNAN  
The Soldier ..... VICTOR SMYTHE  
The Butler ..... H. IRVING

Scene: The Library of a House in Mayfair.  
Time: 10.30 p.m.  
10.30.—SAVOY BANDS. *S.B. from London.*  
12.0.—Close down.  
Announcer: T. O. Beachcroft.

## NEWCASTLE.

3.45-4.45.—Harold Dixon (Solo Oboe), Kathleen Rivett (Mezzo-Soprano), Edward Henderson (Bass).  
4.45-5.15.—WOMEN'S HALF-HOUR.  
5.15-6.0.—CHILDREN'S CORNER.  
6.0-6.30.—Scholars' Half-Hour: Mr. C. Wain.  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.* Local News.  
**In Commemoration.**  
August 4th, 1914—November 11th, 1918.  
7.30. THE STATION MILITARY BAND.  
Conductor, EDWARD CLARK.  
"March Funèbre" ..... *Chopin*  
THE LAST POST.  
(TRUMPETERS, 10th FIELD BRIGADE, R.A.)  
(By permission of Lt.-Col. T. G. Gayer-Anderson, C.M.G., D.S.O.)  
7.45.—Address by The Rev. R. G. COWIE, of St. Nicholas' Cathedral, Chaplain T.A.  
7.55. THE "5NO" CHORAL SOCIETY.  
"The Immortal Legions" ..... *Elgar* (5)  
8.5. Band.  
March, "Pomp and Circumstance," No. 2 ("Land of Hope and Glory") .. *Elgar* (1)  
REVEILLE.  
(Trumpeters R.A.)  
**Armistice Night.**  
On the March.  
Band.  
"It's a Long Way to Tipperary" ..... *Judge and Williams* (6)  
"Over There" ..... *Cohan*  
"Sambre et Meuse" ..... *Luriet*  
8.30. JOSEPH FARRINGTON (Bass).  
"A Sergeant of the Line" ..... *Squire* (1)  
"Jogging Along the Highway" ..... *Samuel*  
"The Blue Dragoons" ..... *Kennedy Russell*  
8.40. On Leave.  
Band.  
"Broken Doll" ..... *Tate* (7)  
"My Hero" ("The Chocolate Soldier") ..... *Strauss* (6)  
"Vilia" ("The Merry Widow") ..... *Lehar*  
8.50-9.10 THE "5NO" REPERTORY COMPANY.  
"THE LAST MILESTONE"  
(Bernard March).  
A Romance of the Great War.  
Cast:  
Jim Carlton (lately ranching in Texas, temporarily Captain in C Battery, 417th Brigade, R.F.A.) KENDREW MILSON  
Barbara D'Arcy (his Fiancée, a V.A.D.) OLIVE ZALVA  
Bobbie Stratton (Senior Subaltern of C. Battery) ..... W. M. SHEWEN  
Henry Napper (Captain Carlton's Soldier Servant) ..... PHILIP MARSDEN  
Scene 1.—The grill-room of the Cremorne Gardens Hotel, Piccadilly, Time, March, 1918.  
Scene 2.—C. Battery headquarters dug-out during the Great German Offensive of March, 1918.  
Scene 3.—The smoking-room at Stoke D'Arcy. Period, Post War.  
Joseph Farrington.  
9.10. "Off to Philadelphia" ..... *Battison Haynes* (1)  
"Up From Somerset" ..... *Sanderson* (1)  
"The Old Brigade" ..... *Barrie* (3)  
9.20. Band.  
"There's a Long, Long Trail" ..... *Elliott* (23)  
"Keep the Home Fires Burning" ..... *Ivor Novello*  
"The End of a Perfect Day" ..... *Jacobs-Bond*  
"Pack Up Your Troubles" ..... *Felix Powell* (7)  
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
9.40.—"SOME ARMY REMINISCENCES." *S.B. from London.*

10.0. Band.  
Dance Music.  
Fox-trot, "Ah Fim Loo" (23); Waltz, "Down to the Sea in Ships"; Fox-trot, "Naughty Baby"; Fox-trot, "Take, Oh Take Those Lips Away" (7); One-step, "If All the Girls" (16).  
10.30.—SAVOY BANDS. *S.B. from London.*  
12.0.—Close down.  
Announcer: R. C. Pratt.

## ABERDEEN.

3.30-5.0.—Operatic Afternoon: The Wireless Orchestra. Feminine Topics. Mary Chalmers (Soprano).  
5.15-6.0.—CHILDREN'S CORNER: Recital of Music for Young People. *S.B. from Glasgow.*  
6.40.—Mr. Harry Townend, M.A., on "Art."  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.* Local News.  
7.30.—Quartet, "The Immortal Legions" ..... *Elgar* (5)  
(With Orchestral Accompaniment.)  
ALICE FETTES (Soprano).  
LENA DUNN (Contralto).  
FRANK SCORGIE (Tenor).  
HECTOR MONRO (Baritone).  
7.35. THE WIRELESS ORCHESTRA.  
Marching Tunes.  
"Colonel Bogey" ..... *Alford*  
"Sambre et Meuse" ..... *Luriet*  
"Stars and Stripes" ..... *Sousa*  
"Over There" ..... *Cohan*  
8.0. "THE SWAN AND THE SKYLARK."  
(A Goring Thomas.)  
GERTRUDE JOHNSON (Soprano).  
LENA DUNN (Contralto).  
JOHN PERRY (Tenor).  
HAROLD WILLIAMS (Baritone).  
THE "2BD" OPERATIC CHOIR:  
Conductor, ARTHUR COLLINGWOOD.  
9.0. Orchestra.  
Scottish Programme.  
Overture, "The Land of the Mountain and the Flood" ..... *MacCunn* (11)  
"Old Scottish Dances and Tunes" ..... *arr. Kay*  
Overture, "Prince Charlie" ..... *Volti*  
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
9.40.—"SOME ARMY REMINISCENCES." *S.B. from London.*  
10.0. "BEHIND THE LINES."  
Half-an-Hour of Soldier Songs and Stories. Arranged for Broadcast by E. R. R. LINK-LATER and A. M. SHINNIE.  
10.30.—SAVOY BANDS. *S.B. from London.*  
12.0.—Close down.  
Announcer: W. D. Simpson.

## GLASGOW.

3.30-4.50.—The Wireless Quartet. Reginald Talbot (Baritone). Afternoon Topics.  
5.15-6.0. CHILDREN'S CORNER. *S.B. to Aberdeen.*  
6.0-6.5.—Weather Forecast for Farmers.  
6.40-6.55.—Miss Rosaline Masson on "R. L. Stevenson." *S.B. from Edinburgh.*  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.* Local News.  
**Armistice Day.**  
THE STATION SYMPHONY ORCHESTRA:  
Conducted by  
HERBERT A. CARRUTHERS.  
THE STATION CHOIR.  
ROBERT MURRAY (Entertainer at the Piano).  
RACHEL HUNT (Contralto).  
7.30.—The Rev. DONALD F. MACLEAN, of Cardonald Parish Church, on "The Armistice."  
(Continued in column 1, page 311.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 305.

# WIRELESS PROGRAMME—WEDNESDAY (Nov. 12th.)

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, "Stories from Poetry."  
 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Barbara Korb (Mezzo-Soprano). Fred Masters (Entertainer). "My Part of the Country," by A. Bonnet Laird. "More Letters of O'Foye," by Romanne James.  
 5.30-6.15.—CHILDREN'S CORNER: Uncle Jeff on "How Music is Built." Auntie Marie's Stories of France. "A Fairy Umbrella" from "Nature Stories," by Joan Kennedy. "Lives of Famous Men—Galileo Galileo, Scientist."  
 6.40-6.55.—Sir Martin Conway. "The Imperial War Museum."  
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 Mr. HARTLEY WITHERS on "The Bank Rate and the Money Market." *S.B. to all Stations. Local News.*  
**Recital Evening.**  
 IRENE SCHARRER, the Eminent Pianist, in Works by Chopin.  
 J. DALE SMITH in Art Songs.  
 7.30. J. Dale Smith.  
 Selected Songs from "The Fair Maid of the Mill" ..... Schubert  
 7.45.—"From My Window," by Philemon.  
 7.50. Irene Scharrer.  
 First Chopin Group.  
 Ballade in F Major.  
 Waltz in D Flat.  
 Study in F Major.  
 Study in A Flat (Posthumous).  
 Study in A Minor (Winter Wind).  
 8.10. J. Dale Smith.  
 "The Dove" ..... Eric Fogg (4)  
 "The Derby Ram" ..... Hurlstone  
 "If There Were Dreams to Sell" J. Ireland  
 "When Childher Play" Walford Davies (1)  
 "Come Into the Garden, Maud" A. Somervell (1)  
 "Now, O Now, I Needs Must Part" Dowland—1597  
 "Sweet Nymph, Come to Thy Lover" Morley—1593  
 "Dashing Away with the Smoothing Iron" ..... arr. Cecil Sharpe (11)  
 8.30.—R. E. JEFFREY: Selected Readings from the Poetry of Robert Burns.  
 8.45. Second Chopin Group.  
 Nocturne in F Sharp.  
 Impromptu in A Flat.  
 Scherzo in B Flat Minor.  
 9.0.—Speech by the Lord Provost at the Official Opening of the Dundee Relay Station. *S.B. from Dundee.*  
 9.15.—H.R.H. THE PRINCE OF WALES speaking at the Church Lads' Brigade Festival Dinner. Relayed from the Guildhall, London  
 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 The Week's Work in the Garden, by the Royal Horticultural Society. *S.B. to all Stations, except Bournemouth and Aberdeen.*  
 Mr. DOUGLAS KENNEDY, of the Folk Dance Society, on "The Morris Dance." *S.B. to all Stations, except Bournemouth and Aberdeen. Local News.*  
 10.5.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations except Aberdeen.*  
 11.0.—Close down.  
 Announcer: J. S. Dodgson.

## BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra: J. Dale Smith (Baritone).  
 5.0-5.30.—WOMEN'S CORNER: Mr. F. Booth (of the Juvenile Employment Department, Birmingham Education Committee) on "Careers for Boys—Clerical Work."  
 5.30-6.30.—CHILDREN'S CORNER.  
 6.30-6.45.—Teens' Corner: Dr. Ratcliffe (of the Natural History and Philosophical Society) on "Prehistoric Monument Builders."  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Mr. HARTLEY WITHERS. *S.B. from London. Local News.*  
**Musical Comedy Night.**  
 7.30. The Second Production of "PHILLIDA."  
 Words by S. C. West.  
 Music by C. Hector.  
 Characters:  
 Hans Vandoult (Dutch Proprietor of "The Cowboy's Home") PERCY EDGAR  
 Mama Vandoult (his English Wife) GLADYS JOINER  
 Gertie } Daugh- { .. EDITH PADDOCK  
 Flora } ters of { .. ISABEL TEBBS  
 Angela } Above { FLORENCE CLEETON  
 Godfrey Rideout (a Greenhorn from England) ..... HAROLD HOWES  
 Lawrence Grasmere (his Romantic Friend) ERNEST SMITH  
 Half-Mile } { .. PERCY CHATWIN  
 Joe } Cow- { .. HAROLD CASEY  
 All-the-Way } boys { WILLIAM BONSELL  
 Jim } { .. T. K. DOBBIN  
 Lariat Bill. } { MABEL SENIOR  
 Weeping } {  
 George } {  
 Phillida .....  
 Ranch Girls, Cowboys, Miners, etc.  
 CHORUS  
 THE STATION ORCHESTRA.  
 Conductor, JOSEPH LEWIS.  
 Act I.—The exterior of "The Cowboy's Home."  
 Act II.—A Scene in the Rocky Mountains.  
 9.0.—Speech by the Lord Provost at the Official Opening of the Dundee Relay Station. *S.B. from Dundee.*  
 9.10.—"PHILLIDA" (Continued).  
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Royal Horticultural Society Talk. *S.B. from London.*  
 Mr. DOUGLAS KENNEDY. *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.**  
 3.0-5.0.—The "GBM" Trio: Reginald S. Mount (Violin), Thomas E. Illingworth (Cello), Arthur Marston (at the Piano).  
 Talk to Women: "The Week's Work in the Garden," by George Dance.  
 5.0-6.0.—CHILDREN'S CORNER.  
 6.0-6.30.—Scholars' Half-Hour: Mrs. Eric Sharpe, M.A., on "Home Life in Manor and Town."  
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Mr. HARTLEY WITHERS. *S.B. from London. Local News.*  
 7.30-8.0.—Interval.  
**"Winter Gardens Night."**  
 THE MUNICIPAL ORCHESTRA.  
 Conductor: Sir DAN GODFREY.  
 EVELYN FRYER (Contralto).  
 BROMLEY CARTER (Entertainer).  
 Relayed from the Winter Gardens. Orchestra.  
 8.0. March, "The Vanished Army" ... Alford (A Tribute to the First 100,000.)  
 Overture, "Britannia" A. C. Mackenzie (15)

- Waltz on "Irish Airs" ..... Bicalossi  
 Evelyn Fryer.  
 Selected Song. Orchestra.  
 Selection, "Reminiscences of England" F. Godfrey  
 Introducing, "Down Among the Dead Men," "A Lullaby," "The Carman's Whistle," "Morris Dance," "Barbara Allen," "Sally in Our Alley," "Sir Roger de Coverley," "Pray, Goody," "Hope the Hermit," "Tom Bowling," "Weel May the Keel Row," "Home, Sweet Home," "The Bay of Biscay," "Rule, Britannia!" Bromley Carter.  
 In Selections from his Repertoire.  
 9.0.—Speech by the Lord Provost at the Official Opening of the Dundee Relay Station. *S.B. from Dundee.*  
 9.10. Orchestra.  
 "Welsh Rhapsody" ..... Ed. German (11)  
 "Canadian Patrol" ..... O'Niell  
 Evelyn Fryer.  
 Song, Selected. Orchestra.  
 Selection, "Reminiscences of Scotland" F. Godfrey  
 Introducing, "Scots Wha Hae," "Auld Robin Gray," "Bonnie Laddie," "The Campbells are Coming," "The White Cockade," "John Anderson, My Jo!" "Logie o' Buchan," "Green Grow the Rushes O," "Strathspey," "Ammie Laurie," "Within a Mile of Edinboro," "Bonnet Blue," "Auld Lang Syne."  
 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. HARTLEY WITHERS. *S.B. from London. Local News.*  
 7.30. THE BAND OF 2ND BATT. THE WELCH REGIMENT.  
 (By permission of Lt.-Col. A. Derry, D.S.O., O.B.E.)  
 Conductor: CHARLES L. WARD.  
 EDITH GUNTER (Soprano).  
 Band.  
 March, "Great Big David" ..... Lotter  
 Overture, "Zampa" ..... Herold  
 Selection, "Carmen" ..... Bizet  
 Songs.  
 "Absence" ..... Easthope Martin (5)  
 "St. Nicholas' Day in the Morning" Easthope Martin (5)  
 "A Fat Li'l Feller With His Mammy's Eyes" ..... Gordon  
 Band.  
 Bell Solo, "The Bells of St. Martin" Rondella  
 Selection, "Madame Pompadour" ... Fall  
 Waltz, "What'll I Do?" Irving Berlin (7)  
 Songs.  
 "Love is Meant to Make Us Glad" German  
 "When You Come Home" ..... Squire (1)  
 "Il Bacio" ..... Arditi  
 Capt. GEORGE PUGH, M.C., on "How Nature Makes Colour." Band.  
 Descriptive Intermezzo, "In a Persian Market" ..... Ketelbey  
 Entr'acte, "The Mountain Gnomes" Eilenberg  
 Selection, "A Lightning Switch" ... Alford  
 A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 395.

# WIRELESS PROGRAMME—WEDNESDAY (Nov. 12th.)

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

- 9.0.—Speech by the Lord Provost at the Official Opening of the Dundee Relay Station. *S.B. from Dundee.*
- 9.10. Songs.  
 "Spring Song" ..... Coleridge-Taylor  
 "When You are Old" ... Frank Bridge  
 Waltz Song ("Tom Jones") ..... German Band.  
 Patrol, "The Wee Macgregor" ... Amers  
 Intermezzo, "The Butterfly" ..... Bendix  
 Regimental Marches, "Land of My Fathers," "The Lincolnshire Poacher," "Ap Sheekin."
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Royal Horticultural Society Talk. *S.B. from London.*  
 Mr. DOUGLAS KENNEDY. *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 the Piccadilly Picture Theatre.
- 3.30-4.0.—Broadcast for Primary Schools. Miss Mary Doney reading—"The Forsaken Merman," by Matthew Arnold, and extracts from "David Copperfield," by Dickens.
- 4.0-4.30.—Music relayed from the Piccadilly Picture Theatre.
- 4.30-5.0.—WOMEN'S HALF-HOUR.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.55.—Mr. Leonard Rigby on "Painted and Stained Wood-Work."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Mr. HARTLEY WITHERS. *S.B. from London.* Local News.
- 7.30. **A Day at Belle Vue.**  
 THE "ZY" ORCHESTRA.  
 KENNETH ELLIS (Bass).  
 E. J. WHITNALL (Guide)
- AND  
 THE ZOO CALLING.  
 Orchestra.  
 March, "Grizzly Bear" ..... Botsford  
 Humorous Item, "The Elephant and the Midge" ..... Kling  
 "Scenes Humoristiques" ..... Leonard  
 Bass Songs.  
 "Slow Horses, Slow" ..... Mallinson  
 "Ludgate Hill" ..... C. Willeby (1)  
 "Five Eyes" ..... Armstrong Gibbs  
 The Zoo Calls.  
 Orchestra.  
 Suite, "The Land of Birds" ..... Klein  
 "Le Cygne" ("Le Carnival des Animaux")  
 Saint-Saens  
 Bass Songs.  
 Six Songs from the Jungle Book  
 Dora Bright (4)  
 The Zoo Calls Again.
- 9.0.—Speech by the Lord Provost at the Official Opening of the Dundee Relay Station. *S.B. from Dundee.*
- 9.10. Orchestra.  
 "The Tame Bear" ("The Wand of Youth") Elgar (11)  
 "The Wild Bears" ("of Youth") Elgar (11)  
 "The Monkey's Serenade" ..... Godard  
 "The Porcupine's Patrol" ..... Moeckton  
 Galop, "Le Lapin" ..... Bose
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Royal Horticultural Society Talk. *S.B. from London.*  
 Mr. DOUGLAS KENNEDY. *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.—Norah Wiggins (Soprano). The Station Septet: Conductor, Edward Clark.

- 4.45-5.15.—WOMEN'S HALF-HOUR.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Mr. W. L. Brown, M.Sc., on "Sponge Diving."
- 6.35-6.50.—Farmers' Corner: Prof. Gilchrist—Seasonable Notes.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Mr. HARTLEY WITHERS. *S.B. from London.* Local News.
- Operatic Night.**  
 RACHEL HUNT (Contralto).  
 ALEXANDER MCCREDIE (Tenor).  
 ERNEST SHARP (Solo Violin).  
 THE STATION ORCHESTRA.  
 Conductor, EDWARD CLARK.
- 7.30. Orchestra.  
 Overture, "Il Seraglio" ..... Mozart  
 "La Navarraise" ..... Massenet-Tavan  
 Rachel Hunt.
- 7.45. "O Don Fatale" ("Don Carlos") Verdi  
 Alexander McCredie.
- 7.55. "On With the Motley" ..... Leoncavallo  
 Orchestra.
- 8.5. "La Tosca" ..... Puccini-Tavan  
 Rachel Hunt.
- 8.15. "Habenera" ..... Bizet  
 "Seguidilla" ..... ("Carmen") {  
 Ernest Sharp.
- 8.30. Allegro ..... Fiocco  
 Tango ..... Fernandez-Arbo
- 8.40. Alexander McCredie.  
 "Spirito Gentil" ..... Donizetti  
 Orchestra.
- 8.45. Selection, "The Mastersingers" .. Wagner  
 Ernest Sharp.
- 8.50. Polichinelle ..... Kreisler  
 Faust Fantaisie ..... Wieniawski
- 9.0.—Speech by the Lord Provost at the Official Opening of the Dundee Relay Station. *S.B. from Dundee.*
- 9.10. Orchestra.  
 Minuet from "Falstaff" ..... Verdi  
 Overture, "Zampa" ..... Herold
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Royal Horticultural Society Talk. *S.B. from London.*  
 Mr. DOUGLAS KENNEDY. *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.—Instrumental Solo Afternoon.
- 5.30-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Mr. W. H. Bruford, M.A. Fifth Lecture on "German."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Mr. HARTLEY WITHERS. *S.B. from London.* Local News.
- 7.30. **Scottish Community Singing Concert.**  
 Relayed from the Music Hall.  
*S.B. to Glasgow and Edinburgh.*  
 Community Singing undertaken by some 2,300 Members of the "2BD" Listeners' Club.  
 Supported by  
 CRUE DAVIDSON (Contralto).  
 NORMAN ALLIN (Bass).  
 AUGUSTUS BEDDIE (Recitalist).  
 THE HALL RUSSELL MALE VOICE CHOIR.  
 Conductor, GEORGE A. INNES.  
 IRVINE S. COOPER (Solo Organ).  
 GRAND ORCHESTRA.  
 Conductor, NANCY LEE.
- 7.30. Organ Recital.  
 "Gavotte Moderne" ..... Lemare (11)  
 "Intermezzo" ..... Cilea  
 "Narcissus" ..... Nevin  
 "Reminiscences of Scotland" arr. Godfrey  
 Pipers.
- 7.45. The Rt. Hon. LORD GLENTANAR  
 OF GLENTANAR: Address.  
 Mr. ROBERT McLEOD, Mus. Bac.,  
 F.R.C.O., Address.

- 8.0. Community Singing.  
 Psalm 124 (Tune, "Old 124th")  
 Church Psalter  
 "Land of Hope and Glory" ..... Elgar (1)  
 (By Special Request.)
- 8.10. Crue Davidson.  
 "Loch Lomond" ..... Scottish Ballad  
 "Logie o' Buchan" ..... arr. Wilson  
 Orchestra.
- 8.20. Overture, "Egmont" ..... Beethoven
- 8.25.—NEIL McLEAN, M.A., B.Sc., Station Director: Address.
- 8.30. Norman Allin.  
 "Ballad of Semmerwater" ..... Peel (1)  
 "Braw, Braw Lads" ..... Scottish Ballad  
 "Scots Wha Hae" ..... Scottish Ballad
- 8.40. Community Singing.  
 "Eriskay Love Lilt" ..... Kennedy  
 "The Peat-Fire Flame" ..... Fraser (1)
- 8.50. Augustus Beddie.  
 "Tam o' Shanter" ..... Burns
- 9.0.—Speech by the Lord Provost at the Official Opening of the Dundee Relay Station. *S.B. from Dundee.*
- 9.10. Crue Davidson.  
 "Jock o' Hazeldean" ..... arr. Wilson  
 "The Rowan Tree" ..... Macleod
- 9.20. Community Singing.  
 "When the Kye Come Home" Traditional  
 "March, March, Ettrick and Teviotdale" Traditional (25)
- 9.30. Orchestra.  
 "Eightsome Reel" ..... arr. Kerr  
 Norman Allin.
- 9.40. "Bonnie George Campbell" ..... Keel  
 "Edward" ..... Loewe
- 9.50. Community Singing.  
 "My Fair and Rare One" ..... Gaelic Air (25)  
 "Marching Thro' Georgia" ..... Week  
 Augustus Beddie.
- 10.0. "The Twa Coortins" ..... Kennedy  
 "Johnny Gibbs' Funeral" ..... Stevenson
- 10.10. Crue Davidson.  
 "Auld Robin Gray" ..... Lees  
 "Caller Herrin" ..... Gow
- 10.20. Norman Allin.  
 "Wearin' Awa'" ..... Traditional  
 "Ho Ro, My Nut Brown Maiden" Gaelic Air (25)
- "A Hundred Pipers" ..... Traditional
- 10.30. Community Singing.  
 "Speed, Bonnie Boat" ..... Songs of the North  
 "Auld Lang Syne" ..... arr. Lees
- 10.40. Pipers.
- 10.45.—WEATHER FORECAST and NEWS. *Local News.*
- 11.0.—Close down.  
 Announcer: Neil McLean.

## GLASGOW.

- 3.30-4.0.—Broadcast to Schools: Talks on Literature (Poetry and Light Prose) and Music. JOSEPH FARRINGTON (Bass).
- 4.0-5.0.—Classical Afternoon.
- 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. HARTLEY WITHERS. *S.B. from London.* Local News.
- 7.30.—D. MILLAR CRAIG on "The History of Opera." *S.B. to Belfast and Edinburgh.*
- 7.45-9.0. SCOTTISH COMMUNITY SINGING CONCERT. *S.B. from Aberdeen.*
- 9.0-9.10.—Speech by the Lord Provost at the Official Opening of the Dundee Relay Station. *S.B. from Dundee.*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
 Royal Horticultural Society Talk. *S.B. from London.*  
 Mr. DOUGLAS KENNEDY. *S.B. from London.* Local News.
- 10.5.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—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 305.



Factory Series No. 8.

Illustration showing a Brown Loud Speaker being wound in the extensive North Acton Works.

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—the name of the first Loud Speaker ever built

**T**HE first Loud Speaker ever built for Wireless use was a product of S. G. Brown Ltd.—in fact, the term "Loud Speaker" was actually evolved by them to describe the new instrument.

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## De La Prononciation du Français (Les Voyelles Nasales).

(Ce sujet sera traité, p. 291.)

simplement d'empêcher la langue de bouger en passant de (a) à (an) soit avant, soit après l'articulation de ce dernier.

Dès qu'on prononce correctement la voyelle (an) on peut sans difficulté acquiescer les autres voyelles nasales par des exercices du même genre : (é--in), (o--on), (eu--un).

N'oublions pas non plus qu'il suffit d'essayer de dire (in) les lèvres un peu arrondies pour prononcer (un) ; et que si on s'efforce de prononcer (an) les lèvres arrondies et assez fermées, on fera entendre (on).

La faute la plus commune que fait l'étudiant anglais quand il prononce les voyelles nasales isolées, c'est d'y ajouter la consonne anglaise (ng). Il est facile de se rendre compte si, oui ou non, on prononce une voyelle nasale pure. Il n'y a qu'à se boucher le nez tout en s'exerçant à dire (an), (in), (on), ou (un). Si la voyelle est pure et non suivie de la consonne nasale (ng), vous pourrez continuer le son, légèrement modifié bien entendu, bien qu'ayant le nez bouché. Si au contraire la voyelle n'est pas pure, mais bien suivie de la consonne (ng), le son s'arrêtera brusquement dès que le nez sera bouché.

After the above talk on Pronunciation, Monsieur Stéphane will read "Le Joueur de Flûte de Hameln," par Prosper Mérimée.

### LE JOUEUR DE FLÛTE DE HAMELN.

Il y a bien des années, les gens de Hameln furent tourmentés par une multitude innombrable de rats, qui venaient du Nord par troupes si épaisses que la terre en était toute noire, et qu'un charretier n'aurait pas osé faire traverser à ses chevaux un chemin où ces animaux défilent. Tout était dévoré en moins de rien ; et dans une grange, c'était une moindre affaire pour ces rats de manger un tonneau de blé, que ce n'est pour moi de boire un verre de ce bon vin.

Mila but, s'essuya la bouche et continua :  
— Souricières, ratières, pièges, poison étaient inutiles. On avait fait venir de Bremen un bateau chargé de onze cents chats ; mais rien n'y faisait. Pour mille qu'on en tuait, il en revenait dix mille, et plus affamés que les premiers. Bref, s'il n'était venu remède à ce fléau, pas un grain de blé ne fût resté dans Hameln, et tous les habitants seraient morts de faim.

Voilà qu'un certain vendredi, se présente devant le bourgmestre de la ville un grand homme, basané, sec, grands yeux, bouche fendue jusqu'aux oreilles, habillé d'un pourpoint rouge, avec un chapeau pointu, de grandes culottes garnies de rubans, des bas gris et des souliers avec des rosettes couleur de feu. Il avait un petit sac de peau au côté. Il me semble que je le vois encore.

Tous les yeux se tournèrent involontairement vers la muraille sur laquelle Mila fixait ses regards.

— Vous l'avez donc vu ? demanda Mergy.  
— Non, pas moi, mais ma grand'mère ; et elle se souvenait si bien de sa figure, qu'elle aurait pu faire son portrait.  
— Et que dit-il au bourgmestre ?

— Il lui offrit, moyennant cent ducats, de délivrer la ville du fléau qui la désolait. Vous pensez bien que le bourgmestre et les bourgeois y tapèrent d'abord. Aussitôt, l'étranger tira de son sac une flûte de bronze ; et, s'étant planté sur la place du marché, devant l'église, mais en lui tournant le dos, notez bien, il commença à jouer un air étrange, et tel que jamais flûteur allemand n'en a joué. Voilà qu'entendant cet air de tous les greniers, de tous les trous de murs, de dessous les chevrons, et les tuiles des toits, rats et souris, par centaines, par milliers, accoururent à lui.

L'étranger, toujours fûtant, s'achemina vers le Weser ; et là, ayant tiré ses chaussures, il entra dans l'eau, suivi de tous les rats de Hameln, qui furent aussitôt noyés. Il n'en restait plus qu'un seul dans toute la ville, et vous allez voir pourquoi. Le magicien, car c'en était un, demanda à un trainard, qui n'était pas encore entré dans le Weser, pourquoi Klaus, le rat blanc, n'était pas encore venu.

— Seigneur, répondit le rat, il est si vieux qu'il ne peut plus marcher.

— Va donc le chercher toi-même, répondit le magicien. Et le rat de rebrousse-chemin vers la ville, d'où il ne tarda pas à revenir avec un vieux gros rat blanc, si vieux, si vieux qu'il ne pouvait pas se traîner. Les deux rats, le plus jeune tirant le vieux par le queue, entrèrent tous les deux dans le Weser, et se noyèrent comme leurs camarades. Ainsi la ville en fut purifiée.

Mais quand l'étranger se présenta à l'hôtel de ville pour toucher la récompense promise, le bourgmestre et les bourgeois, réfléchissant qu'ils n'avaient plus rien à craindre des rats, et s'imaginant qu'ils auraient bon marché d'un homme sans protecteurs, n'eurent pas honte de lui offrir dix ducats au lieu des cent qu'ils avaient promis. L'étranger réclama ; on le renvoya bien loin. Il menaça alors de se faire payer plus cher s'ils ne maintenaient leur marché au pied de la lettre. Les bourgeois firent de grands éclats de rire à cette menace, et le mirent à la porte de l'hôtel de ville, l'appelant *beau joueur de flûte* ! injure que répétèrent les enfants de la ville, en la suivant par les rues jusqu'à la Porte-Neuve.

Le vendredi suivant, à l'heure de midi, l'étranger reparut sur la place du marché, mais cette fois avec un chapeau de couleur de pourpre, retroussé d'une façon toute bizarre. Il tira de son sac une flûte bien différente de la première ; et dès qu'il eut commencé d'en jouer, tous les garçons de la ville, depuis dix jusqu'à quinze ans, le suivirent et sortirent de la ville avec lui.

— Et les habitants de Hameln les laissèrent-ils emmener ? demandèrent à la fois Mergy et le capitaine.

— Ils les suivirent jusqu'à la montagne de Kopenberg, auprès d'une caverne qui est maintenant bouchée. Le joueur de flûte entra dans la caverne et tous les enfants avec lui. On entendit quelque temps le son de sa flûte ; il diminua peu à peu ; enfin l'on n'entendit plus rien. Les enfants avaient disparu, et depuis lors, on n'en eut jamais de nouvelles.

La bohémienne s'arrêta pour observer sur les traits de ses auditeurs l'effet produit par son récit.

Le roturier qui avait été à Hameln, prit la parole et dit : Cette histoire est si vraie que, lorsqu'on parle à Hameln de quelque événement extraordinaire, on dit : Cela est arrivé vingt ans, dix ans après la sortie de nos enfants... Le seigneur de Falkenstein pillait notre ville soixante ans après la sortie de nos enfants.

— Mais le plus curieux, dit Mila, c'est que dans le même temps parurent, bien loin de là, en Transylvanie, certains enfants qui parlaient bon allemand, et qui ne pouvaient dire d'où ils venaient. Ils se marièrent dans le pays, apprirent leur langue à leurs enfants, d'où vient que, jusqu'à ce jour, on parle allemand en Transylvanie.



# WIRELESS PROGRAMME—THURSDAY (Nov. 13th.)

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.—Transmission to Schools: Prof. A. J. IRELAND on "Lives of Great Men."
- 4.0-5.0.—Time Signal from Greenwich. Concert: "The '2LO' Trio and Joan Hastings (Entertainer at the Piano). A Talk on Fashion. "A Feudal Village," by Miss Arnot Robertson.
- 5.30-6.15.—CHILDREN'S CORNER: L. G. M. of the *Daily Mail*—"Zoo Stories." "The Price of Pride," by Eric Wood, from "Happy Moments Annual." Music by the Cloud Lady. "Sunshine Music."
- 6.40-6.55.—Mr. Clifford W. Collinson on "Life in the Solomon Islands."
- 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.*
- FRENCH TALK under the auspices of L'Institut Français. *S.B. to all Stations.*
- 7.35.—ALL STATIONS PROGRAMME. (For particulars see centre column.)
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- 9.40.—Sir WILLIAM BRAGG, K.B.E., F.R.S., on "Echoes." *S.B. to all Stations except Glasgow and Edinburgh.*  
Local News.
- 10.0-10.30.—ALL STATIONS PROGRAMME (Continued).  
Announcer: J. S. Dodgson.

## BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintet.
- 5.0-5.30.—WOMEN'S CORNER.
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner."
- 7.0-8.15.—*Programme S.B. from London.*
- 8.15. **Two Plays and a Few Songs.**  
KENNETH ELLIS (Bass).  
EDNA GODFREY-TURNER  
WILLIAM MACREADY ..... (Players).  
JOSEPH LEWIS ..... }  
Songs.  
"Tent in the Desert"  
"My Soul is Set  
Among the Stars" (From "A Tent  
in the Desert")  
"When I Must Leave  
Thee" ..... Evelyn Sharpe  
"Put On Thy Golden  
Slippers" .....  
"AN AWKWARD DILEMMA."  
A Farce in One Act.  
By Donald Edwards.  
Jack Gayboy .... WILLIAM MACREADY  
Ethel Gayboy  
EDNA GODFREY-TURNER  
Samuel Gayboy .... JOSEPH LEWIS  
Scene: Morning Room at Jack Gayboy's  
House.  
Songs.  
"Arab Love Song" ..... D. M. Stewart  
"At Columbine's Grave" ..... Martin Shaw  
"My Song is of the Sturdy North" German  
"Down by the Salley Gardens"  
Martin Shaw (2)  
"The Pools of Silence" .. Maud Wingate
- 9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Sir WILLIAM BRAGG. *S.B. from London.*  
Local News.
- 10.0. "LOVE IN AN OFFICE."  
A Comedy in One Act.  
By E. Godfrey-Turner.  
George Lomas (a Solicitor)  
JOSEPH LEWIS

## ALL STATIONS PROGRAMME.

7.35-8.15.

Part of

### HALLÉ CONCERT.

Relayed from the Free Trade Hall, Manchester; to all Stations except Belfast.  
Overture, "Fidelio" ..... Beethoven  
"An Irish Symphony" ..... Hamilton Harty  
(First Performance.)

8.15-9.30.

### PART SONGS, HUMOUR and a MELO-DRAMA.

Relayed from London to all Stations, except Birmingham and Belfast.

### THE LONDON MALE VOICE OCTET.

NELSON JACKSON (Entertainer).

Popular Part-Songs.

"My Bonnie Lass, She Smileth" (Madrigal) (5 Part) ..... Morley—1595 (11)  
"Sweet and Low" ..... Barnby (11)  
"Good-Night, Beloved" ..... Pinsuti (11)

NELSON JACKSON

in Items from his Repertoire.

Humorous Part-Songs.

"Bold Turpin" ..... Bridge (11)  
"The Franklyn's Dogge"  
Mackenzie (11)

"Since Robin Hood" (3 Part Madrigal)  
Weelkes (14)

(From Weelkes' *Airs or Fantasticke Spirits to Three Voices, 1608.*)

"Jemima" ..... Roothem (2)  
"CONGO NIGHT."

A Short Melodrama.

Written for Radio Transmission by  
RICHARD HUGHES.

Bill ..... EDWIN ELLIS  
Harry ..... EARLE GREY

Studdart ..... J. PITT HARDACRE  
A Girl ..... MERLE TOTTENHAM

Scene: The Congo Bush at night.

The Play Produced by  
R. J. JEFFREY.

The duration of the above play is some fifteen minutes. In order that you may derive the greatest interest from this transmission and fully appreciate the strong dramatic story which the play tells, it is suggested that you lower your lights and not allow your attention to be distracted by the prosaic things which surround you. If you follow out this request, it will not be difficult for you to conceive a vivid scene of the mysterious Congo night, the thick undergrowth, a small clearing, the young English traveller and his companions, a nervous young Cockney, a middle-aged African gold-pro prospector, and also the intrepid girl on whom the situation pivots; these characters silhouetted by the distant background of the glistening black bodies of the tribesmen with the accompaniment of the somewhat threatening beat of the tom-toms and the wailing of the native war chant.

Popular Airs.

"Come Back to Erin"  
Claribel, arr. Fletcher (2)

"Oft in the Stilly Night"  
arr. K. C. Finlay

"Alice, Where Art Thou?"  
Ascher, arr. J. C. Long

"Home, Sweet Home"  
arr. C. Hutchins Lewis (2)

10.0-10.30.

Violin Recital

by

DAISY KENNEDY.

Charles Fenwick (his Partner)

WILLIAM MACREADY

Helen Wingrave (their Typist)

EDNA GODFREY-TURNER

Scene: The Office of Lomas and Fenwick,

Solicitors.

Songs.

"The Oldest Inhabitant" ..... J. J. Phillips

"The Floral Dance" ..... Katie Moss

10.30.—Close down.

Announcer: J. C. S. Paterson.

## BOURNEMOUTH.

3.30-5.0.—Concert and Talk to Women.

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour.

6.30-7.0.—Farmers' Corner.

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

Announcer: John H. Raymond.

## CARDIFF.

3.0-4.30.—The Station Orchestra. Conductor: Warwick Braithwaite. Entertainer: John Henry.

Announcer: C. K. Parsons.

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS."

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

Announcer: A. H. Goddard.

## MANCHESTER.

11.30-12.30.—Concert by the "2ZY" Quartet.

4.30-5.0.—WOMEN'S HALF-HOUR.

5.0-6.0.—CHILDREN'S CORNER.

Announcer: Victor Smythe.

6.30-6.35.—Boy Scouts' and Girl Guides' News.

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

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.

3.45-4.15.—Alan Proctor (Solo Pianoforte).

Theodore Kay (Baritone). 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.

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

Announcer: W. M. Shewen.

## ABERDEEN.

3.30-5.0.—Everybody's Programme. Joseph

Farrington (Baritone). Grace Ivell

and Vivian Worth (Duettists). Feminine

Topics.

5.30-6.0.—CHILDREN'S CORNER.

6.30-6.45.—Boys' Brigade News Bulletin:

Edward W. Watt, M.A. (Vice President,

Aberdeen Battalion), "Message to Boys

in the Boys' Brigade."

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

Announcer: A. M. Shinnie.

## GLASGOW.

3.30-4.50.—The Wireless Quartet. Bloss Herron

(Soprano). Mrs. M. C. Lynch on "Girls'

Clubs." Jerome Murphy (Entertainer).

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Prof. H. J. C. GRIERSON, LL.D.,

Litt.D. *S.B. from Edinburgh.*

7.0-9.40.—*Programme S.B. from London.*

9.40-9.55.—Professor R. S. RAIT, C.B.E.,

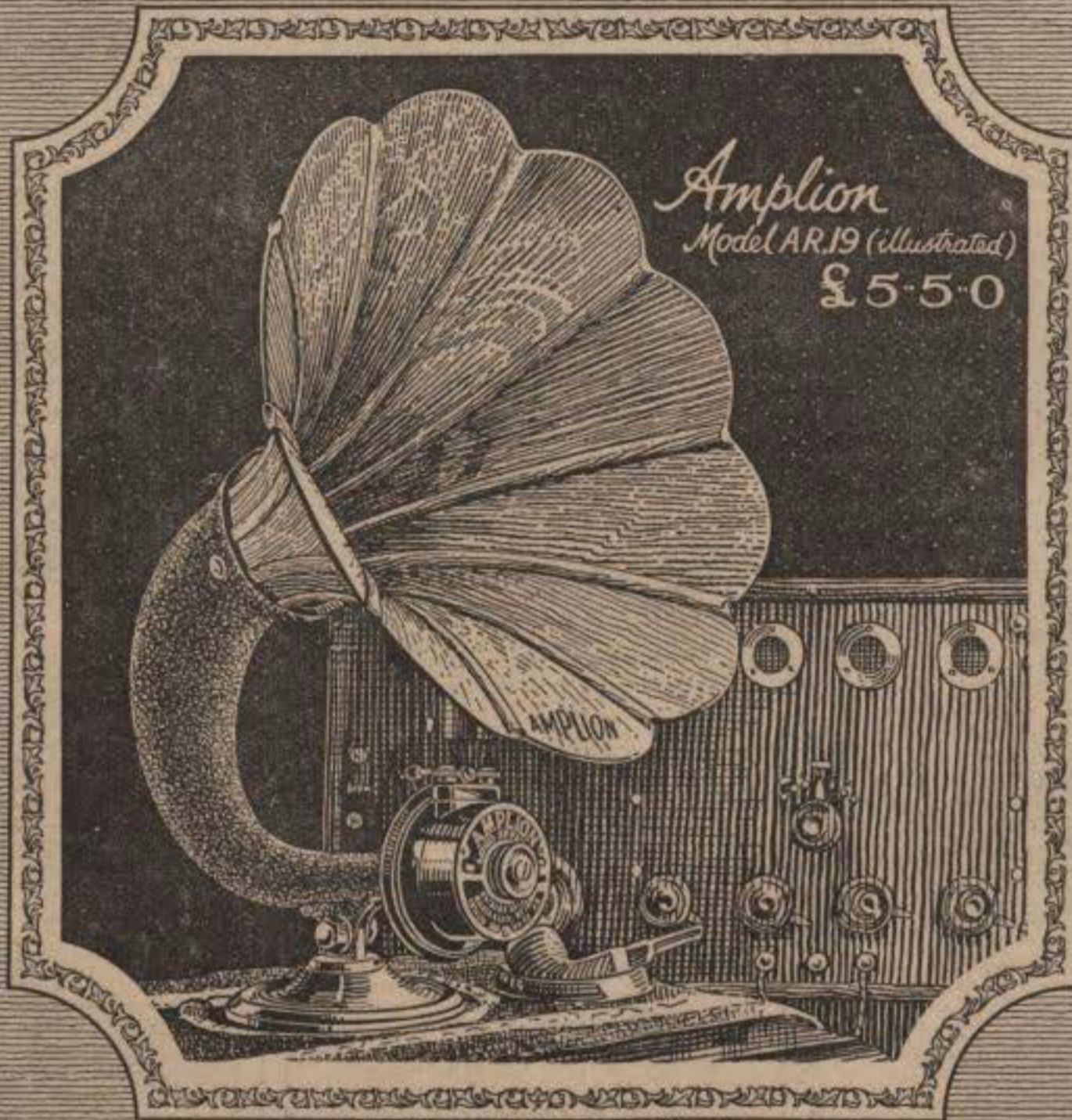
LL.D., on "History." *S.B. to Edinburgh.*

10.0-10.30.—*Programme S.B. from London.*

Announcer: A. H. S. Paterson.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 305.

# AMPLION



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# WIRELESS PROGRAMME—FRIDAY (Nov. 14th.)

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 "2LO" Trio and Ivor Warren (Tenor).  
 3.15.—Transmission to Schools: French Talk under the auspices of L'Institut Français.  
 4.0-5.0.—Edgar Gatenby (Solo Pianoforte). Mrs. Henry Fawcett interviewed in the London Studio by Miss Jane Barrington. "The Oast House Revel," by Miss Jessie Pope. Organ Music relayed from the Shepherd's Bush Pavilion.  
 5.30.—CHILDREN'S CORNER. All the London Aunties and Uncles.  
 6.40-6.45.—Technical Talk by the Ministry of Agriculture. *S.B. to other Stations.*  
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 PERCY SCHOLLES (the B.B.C. Music Critic). *S.B. to all Stations.*  
 Local News.  
 Announcer: J. G. Broadbent.

- 7.30.—B.B.C. BIRTHDAY PROGRAMME. (For particulars see centre column.)  
 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 VISCOUNT GREY OF FALLODON. *S.B. from Newcastle.*  
 Local News.  
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, and SELMA FOUR, relayed from the Savoy Hotel. *S.B. to all Stations except Manchester.*  
 12.0.—Close down.  
 Announcer: R. F. Palmer.

## BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra. Isabel Tebbs (Soprano). Ethel Williams (Contralto).  
 5.0-5.30.—WOMEN'S CORNER: Estelle Steel-Harper, Arts and Crafts Talk No. 6: "Some Engravers and Their Work."  
 5.30-6.30.—CHILDREN'S CORNER.  
 6.30-6.40.—"Teens' Corner: Isabel Tebbs, Talk and Song Recital on "Elgar."  
 6.40-6.45.—Ministry of Agriculture Talk. *S.B. from London.*  
 7.0-12.0.—The B.B.C. Birthday Programme.  
 Announcer: J. C. S. Paterson.

## BOURNEMOUTH.

- 3.0-3.30.—Educational Talk: Lt. Col. COOKE, F.L.S., F.G.S., on "The Geological History of the Ancient Froome Solent River" (No. 1).  
 3.30-5.0.—The "6BM" Trio: Reginald S. Mount (Violin), Thomas E. Illingworth (Cello), Arthur Marston (at the Piano). Muriel Sotham (Contralto). Talk to Women: "Music Talk," by Allan Franklin.  
 5.0-6.0.—CHILDREN'S CORNER.  
 6.0-6.30.—Scholars' Half-Hour: G. Guest, B.A., J.P., on "Sir Roger de Coverley" (No. 2).  
 6.40-6.45.—Ministry of Agriculture Talk. *S.B. from London.*  
 7.0-12.0.—The B.B.C. Birthday Programme.  
 Announcer: Bertram Fryer.

## ALL STATIONS PROGRAMME (except Belfast).

### Relayed from London. B.B.C. BIRTHDAY PROGRAMME. 7.30-9.30.

We invite Listeners' attention to the fact that we are two years old to-day. To celebrate this occasion, we intend to inflict on you a programme entirely provided by ourselves. We shall leave the details of this programme to the inspiration of the moment, but, broadly speaking, we hope to fill the time with that hilarity which is peculiar to birthday celebrations. We shall try to amuse both our visible and invisible audience at one and the same time. We have arranged a little light music from half-past seven until eight; after this, the staff will be let loose on the microphone until 9.30. Thereafter there will be a News Bulletin and a Talk by Viscount Grey. The Savoy Bands will conclude the evening.

## CARDIFF.

- 3.0-3.30.—Special Transmission to Schools. Life in Poland, by Prof. C. K. Webster.  
 3.30-4.15.—The Station Trio. Dorothy Silk (Soprano).  
 4.15-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.  
 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS." The Station Orchestra. Talks to Women.  
 5.45-6.30.—CHILDREN'S CORNER. Kenneth Ellis (Bass).  
 6.40-6.45.—Ministry of Agriculture Talk. *S.B. from London.*  
 7.0-12.0.—The B.B.C. Birthday Programme.  
 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 (Seniors). Mr. W. H. Parry, B.A., B.Sc., "An Introduction to Geology."  
 3.30-4.30.—Concert by the "2ZY" Quartet.  
 4.30-5.0.—WOMEN'S HALF-HOUR.

- 5.0-6.0.—CHILDREN'S CORNER. Announcer: T. O. Beachcroft.  
 6.30-6.55.—Dr. J. E. Myers, O.B.E., "Everybody's Chemistry—(3) Hard and Soft Water."  
 7.0-10.0.—The B.B.C. Birthday Programme.  
 10.0.—THE PICCADILLY DANCE BAND, relayed from the Piccadilly Picture Theatre.  
 10.30.—Close down.  
 Announcer: Victor Smythe.

## NEWCASTLE.

- 3.45-4.45.—Grace Ivell and Vivian Worth (Duettists and Entertainers). Maud Greener (Soprano). T. H. Welch (Bass).  
 4.45-5.15.—WOMEN'S HALF-HOUR: Agnes Strong, B.A., on "Charlotte Yonge and Her Books."  
 5.15-6.0.—CHILDREN'S CORNER.  
 6.0-6.20.—Scholars' Half-Hour: P. Bateman, B.A., on "Biographical Sketches of Great Musicians—(1) Handel."  
 6.20-6.35.—Admiral DRURY-LOWE, C.M.G., R.N., on "The League of Nations as a Service Man Sees It."  
 6.40-6.45.—Ministry of Agriculture Talk. *S.B. from London.*  
 7.0-9.40.—Programme *S.B. from London.*  
 9.40.—VISCOUNT GREY OF FALLODON, under the Auspices of the British Institute of International Affairs "Dominions and Foreign Policy." *S.B. to all Stations.*  
 10.0-12.0.—SAVOY BANDS. *S.B. from London.*  
 Announcer: W. M. Shewen.

## ABERDEEN.

- 3.30-5.0.—Popular Afternoon: Herbert Thorpe (Tenor). Feminine Topics. Jerome Murphy (Entertainer).  
 5.15-6.0.—CHILDREN'S CORNER: Mrs. J. G. Burnett on "Learning to Listen."  
 6.25-6.35.—Farmers' Advice Corner, under the auspices of the North of Scotland College of Agriculture.  
 6.35-6.40.—Agricultural Notes.  
 6.40-6.45.—Ministry of Agriculture Talk. *S.B. from London.*  
 7.0-12.0.—The B.B.C. Birthday Programme.  
 Announcer: H. J. McKee.

## GLASGOW.

- 3.30-4.0.—Broadcast to Schools. Talks on History and French. The Wireless Quartet.  
 4.0-4.20.—The Wireless Quartet. Miss Dunnett, of Glasgow and West of Scotland College of Domestic Science, on "Preparations for Christmas," No. 1. James Mason (Baritone).  
 5.15-6.0.—CHILDREN'S CORNER: "Ta-ta" will tell you how to make easy Christmas gifts.  
 6.0-6.5.—Weather Forecast for Farmers.  
 6.40-6.55.—Dudley V. Howells on "Horticulture."  
 7.0-12.0.—The B.B.C. Birthday Programme.  
 Announcer: R. Elliott Kingsley.

### 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	-	328
LIVERPOOL	6LV	-	315
SHEFFIELD	6FL	-	301
LEEDS	-	-	346
BRADFORD	(2LS)	{	310
HULL	6KH	-	335
BELFAST	2BE	-	435
STOKE-ON-TRENT	6ST	-	306
DUNDEE	2DE	-	331

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 305.

# WIRELESS PROGRAMME—SATURDAY (Nov. 15th.)

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.  
THE "2LO" OCTET.  
Under the Direction of  
S. KNEALE KELLEY.  
An Interlude by Four Members  
of the  
CONFETTI CONCERT PARTY.  
(BILLY GRAY, AMY SAUNDERS,  
JAMES CROMBIE, FRANK HEATON.)  
4.20.—"The Domestic Service Problem," by  
"A Woman in a Little House."  
5.0.—"A Garden Chat," by Marion Cran,  
F.R.H.S.  
5.30-6.15.—CHILDREN'S CORNER: Stories  
by E. le Breton Martin. Music by the  
"2LO" Octet. Children's News.  
6.40-6.55.—Mr. Leonard Forrer, Jun., on  
"English Historical Coins."  
7.0.—TIME SIGNAL FROM BIG BEN.  
WEATHER FORECAST and 1ST  
GENERAL NEWS BULLETIN. *S.B.*  
to all Stations.  
Mr. E. LE BRETON MARTIN on "Wire-  
less and Weather."  
Local News.

7.30. **Popular Night.**  
EVAN GEORGE (Tenor).  
FODEN WILLIAMS (Entertainer).  
THE "2LO" MILITARY BAND.  
Conducted by DAN GODFREY, Jun.  
The Band.  
March, "Solenelle" ..... *Tchaikovsky*  
Overture, "The Flying Dutchman" *Wagner*  
Tenor Songs.  
"On Wings of Song" ..... *Mendelssohn*  
"Home" ..... *Trevor Evans*  
Foden Williams  
in Items from his Repertoire.  
The Band.  
Prelude, Chorale and Fugue ..... *Bach*  
Selection, "The Lightning Switch" *Alford*  
Humorous Variations, "Three Blind Mice"  
*Lotter*  
Spanish Suite, "La Verbena" ... *Lacoma*  
Tenor Songs.  
"La Donna è Mobile" ("Rigoletto") *Verdi*  
"Mary" ..... *Richardson*  
Foden Williams  
in further Items from his Repertoire.  
The Band.  
"March de Nuit" ..... *Gottschalk*  
"A Hunting Scene" ..... *Bucalossi*  
Selection, "The Island King" .... *Garstin*

9.30.—TIME SIGNAL FROM GREENWICH.  
WEATHER FORECAST and 2ND  
GENERAL NEWS BULLETIN. *S.B.*  
to all Stations.  
Mr. F. M. CARRUTHERS: A Soccer  
Talk. *S.B.* to all Stations.  
Local News.  
10.0.—THE SAVOY ORPHEANS AND  
SAVOY HAVANA BANDS AND  
SELMA FOUR, relayed from the Savoy  
Hotel, London. *S.B.* to all Stations.  
12.0.—Close down.  
Announcer: J. G. Broadbent.

## BIRMINGHAM.

3.30-4.30.—Children's Concert.  
5.0-5.30.—WOMEN'S CORNER: E. G. Pinch-  
beck: Home Crafts Talk No. 8, "General  
Hints on Laundry."  
5.30-6.30.—CHILDREN'S CORNER: Auntie  
Phil tells another Snooky Adventure.  
6.30-6.45.—"Teens' Corner: The Rev. A. E.  
Forrest: "Interesting Books to Read."  
7.0.—WEATHER FORECAST and NEWS.  
*S.B.* from London.  
Mr. W. R. STOKES, F.R.A.S., F.R.S.A.,  
on "Comets and Shooting Stars."  
Local News.  
7.30. **"517'S" Birthday Party.**  
(Our Second Anniversary),  
in which everyone will participate.  
We leave the rest to your imagination.

9.30.—WEATHER FORECAST and NEWS.  
*S.B.* from London.  
Mr. F. M. CARRUTHERS. *S.B.* from  
London.  
Local News and Football Review.  
10.0.—THE SAVOY BANDS. *S.B.* from  
London.  
12.0.—Close down.  
Announcer: Percy Edgar.

## BOURNEMOUTH.

3.30-5.0.—Ethel Rowlands (Solo Pianoforte).  
Talk to Women: "London Papers," by  
Anno Farnell-Watson. THE ROYAL  
BATH HOTEL DANCE ORCHESTRA,  
relayed from King's Hall Rooms. Musi-  
cal Director: DAVID S. LIFF.  
5.0-6.0.—CHILDREN'S CORNER.  
6.0-6.30.—Scholars' Half-Hour: H. J. Harding:  
"Entomological Gossip."  
7.0.—WEATHER FORECAST and NEWS.  
*S.B.* from London.  
Mr. C. WHITAKER-WILSON: "Chopin:  
Ballade in A Flat."  
Local News.

### "Cheerio!"

7.30. A SMOKING CONCERT.  
BERTRAM FRYER.  
K. GROVES.  
W. R. KEENE.  
Capt. W. A. FEATHERSTONE and  
his Satellites.  
J. H. RAYMOND.  
LIONEL EVERETT and his Satellites.  
7.50. HARMAN DRAPER (Rag-time Pianist).  
"Ghost of a Piano" ..... *Schutt* (9)  
"March of the Tin Soldiers" ..... *Jeasel* (5)  
"My Pet" ..... *Confrey* (9)  
8.0.—Smoking Concert (Continued).  
Harman Draper.  
9.15. "Greenwich Witch" ..... *Confrey* (9)  
"The Kitten on the Keys" ... *Confrey* (7)  
9.20.—Smoking Concert (Continued).  
9.30.—WEATHER FORECAST and NEWS.  
*S.B.* from London.  
Mr. F. M. CARRUTHERS. *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":  
Vocal and Instrumental Artists. Talks  
to Women.  
5.45-6.30.—CHILDREN'S CORNER.  
6.30-6.45.—Mr. J. W. Burr, M.L.E.E., M.I.  
Mech.E., on "Electricity."  
7.0.—WEATHER FORECAST and NEWS.  
*S.B.* from London.  
Mr. WILLIE C. CLISSITT on "Sport of  
the Week."  
Local News.  
7.30. **The Development of English Song.**  
THE STATION ORCHESTRA:  
Conductor—WARWICK BRAITH-  
WAITE.  
JOHN COATES (Tenor).  
MAURICE JACOBSON (Accompanist).  
Orchestra.  
Suite from the Dramatic Music of Purcell  
*arr. Albert Coates*  
John Coates.  
Elizabethan, Stuart and Georgian Songs.  
"It was a Lover and his Lass"  
*Thos. Morley—1600*  
"Since First I Saw Your Face"  
*Thos. Ford—1607*  
"The Angler's Song" .. *Henry Lawes—1659*  
"What Shall I Do?" .. *Henry Purcell—1690*  
"The Pretty Creature"  
*Stephen Storace—1763-1796*

Orchestra.  
Suite of Dance Movements from the "Fairy  
Queen" ..... *Purcell, arr. Coates*  
John Coates.  
Modern English Songs.  
"The Ladies of St. James's"  
*F. H. Cowen* (5)  
"At the Mid-Hour of Night"  
*F. H. Cowen* (15)  
"Diaphenia" ..... *F. Whitaker*  
"The Knight of Bethlehem"  
*D. C. Thomson* (11)  
"Eleanore" ... *S. Coleridge-Taylor* (11)  
AN HOUR OF GLUCK MUSIC.  
(Anniversary of Gluck's Death.)  
THE STATION ORCHESTRA:  
Conductor—WARWICK BRAITH-  
WAITE.  
Talk on "Gluck" by Mr. WARWICK  
BRAITHWAITE.  
Orchestra.  
Overture, "Alceste" (Weingartner's Finish).  
Ballet Music from "Paris and Helena."  
"Scenes in Elysian Fields" ..... *Orfeo*  
"Dance of the Spirits" .....  
Overture, "Iphigenia in Aulis."

9.30.—WEATHER FORECAST and NEWS.  
*S.B.* from London.  
Mr. F. M. CARRUTHERS. *S.B.* from  
London.  
Local News.  
10.0.—THE SAVOY BANDS. *S.B.* from  
London.  
12.0.—Close down.  
Announcer: C. K. Parsons.

## MANCHESTER.

3.30-4.30.—The Piccadilly Dance Band relayed  
from the Piccadilly Picture Theatre.  
4.30-5.0.—WOMEN'S HALF-HOUR: Isabel  
Tebay (Contralto).  
5.0-6.0.—CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST and NEWS.  
*S.B.* from London.  
Mr. F. STACEY LINTOTT: Weekly Talk  
on Sport.  
Local News.  
7.30. **Concertainers!**  
THE ASHTON-UNDER-LYNE ENGLISH  
CONCERTINA PRIZE BAND:  
Conductor—F. COURLAND.  
GRACE IVELL and VIVIAN WORTH.  
(Entertainers).  
JOHN HENRY (Entertainer).  
Band.  
March, "Washington Grays" .. *Grafulla*  
Overture, "Tancredi" ..... *Rossini*  
Grace Ivell and Vivian Worth.  
"Memory Lane" ..... *Spier and Conrad*  
"Any Way the Wind Blows"  
*James F. Hanley* (31)  
"Just Like a Violin" ..... *Hopper*  
"Chili Bom Bom" ..... *Donaldson* (7)  
Band.  
Selection, "Rigoletto" ..... *Verdi*  
Ballet Music, "Coppélia" ..... *Delibes*  
John Henry  
will now Talk, but will not Sing.  
Band.  
Selection, "A Casket of Gems" .... *Round*  
Selection, "Chu Chin Chow" .. *Norton* (31)  
Grace Ivell and Vivian Worth.  
"Love, Here is My Heart" ..... *Silvers*  
"Say It With a Ukulele" .. *Conrad* (6)  
"Early One Morning" ..... *Old English*  
"I Ain't Goin' Back to Nowhere"  
*Leslie Alley* (6)  
John Henry Again!  
Band.  
Fantasia, "Old Memories."  
*arr. W. Rimmer*

9.30.—WEATHER FORECAST and NEWS.  
*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 305.

# WIRELESS PROGRAMME—SATURDAY (Nov. 15th.)

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

Mr. F. M. CARRUTHERS. *S.B. from London.*  
Local News.  
10.0.—THE SAVOY BANDS. *S.B. from London.*  
12.0.—Close down.  
Announcer: T. O. Beachcroft.

## NEWCASTLE.

3.45-4.45.—Frederick M. Stevenson (Baritone).  
The Station Septet: Conductor, Edward Clark.  
4.45-5.15.—WOMEN'S HALF-HOUR: Annie H. Ross on "Witchcraft."  
5.15-6.0.—CHILDREN'S CORNER.  
6.0-6.30.—Scholars' Half-Hour: Mr. J. C. Wilson, B.Sc., on "Famous Northern Abbeys—Yorkshire Abbeys."  
6.35.—Farmers' Corner: Mr. R. W. Wheldon, on "The Management of Pasture Land—(II), Poultry Notes."  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Mr. JOHN KENMIR on "Association Football."  
Local News.  
**Miners' Saturday Night.**  
HERBERT THORPE (Tenor).  
JEROME MURPHY (In Irish Song and Humour).  
G. T. EDMINSON (Tyneside Entertainer).  
THE STATION ORCHESTRA.  
Conductor: EDWARD CLARK.

7.30. Orchestra.  
"A May Day" ..... Percy Fletcher  
Fox-trot, "The Magpies" ..... Telford  
7.45. Herbert Thorpe.  
The "Prize Song" ("The Mastersingers")  
Wagner  
7.55. Jerome Murphy.  
"The Girl from Mayo" ..... Vincent  
"The Rocky Road to Dublin"  
Teresa Brayton  
"The Jug of Punch" arr. Charles Wood (1)  
8.5. Orchestra.  
March, "Amour Noir et Blanc"  
Christine and Halet  
Two Symphonic Dances ..... Grieg  
8.20. G. T. Edminson.  
Geordie's Impression of  
Benwell's Infirmary Effort  
(Geordie).  
8.30. Herbert Thorpe.  
"Com' è Gentil" ("Don Pasquale")  
Donizetti  
8.45. Jerome Murphy.  
"The Low-Backed Car"  
arr. Herbert Hughes  
"Molly Brannagan"  
arr. C. V. Stanford (1)  
"The Old Bog Road" ... Teresa Brayton  
"The Sailor Man" ("Songs from the Glens  
of Antrim") ..... C. V. Stanford (1)  
9.0. G. T. Edminson.  
"Jackie at the Races" ... W. J. Robson  
9.10. Orchestra.  
Spanish Suite ..... Leoncavallo  
(1) Sevillana; (2) Tango; (3) Granadinas.  
9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Mr. F. M. CARRUTHERS. *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.—The Wireless Orchestra. Margaret Skalkle (Soprano). Feminine Topics.  
5.30-6.0.—CHILDREN'S CORNER: Songs by Cousin Margaret.  
6.30.—This Week's Interesting Anniversary (prepared by John Sparke Kirkland): "Robert Louis Stevenson, born November 13th, 1850."  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Mr. W. MILNE GIBSON on "The St. Nicholas Carillon."  
Local News.  
**Everybody's Programme.**  
HELEN MCINTOSH (Soprano).  
HERBERT HEYNER (Baritone).  
CEDRIC SHARPE (Solo Violoncello).  
THE WIRELESS ORCHESTRA.  
7.30. Orchestra.  
Three Light Pieces ..... Somerville  
Bagatelle, Melody, Valse.  
7.40. Herbert Heyner.  
"Slumber On, Oh Weary Spirit" ("It is Enough") ..... Bach  
"My Heart Now is Weary" ("Phoebus and Pan") ..... Bach (11)  
"Hear Me, Ye Winds and Waves" ("Scipio") ..... Handel (1)  
7.55. Helen McIntosh.  
"The Maiden" ..... Parry (11)  
"My Heart is Sair" ..... Stephen  
8.5. Cedric Sharpe.  
"Prière" ..... Squire (15)  
"Demande et Réponso"  
Coleridge-Taylor—arr. Sharpe  
"Minuet" ... Beethoven, arr. Sharpe (15)  
"Chanson du Matin" ..... Elgar (11)  
8.20. Orchestra.  
Dance Suite from "Decameron Nights"  
Finck  
"Dance of the Hours", "Wedding Dance", "Valse", "Festal Dance."  
8.30. Herbert Heyner.  
"To Music" ..... Schubert  
"On Gazing at an Old Picture."  
"If Thou Would'st See Thy Lover"  
Hugo Wolf  
"Night."  
"Devotion" ..... Strauss

## KEY LIST OF MUSIC PUBLISHERS.

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- Curwen, J., and Sons, Ltd.
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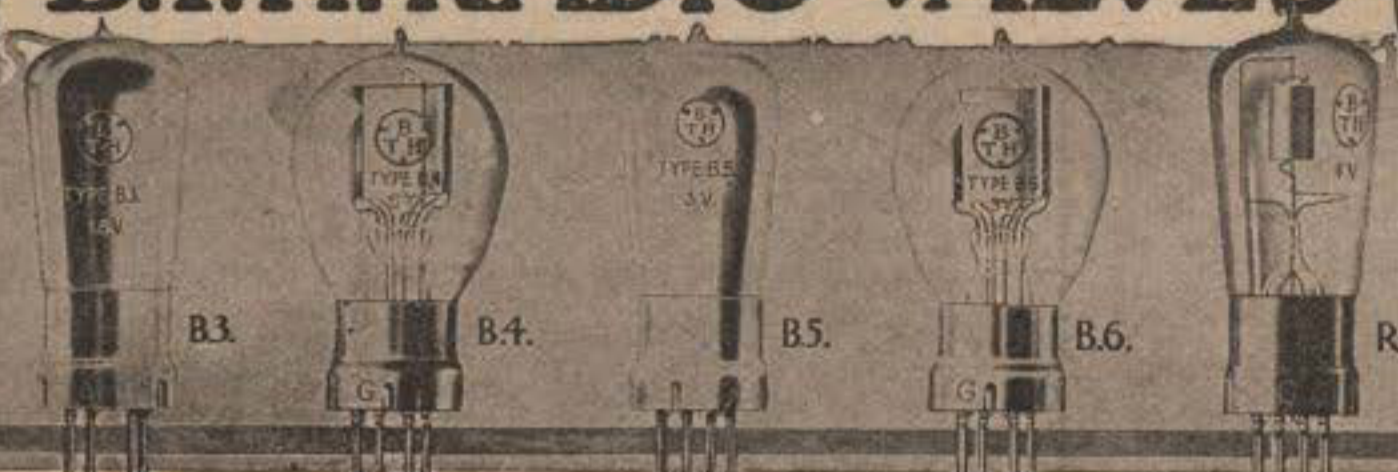
8.45. Helen McIntosh.  
"Ships That Pass in the Night"  
Stephenson (1)  
"I Know a Lovely Garden" ... d'Hardelot  
8.55. Cedric Sharpe.  
Serabande ..... Sulzer  
Serenade ..... Squire  
"Robin Adair" ..... arr. Sharpe  
"Love in Arcady" ..... Wood, arr. Sharpe  
9.10. Helen McIntosh.  
"The Mull Fisher's Love Song"  
Kennedy-Fraser (1)  
9.15. Orchestra.  
"Three Hungarian Dances" ..... Brahms  
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Mr. F. M. CARRUTHERS. *S.B. from London.*  
Local News.  
10.0.—THE SAVOY BANDS. *S.B. from London.*  
12.0.—Close down.  
Announcer: H. J. McKee.

## GLASGOW.

11.0-12.0.—Rehearsal for "5SC" Radio Circle Choir.  
3.30-4.50.—The Wireless Quartet. Eliza B. Barbour (Mezzo-Soprano). Afternoon Topics.  
5.15-6.0.—CHILDREN'S CORNER: Fairy Revels. A Play, "Whiney-Piney," from "Tiny Plays for Tiny People," by E. M. Fotheringham. Played by "5SC's" Radio Circle Members.  
6.0-6.5.—Weather Forecast for Farmers.  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Glasgow Radio Society Talk.  
Local News.  
**Dance Night.**  
THE STATION ORCHESTRA.  
Conducted by  
ISAAC LOSOWSKY,  
DANIEL SEYMOUR (Tenor)  
will sing the Choruses and Vocal Numbers.  
ANOTHER VOYAGE OF DISCOVERY.  
Produced by "SOOSIE"—The Station Cat.  
7.30. Orchestra.  
Fox-trot, "What Do You Do Sunday, Mary?"; Fox-trot, "It Ain't Gonna Rain No Mo'" (7); Waltz, "Tripping Along" (9); Fox-trot, Hawaiian, "Ma-la-lu" (23); One-step, "Cheerio" (31); Foursome Reel; Fox-trot, "Oh, Eva, Ain't You Coming Out To-Night?" (31); Waltz, "Lassie"; Fox-trot, "Don't Mind the Rain" (7); Fox-trot, "Any Way the Wind Blows" (31); One step, "Dance Your Shoes Away" (19); Fox-trot, "Turned Up" (6); Waltz, "Just to Hold You in My Arms"; Fox-trot, "Raggedy Ann."  
8.30. Some of the Old Waltzes and Country Dances.  
Petronella; Flowers o' Edinburgh; Highland Schottische; Guaracha Waltz; Circassian Circle, etc.  
9.0.—Another Voyage of Discovery !!!  
9.15. Orchestra.  
Requests received during Transmission.  
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Mr. F. M. CARRUTHERS. *S.B. from London.*  
Local News.  
10.0.—THE SAVOY BANDS. *S.B. from London.*  
12.0.—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 this page.

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2219A

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2226A

# WIRELESS PROGRAMME—BELFAST (Nov. 10th. to Nov. 15th.)

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

## 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.*  
 Mr. HARRY DOUGLAS on "Fishing," No. 3. *S.B. to Glasgow and Aberdeen.*  
 Local News.  
**Popular Night.**  
 Mrs. HENRY S. DAUNT (Mezzo-Soprano).  
 HUGH CARSON (Baritone).  
**THE STATION ORCHESTRA.**  
 7.30. Orchestra.  
 March, "A Bunch of Roses".....*Chappell*  
 Overture, "Pique-Dame".....*Suppe*  
 7.48. Mezzo-Soprano Songs.  
 "Che Faro" ("Orfeo").....*Gluck*  
 "The Dew it Shines".....*Rubinstein*  
 "Roses in June".....*Ed. German*  
 8.0. PAULINE BARKER (Harp).  
 H. LOWE (Viola).  
 H. HOLT (Cor Anglais).  
 Trio for Viola, Cor Anglais, and Harp  
*Saint-Saens*  
 8.10. Orchestra.  
 "Petite Suite Moderne".....*Rosse*  
 8.20. Baritone Songs.  
 "Drink to Me Only With Thine Eyes"  
*arr. Monk Gould*  
 "Invictus".....*Bruno Huhn*  
 "When the Swallows Homeward Fly"  
*Maud V. White*  
 8.32. Orchestra.  
 "Danse Doriennic".....*Guitard*  
 8.39. Mezzo-Soprano Songs.  
 "A Summer Night".....*Goring Thomas*  
 "Child o' Mine".....*Dunhill (1)*  
 "A May Morning".....*Denza*  
 8.51. Orchestra.  
 Selection, "Les Deux Pigeons".....*Message*  
 "Chanson de Nuit".....*Elgar (11)*  
 9.10. Baritone Songs.  
 "The Golden Vanity".....*Lucy Broadwood*  
 "Molly Brannigan".....*Stanford (1)*  
 "The Fishermen of England" ("The  
 Rebel Maid").....*Phillips*  
 9.22. Orchestra.  
 "Marche Militaire".....*Gounod*  
 9.30.—WEATHER FORECAST and NEWS.  
 Topical Talk. Local News.  
 10.0.—THE SAVOY BANDS. *S.B. from  
 London.*  
 11.0.—Close down.  
 Announcer: W. T. Guthrie.

## TUESDAY.

### Armistice Day Programme.

- 11.0.—Armistice Commemoration. (See page 296)  
 4.0-5.0. MEMORIES.  
 The "2BE" Quintet.  
 Familiar War Tunes and Marches.  
 5.30-6.15. EXPLANATION.  
 CHILDREN'S CORNER will include a  
 brief talk on War and Armistice.  
 6.40-6.55.—Miss Rosaline Masson. *S.B. from  
 Edinburgh.*  
 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News.  
**Tribute.**  
 Major DEREK FOSTER, D.S.O., M.C.  
 (Speaker).  
**THE STATION CHORUS.**  
**THE STATION ORCHESTRA.**  
 7.30. Chorus and Orchestra.  
 Hymn, "O God Our Help in Ages Past."  
 7.35.—Major DEREK FOSTER, D.S.O., M.C.,  
 Late Machine Gun Corps.  
 7.47. Chorus and Orchestra.  
 Choral Song, "The Last Post" *Stanford (1)*  
 8.2-8.7. Interval.  
 8.7. Celebration.  
 GRACE IVELL and VIVIAN WORTH.  
 (Two singers and a Piano.)  
 Orchestra.  
 Selection, "Merrie England".... *German*

- 8.17. Grace Ivell and Vivian Worth.  
 "Pack Up Your Troubles."  
 "Every Little While"  
 "Here We Are Again."  
 "The Broken Doll."  
 8.30. Orchestra.  
 Two Irish Tone Sketches *Walton O'Donnell*  
 8.40. Grace Ivell and Vivian Worth.  
 "Marcheta".....*Scherzinger*  
 "Kickey Koo".....*Meyer (3)*  
 "Chili-Bom-Bom".....*Donaldson (7)*  
 8.52. Orchestra.  
 Irish Patrol.....*Puerner*  
 8.57. Grace Ivell and Vivian Worth.  
 "Any Way the Wind Blows".....*Hanley (31)*  
 "Memory Lane".....*Spiel and Conrad*  
 "Honolulu Blues".....*Nat Goldstein (9)*  
 9.7. Orchestra.  
 Overture, "Plymouth Hoe".....*Ansell*  
 One-step, "Irish Medley".....*arr. Somers (9)*  
 National Anthem.  
 9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 9.40.—SOME ARMY REMINISCENCES. *S.B.  
 from London.*  
 10.0.—SAVOY BANDS. *S.B. from London.*  
 12.0.—Close down.  
 Announcer: Walter Montagu-Douglas-Scott.

## 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. HARTLEY WITHERS. *S.B. from  
 London.*  
 Local News.  
 7.30.—D. MILLAR CRAIG. *S.B. from  
 Glasgow.*  
**Symphony Night.**  
 CEDRIC SHARPE (Solo Violoncello).  
**THE AUGMENTED STATION  
 ORCHESTRA.**  
 Conductor—E. GODFREY BROWN.  
 7.45. Orchestra.  
 Overture, "The Bartered Bride"  
*Smetana*  
 7.57. Cedric Sharpe.  
 Concerto in A Minor.....*Saint-Saens*  
 8.14. Orchestra.  
 Symphony No. 5 in G Minor.....*Beethoven*  
 8.55. Cedric Sharpe.  
 "Three Irish Airs".....*arr. Cedric Sharpe*  
 9.0.—Speech by the LORD PROVOST at the  
 Official Opening of the Dundee Relay  
 Station. *S.B. from Dundee.*  
 9.10. Orchestra.  
 Movement for Strings.....*Boyce-Parry*  
 9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Royal Horticultural Society Talk. *S.B.  
 from London.*  
 Mr. DOUGLAS KENNEDY. *S.B. from  
 London.*  
 Local News.  
 10.5.—THE SAVOY BANDS. *S.B. from  
 London.*  
 11.0.—Close down.  
 Announcer: W. T. Guthrie.

## THURSDAY.

- 4.0-5.0.—The Station Orchestra.  
 5.30-6.15.—CHILDREN'S CORNER.  
 6.40-6.55.—Prof. H. J. C. GRIERSON. *S.B.  
 from Edinburgh.*  
 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Radio Society Talk. *S.B. from London.*  
**FRENCH TALK.** *S.B. from London.*  
 Local News.  
 ERNEST W. DAVIDSON (Baritone).  
**THE "2BE" CHAMBER MUSIC  
 PLAYERS:**  
 ERNEST A. A. STONELEY (1st Violin),  
 ALBERT FITZGERALD (2nd Violin),  
 HARRY LOWE (Viola),  
 REGINALD DOBSON (Violoncello).  
 7.30. Chamber Music Players.  
 Variations and Finale.....*Schubert*

- 7.50. Ernest W. Davidson.  
 "The Erl-King".....*Schubert*  
 "Sea Fever".....*John Ireland*  
 "Requiem".....*Homer*  
 8.2. Chamber Music Players.  
 String Quartet in A Major *E. Norman Hay*  
 8.22. Ernest W. Davidson.  
 "The Wraith".....*Schubert*  
 "Droop Not, Young Lover".....*Handel*  
 "The Fairy Tales of Ireland".....*Coates*  
 8.34. Chamber Music Players.  
 Andante en Trio.....*Tchaikovsky*  
 8.45.—Speeches at the Stevenson Anniversary  
 Dinner. *S.B. from Edinburgh.*  
 9.0.—Mr. STEPHEN MCKENNA at the  
 Stevenson Anniversary Dinner, relayed  
 from the North British Station Hotel,  
 Edinburgh.  
 9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Sir WILLIAM BRAGG. *S.B. from London.*  
 Local News.  
 10.0.—Close down.  
 Announcer: W. T. Guthrie.

## FRIDAY.

- 4.0-5.0.—The Station Orchestra.  
 5.30-6.15.—CHILDREN'S CORNER.  
 6.45.—Mr. G. T. Dickson, F.L.S., on "Garden-  
 ing"—(3).  
 7.0.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 PERCY SCHOLES. *S.B. from London.*  
 Local News.  
 7.30. THE BELFAST PHILHARMONIC  
 SOCIETY CONCERT.  
 Relayed from the Ulster Hall.  
 MEGAN FOSTER (Soprano).  
 JOHN GOSS (Baritone).  
 BEATRICE HARRISON  
 (Solo Violoncello).  
 Presentation to the Honorary Secretary,  
 Sir CHARLES BRETT, LL.D.  
 Sir FREDERICK MONEYPENNY,  
 C.V.O., will read the Address, and the  
 Lord Mayor of Belfast, Alderman Sir  
 WILLIAM TURNER, will make the  
 Presentation.  
 8.40. Back to the Studio.  
 MURIEL CHILDE (Soprano).  
 RHODA COGHILL (Solo Pianoforte).  
 Rhoda Coghill.  
 "Hark, Hark, the Lark" *Schubert-Liszt*  
 Rhapsodie Hongroise, No. 12 *Liszt-d'Albert*  
 Muriel Childe.  
 "Where Corals Lie".....*Elgar*  
 "In Haven".....*Elgar*  
 "Autumn".....*Crompton*  
 Rhoda Coghill.  
 Rhapsodie in G Minor.....*Brahms*  
 "Jardins sous la Pluie".....*Debussy*  
 Muriel Childe.  
 "As You Pass By".....*Peel*  
 "The Leaves and the Wind".....*Leoni*  
 "It Was a Lover and His Lass"  
*Monley, arr. F. Keel*  
 9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
 Viscount GREY OF FALLODON. *S.B.  
 from Newcastle.*  
 Local News.  
 10.0.—THE SAVOY BANDS. *S.B. from  
 London.*  
 12.0.—Close down.  
 Announcer: W. T. Guthrie.

## 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.*  
 "Advertisement," by Des Bca.  
 Local News.  
 (Continued in column 1, page 311.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 305.

# Memories of Famous Songs.

Audiences I Have Known. By Charles Coborn.



Mr. CHARLES COBORN.

Mr. Charles Coborn, who had been for forty-four years on the Music Hall Stage when he retired in 1920, is world-famous as the singer of "Two Lovely Black Eyes," and "The Man Who Broke the Bank at Monte Carlo." Lately, he has taken to broadcasting, telling his reminiscences and singing the above-mentioned songs.

**D**ON'T you think this broadcasting business is a very wonderful thing? I do.

I have sung to very large audiences—in one case, at the Alexandra Palace, to fifteen thousand people—but little did I imagine, even only a few years ago, that I should ever find myself singing and talking in the most matter-of-fact and ordinary way to countless thousands of people of whom I could not see a single one!

I have even been told that they heard me in Holland singing the chorus of "Two Lovely Black Eyes" in Dutch, in London! Stupendous, isn't it?

And now I am going to confide a secret to you, but, for goodness' sake, don't let anyone else know about it, especially the people at "2LO." I sometimes have a fear that many who have listened to my singing, time after time, two songs, namely, "The Man Who Broke the Bank at Monte Carlo" and "Two Lovely Black Eyes," may be led to imagine that those are the only two songs I know.

Gentle readers, do no allow yourselves to be so fearfully misled!

## Singing Without Words.

And now we come to the secret. One of these evenings you may hear, through your head-phones and loud-speakers, a dreadful commotion and sounds of banging and disturbance of a heart-rending sort at "2LO," followed by a series of dull, sickening thuds. All this will emanate from the fact that I shall have fallen upon and smitten all the officials who would interfere with me, and "cast their mangled bodies over the rocks" (so to speak), in other words out of the window, after which, I shall rush back to the microphone and prove to you that I do know some other songs besides those two.

But, really, there *must* be something particularly interesting about two songs which have lasted so long and which still retain a hold upon the popular favour and imagination. I need hardly tell you that amusing episodes have arisen concerning them at one time and another.

I recall one which will give you some definite idea of the hold upon the audience which "Two Lovely Black Eyes" had when in the prime of popularity. This occurred at the Trocadero Music Hall (long since departed) late in the year 1886—the year when I first produced the song. The hall was crowded to excess nightly, not merely to hear me sing the song, but so that the audience might join vociferously in the chorus.

One night an idea came to me when just about to walk on the stage and I turned to Mr. Dyball, the stage-manager, saying: "I'll bet you a bob

that I will go on that stage and I won't utter one single word or note of the song and the audience will not find it out!"

As soon as I appeared, to tumultuous applause, and began, the audience, who knew the song as well as I did, went for it with all the power of their lungs, nobly supported by Mr. Angelo Asher's orchestra at full blast, and as I went through all the necessary actions and gestures, the audience supposed that I was taking a leading vocal part, whereas, during three verses and six choruses (I was not singing the foreign versions then) I did not utter one single note or sound!

On another occasion, when indulging in a modest chop at the old and celebrated Romano's Restaurant—the resort of many bright and choice spirits—the late Mr. D'Oyly Carte stopped by my table and said: "Mr. Coborn, Arthur Sullivan told me a little thing to-day which I think will amuse you.

"You know that he lately brought to London his great serious work, *The Golden Legend*, and produced it at St. James's Hall, which is very near to the Trocadero.

"The day after he was lunching with a friend, not of the very high-brow type, and he said to him, 'Did you hear *The Legend* last night?' 'Oh, yes,' replied the friend; rather! 'Wouldn't have missed it for worlds!'

"Sullivan said to me, 'I thought I *knew my man*, so I said to him 'Did you—er—sit it out?'

"Well, candidly, no," he replied, "I couldn't miss 'Two Lovely Black Eyes,' at the Trocadero!"

## A "Record."

One more blow, and I will give you no more "Black Eyes" for the present. I don't know how many of you understand the meaning of the word "Vamping" in relation to musical accompaniment. It means accompanying without the help of written or printed copies. I am inclined to flatter myself that I hold almost a "record" in that sort of thing.

In early 1915 I was engaged to sing some of the anthems of the Allies in their own languages—French, Russian, Belgian, and Japanese—at the Royal Albert Hall for a certain "War Rally."

The great hall was packed and the crowd outside was so great that the principal speaker could not manage his way into the hall till about forty minutes after his stated time, and two of the principal singers, Miss Ruth Vincent and Mr. Harry Dearth, did not succeed in getting in at all.

I had long finished my "turn," and was standing waiting for the speeches. The Band of the Irish Guards, under Mr. Charles Hassell, had played all the music they had brought with them, and there were various pauses, when at the Chairman's request, I consented to do what I could to ease the tension, so I said to Mr. Hassell: "Your chaps will have to vamp to me in the chorus of 'Two Lovely Black Eyes.'"

"What do you *mean*?" he demanded, indignantly, but one of his men said to him: "All right, governor, we'll manage it."

"Oh, very well," said he, good-naturedly, and mounted his rostrum to conduct.

As it proceeded, the organist, evidently seeing the point of fun in the situation, joined in with enthusiasm, and there was I, leading a chorus of ten thousand people, accompanied by the Band of the Royal Irish Guards and the grand organ of the Royal Albert Hall, without a "scrap of paper" amongst them!

# Listeners I Hate.

By Robert Magill.

**H**AVE you ever realized how wireless makes you hate people? You'd think that all the improving talks we get would make us better lads, but I've known quite a mild-tempered man who wouldn't normally hurt even a rate-collector, get up and make a savage kick at a spider that was spinning its web too noisily when he was adjusting his cat's-whisker.

At one time I regarded the rest of the world tolerantly. I liked A for his sense of humour, B for his honesty, and I distrusted C because he had the bad taste to support Fulham instead of Chelsea. But all that is past. Like most listeners, I now regard the rest of the world, in a manner of speaking, through the ear-phones. I ignore all those misguided persons who do not yet possess sets, and I admire all listeners.

## Not to be Trusted.

With reservations. Not all listeners ought to be trusted with sets. There is the villain whose set oscillates. I spent the whole evening recently trying to eliminate a circular saw, and next day the man next door told me, with a grin, that he had just discovered he was oscillating. I believe he was a good husband and father, and I hope his family won't miss him too much.

Then I hate the fanatic who has a set with as many electric lights sprouting from it as a centenarian's birthday-cake has candles. He talks familiarly of Paris, and of what K.D.K.A. said in '85. Mine is a twenty-five-shilling set, and what with rates and rent where they are now, I shall never have a better one. I wish his set would electrocute him!

## The Scientific Reptile.

Akin to him is the scientific reptile who knows all about it. Myself, I like to fancy that it is the fairies whispering, but it takes all the gilt off it when he superciliously explains that it is worked in the same way as the electric bell you work with a row of bottles.

Then, of course, you all know the scoundrel who, when you have invited him, for the good of his soul, to listen, bums the piece that is being played half a bar late and two and a third tones flat. I hate him as much as I do the man who breathes like an asthmatic rhinoceros. A further development of this type is the man who, when the set is operating beautifully, and a favourite piece of yours is being gently wafted through the ether, begins to tell you how he heard it played so much better on the end of Southend pier last Bank Holiday.

## Musical Maniacs.

On the other hand, there is the ill-mannered brute who snaps out "Shut up!" just as you attempt to tell him how you prefer the same composer's Op. 42 in B. A cousin of his, who also makes me fizz with suppressed rage like an over-charged syphon, is the idiot who sits there with a fatuous leer on his face thoroughly enjoying some extremely classical excerpt I can't make head or tail of. I would bury him in the same grave as the man who wags his shoulders boisterously when the Savoy Orpheans are playing some fox-trot of which I am perfectly tired.

But worst of all is the unmusical oaf who is never content to leave well alone. He concludes, during a piano arpeggio for strings, that the reception is faulty, and undoes a terminal, or shifts a plug, with the result that you think you've got a firework display right inside your ear.

You may ask, has wireless made me love anybody? I think not. All I want now is a comfortable chair, a quietly burning fire, a copy of the programme, one pair of good ear-phones, and the rest of the world shut up in a sound-proof cellar, where they can't interfere between me and my broadcasting station.



# Folk-Songs of the Countryside.

A Talk from London, by DOUGLAS KENNEDY.

WHAT exactly do we mean by "Folk"? The word "folk," of course, means "people"—men and women. "Everyone knows that," you will say. But does it make it any clearer to you if I speak of the "People's Song" and the "People's Dance"?

"What people?" you will ask. "How can there be people's songs except such songs as 'God Save the King,' or 'The Marseillaise'?"

### Approved by the People.

The particular people I mean are the peasant people—the country people. An English, Scottish, Irish or Welsh folk-song or folk-dance is a song or dance made by the country people of England, Scotland, Ireland, or Wales. How can country people make a song or dance? Surely it is always one person who makes such a thing?

Now here we are right at the root of the matter. Folk music is not made by a somebody. Even if a somebody started a song, his part has been so small that no one remembers his name. The essence of all folk production is that it does not represent one person's idea that is thrust upon other people. It is an idea or conception that meets with the approval of some group of people.

### "The Cuckoo."

For instance, it may be a Morris-dance belonging to one village. The group of people being the inhabitants of that village and all those before them. Some of these inhabitants have from time to time contributed their small share—a little addition here, a little alteration there. The dance, as a whole, only goes on because they all approve of it. Just as the games of cricket and football go on.

The same is true for the folk-song, except that usually the group of people is larger than a village. A folk-song is easier to carry about than a dance.

Now there is one song that has been found over most of England and was even carried over to America by the early settlers when they left our shores. The song is called "The Cuckoo." For our knowledge of the great bulk of our songs and all our dances we are for ever indebted to the late Mr. Cecil Sharp.

He founded the English Folk Dance Society, and, unfortunately for England, he died last June.

Now when several men collecting in different parts of England, and even in America, find versions of this same song—versions differing only in slight details—we can come to certain conclusions. First, such a song must have been sung by English folk for hundreds of years. Why? Because it takes time for folk songs to get about. They are only passed on by singing. There is no sheet of music to send through the post. Second, such a song must have depended for its existence on everyone liking it, because if they didn't, it would disappear. They would no longer sing it and that is the only way it could be

preserved. Third, such a song bears, as it were, the "hall-mark" of approval of English folk upon it.

If we try and visualize that process of passing on a song only by singing from one person to another, we see a process like the washing of the crushed-up rock in a gold mine. The continual passing over of the water and the constant shaking of the pan removes everything extraneous and we are left eventually with the pure gold.

How many songs have we not heard at one time or another that are now dead and forgotten? Why have they been forgotten? Because they don't stand that process of sifting and testing, there isn't any gold to stay behind.

### The Work of Generations.

I am often asked of a particular tune: What period is that? What is the date of it? They have no dates except the date on which the collector happens to write the time down. Once it has been written down, the fluid living thing that it was is fixed like the carefully preserved specimen of the botanist. Unless it is eventually given back to the people to be used as it was used before, and allowed once more to assume its fluid changing shape, then it is only a specimen.

What is written down and collected is a specimen of the work of a whole series of generations of folk—an expression of themselves and their racial mould.

The handing on from one generation to the next of our songs and dances received a check in the middle of last century. The use of steam, of iron and steel and the great manufacturing industries that these made possible drew a large number of the country people—the folk—away from their villages and little market towns. It sent them into the new industrial areas where the villages were disappearing smothered by the new industrial cities. Under the new conditions, conditions so different, so unnatural and artificial, the character of these folk changed. Their children had new ideas and different ideals. There was less leisure and long working hours under conditions that dulled the sensi-

bilities and did nothing to make up for the damage done.

The new industrial population had such pleasures and amusements as only the new civilization provided—so-called recreations very different from the simple and truly recreating pursuits of their country relations. Fortunately, even to-day such real country folk as still survive in England and there are a few, have not been affected by our new civilization. It was from such unaffected peasants—still the folk—that our songs and dances were collected.

### Collecting Among Gypsies.

They are all of them old now and their experienced children think the songs so queer that the old people often need much persuasion before they will sing.

Many curious incidents happened to Mr. Sharp when he was song hunting. Here is one: He often collected from gypsies, who are great song carriers. Some gypsies were reported camping not far from the place where he was staying in Semonsbath, Exmoor. He set out to find them and after some searching, came upon the place—rather a wild and lonely spot. There was a solitary caravan and someone inside singing.

### A Cure for Jealousy.

He went nearer and discovered that the singer was a woman with a beautiful voice. She stopped singing when she heard him approaching, and came to the door of the caravan. After a little conversation with her, Mr. Sharp asked if he could come inside and listen to her song. He had a phonograph with which he sometimes made records of the singing, although, as a rule, he wrote the songs straight into his note-book.

The gipsy woman was rather afraid of his coming inside the caravan as, she explained, her husband was very jealous.

However, she yielded to Mr. Sharp's persuasions, and he entered with phonograph and note-book. He sat there for about an hour while she sang him several songs. He made a record with his phonograph of her first song and played it back for her to hear.

While he was doing this, she saw her husband returning. The gipsy seemed to Mr. Sharp to be a very powerful and fierce-looking man, and the wife was obviously anxious. Before the husband got to the door, however, Mr. Sharp looked out and, putting his fingers to his lips, said: "Listen." Then he switched on the phonograph and the husband stood rooted to the spot while he heard his wife's beautiful voice singing the tune.

I need hardly say that the gipsy was so delighted that he forgot to be jealous.

(Next week we shall publish another Talk on Folk Songs by Mr. Douglas Kennedy.)



The Philistine (switching off): "Wicked the way this classical stuff is supplanting jazz—what?"

(Drawn by Bert Thomas.)



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## Imagination

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### Belfast Programme.

(Continued from page 307.)

Singer, Choir, and Orchestra.

EDA BENNIE (Soprano).  
QUEEN'S ISLAND MALE VOICE  
CHOIR

Conductor—JOHN VINE.  
THE STATION ORCHESTRA.

- 7.30. Orchestra.  
March, "Stars and Stripes" .....*Sousa*  
Selection, "The Belle of New York" .....*Kerker*
- 7.43. Soprano Songs.  
8.0. Orchestra.  
Three Dances, "Hullo, America" .....*Finck*
- 8.10. Choir.  
"On the Sea" .....*Buck* (2)  
"Bobbie Shaftoe" .....*Whittaker* (14)  
"The Dear Little Shamrock" .....*H. E. Button* (11)  
"Marching" .....*Johanna Brahms* (11)
- 8.25. Orchestra.  
"Funeral March of a Marionette" .....*Gounod*
- 8.35. Soprano Songs.  
8.47. Orchestra.  
"Le Carillon de St. Martin" .....*Rondelle* (1)
- 8.55. Choir.  
"O Sweet Delight" .....*Granville Bantock* (2)  
"A Franklyn's Dogge" .....*Mackenzie* (11)  
"Lassie o' the Witchin' E'e" .....*K. G. Finlay* (15)  
"Sunset and Night" .....*Alst* (2)
- 9.10. Orchestra.  
"Three Light Pieces" .....*Fletcher*  
Irish Reel.
- 9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Mr. F. M. CARRUTHERS. *S.B. from London.*  
Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

Announcer: E. J. Thomson.

### Tuesday's Programme.

(Continued from page 297.)

- 7.40. Robert Murray.  
Humorous Pianofortations.  
8.0. Orchestra.  
"Marche Heroique" .....*Saint-Saens*  
"THE LAST POST." .....*Stanford* (1).  
For Choir and Orchestra.
- 8.15. Orchestra.  
"Sanctus Corda" .....*Elgar*
- 8.20. "THE IMMORTAL LEGIONS." .....*Elgar* (5).  
For Choir and Orchestra.
- 8.27. Orchestra.  
"Welsh Rhapsody" .....*Edvard Garmann* (11)
- 8.45. Robert Murray.  
Music, Mirth and Melody.
- 8.55.—D. MILLAR CRAIG: A Memory—  
"Disgustingly K 2"
- 9.0. Rachel Hunt.  
"Homeland of Mine" .....*Kahn* (5)  
"Love's Garden of Roses" .....*Haydn Wood*
- 9.10. "FOR THE FALLEN" .....*Elgar* (11).  
For Choir and Orchestra.
- 9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*
- 9.40.—SOME ARMY REMINISCENCES.  
*S.B. from London.*
- 10.0.—"A Message on Flanders Poppies,"  
specially written by Field-Marshal EARL  
HAIG, will be read.
- 10.10. Rachel Hunt.  
"There's a Long, Long Trail" .....*Elliott* (23)  
"Roses of Picardy" .....*Haydn Wood*
- 10.20. Orchestra.  
March, "London Scottish" .....*Haines*  
"Berceuse Heroique" .....*Debussy*  
Triumphal March from "Caractacus" .....*Elgar* (11)
- Overture, "1812" .....*Tchaikovsky*
- 11.0.—SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

Announcer: R. E. Kingsley.

### Dundee Programme.

Week Beginning Wednesday, Nov. 12th.

WEDNESDAY, November 12th.

Opening Ceremony.

- ELSIE COCHRANE (Soprano).  
ROBERT RADFORD (Bass).  
JAMES HINCHCLIFFE (Organ).  
BAND OF H.M. SCOTS GUARDS  
(By permission of  
Col. G. C. B. Paynter, C.M.G., D.S.O.).  
Director of Music, Lieut. F. W. WOOD.
- 7.30. The Band.  
"March Militaire" (Op. 51) .....*Schubert*  
Bass Songs.  
"Vulcan's Song" .....*Gounod*  
"O Raddier Than the Cherry" ("Actis  
and Galatea") .....*Handel*  
Organ.  
Gavotte .....*Elgar*  
"Ride of the Valkyries" .....*Wagner*
- 7.50. Soprano Songs.  
"Hindu Song" .....*Rinsky-Korsakov*  
"A Birthday" .....*Woodman*  
"Villanelle" .....*del'Acqua*
- 8.0. The Band.  
Suite, "Folk Songs" .....*Vaughan Williams*  
"Scotia" .....*Wilson*
- 8.15. Bass Songs.  
"When a Maiden Takes a Fancy" ("Sera-  
glio") .....*Mozart*  
"Onaway, Awake, Beloved" .....*Frederic Cowen*  
"Molly Brannigan" (Old Irish)  
*arr. Stanford*
- 8.35. The Band.  
Symphonic Dance .....*Grieg*  
"Italian Symphony" .....*Mendelssohn*  
Andante con moto; Moderato con moto.
- Opening Speeches.
- 8.50.—Rear-Admiral C. D. CARPENDALE,  
C.B. (Controller B.B.C.).  
Mr. D. MILLAR CRAIG (Assistant Con-  
troller for Scotland).
- 9.0.—Time Signal from Big Ben.  
THE LORD PROVOST OF DUNDEE.  
*S.B. to all Stations.*  
THE PRINCIPAL OF ST. ANDREW'S  
UNIVERSITY.
- 9.20. Soprano Songs.  
"A Pastoral" .....*Lena Wilson*  
"Lullaby" .....*Huerter*  
"Cherry Ripe" .....*Lehmann*
- 9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Local News.
- 9.45. Organ.  
Overture, "William Tell" .....*Rossini*
- 9.55. The Band.  
Introduction to Act III. "Lohengrin" .....*Wagner*

THURSDAY, November 13th, and SATURDAY,  
November 15th.

- 3.30-4.30.—Orchestra.
- 4.30-5.0.—Organ Recital.
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0 onwards.—Programme *S.B. from London.*

FRIDAY, November 14th.

- 3.30-4.30.—Orchestra.
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0-12.0.—Programme *S.B. from London.*

(Continued from column 3.)

FRIDAY, November 14th.

- 3.0-4.0.—The Station Pianoforte Trio.
- 4.30-5.0.—Orchestral Lecture Concert for School  
Children, relayed from the Usher Hall.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Ministry of Agriculture Talk. *S.B.*  
*from London.*
- 7.0-12.0.—Programme *S.B. from London.*

SATURDAY, November 15th.

- 3.0-4.0.—The Station Pianoforte Trio.
- 5.0-6.0.—CHILDREN'S CORNER.
- 7.0-12.0.—Programme *S.B. from London.*

Announcer: G. L. Marshall.

### Edinburgh Programme.

Week Beginning Sunday, November 9th.

SUNDAY, November 9th.

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

MONDAY, November 10th.

- 3.0-4.0.—The Station Pianoforte Trio.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.40.—Dr. Pio Del Frate. *S.B. from Glasgow.*
- 7.0-11.0.—Programme *S.B. from London.*

TUESDAY, November 11th.

- 3.0-4.0.—The Station Pianoforte Trio.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Miss Rosaline Masson on "P. L.  
Stevenson." *S.B. to Glasgow and Belfast.*
- 7.0-12.0.—Programme *S.B. from London.*

WEDNESDAY, November 12th.

- 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. GEORGE MACDONALD, C.B., LL.D.;  
F.B.A., on "The Romans in Scotland"  
(IV.). Local News.
- 7.30.—D. MILLAR CRAIG. *S.B. from Glasgow.*

ORCHESTRA.

Under the Direction of HERBERT MORE,  
MIRIAM WOOD (Dramatic Soprano).  
KENYON LETTS (Baritone).  
GEORGE SHORT (Accompanist).

- 7.45. Miriam Wood.  
"Romanza e Scena" .....*Mascagni*  
Two Old English Love Lyrics .....*Lea Ashton*  
"Lullaby" .....*Brahms*  
"The Blacksmith" .....*Brahms*
- 8.0.—Mr. JAMES PATERSON, R.S.A., R.W.S.,  
P.R.S.W., on "Appreciation in Art."
- 8.20. Orchestra.  
Overture, "Fingal's Cave" .....*Mendelssohn*
- 8.30. Kenyon Letts.  
"If You Would Dance" ("Figaro") .....*Mozart*  
"The Trumpeter" .....*J. Airlie Dix*  
"Friend o' Mine" .....*Sanderson*
- 8.40. Miriam Wood.  
"The Nightingale Has a Lyre of Gold" .....*Whelpley*  
"Yung Yang" .....*Bantock*
- 8.45. Orchestra.  
Selection, "Il Trovatore" .....*Verdi*
- 9.0.—Speech by the Lord Provost at the Official  
Opening of the Dundee Relay Station.  
*S.B. from Dundee.*
- 9.10. Kenyon Letts.  
"Long Ago in Alcalá" .....*Messenger*
- 9.15. Orchestra.  
"Finlandia" .....*Sibelius*  
"The Parade of the Two Soldiers" .....*Jessell*
- 9.30.—WEATHER FORECAST and NEWS.  
*S.B. from London.*  
Royal Horticultural Society Talk. *S.B.*  
*from London.*  
Mr. DOUGLAS KENNEDY. *S.B. from London.* Local News.
- G. L. MARSHALL on "Station Topics."
- 10.10. Kenyon Letts.  
"Love Leads to Battle" .....*Buononcini*  
"Four Jolly Sailors" .....*German*  
Orchestra.  
Two Hungarian Dances .....*Brahms*  
Waltz, "What'll I Do" .....*Berlin*  
Fox-trot, "Raggy Ann" .....*Kern*
- 10.30.—SAVOY BANDS. *S.B. from London.*
- 11.0.—"THE ROMANY REVELLERS," from  
the Dunedin Palais de Danso.
- 12.0.—Close down.

THURSDAY, November 13th.

- 3.0-4.0.—The Station Pianoforte Trio.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Prof. H. J. C. GRIERSON, LL.D.;  
D.Litt., on "Elizabethan Drama" (IV).  
*S.B. to Glasgow and Belfast.*
- 7.0-9.0.—Programme *S.B. from London.*
- 9.0-9.30.—Mr. STEPHEN McKENNA at the  
Stevenson Anniversary Dinner, relayed  
from the North British Station Hotel.  
*S.B. to Belfast*
- 9.30-10.30.—Programme *S.B. from London.*

(Continued in column 2.)

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| Inertia          | Lack of System  |
| Weakness of Will | Procrastination |
| Lack of Ideas    | Indecision      |
| Indefiniteness   | Shyness         |

which diminish the working power of the brain, and it develops such valuable qualities as:—

- |                |                    |
|----------------|--------------------|
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| —Observation   | —Organising Power  |
| —Perception    | —Directive Ability |
| —Judgment      | —Self-Confidence   |
| —Initiative    | —Self-Control      |
| —Will-Power    | —Tact              |
| —Decision      | —Reliability       |
| —Ideation      | —Salesmanship      |
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- An Accountant states "I have been promoted twice in twelve months."
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## DON'T BE A SLAVE OF THE MACHINE.

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It may be the customs, traditions, and conventions of your profession.

It may be the unchanging routine, the drab monotony, the mechanical regularity of your daily work and habits.

Sooner or later that is the machine which threatens all of us. The months and years roll on; the vision fades; the ambition that once fired us and drove us forward disappears. A network of Habit entangles us; the mechanism of our Business has clutched us in its cogs; our Individuality has been surrendered to Routine; we have lost our Initiative, our Freedom of Choice; we have become the slaves of a soulless machine.

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This extract from a letter received from a Pelman Student is typical of thousands of similar communications from men and women who have developed INITIATIVE, CONCENTRATION, OBSERVATION, ORIGINALITY, SELF-CONFIDENCE, JUDGMENT, DECISIVENESS, ORGANISING POWER, PERSONALITY, and other invaluable qualities of mind and character, by means of Pelmanism. And side by side

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## Hull Programme.

Week Beginning Sunday, November 9th.

SUNDAY, November 9th.

3.0-5.30. } Programmes S.B. from London.  
8.30-10.15. }

MONDAY, Nov. 10th, and FRIDAY, Nov. 14th.

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.

6.40-6.55.—Ministry of Agriculture Talk. S.B. from London. (Friday, Nov. 14th.)

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

TUESDAY, Nov. 11th, THURSDAY, Nov. 13th, and SATURDAY, Nov. 15th.

3.0-3.30. Claude Duval's Dance Orchestra, relayed from the City Hotel.

3.30-4.0.—WOMEN'S HALF-HOUR.

5.15-6.0.—CHILDREN'S CORNER.

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

WEDNESDAY, November 12th.

3.0-3.30. } Robert A. Jackson's Orchestra, relayed  
4.0-4.30. } from the Majestic Picture House.

3.30-4.0.—WOMEN'S HALF-HOUR.

5.15-6.15.—CHILDREN'S CORNER.

6.40-6.55.—Boy Scouts' Talk.

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

Mr. HARTLEY WITHERS. S.B. from London. Local News.

Dance and Song Contrasts—Old and New.

VIOLET ROBERTS (Contralto).

CISSIE WOODWARD (Solo Pianoforte).

BETTING DE BOER (Solo Violin).

EDWARD STUBBS'

PIANOFORTE QUARTET.

7.30. Quartet.

The Gigue—The Tambourin.

Songs.

Largo..... Handel

"Now Sleeps the Crimson Petal".

Roger Quilter (1)

Violin Solos.

Dances—

Siciliana ..... Zimbalist

Pavane ..... Couperin—1668-1733

Saltarello ..... Sinigaglia

Quartet.

The Sarabande—The Bourrée.

Pianoforte Solos.

The Polonaise—

(a) In A Flat, Op. 21 Weber—1785-1826

(b) In C Flat Minor, Op. 26

Chopin—1810-1827

Songs, Selected.

Quartet.

The Gavotte—The Minuet.

9.0.—Speech by the Lord Provost at the Official Opening of the Dundee Relay Station. S.B. from Dundee.

9.10. Violin Solos.

Dances—

(a) Passepied ..... Rameau—1683-1764

(b) Russisch ..... Zimbalist

(c) Liebesfreud Old Viennese, arr. Kreisler

Quartet.

The Mazurka—The Morris Dance.

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

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

Mr. DOUGLAS KENNEDY. S.B. from London. Local News.

10.5. Pianoforte Solos.

The Waltz—

(a) Valse Allemande in D Major

Beethoven—1770-1827

(b) In C Flat Minor ..... Chopin

Songs, Selected.

Quartet.

The Czardas—(a) Traditional. (b) Michaelis.

10.35-11.0.—SAVOY BANDS. S.B. from London.

Announcer: L. B. Page.

ST MARTIN'S  
REVIEW



EDITOR: H. R. L. SHEPPARD

SIXPENCE MONTHLY

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## Leeds—Bradford Programme.

Week Beginning Sunday, November 9th.

### SUNDAY, November 9th.

3.0-5.30.—Programme S.B. from London.  
6.30-8.0.—Service relayed from St. James' Church, Bolton, Bradford.  
8.30-10.45.—Programme S.B. from London.

### MONDAY, November 10th, and SATURDAY, November 15th.

2.45-3.45.—The Station Trio, under the Direction of Percy Frostick.  
5.15-6.15.—CHILDREN'S CORNER.  
7.0 onwards.—Programme S.B. from London.

### TUESDAY, November 11th, and THURSDAY, November 13th.

2.30-4.0.—Harold Gee and his Orchestra, relayed from the Theatre Royal Cinema, Bradford.  
4.45-5.15.—WOMEN'S HALF-HOUR.  
5.15-6.15.—CHILDREN'S CORNER.  
7.0 onwards.—Programme S.B. from London.

### WEDNESDAY, November 12th.

3.30-4.30.—Bensley Ghent and his Orchestra, relayed from the Tower Picture House, Leeds.  
5.15-6.15.—CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
Mr. HARTLEY WITHERS. S.B. from London. Local News.

#### Local Programme.

#### THE STATION QUINTET.

PHYLLIS BRYANT (Soprano).

Mr. and Mrs. HARRY MCGEE (Entertainers).

#### BROOM EXCELSIOR MALE VOICE CHOIR:

Conductor, T. W. CROSLAND.

S. HANLON DEAN (Accompanist).

- 7.30. Quintet.  
Selection, "The Gipsy Princess" ... *Kalman*  
Phyllis Bryant.
- 7.40. "A Pastoral" ..... *Carey*  
"Shepherd's Cradle Song" ..... *Somervell*  
Harry McGee.  
Dramatic Songs.  
Mrs. Harry McGee.  
Child Study.  
Harry McGee.  
Humorous Dialect Story.
- 8.0. Quintet.  
Fantasia, "Pagliacci" ..... *Leoncavallo*
- 8.12. Choir.  
Selected.
- 8.25. Phyllis Bryant.  
Selected.
- 8.30. Quintet.  
Valse Lento, "Love Bells" ... *Benatzky* (19)  
Russian Dance, "Gopak" ... *Moussorsky*
- 8.37. Mr. and Mrs. Harry McGee.  
Humorous Yorkshire Character Duologue.  
"Just Theo and Me"  
(*Eliz. Southwart*).  
Abram (aged 65) Mr. HARRY MCGEE  
Marth (his Wife).....Mrs. HARRY MCGEE
- 8.51. Choir.  
"Wide Over the Brim" ..... *Whitfield*  
"Comrades in Arms" ..... *A. Adams* (2)
- 9.0.—Speech by the Lord Provost at the Official Opening of the Dundee Relay Station. S.B. from Dundee.
- 9.10. Quintet.  
Scottish Selection, "From the Highlands"  
*arr. Otto Langley*
- 9.30.—WEATHER FORECAST and NEWS. S.B. from London.  
Royal Horticultural Society Talk. S.B. from London.  
Mr. DOUGLAS KENNEDY. S.B. from London. Local News.
- 10.5.—THE SAVOY BANDS. S.B. from London.
- 11.0.—Close down.

### FRIDAY, November 14th.

3.30-4.30.—Bensley Ghent and his Orchestra.  
5.15-6.15.—CHILDREN'S CORNER.  
6.40-6.55.—Ministry of Agriculture Talk. S.B. from London.  
7.0-12.0.—Programme S.B. from London.  
Announcer: G. P. Fox.



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"Will give satisfactory results," mark you! You should see some of the letters of congratulation

I receive. You should hear some of my friends telling their pals about their results. The claims they make for their Fellows 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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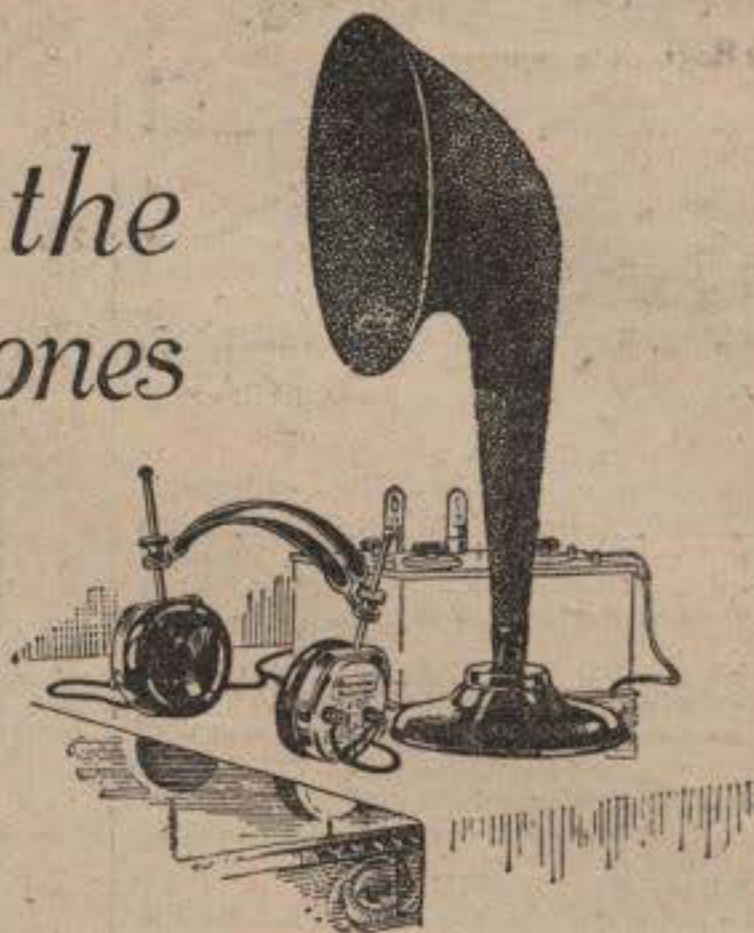
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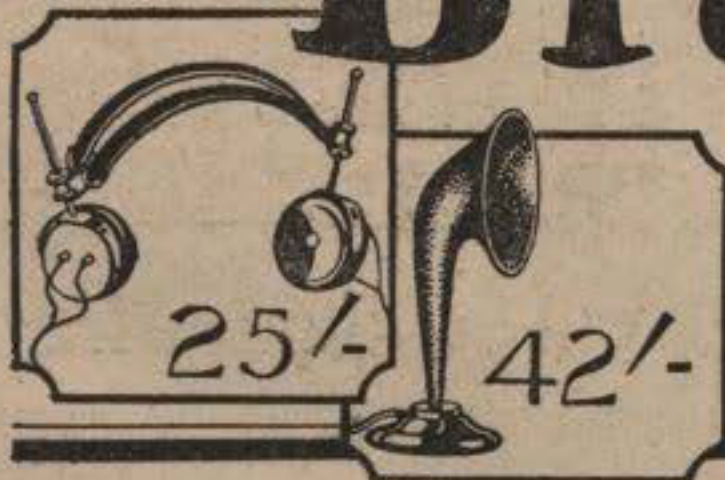
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**Liverpool Programme.**  
Week Beginning Sunday, November 9th.

**SUNDAY, November 9th.**

3.0-5.30. }  
8.30-10.15. } *Programmes S.B. from London.*

**MONDAY, November 10th, and SATURDAY, November 15th.**

3.0-4.30.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.  
5.30-6.15.—CHILDREN'S CORNER.  
7.0 onwards.—*Programme S.B. from London.*

**TUESDAY, November 11th.**

11.30-12.30.—Midday Concert.  
5.30-6.15.—CHILDREN'S CORNER.  
7.0-12.0.—*Programme S.B. from London.*

**WEDNESDAY, November 12th.**

3.30-4.30.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.  
5.30-6.15.—CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Mr. HARTLEY WITHERS. *S.B. from London.*  
Local News.

**Popular Programme.**

T. H. SPENCER (Bass-Baritone).  
TOM SMITH (in Song and Humour).  
THE STATION ORCHESTRA:  
Under the Direction of FREDERICK BROWN.

- 7.30. Orchestra.  
March, "The 3 D.G.'s" ..... *Brophy*  
Overture, "The Bronze Horse" ... *Auber*
- 8.0. Tom Smith.
- 8.10. Orchestra.  
Selection, "Rigoletto" ..... *Verdi*
- 8.30. Baritone Songs.  
"The Lute Player" ..... *Allitsen*  
"The Sheltered Vale" ..... *arr. Moffat*  
"The Sentinel" ..... *Oliver (8)*
- 8.40. LEONARD COLLINSON (Solo Violoncello).  
"Symphonic Variations" ..... *Boellmann*  
(With Orchestral Accompaniment).
- 9.0.—Speech by the Lord Provost at the official opening of the Dundee Relay Station. *S.B. from Dundee.*
- 9.10. Baritone Songs.  
"In Summertime on Bredon" ..... *Feel*  
"The Storm King" ..... *Thomson*  
"Star of Eve" ("Tannhäuser")... *Wagner*
- 9.20. Orchestra.  
"The Night Patrol" ..... *Martelli*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*  
Royal Horticultural Society Talk. *S.B. from London.*  
Mr. DOUGLAS KENNEDY. *S.B. from London.*  
Local News.
- 10.5.—Dance Suite, "Mimes et Ballerines" *Raxigade*
- 10.20.—Suite, "Yankiana" ..... *Thurban (1)*
- 10.40.—SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

**THURSDAY, November 13th.**

3.30-4.30.—The Station Piano-forte Quartet.  
5.30-6.15.—CHILDREN'S CORNER.  
7.0-10.30.—*Programme S.B. from London.*

**FRIDAY, November 14th.**

3.30-4.30.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.  
5.30-6.15.—CHILDREN'S CORNER.  
6.40-6.55.—Ministry of Agriculture Talk. *S.B. from London.*  
7.0-12.0.—*Programme S.B. from London.*  
Announcer: H. Cecil Pearson.



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## "Fine knacks for ladyes"

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The Elms Louden for H.P. Amplification.  
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Anode Volts 40-50.

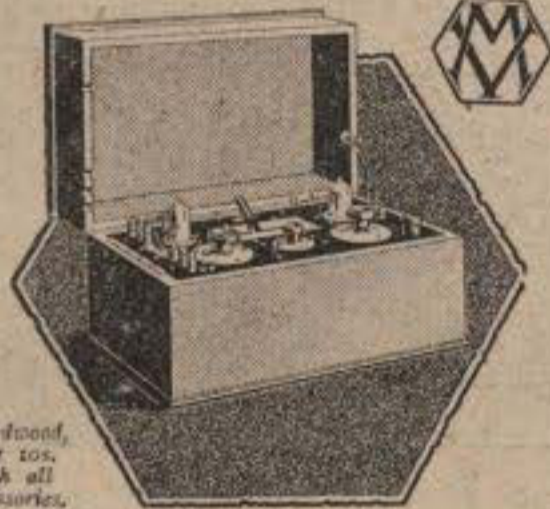
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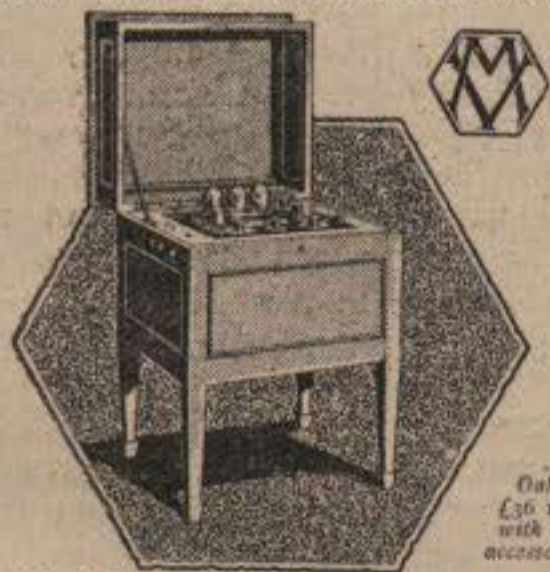
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R 270



## The Law decides for Ericsson (British) 'Phones

In the High Court of Justice

the sixth day August 1924 between

THE BRITISH L. M. ERICSSON MANUFACTURING CO., LTD. (Plaintiffs) and OTHERS (Defendants).

### Important Notice

HAVING received many complaints from disappointed customers who have been misled by the false description given to 'phones sold by some dealers and described as "Ericssons," we have been compelled to take action in the High Court of Justice. The following is an extract from the Court Order:—

"This Court Doth Order and Adjudge that the Defendants their servants and agents be perpetually restrained from using the name Ericsson as descriptive of or in connection with the sale of Head 'Phones for Wireless Telephony (other than Head 'Phones manufactured by the Plaintiffs) without clearly distinguishing the Head 'Phones so sold from the Head 'Phones manufactured by the Plaintiffs and from selling or offering or advertising for sale any Head 'Phones not manufactured by the Plaintiffs in such manner as to represent or lead to the belief that the Head 'Phones so sold or offered or advertised for sale are of the Plaintiffs' manufacture.

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

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Prices: 120 ohms - - 24/6  
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NOTTINGHAM: W. J. Furse & Co., Traffic Street.  
COLCHESTER: 101, High Street.  
SCOTLAND: Malcolm Livingston, 57, Robertson Street, Glasgow.  
BIRMINGHAM: 14-15, Snow Hill.  
N.E. ENGLAND: Milburn Ho., Newcastle-on-Tyne.  
LEEDS: North British Engineering Equipment Co., Exchange Buildings, Leeds Lane.  
IRISH FREE STATE: Stocks carried by A. W. Doyle, Kelly & Co., 174, Pearse St., Dublin.  
BELFAST: J. Robertson, Ltd., 48, May Street.

THE BRITISH L. M. ERICSSON MFG. CO., LTD., 67, 73, Kingsway, London, W.C.2.

**Ericsson** (British) Telephones  
Buy British Goods Only



**Nottingham Programme.**  
Week Beginning Sunday, November 9th.

**SUNDAY, November 9th.**

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

**MONDAY, November 10th, THURSDAY, November 13th, and SATURDAY, November 15th.**

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 11th.**

3.30-4.30.—The Orchestra of Lyons' Café, Conducted by Brassey Eyton.  
5.0-6.0.—CHILDREN'S CORNER.  
7.0-12.0.—Programme S.B. from London.

**WEDNESDAY, November 12th.**

3.30-4.30.—The Orchestra of Lyons' Café, Conducted by Brassey Eyton.  
11.30-12.30.—Gramophone Records of the Week.  
5.0-6.0.—CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
Mr. HARTLEY WITHERS. S.B. from London. Local News.

**In Memoriam.**

FIELD-MARSHAL EARL ROBERTS, V.C.—1914.

WILLIAM MACREADY . . . . . In Drama  
EDNA GODFREY-TURNER (sic) Pieces  
ELSIE WARD (Soprano).  
JOHN HENRY TAYLOR (Tenor).  
HUCKNALL EXCELSIOR PRIZE BAND:

Bandmaster—J. HARRISON.

- 7.30. The Band.  
March, "The Great Little Army"  
*Kenneth J. Alford*
- 7.35.—William Macready on "The Career of a Great Soldier."
- 7.50. The Band.  
Fantasia, "A Military Church Parade"  
*J. Ord Hume*
- 8.0. William Macready.  
Scene from "Henry V."  
*William Shakespeare*
- 8.15. The Band.  
Military Fantasia, "Trooping the Colours"  
*H. Holloway*
- 8.20. William Macready and Edna Godfrey-Turner.  
Scenes from "Richard III." and "Richard II." . . . . . *William Shakespeare*
- 8.50. The Band.  
Descriptive Fantasia, "A Soldier's Life"  
*W. J. D. Sheriff*
- 9.0.—Speech by the Lord Provost on the occasion of the Official Opening of the Dundee Relay Station. S.B. from Dundee.
- 9.10. Tenor Songs.  
"For You Alone" . . . . . *Henry E. Geckl*  
"Sincerity" . . . . . *Emelie Clarke*
- 9.20. Soprano Songs.  
"Little Bunch of Snowdrops"  
*Montague F. Philipps*  
"My Heart Has a Quiet Sadness"  
*Malcolm Sargent*
- 9.30.—WEATHER FORECAST and NEWS. S.B. from London.  
Royal Horticultural Society Talk. S.B. from London.  
Mr. DOUGLAS KENNEDY. S.B. from London. Local News.
- 10.5. William Macready and Edna Godfrey-Turner.  
"Married Life."  
A Farce in One Act by Donald Edwards.
- 10.30.—SAVOY BANDS. S.B. from London.
- 11.0.—Close down.

**FRIDAY, November 14th.**

3.30-4.30.—The Orchestra of Lyons' Café, Conducted by Brassey Eyton.  
5.0-6.0.—CHILDREN'S CORNER.  
6.40-6.55.—Ministry of Agriculture Talk. S.B. from London.  
7.0-12.0.—Programme S.B. from London.  
Announcer: Edward Liveing.



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**Plymouth Programme.**

Week Beginning Sunday, November 9th.

**SUNDAY, November 9th.**

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

**MONDAY, November 10th, and SATURDAY, November 15th.**

4.0-5.0.—Albert Fulbrooke and his Trio, relayed from the Royal Hotel.  
5.30-6.30.—CHILDREN'S CORNER.  
7.0 onwards.—Programme S.B. from London.

**TUESDAY, November 11th, and THURSDAY, November 13th.**

4.0-5.0.—Ernest Manning and his Orchestra, relayed from the New Palladium Cinema. Vocalist: Dorothy Lincoln (Soprano).  
5.30-6.30.—CHILDREN'S CORNER.  
7.0 onwards.—Programme S.B. from London.

**WEDNESDAY, November 12th.**

4.0-5.0.—Albert Fulbrooke and his Trio, relayed from the Royal Hotel.  
5.30-6.30.—CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
Mr. HARTLEY WITHERS. S.B. from London.  
Local News.

**Local Programme.**

GLADYS BALL (Contralto).  
FREDERICK ALLEN (Baritone).  
MORRIS GILBERT (Solo Pianoforte).  
FRED PITT (Entertainer).

7.30. Morris Gilbert.  
Gondoliera in G Flat ..... Henselt  
"La Jongleuse" ..... Moszkowski  
"La Campanella" ..... Liszt  
Gladys Ball.  
"Joyous Life" ..... Randegger  
7.50. Fred Pitt.  
In Items from his Repertoire.  
Frederick Allen.  
"Vision Fugitive" ("Hérodiade") Massenet  
"Love Went A-riding" ... Frank Bridge  
8.20. "JEALOUSY."  
A Duologue by Dawson Milward.

**Cast:**

Jasper Wingfield .... JAN SHEPHERD  
Dolly Wingfield (his Wife)

IVY SPARROW

Morris Gilbert.

"Serenade" ..... Morris Gilbert  
"Military March" ..... Schubert-Tausig

8.50.—Mr. FRED JOHNS: Talk, "Our Corporation and Some of Our Mayors."

9.0.—Speech by the Lord Provost on the occasion of the Official Opening of the Dundee Relay Station. S.B. from Dundee.

9.10. Gladys Ball.

"Here in the Quiet Hills" ..... Carne

"Wait" ..... d'Hardelot

Frederick Allen.

"Sea Fever" ..... R.

"Vagabond" ..... Coningsby

"The Golden City of St. Mary" } Clarke

"Trottin' to the Fair" }

C. Villiers Stanford (1)

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

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

Mr. DOUGLAS KENNEDY. S.B. from London.

Local News.

10.5-11.0.—THE SAVOY BANDS. S.B. from London.

**FRIDAY, November 14th.**

3.30-4.0.—Talk to Schools.

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

5.30-6.30.—CHILDREN'S CORNER.

6.40-6.55.—Ministry of Agriculture Talk. S.B. from London.

7.0-12.0.—Programme S.B. from London.

Announcer: Clarence Goode.



*Yesterday*

the explorer braved hardships to chart the seas—to-day, he charts the ether from the comfort of his fireside.

WHILE the explorer of long ago had to face almost incredible hardships, his successor sits by the fireside and logs foreign broadcasting with almost absurd ease. That is—if he has a good Set and the right type of Valves.

His Set should use at least one stage of H.F. Amplification and the Valves should be those which have been specially developed for long distance work.

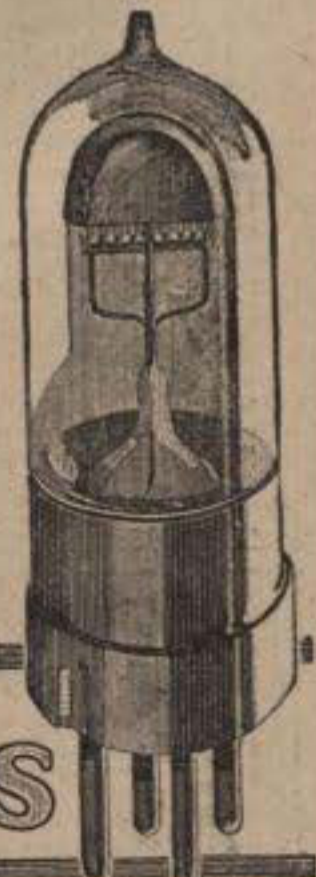
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Remember that for long distance work you cannot afford to use inefficient Valves, therefore, for high frequency amplification select the Valve specially developed for that purpose and chosen by the vast majority of Valve users in this country—the wonderful Cossor P.2.

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**Cossor Valves**

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Gilbert Ad. 1055.

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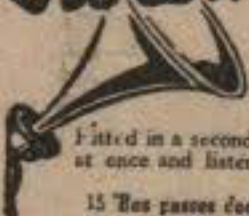
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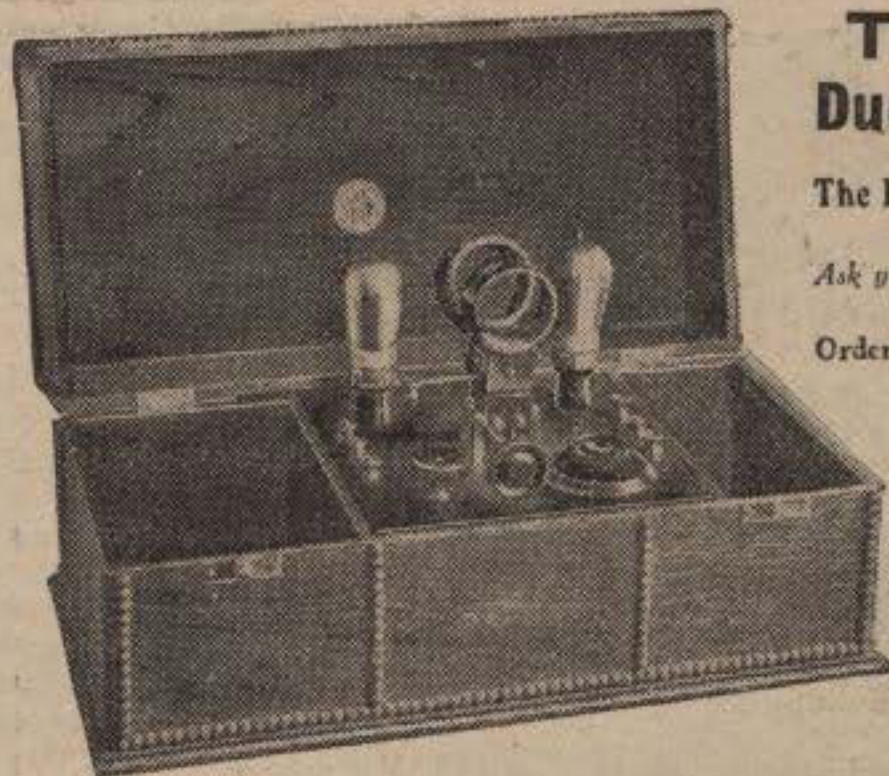
SEE THE NAME "CADBURY" ON EVERY PIECE OF CHOCOLATE.

**Sheffield Programme.**  
Week Beginning Sunday, November 9th.

**SUNDAY, November 9th.**  
3.0-5.30. } Programmes S.B. from London.  
5.30-10.45. }

**MONDAY, Nov. 10th, TUESDAY, Nov. 11th, FRIDAY, Nov. 14th and SATURDAY, Nov. 15th.**  
11.30-12.30.—Gramophone Records.  
3.30-4.30.—Concert.  
5.0-5.30.—WOMEN'S HALF-HOUR.  
5.30-6.30.—CHILDREN'S CORNER.  
6.40-6.55.—Ministry of Agriculture Talk. S.B. from London (Friday 14th).  
7.0 onwards.—Programme S.B. from London.

**WEDNESDAY, November 12th.**  
11.30-12.30.—Gramophone Records.  
3.30-4.30.—Local Concert.  
5.0-5.30.—WOMEN'S HALF-HOUR.  
5.30-6.45.—CHILDREN'S CORNER.  
7.0.—WEATHER FORECAST and NEWS. S.B. from London.  
Mr. HARTLEY WITHERS. S.B. from London. Local News.  
7.30. **Local Night.**  
**THE STATION ORCHESTRA.**  
Under the Direction of COLLIN SMITH.  
IDA BLOOR (Soprano).  
RISPAH GOODACRE (Contralto).  
LEONARD ROBERTS (Baritone).  
IVY SMITH (Accompanist).  
Orchestra.  
Overture, "Rosamunde".....Schubert  
Soprano, Contralto, and Bass-Baritone.  
"Queen of the Night"..... Henry Smart  
Bass-Baritone.  
"The Call"..... Herbert Oliver (S)  
"Old Barty"..... De Grant (1)  
Orchestra.  
Fantaisie, "Hänsel and Gretel"  
Humperdinck  
Suite of Dances from "The Rebel Maid"  
Phillips  
Contralto.  
"Softly Awakes My Heart".....Saint-Saens  
Bass-Baritone and Contralto.  
"The Coming of a Dream".....Knight  
Orchestra.  
Selection, "Lilac Time" arr. from Schubert  
Selection, "Whirled into Happiness" Stolz  
9.0.—Speech by the Lord Provost on the occasion of the Official Opening of the Dundee Relay Station. S.B. from Dundee.  
9.10. Soprano.  
"Lo, Here the Gentle Lark".....Bishop  
(With Flute Obligato.)  
Soprano and Bass-Baritone.  
"Trot Here and There" ("Veronique")  
Andre Messager  
Orchestra.  
Selection, "Arllette".....Ivor Novello (6)  
Contralto.  
"A Bird Brown Singing".....Haydn Wood  
"Elegie" (In French)..... Massenet  
"Sea Rapture" (An Impression) Eric Coates  
"Love Went a-Riding"..... Frank Bridge  
Contralto and Soprano.  
"In Springtime".....E. Newton (1)  
Orchestra.  
Ballet Music, "Hiawatha" Coleridge-Taylor  
9.30.—WEATHER FORECAST and NEWS. S.B. from London.  
Royal Horticultural Society Talk. S.B. from London.  
Mr. DOUGLAS KENNEDY. S.B. from London. Local News.  
10.5. Soprano.  
"Honey"..... Egbert Van Alstyne (3)  
"The Piper of Dreams".....M. Wakefield (8)  
"Smilin' Through"..... Penn  
Bass-Baritone.  
"Two Grenadiers"..... Schumann (1)  
"Maire, My Girl"..... G. Aiken  
Orchestra.  
Symphonie Fantastique (2nd and 4th Movements).....Berlioz, arr. Foulds  
10.30-11.0.—SAVOY BANDS. S.B. from London.  
**THURSDAY, November 13th.**  
11.30-12.30.—Gramophone Records.  
4.0-5.0.—Collin Biggin and his Orchestra, relayed from the 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.  
Announcer: H. C. Head-Jenner.



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### SUNDAY, November 9th.

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

### MONDAY, November 10th.

3.30-4.30.—The Majestic Cinema Orchestra :  
Musical Director, Thomas Beckett.  
5.0-6.0.—CHILDREN'S CORNER.  
7.0-11.0.—Programme S.B. from London.

### TUESDAY, November 11th.

3.30-4.30.—The Majestic Cinema Orchestra :  
Musical Director, Thomas Beckett.  
5.0-6.0.—CHILDREN'S CORNER.  
7.0-12.0.—Programme S.B. from London.

### WEDNESDAY, November 12th.

3.30-4.30.—The Majestic Cinema Orchestra :  
Musical Director, Thomas Beckett.  
5.0-6.0.—CHILDREN'S CORNER.  
7.0-11.0.—Programme S.B. from London.

### THURSDAY, November 13th.

3.30-4.30.—The Majestic Cinema Orchestra :  
Musical Director, Thomas Beckett.  
5.0-6.0.—CHILDREN'S CORNER.  
7.0-10.30.—Programme S.B. from London.

### FRIDAY, November 14th.

3.30-4.30.—The Majestic Cinema Orchestra :  
Musical Director, Thomas Beckett.  
5.0-6.0.—CHILDREN'S CORNER.  
6.40-6.55.—Ministry of Agriculture Talk.  
S.B. from London.  
7.0-12.0.—Programme S.B. from London.

### SATURDAY, November 15th.

3.30-4.30.—The Majestic Cinema Orchestra :  
Musical Director, Thomas Beckett.  
5.0-6.0.—CHILDREN'S CORNER.  
7.0-12.0.—Programme S.B. from London.

Announcer : J. C. Clarke.



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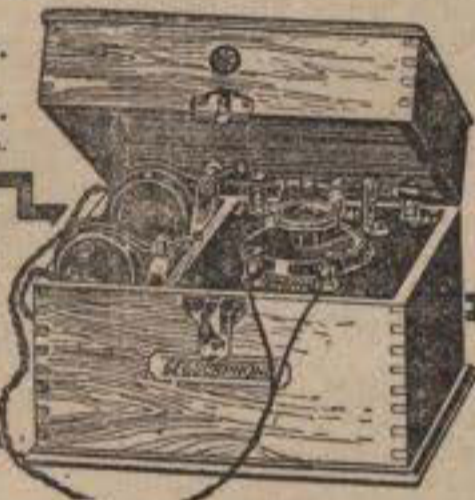
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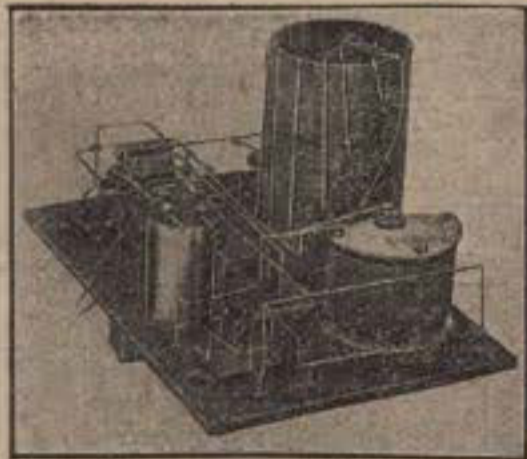


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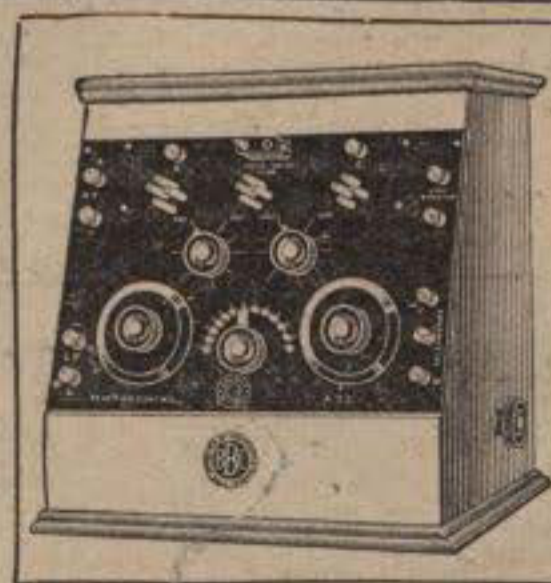
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# To the DEAF



## THE HON. BETTY AT TEA.

**LADY MARGARET:** Well, as I've always said—and I've told Angus repeatedly—it is silly to be deaf and do nothing about it.  
**PAMELA:** Yes, I've heard you often, Mother.  
**THE HON. BETTY:** Deafness is so obvious, isn't it?  
**LADY M.**: Of course it is. What instrument is it that you've persuaded him to investigate—an Acousticon?  
**HON. B.:** Yes—there's nothing else worth considering, really.  
**PAM.:** Why, how do you know, Betty?  
**LADY M.:** Don't be so rude, Pam!  
**HON. B.:** I wear one myself, Pam.  
**PAM.:** Good gracious! When?  
**HON. B.:** Always, my dear—I'm wearing it now. (Shows her the almost-invisible ear attachment.)  
**PAM.:** How wonderful! Oh, I'm simply dying now to see how the Pater will look in his!

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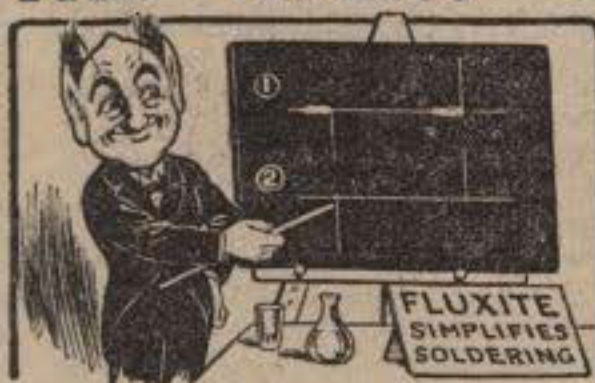
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1-Number of cells required  
 For up to 2 volts use 1 cell.  
 Between 2 & 4 volts use 2 cells.  
 4.5 & 5.5 " " 3 "

2-Size of cell required  
 Ascertain the current required per volt from the table on page 14 and 15.  
 Add all these values together.  
 Find the total current thus obtained on the outer column of the chart on this page.  
 Read off on either the right stem or left stem (read) values the number of hours for which this current can be maintained continuously using the size of cell given in the outer column.

3-Description of Battery  
 The battery is described by using the number of cells as a prefix followed by the size of cell e.g. 1 CZ3, 3 HZ5.  
 Example-3 volts, 3 volts, 65 ampere.  
 (1) Number of cells required = 3  
 (2) Size of cell required - Total current = 3 x 65 = 195 ampere.  
 From chart on this page, off to stem continuously for 25 hours by 174 cells = 1 x 47 hours by C24 cells.  
 (3) Description of battery - 3 C24 or 3 C48.  
 For further details of these cells see pages 9 and 1.

The Chloride Electrical Storage

The Exide Battery

How to Determine

It is important to know the resistance of the battery and the voltage of the cells.

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