

G.B.S. LECTURES THE B.B.C.—A SPECIAL INTERVIEW.



THE OFFICIAL ORGAN OF THE B. B. C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing SUNDAY, November 16th.

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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By KEBLE HOWARD, The Humorist and Novelist.

WHEN I am invited by my wealthy friends to come and listen for an hour or so, I always look forward to ten o'clock, not because at that hour I can decently take my leave, or adjourn to the billiard-room, but for the reason that at ten o'clock—unless I am mistaken—the announcer tells us what has been happening during the day.

And even that statement needs modification, or amplification, or something of that sort. I happen to be a careful student of the evening paper, so that I am usually well up in the latest news before I go to listen. But it gives me some peculiar satisfaction to be told the news from London—I live fifty miles away—by a real human voice.

Why is this? I have been trying to puzzle it out, and I think it must be that the human voice strikes a sympathetic chord which is left unstirred—or is only faintly stirred—by music or a mechanical instrument. Music has a charm of its own. Its appeal is mainly to the senses. Trained musicians may derive an intellectual pleasure from listening to music, but those of us who are not experts in harmony and counterpoint just let the melody find its way to the heart through the medium of the ear.

That is why people so often talk when music is being played. A very wicked thing to do, I know, but you have probably been guilty of that sin, and I know I have. How often have you entered a room and found a group of people merrily chatting to the delightful accompaniment of the loud speaker? But let the voice of the announcer be heard, and all conversation instantly ceases. He may have nothing more thrilling to announce than the weather report, and yet every syllable is received in expectant and delighted silence.

The fascination of the human voice! And that, incidentally, is one of the reasons why the theatre will never be killed by broadcasting.

or dancing, or the cinematograph, or bridge, or anything else. Certainly we go to the theatre to see charming and graceful and amusing people; we also go to follow a story; but the human voice—the variety of human voices—is a tremendous asset to the theatre. I am always sorry, therefore, when the announcer has finished his little piece. I find myself wishing that he would continue—that he would give us his views on the various items of news that he has been reading out to us. And this makes me wonder whether the organizers of the very skilful and entertaining programmes might not make a little more use of this friendly and sympathetic attribute—the voice.

I plead for the lonely listener. Personally, I have always found a crowd, and a pretty lively one at that, wherever there is a loud speaker going. But there must be many people who have introduced the wireless to their homes to relieve the monotony of lonely evenings. Doubtless, they enjoy the music, and the little plays, and the funny songs, and so forth. But it is not always easy to listen to music for a considerable period of time when you are alone. I think you want company for music—unless you are making it yourself, in which case, you will very likely be alone, whether you wish it or not.

Suppose you were sitting alone by the fireside, with your wireless set in commission, and the announcer suddenly said, after one of those pauses which are so dramatic, and so useful in getting the attention of everybody in the room:—

"Ladies and gentlemen, we are now going to try an experiment. We have with us to-night a lady and gentleman of originality, intelligence, and some humour. Let us call them Mr. and Mrs. Brown. You must imagine Mr. and Mrs. Brown sitting comfortably by their firesides. Presently Mr. Brown makes a remark on some topic of the day, and Mrs. Brown replies. This leads to an amicable discussion,

(Continued overleaf in column 3.)

Bringing the Past to Life.

A Talk from Cardiff, by F. Bligh Bond.

THE study of antiquities is beginning to have a great attraction for the public mind. Architecture is the epitome of man's life and thought and, as such, is the most fruitful object of investigation. The houses of those religious fraternities, which, all through the ages of darkness and violence, kept alive the torch of learning and culture, are perhaps the most delightful study of all.

Prominent among the English monastic foundations is Glastonbury Abbey, whose present ruins are those of a greater and a lesser church rebuilt on magnificent lines after a great fire of A.D. 1184, in which the older churches were destroyed. The ruins now standing present many problems to the antiquary, for so much is missing—the place having been used after the Dissolution of the Abbey in 1539 as a public quarry. But Glastonbury has a far greater appeal than this. It is by well-established tradition the scene of the first Christian mission to Britain, and the focus from which the Christian religion grew and spread all over the land.

Britain's First Church.

Tradition seldom, if ever, lies; and here tradition, deeply-rooted, strongly affirms that the first Christian settlement was made by Joseph of Arimathea. Joseph, it is believed, built a simple circular church. Afterwards we hear of a wooden church of rectangular form built around or over this, and in the sixth century St. David, coming from Wales, added to the structure. Then in the time of St. Augustine's mission at the beginning of the seventh century, Paulinus, Archbishop of York, is said to have greatly improved the wooden church, which was kept in being until the great fire of 1184 consumed it with most of the precious relics it contained; also destroying a great Norman monastic church which had arisen to the east of it.

Problems for the Antiquary.

Until 1907 Glastonbury Abbey was in private hands. In that year it was bought for the English church and nation, whose property it is. In 1908 excavation was begun, with myself as Director, and was steadily pursued until 1912, and again, since the war, from 1919 to 1921, so that now the great church has yielded many of her architectural secrets.

For upwards of fifty years antiquaries had discussed the probable position of certain features lost. Some of these were known only through a brief note by Leland, the antiquary of Henry VIII's time. This writer speaks of a Chapel of King Edgar at the east end of the church, and a Chapel of Our Lady of Loretto joining to the north side of the body of the church, both being attributed to Abbot Richard Beere, 1493-1524.

A Strange Experiment.

And now I have to relate the strange way in which the site of the Edgar Chapel was brought to light as the result of only a few weeks' excavation, and that which had been a standing problem for half a century settled without the smallest difficulty.

This was done by recourse to a method quite new to archaeological science and one which would certainly not have commended itself either to the antiquaries or to the church officials, had they known anything about it. I had been for some years a member of the Society for Psychic Research. A friend who was working with me had that curious gift of involuntary writing, which is generally called "automatic," and in his case it was so. I suggested to him that having stored our minds with all available knowledge, we should see whether by the exercise of those obscure mental

powers which lie below the threshold of our waking consciousness, we might be able to draw conclusions not possible to the waking mind.

It seemed that already some remarkable knowledge had been obtained in this way. The experiment was therefore made of employing this gift of involuntary writing for the practical purpose of eliciting true conclusions on the mixed evidence available. The process is quite simple. My friend took a pencil and paper and I placed my hand lightly on his. We then awaited results. The experiment was immediately successful.

Bridging the Gulf of Time.

The site and dimensions of the lost Chapel were given. All turned out as described. But the problem arose: whence did this knowledge come? The only tenable theory is that it is real knowledge—surviving in some way mysterious to us, and capable of being again brought to life—a memory of the past, revived by contact with our thought. Vividly in the writing comes the expression of Personality. Explain it how we may, it is as though the old monks were telling their story. We are familiarized now with the notion of "telepathy"—mind speaking to mind, bridging the gulf of space. Are we then also in view of a similar bridging of the gulf of Time? It would appear so. It would seem indeed that the past is not dead—but only "remote," and that if we—to adopt the simile of the wireless—choose by concentrated and sympathetic thought to attune ourselves to it, we can again participate in the life and thought of those bygone times.

Later, in 1916, another writing revealed the site and dimensions of the missing Loretto Chapel in a place very different from that which had been inferred from the few available data. The writing, and certain plans given with it, were published by me in 1918, and it was not until the autumn of the following year that excavation revealed the remains of a building under the high banks in the position of the dimensions given in the writing. These are now marked out.

The Mysterious Writing.

Since then, in 1921, a third unknown feature has come to light, following shortly upon the receipt of a "script" with plans; this time from a new source, the writing being produced by a lady who had no knowledge of the Abbey. This is described in my new volume, "The Company of Avalon."

Much more has been done by ordinary archaeological means, and now practically the whole plan of the great church is known, but had it not been for the adoption of these special methods, the most interesting discoveries could hardly have been made. For the "script" was the means of throwing the necessary light on the records, and enabled threads of evidence otherwise quite obscure to be woven into a coherent fabric.

WIRELESS has been the means of saving yet another life at sea. The engineer of a tanker fell ill, and the captain, baffled by the symptoms, sent out a wireless call for medical advice. The message was picked up by the United States liner, *Republic*, some hundreds of miles away. The doctor on board the *Republic* diagnosed yellow fever, and wirelessed instructions for the treatment of the engineer which, he was informed four days later, effected a cure.

AFTER experimenting for eight months, two wireless amateurs in Johannesburg have received broadcasting direct from Pittsburg, U.S.A.

Away With Radio Pessimists!

(Continued from the previous page.)

such as takes place every evening in thousands of English homes.

"You will please understand that this discussion has not been written down, or rehearsed, or prepared in any way whatsoever. You will therefore hear the thoughts as they come spontaneously from the brains of the speakers. The discussion will last from twenty minutes to half an hour. Allow me to introduce you to Mr. and Mrs. Brown."

* * * * *

Now, don't you think that you would have to listen to that? Don't you think you would be curious to hear what the Browns had to say about, for example, Wembley? They have paid their first visit that very day. Wouldn't you be delighted, sir, if Mr. Brown's views agreed with your own as to the expense of the visit? And wouldn't you rejoice, madam, if Mrs. Brown not only consoled him on that score, but also wheedled him into promising to take her again?

* * * * *

Of course, that is only a rough-and-ready instance. They might discuss much deeper topics than that. We might even have a three-handed discussion between a Conservative, a Liberal, and a Socialist. And what about a doctor and schoolmaster arguing over the relative merits or demerits of athleticism? But you will be able to think of a hundred topics for yourself. The main idea is to arrest the attention of the listener by the aid of the live human voice, than which nothing can be more arresting when the words are not stereotyped.

* * * * *

What I should like to hear—and I am only giving, of course, a personal view—is a talk on some essentially human subject delivered by a speaker who was not trying to preach, or teach, or collect subscriptions, but to stimulate the brains of his hearers.

* * * * *

There might also be serious talks, but not too serious. After all, you do not usually "tune in," or whatever it is called, until the evening, and you are probably rather tired after the labours of the day. It is nice to be lectured occasionally, but a little serious lecturing goes a long way. If we must be serious for half an hour, let us be serious about things in which we can all take an interest—love, marriage, divorce, education, money, the solar system.

* * * * *

Above all, the voice that comes to us by wireless must be optimistic, and the matter of the speaker must be optimistic. It is not the slightest good bellowing through the ether that all is lost. To begin with, it isn't true. All is not lost so long as hope exists, and hope must exist so long as the brain remains normal, because that is the way we were put together. The pessimist on the wireless—unless his pessimism was so exaggerated as to be funny—is an awful thought.

* * * * *

As I draw to the conclusion of this brief article, a horrible idea occurs to me. It is that all the things I have been suggesting have already been anticipated. If that is the case, I must plead forgiveness. My poverty and not my will is to blame. I have a lovely flat roof to my house, which seems to plead for an aerial; but all the young men in the district whom I have consulted on the subject of installing the wireless in my house have such enlarged ideas on the subject of finance that I totter from their emporiums in a swooning condition. But I shall have to have it some day, if only to hear the soothing voice of the announcer telling me that the sun is shining in Australia.

[On Monday, November 17th, Mr. Keble Howard will broadcast one or two of his own Stories in a Programme relayed from London.]

Official News and Views. GOSSIP ABOUT BROADCASTING.

Our Second Birthday.

THE B.B.C. passes its Second Birthday to-day, November 14th. We have made many friends through the microphone, to all of whom we send greetings. We look back to-day upon oppositions and obstacles overcome, developments grown old in usage, and achievements whose distinction is forgotten. We look forward to another year of service wherein we shall do our utmost, by pursuing a policy of development in every line of endeavour, to enhance the general value of our work and increase the satisfaction of the listeners. To make the service what it should be, it is essential that there should be co-operation and understanding between broadcaster and listener. We hope that everyone who appreciates our work and our greater projects will realize that we cannot proceed without adequate finances, and that the maintenance and progress of the service can only be assured by the licence contribution of the individual, on which, in our developments, we are dependent.

An Unusual Programme.

A somewhat unusual programme devoted to hymn tunes will be given at the Cardiff Station on Sunday evening, November 23rd. The hymns will be presented for their intrinsic musical and literary merit. There is a very definite movement towards the general realization that the type of music used in worship is of tremendous importance. The programme is intended to demonstrate the hymn as poetry and music conveying the idea of the power of worship—as a definite spiritual comfort and help. The performance will be given by the "5WA" Choir, accompanied in several of the hymns by the Station Orchestra.

Clan Nights.

The Glasgow Station will give the first of a series of Clan Nights on Friday, November 21st. A part of the programme on these nights will be devoted to matters affecting a particular Clan, and on this occasion the Clan MacLean will be dealt with.

"History of the MacLeans."

Professor Magnus MacLean, D.Sc., the Emeritus Principal of the Royal Technical College, Glasgow, will give a short Talk on the "History of the MacLeans," and a short programme of songs and pipe music has been arranged by members of the Clan. The music, apart from this, will be the work of Scots composers, an exception being the Orchestral Ballad "Helen of Kirkconnel," by Dr. Arthur Somerville. Sir Arthur MacKenzie, the late Principal of the Royal Academy of Music, will be represented by his Second Scottish Rhapsody, and Dr. Charles MacPherson, the Organist of St. Paul's Cathedral, will have his Overture "Cridhe-an-Ghaidhail" performed.

Scottish Music.

Hamish McCunn, the well-known Scottish composer and conductor, who died a few years ago, will be represented by his Orchestral Ballad, "Ship o' the Fiend," and a short work for Choir and Orchestra, "Lord Ullin's Daughter." Another Scots composer represented in this programme is David Stephen, the Principal of the Carnegie School of Music, Dunfermline. Mr. Stephen's work for Choir and

Orchestra, "Sir Patrick Spens," will be rendered, the solo part being sung by Mr. Andrew Shauks, who is himself a Scotsman.

Another Query Programme.

Each Query Programme given at the London Station attracts more entries than the previous one, and it is expected that the entries for the fourth Query Programme on Saturday, November 22nd, will run well into four figures. The three most successful entrants will be awarded a prize of five guineas, three guineas and one guinea respectively, and the first five competitors will be invited to spend an evening in the Studio. All entries must reach 2, Savoy Hill, addressed to the London Station Director, not later than the first post on Monday, December 1st, 1924, and the envelopes must be clearly marked "Query Programme" on the top left-hand corner. The portion of the programme concerned in this competition falls only between 7.30 p.m. and 9.30 p.m.

A Microphone Début.

Another "Round the Stations" programme will be broadcast from the London Station on Tuesday, November 25th. John Henry will introduce Joe Margatroyd to the microphone on this occasion at 7.30 p.m. Joe, through John Henry's talks, has achieved a fame almost as established as that of the comedian himself.

"The Planets."

A particularly lucky "dip" at 8.30 p.m. will bring forth music by the Birmingham Municipal Orchestra conducted by Dr. Adrian C. Boult. The programme will include four movements from the much-discussed Suite "The Planets," by Gustav Holst. It is interesting to recall that the whole Suite was suc-

cessfully broadcast from Mr. Dan Godfrey's second Free Trade Hall Concert at Manchester earlier this year.

"A Butterfly on the Wheel."

On Wednesday, November 26th, the "2ZY" Dramatic Company, under the direction of Mr. Victor Smythe, will present *A Butterfly on the Wheel* at the Manchester Station. This play by Edward G. Hemmerde and Francis Neilson was not only the "2ZY" Dramatic Company's first venture, but was the first four-act drama to be broadcast in full in this country. After its performance in December, 1923, it received a congratulatory mail larger than anything received before or after for any other evening programme at that Station.

Tribute to a Great Scientist.

At 9.40 p.m. on Thursday, November 20th, Sir J. Alfred Ewing, D.L., F.R.S., LL.D., Principal and Vice-Chancellor of the University of Edinburgh, will give a talk from the Edinburgh Studio on "Lord Kelvin, a Centenary Tribute." Sir Alfred Ewing is one of the leading authorities on scientific subjects and was at one time Lord Kelvin's assistant when the latter was Sir William Thomson, and held a Chair in the University of Glasgow. Sir Alfred Ewing is, therefore, pre-eminently qualified to speak about the illustrious scientist, Lord Kelvin. This talk will be S.B. to all stations.

"Sweet Lavender."

The Cardiff Station has arranged another "Sweet Lavender" programme for Wednesday, November 26th, when listeners will share another evening with that peaceful old couple, Mr. and Mrs. Trufove, and with them will go back over the years with the old-time songs and melodies.

Russian Symphony Programme.

On Wednesday, November 26th, the Belfast Station Augmented Orchestra will give a symphony programme of Russian music, which will include overture and march from the opera, *Prince Igor*, by Borodine; Capriccio Espagnol and symphonic Suite "Antar," by Rimsky-Korsakoff and Suite "Ruses d'Amour," by Glazounov.

At the Palladium.

Many people do not realize that there are still many wounded soldiers and sailors who served during the War, who have not yet been discharged from the various hospitals in, and around, London. These men have been entertained weekly ever since the War, by the Adair Wounded Fund, which constantly arranges outings, cinema entertainments, matinees, etc., for their benefit. Perhaps their most happy efforts in this direction have been the Palladium matinees, where well-known artists have appeared. The B.B.C. counts itself fortunate in being asked to act as hosts at a forthcoming matinee at the Palladium, which will take place on November 23rd. The management of the Company will be represented and well-known "Uncles" and "Aunts" are each taking a box. Listeners who wish to be present at the Palladium on this occasion can obtain tickets from the Hon. Secretary, Mr. Basil Leakey, Somerset House, New Barnet.



Youthful Patient "Well, I never! It's the first time I knew I had music in me!"

A Prize that Led to Fame.

The Story of "Cavalleria Rusticana."



PIETRO MASCAGNI.

IT is the fate of some men never to realize the promise of their first achievement, and the world, which hails them as geniuses, soon discovers that they exhausted themselves in their first flight. In English literature the outstanding instance is Philip James Bailey, who

"Sang himself hoarse to the stars very early,
And cracked a weak voice to too lofty a tune."

He spent himself in that fine dramatic poem, "Festus," published when he was barely three and twenty. With him ranks William Gerard Hamilton, whose first and almost only speech in Parliament gained him the appellation of "Single-speech Hamilton," and other "one-performance" men are many.

Whether Mascagni will some day be grouped with them, nobody may yet say; but certainly he has not so far done anything to equal *Cavalleria Rusticana*, his first and most successful work. At present it stands alone.

The famous opera was conceived and written in remarkable circumstances. Mascagni, after leaving Milan Conservatoire, where he had studied hard for three years (1881-84), became assistant musical director of an operetta company, which ultimately broke up. The young musician thus became stranded. But, though he hardly knew where to turn for his next meal, he set diligently to work on an opera which he had already partly written.

Living on Macaroni.

The completed portion included the now famous "Intermezzo," which he composed with a two-fold object. He wished to create a feeling of peace and repose as a relief after the tense drama in which the peasants figure, and to show that, intensely as they were swayed by love and hate and revenge, their affairs did not concern the outer world, which went on and on as for countless ages, steadily, quietly, serenely indifferent to the clash of human passions. That he succeeded in his double purpose nobody can gainsay.

On taking up his opera again, he applied himself to it with great zest. "I lost no time," he says in an autobiographical sketch. "All my meals consisted of a plate of macaroni, and I worked diligently at the composition and instrumentation of my opera, which grew to a large heap of music sheets. This I enclosed carefully in a handbag. It would be the treasury-box of my future."

The Unwanted Alarm Clock.

By 1888 only a few scenes were lacking, but then he locked up the score, and a little later began hunting for a "text," which eventually was promised him by his friend Targioni, of Leghorn.

Shortly afterwards the opening chorus of the libretto reached him, whereupon he remarked to his wife that, poor as they were, it would be necessary to go to the expense of purchasing an alarm-clock.

"What for?" asked she, in some surprise.

"I must," he explained, "get up to-morrow before sunrise to begin with the *Cavalleria*."

In so good a cause she could not begrudge the outlay. Husband and wife accordingly went out together, and paid nine lire for a mechanical substitute for the human "knocker-up."

After all, however, the clock was superfluous. For early next morning—it was February 3rd,

1889—their first child was born, and, consequently, Mascagni was able to begin to write at dawn without being roused from his slumbers by the tinkle of the clock.

The rest of the libretto followed rapidly, and the opera was finished without further delay. Mascagni then submitted it to a musical friend, who declared it to be rubbish—an opinion which plunged the composer into the deepest despair. For some time afterwards the work lay neglected, and then the young musician, as a forlorn hope, entered it in a competition for a prize of two thousand francs offered by Souzegno, the music publisher, of Milan, for the best one-act opera.

This step marked the turning point in his life, because, to his unbounded joy, his work won the prize—a windfall indeed for a man who, with his wife and two children, was living on half-a-crown a day!

Attacked by "Mascagnitis."

Cavalleria Rusticana was produced at Costanza Theatre, Rome, in May, 1890, and its success was unprecedented. The strong, well-constructed libretto—which is founded on a story of Sicilian village life by Giovanni Verga—and the "catchy" music roused the audience to the wildest enthusiasm, and there were tumultuous calls for the composer, who, in response to a telegram, hurried from Leghorn to the capital. Straightway he rushed on the stage, clad in his old suit, awkward, dazed, almost stupefied, and the vast assembly cheered him wildly.

It has been said that at that moment Italy was seized with an "acute attack of Mascagnitis." Certainly the composer became on the instant a national hero. Hailed as the successor to Verdi, he was, on his return to Leghorn, welcomed with illuminations and torchlight processions, and subsequently the King of Italy presented him with the Order of the Crown of Italy. Medals, too, were struck in his honour, just as if he had been a great commander who had saved his country.

Success in London.

A further result of the success of *Cavalleria Rusticana* was much less gratifying to Mascagni. Publishers, seeing in that success proof of a revolt against operas of the Wagner school, called for short operas, with crisp action and direct emotional appeal, and, as a result, for a time nearly every day brought forth a more or less lurid one-act melodrama.

Mascagni's success at Rome was paralleled to some extent not only in other Italian cities, but all over Europe, audiences everywhere receiving the new opera with great enthusiasm. It reached London by October, 1891, when it was represented at the Shaftesbury Theatre to large and highly appreciative audiences.

The composer's succeeding works, as everybody knows, were more or less disappointing; but the vast hold he obtained on his countrymen by *Cavalleria Rusticana* was indicated on the production of *Le Maschere* on January 17th, 1901. This composition was represented simultaneously at no fewer than seven of the most important Italian opera houses (Rome, Milan, Turin, Genoa, Venice, Verona, and Naples).

T. W. WILKINSON.

[*"Cavalleria Rusticana"* will be broadcast from Birmingham on Wednesday, November 19th.]

In a recent balloon race from San Antonio, Texas, the competitors were provided with portable wireless sets, and were thus able to keep in constant communication throughout the race.

John Henry Calling.

Jottings From His Book of Humour.

WE all know that John Henry can be funny through the microphone. He now proves that he can be equally funny in print, for he has written a book, entitled "Still Calling!" (Nisbet). The following amusing extracts are picked at random.

I had a dozen eggs under the old brown hen that I expected to hatch out any day. I was telling Blossom about this, and she asked how long it took to hatch chickens, and I told her three weeks; and then she asked how long it took to hatch ducks, and I said four weeks. Then she said she supposed if we wanted ducks, we'd have to let the hen sit a week longer.

Blossom said she wanted a wireless set so that she could listen; and I said I'd get her one, because it would be a nice change for me, but I didn't let her hear me say that last bit.

Many years ago Joe used to play in a band. This band used to practise in the upstairs room of a little hotel, and Joe says that one night one of the bandsmen was late for practice, and he stopped in the road to listen to the music a bit, and then, Joe says, this chap went upstairs, and said, "By gum, but the band does sound champion from outside," and they all put their trumpets down, and went outside to listen.

Blossom hasn't got classical tastes. It's a pity, but she hasn't. I've tried to improve and educate her, and I've bought her some good songs like "Why Did You Teach Me to Love You?" and "I Love Her, Yes, I Love Her," but she goes round singing some nonsense about "Her Sweetie Went Away."

Joe's a Yorkshireman. He comes from Heckmondwike. Joe says that if Heckmondwike had better scenery and some good buildings, it would be the nicest town in Yorkshire, especially if they could move it to the seaside.

We're going to start our book with a conversation between Ohms, the famous wireless detective, and his friend, Dr. Watts. They're sitting in their room, and Ohms sees a man in the street.

"That man," said Ohms, "is in a hurry. He has careless habits, a wireless set, and his name is Higginbotham. He's coming here."

Dr. Watts looks astounded. Of course, Watts had to look astounded because that's his job, and that gives Ohms an excuse to explain how clever he is. "I know he's in a hurry," said Ohms, "because he's running. He has careless habits because he's only got one spat on, and that's on the wrong way round. The wireless set? That's easy. He still has the earpieces on. His name is Higginbotham because all men with faces like that are called Higginbotham, and I know he's coming here because I saw him come in at our gate."

Venus is our maid. She's not a good maid. I often wonder who'll be the worst maid in the world when Venus dies.

'Erbert's a big dog. He hasn't any special breed, but if there were no collies, 'Erbert might be mistaken for one. He's got long fur like a collie.

I don't know anything about elephants, except that someone once told me that an elephant was like an armchair, and I said, "Why?" and he said, "Because it can't climb a tree."

"Still Calling!" is certainly a book to read.

What is a Folk-Song?

A Talk From London, by Douglas Kennedy.

WHAT is a real Folk-Song? Is it just an old song that was composed by someone a long time ago? Many people have that idea, but fundamentally it is wrong. How is a folk song made and where does the tune come from?

Well, the tune comes from the words. The rhythm of the spoken word and of the inflection of the voice is the beginning of folk-song melody. Just as the disconnected, and almost meaningless, grunts of primitive man became language, so did a rhythmical flow of speech become song. For this reason both the language and the folk-song of a race are a reflection of the people of that race.

The Beginning of Art.

Now let us work it out from the beginning.

What started that rhythmical flow of speech that became song? Something has to be spoken or told—some kind of story, so we will begin with a story.

It must be a story the people who are going to make a song about it like telling, and one that will stand telling over and over again. Moreover, the people who are going to tell this story to each other must be what we call uneducated. They cannot read or write, and the only way they can get to know the story is by someone else telling it to them. Now what happens in this process of telling a story over and over again? Some very important things happen: they are the beginning of Poetry, of Literature, and of Music. Let us follow out this process and see what is the first change that comes over the story.

Verse Before Prose.

The story would probably have become verse. The reason for this is that verse has a very definite form and symmetry and it is easy to memorize. The earliest literature of all nations is in verse. What is the next change that would take place? The poem would not be spoken, but chanted or sung to a simple melody. This simple tune would follow more or less the natural rise and fall in the voice that the sense of the words dictates. The tune may be on quite a few notes, but it is tune, and that is how music began.

Once the story has become song, of course, further developments are possible. Each individual story-teller or singer may alter it or add to it a little. Occasionally, it passes through the mouth of what we should call a musical person and very important contributions would be made. Mr. Sharp used to find that if he was collecting from such an individual, he invariably got specially good songs. As he said: "The good folk-singer always gives you good versions of every song he sings."

The Call of the "Crow-fish Man."

The story may be very simple and still make its own tune. It may be just a street cry like "Who'll buy my sweet lavender?" or "Pots to mend?" Here is the call of the "Crow-fish Man," as an example:—

Wake up, darling, don't sleep too late,
The Crow-fish man's done past our gate
This morning—so soon,
Selling crow-fish two for a dime.
Nobody's crow-fish tastes like mine
This morning—so soon.
Wake up, darling, don't sleep too late,
The Crow-fish man's done past our gate
This morning—so soon.

But often the story really is a story, relating some incident in the lives of the people concerned. Possibly, an historical incident that once really

(Continued in next column.)

The Opportunist.

Told by a Wireless Club Secretary.



"You had better take a couple of dozen of these pamphlets."

to me that there is scope for something of the same sort of thing over here."

"Not while there are respectable, up-to-date Wireless Clubs about, laddie," rejoined the Club Secretary. "By the way, you had better take a couple of dozen of these pamphlets which set out our aims and objects. They also contain the name and address of the live Secretary. Should any of your friends or acquaintances refer to wireless, however vaguely, you will oblige me by pressing a copy of the pamphlet into their hands."

"Talking of wireless experts, recalls vividly to my mind the case of Twister, a former member of the Club. The events which led up to his resignation were somewhat unusual, and the story would repay the close attention of anyone sufficiently interested in wireless to spare a few minutes—but, doubtless, you have more important business to attend to?"

"Not at all, old man!" replied the new member, hastily, seeing the glint of inflexible resolution in the Secretary's eyes.

"Then just turn up that empty accumulator case and sit down," said the Secretary, taking off his pince-nez and carefully polishing them. "Twister was a man I never liked, and I may add that he never returned the two o's one condenser which he borrowed from me at the same time as the battery tester."

"When Twister joined the Club, he explained to me that he had very little knowledge of Radio, but that, as he was wiry, he hoped to make rapid progress. I took no notice of the feeble jest which, to an earnest student of the wonderful science, savoured of blasphemy. However, the members seemed to find something attractive in his insatiable thirst for knowledge, which earned for him the nickname of Thirsty Twister, generally abbreviated to 'Thirsty.'"

"I hope," the new member ventured to remark, "that the story will not take too long. I haven't so much time as I thought I had!"

"Laddie!" replied the Secretary, earnestly, "every moment is as precious to me as it is to you. This story is a step forward in your

"ACCORDING to American Radio mags.," said the new member, "there are quite a number of wireless experts over there who will, so the adverts say: 'Hiko that kink out of the hook-up, and make the thing work!' It seems

wireless education, and I do not grudge the time spent."

The new member was full of apologies. The Secretary waved them aside, and continued. "Now, Twister was for ever worrying members for diagrams of suitable circuits for one, two, three, and four valve sets. He would ask for lists of suitable components for the sets and the probable cost of making up. Then he started bringing up to the Club, apparatus which he said that he, or some relative, had made, and which did not give satisfactory results. Would a member kindly spare him a few minutes, and show him what was wrong? Well, all these things the kind-hearted members did cheerfully, thinking they were helping a promising lad to make life a success."

"Then weren't the older members doing the right thing in helping a young beginner?" said the new member. "I thought that was the object of the Club?"

"So it is, my lad, so it is! But you will not let me get on. Your interruptions do not hasten the conclusion of the story."



"At first, there were angry expressions on their faces."

One evening, at the Club, young Twister dropped a card out of his pocket. A member picked it up and glanced at it involuntarily; he started; he scrutinized it carefully, and then showed it to some other members standing near. At first, there were angry expressions on their faces, but, after a few moments, they burst into a roar of laughter. Now, if you are anxious to get away," said the Secretary, with an air of indifference. "I will detain you no longer."

The new member stared at the Secretary as if stupefied. "Surely, you are going to tell me what was on the card?" he gasped.

The Secretary smiled. Well, I suppose you are anxious to know," he remarked. "The wording on the card was:—

A. Twister. Wireless Expert.
Sets designed and faults rectified.
Terms moderate.

"Twister had carried on a business as a wireless expert, all the brain-work being done for him by kind-hearted clubfellows! I haven't seen Twister from that evening to this!"

ALFRED HEARD.

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

(Continued from the previous column.)

happened. Often it is quite a long story and the tune is but a simple refrain that helps it along. It goes on telling itself with its own rhythmic cadences just as if it were dancing it out before you. Such a song story is called a ballad. The name means dance-song and well it describes it.

The beginning of music is invariably ascribed to some clever man playing about with reeds and pipes. The human voice, still the most perfect of all musical instruments, must have made music long before that.

The telling of a story on that human musical instrument turns the story into song and sometimes the teller into an artist. It is not the piper that calls the tune, but sometimes the tune calls the piper. The folk-song is not sung simply to give entertainment to a listener, but rather for the satisfaction of the singer. That is

the proper application of the art of song, or, indeed, of any art. The greatest poets, painters, and musicians have always been unconscious of the public by whom their work might be judged. Their contentment was when they pleased themselves.

The simple folk-singer, although he, as an individual, has not made the song, nevertheless makes it in a kind of way every time he sings it. In the remaking of the song he is brought out of himself and for a time enters another world. That is the happiness of every artist, that moment when his living soul is comfortably stretching itself inside his body.

The folk-song is there for people to use who cannot be painters or sculptors or creative musicians. But if you wish to use it properly, you must forget about an audience. You must get inside the song before your soul can begin to stretch itself inside your body.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

PURCELL'S "DIDO AND ÆNEAS."
(NEWCASTLE-ON-TYNE, Friday.)

HERE is a seventeenth-century opera by our great British composer, who lived his short life from 1658 to 1695, and was organist of the Chapel Royal to Charles II., James II., and William and Mary, as well as organist of Westminster Abbey for fifteen years of his life.

Necessarily this is rather primitive music we are to hear (i.e., it is simple and undeveloped), but it is very tuneful, and very English. It has no spoken dialogue, but consists of Recitatives, Airs, Duets, Choruses, and Dance Music.

It is interesting to know that it was written for performance at a girls' school, "Mr. Josias Priest's Boarding School at Chelsea." The libretto is by Tate (well known for his part in the famous Tate and Brady metrical versions of the Psalms).

The Plot of the Opera is, briefly, this: Æneas, driven by storm on to the coast of Africa, is welcomed by Dido, Queen of Carthage. He is about to marry her when summoned away by (as he thinks) a messenger of the gods (really a false spirit sent by a sorceress).

Dido, despairing, dies.

Before the performance starts, read carefully through the following programme, in order to gather some of the details of the plot, and then keep it before your eyes as the performance proceeds.

ACT I.

SCENE I. DIDO and her sister BELINDA (in some versions Anna) are in the Palace, surrounded by COURTIERs (Chorus). Dido is languishing in love for her guest ÆNEAS, the Trojan Prince.

1. Solo and Chorus: BELINDA (Soprano) sings, *Shake the cloud from off your brow*, CHORUS responds, *Banish sorrow, banish care*.
2. DIDO (Soprano) sings, *Ah, Belinda, I am prest with torment*.
3. Recitative: BELINDA and DIDO—*Grief increases by concealing*.
4. Chorus: *When monarchs unite, how happy their state!*
5. Recitative: DIDO soliloquizes on Æneas and BELINDA adds comments.
6. Duet and Chorus: DIDO and BELINDA sing, *Fear no danger to ensue, the Hero loves as well as you*. CHORUS repeats this.
7. Recit.: BELINDA announces ÆNEAS, who greets Dido—*When, royal pair, shall I be blest?*
8. Chorus: *Cupid, only, throws the dart that's dreadful to a warrior's heart*.
9. Recit.: ÆNEAS pleads with Dido.
10. Air: BELINDA—*Pursue thy conquest, Love*.
11. Chorus: *To the hills and the vales . . . let the triumphs of love and of beauty be shown*.
12. "The Triumphant Dance" (a Menuet).

SCENE II. A Cave. Enter Sorceress (Bass), who summons Witches. She sings Recitative, *Wayward Sisters!*

2. Chorus: WITCHES, *Harm's our delight*.
3. Recit.: SORCERESS, *The Queen of Carthage, whom we hate*.
4. Chorus of WITCHES: HO, HO. (No other words!)
5. Recit.: WITCHES and SORCERESS, *Ruined ere the set of sun. . . . Tell us how shall this be done?*
6. Chorus of WITCHES, *Ho, ho*.
7. Duet: TWO WITCHES, *But ere we this perform, we'll conjure for a storm*.

8. Chorus (with Echo effects): WITCHES, *In our deep vaulted cell*.
9. Echo Dance of FAIRIES (*very fast*).

ACT II.

SCENE I. The Grove.

1. Overture.
2. Song: BELINDA, *Thanks to these lonesome vales*, and CHORUS, *So fair the game*.
3. Song: WOMAN ATTENDANT (Soprano), *Of she visits this loved mountain*.
4. Recits.: ÆNEAS, *Behold upon my bended spear*, and DIDO, *The skies are clouded*.
5. BELINDA, *Haste to town . . . no shelter this open field can yield*.
6. Recit.: FALSE SPIRIT (Soprano), sent by the Sorceress, *Stay, Prince, and hear great Jove's command . . . he summons thee this night away . . . and ruined Troy restores*.

ACT III.

PRELUDE.

1. Song: FIRST SAILOR (Tenor) and Chorus, *Come away . . . your anchors be weighing*.
2. "The Sailors' Dance."
3. RECIT.: DUET: SORCERESS and WITCH, *See the flags and streamers curling*.
4. Song: SORCERESS, *Our next motion must be to storm her lover on the ocean*.
5. Chorus: WITCHES, *Destruction's our delight*.
6. "The Witches' Dance."
7. Recit.: DIDO, *Your counsel all is urged in vain*; BELINDA, *See, madam (?) where the Prince appears*. ÆNEAS, *What shall lost Æneas do? etc.* (Exit Æneas, to go on board ship).
8. Short Recit.: DIDO, *But death, alas, I cannot shun*.
9. Chorus: *Great minds against themselves conspire*.
10. Recit.: DIDO, *Thy hand, Belinda . . . Death is now a welcome guest*.
11. Air: DIDO (the most important air in the opera, and one of the most famous in all British music), *When I am laid in earth*.
12. Chorus: *With drooping wings*.

As the music ends feel just a little proud that the earliest opera still performed on any stage in the world (apart from revivals of more or less antiquarian interest) is a British one. (It has, by the way, recently been revived in Germany with great success.)

BACH'S SECOND BRANDENBURG CONCERTO.

(BOURNEMOUTH, Monday.)

A Bach Concerto is not a Concerto in the usual (and later) sense of the word. There is no one solo instrument. In this Concerto there is a group of such instruments, TRUMPET, FLUTE, OBOE and SOLO VIOLIN, and allied or contrasted with these is the general body of Strings (plus, according to the score), a keyboard instrument.

There are Three Movements—*Fast, Slow, Very Fast*,

GRAINGER'S "HANDEL IN THE STRAND."

(BELFAST, Friday.)

Percy Grainger is an Australian (born 1883), who has lately become a naturalized American.

This piece is marked "to be played with or without clog-dancing." If you prefer the "with"—get your clogs ready, and do it yourself, as there will be no dancing in the studio.

There is a touch of Handel in the music (including a bit of the so-called "Harmonious Blacksmith"), but there is more of the Strand.

Listeners' Letters.

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

Programmes from the High Power Station.

DEAR SIR,—Mr. Reith says in *The Radio Times*: "A great proportion of provincial listeners will be able to choose between their own station and the high-powered one . . . London, observe, is the only district then left without an alternative programme."

Mr. Reith appears to have overlooked the fact that all listeners to the provincial relay stations are in the same position. We are hoping that when the new high-power station is erected it may have its own programme, and that the London programme may, as at present, be transmitted to the relay stations. Then we should all have the choice of two programmes, both from London studios, one relayed and one direct on the high power, and listeners all over the country, both in the locality of main and relay stations, would be able to turn on the 1,600-metre station as the "great alternative."

Yours truly,

"STOKE-ON-TRENTER."

[It is hoped that it may be possible on all occasions to transmit a distinct programme from the high-power station.]

England Heard in Norway.

DEAR SIR,—On behalf of Norwegian amateurs I express my thanks to the B.B.C. for the splendid entertainment they supply in this country without getting anything in return.

I don't doubt that Norway is a "paradise for the station hunter," because there is no local broadcasting station to eliminate, and our sets may be tried for efficiency upon 20 to 30 foreign stations (distances ranging from 500-1,000 miles).

All the B.B.C. main stations are heard comfortably on 2-3 valves on phones. The loudest stations, Chelmsford (600 miles), Aberdeen (500 miles), and Bournemouth (700 miles), are roaring on four-valves, and may be heard in several rooms on horn with "reversible" phones.

Yours truly,

Christiania.

L. K. D

(Continued on the facing page.)



THE HERON.

This bird will be described by Mr. E. Kay Robinson, during his talk on "British Birds," to be given from London on Tuesday, November 18th.

Listeners' Letters.

(Continued from the previous page.)

"The Immortal Hour."

DEAR SIR,—Your correspondent, "A. E. H.," should bear in mind that *The Immortal Hour* is a dream from start to finish. Also that its music is composed by Rutland Boughton, an Englishman. It is a great pity that we have not more composers like him.

Is "A. E. H." aware that thousands of people who appreciate good music lined up nightly at the Regent Theatre to hear this musical drama? And I am sure that more thousands were eager, like myself, to listen to the beautiful melodies.

As for saying "the thing is a dirge from beginning to end," I should strongly advise him to make a hobby of collecting some of the trashy music that is now being played, and to compare it with this, in my opinion, immortal work!

Yours truly,

G. H. R.

In Praise of Critics.

DEAR SIR,—Should not all listeners be grateful to "Listener No. 100" for his opinion of critics? He has no use for them; nobody wants them; they should not exist. He switches off whenever one begins to speak; also he likes beef!

I am one of those "everyday persons" he refers to. I find the talks on music, books, pictures and plays one of the most enjoyable features of the whole broadcast programme. I welcome the guidance in these matters of those who have more time, more opportunities, more natural ability than myself to study them. But I am wrong—we do not really want them—we want beef!

It is your correspondent's lordly privilege to "switch them off," for fear he might learn something that he need not. He can shut off the music also if he likes, the news, the broadcast plays—everything! He can shut out the sunlight, the fresh air, if he so wills.

What is the use of them, these critics? Perhaps by their outspoken views they make our theatre-managers, producers and authors "give us what we want," and take off those things we do not like.

Perhaps "No. 100" benefits in this way without knowing it. Perhaps, if, instead of using so gleefully his weapon of the switch, he were sometimes to listen, and give a few moments' thought to what they say, he might become a wiser and a happier man.

Yours truly,

Southall.

"WILLING TO LEARN."

[Many other correspondents have written us in the same vein.]

Good Music Needs Good Words.

DEAR SIR,—I have read with interest the article in *The Radio Times* by Mr. George Parker, the baritone, and I corroborate his statement that "the words of a song should justify their being recited to an audience, and if they will not stand this test, they should not be worth setting to music."

I have at times seriously offended singing friends by daring to criticize adversely the words of some of their songs; but it is none the less true that they sometimes strike like a discord upon the listening ear.

Carefully constructed lines of poetry are a musical expression themselves, whether spoken or sung, and as we are so rich in beautiful poetry, it seems unnecessary for any composer to handicap his musical ability.

To be true to one's art, it is advisable to seek and obtain the very best materials with which to demonstrate.

Yours truly,

Canonbury, N.

"ELOCUTIONIST."

PEOPLE IN THE PROGRAMMES.

A World-Famous Preacher.



GIPSY SMITH.

LISTENERS should note that on Sunday, November 16th, an address by the famous preacher Gipsy Smith will be relayed from the Royal Albert Hall, London, at 8.15.

Gipsy Smith is a real gipsy, and he was born in a gipsy tent near Epping Forest. As a boy he lived the free, wandering life of the Romany; but he was still quite a youth when he determined to become a preacher.

Gipsy Smith is as well known in America as he is here. On one occasion he organized a torchlight procession through the worst and roughest quarters of Chicago, and in an hour he had gathered 20,000 people, who were singing, praying, and weeping.

"O'Flaherty, V.C."

THE important announcement is made in our programme pages this week that on Thursday, November 20th, Mr. George Bernard Shaw will read his own play *O'Flaherty, V.C.*, at London Station, and on page 357 of this issue of *The Radio Times* will be found an interview with the distinguished dramatist.

Not So Lucky as He Thought.

"G. B. S." is not at all fond of being interviewed, apropos of which fact there is a good story. A certain youthful reporter felt that he had obtained a great "scoop" when, in response to a letter to Mr. Shaw asking for an interview, he received the following reply: "Certainly. Drop in and dine with me to-night. —George Bernard Shaw."

For some time the reporter was in ecstasies; but, happening to glance at the envelope, he discovered that it bore the postmark of a remote little town in the South of France!

No Choice.

AN event of great interest this week will be the broadcasting from Manchester, on Tuesday, November 18th, of Judge Parry's play, *The Tallyman*.

Judge Parry is noted for his wit and he has an inexhaustible supply of good stories concerning his various cases. He was once dealing with a man whose evidence he doubted.

"Your wife's story is an absurd one, and you should not back it up," said Judge Parry, sternly.

"It's true!" replied the man, unconvincingly.

"Nonsense!" exclaimed the judge. "I tell you, candidly, I do not believe a word of it!"

"You may do as you like!" retorted the mournful man, "but I've got to!"

Hadrian's Wall.

ON November 22nd, a talk will be given from London on Hadrian's Wall, by Miss Agnes Herbert. Hadrian's Wall is one of the finest Roman remains in Britain, and listeners who are interested in topography and archaeology will find Miss Herbert's talk well worth hearing.



MISS AGNES HERBERT.

Miss Herbert has written a number of books, perhaps the best known being "Two Dianas in Somaliland," "Two Dianas in Alaska," "Northumberland" and "Casuals in the Caucasus."

Singing in Malay.

FEW artists have broadcast from the Bournemouth Station more often than Miss Evelyn Fryer, who possesses a fine contralto voice. She received her musical education at the Bournemouth School of Music, and made her first public appearance at the Chamber of Music Concert at the Winter Gardens.



MISS EVELYN FRYER.

Miss Fryer spent the first part of her life in the Malay States, and when she came to England much amused her friends when asked to sing by only being able to do so in Malay.

Praise from Gounod's Son.

MR. ALEX. McCREDIE, who sings at Aberdeen Station, enjoys a wide reputation as a concert artist. He received his musical education at the London Royal College of Music and has appeared at the Queen's Hall, London, and at the principal concerts in the Provinces.

One of his most treasured possessions is a letter in which Monsieur J. Gounod, the son of the great composer, expresses his appreciation of the manner in which Mr. McCredie had rendered his father's compositions.

A Pantomime in No Man's Land.

TWO popular artists with Cardiff listeners are Mr. Sidney Evans and Miss Lillian Lewis, who will contribute the vocal items to Cardiff Station's Musical Comedy Night on Wednesday, November 19th.

Mr. Evans, apart from his talents as a vocalist, has made a name for himself for his performances in a number of plays presented by the Cardiff Station Repertory Company. He is also the leader of the Valve Set Concert Party, which has been received enthusiastically by listeners.

During the war, Mr. Evans served with the Royal Field Artillery. He did much Army concert work and he told me how he took an Army pantomime, complete with scenery, before the front line. It happened near Salonika in 1917. When leading a convoy of about forty waggons loaded with scenery and other appurtenances for a pantomime, he found that the only way to the next "theatre" was between our lines and those of the enemy. But wars could not be allowed to interfere with pantomimes and the convoy asserted its right of way! The enemy was too dumbfounded at this effrontery to do anything, or, perhaps, they had some sympathy with *Cinderella*—but, in any case, the convoy "got away with it."

From Bass to Tenor.

THERE are few singers who can boast that they have succeeded both as bass and as tenor; but this claim can be made by Mr. William Lely, who is to sing from Hull on November 21st. He began his musical career as a bass; but, after studying singing for some time, he re-

appeared in musical circles as a tenor, and gained success on the concert platform both in ballad and in oratorio work.



MR. WILLIAM LELEY.

WIRELESS PROGRAMME—SUNDAY (Nov. 16th.)

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

LONDON.

- 2.30-3.0.—SOME VOICES at the ZOO. Relayed from the Gardens of the Royal Zoological Society. *S.B. to all Stations.*
 SYBIL MADEN (Contralto).
 GLYN EASTMAN (Bass).
 THE WIRELESS ORCHESTRA.
 Conducted by DAN GODFREY, Junr.
S.B. to Newcastle.
- 3.0. Time Signal from Big Ben.
 The Orchestra.
 Overture, "Fidelio" *Beethoven*
 "Praeludium" *Jarnefelt*
 Japanese Suite *Holst*
 Sybil Maden.
 "Ombra mai fu" *Handel*
 "O Lovely Night" ... *London Ronald* (5)
 The Orchestra.
 "Saltarello" *Gounod*
 Glyn Eastman.
 "Star of Eve" *Wagner*
 "Toreador Song" *Bizet*
 (With Orchestra.)
 The Orchestra.
 Overture, "Barton Fair" ... *Brent-Smith*
 Selection, "La Bohème" *Puccini*
 Sybil Maden.
 "Chant Hindou" *Bemberg*
 (With Violoncello Obligato).
 "Big Lady Moon" ... *Coleridge-Taylor* (1)
 The Orchestra.
 Mock Morris *Percy Grainger*
 "Molly on the Shore" ... *Glyn Eastman*
 Glyn Eastman.
 "Hope, the Hornblower" *Ireland* (1)
 "Silent Noon" *Vaughan Williams*
 "Five and Twenty Sailor Men"
Coleridge-Taylor
 The Orchestra.
 Allegretto and Finale from Symphony No. 8
 in F *Beethoven*
 Announcer: J. G. Broadbent.
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
- 8.15. Time Signal from Big Ben.
 SERVICE.
 Conducted by GIPSY SMITH.
 Relayed from the Royal Albert Hall.
 Hymn, "Jesu, Lover of My Soul" (A. and M., No. 193). Prayers.
 Hymn, Solo: "Wonderful Jesus," sung by Gipsy Smith.
 Address by Gipsy Smith.
 Hymn, "Just as I am" (A. and M., No. 255).
 Benediction.
- 9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA, relayed from the Piccadilly Hotel, London. *S.B. to other Stations.*
- 10.0.—WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B. to all Stations. Local News.*
- 10.15.—De Groot and the Piccadilly Orchestra
- 10.30.—Close down.

BIRMINGHAM.

- 2.30-3.0.—SOME VOICES at the ZOO. *S.B. from London.*
- 3.0-5.0. J. GILBERT MILLS (Solo Organ)
 CHORISTERS
 Relayed from the Church of the Messiah.
 (By kind permission of the Vestry Committee.)
 Organ.
 Choral Song and Fugue *Wesley* (11)
 Andantino *César Franck* (11)
 Prelude and Fugue in C Minor ... *Bach* (25)
 Choir.
 "Bow Down Thine Ear" *Arensky* (25)
 "O, Praise Ye the Lord" *Tchaikovsky* (25)
 "To Thee, O Lord" ... *Rachmaninov* (25)
 Organ.
 Sonata No. 1 in D Minor *Guilmant*
 Choir.
 "Incline Thine Ear" *Ippolitoff-Ivanoff* (25)
 "Come, O Blessed Lord" *Tchaikovsky* (25)
 "To Thee, O Lord" *Kalinnikov* (25)

- Organ.
 Voluntary on 100th Psalm Tune
Purell (11)
 Cantilene *Clifford Roberts*
 Trumpet Fugue *Lemmens* (11)
 Choir.
 "The Lord is Nigh" *Rimsky-Korsakov* (25)
 "O Send Thy Light Forth"
Balakireff (25)
 Organ.
 "Salut d'Amour" *Elgar*
 "Rêverie" *Schumann* (25)
 Overture to "Orlando" *Handel* (14)
 Choir.
 "Let Us Now Praise Famous Men"
Vaughan Williams (2)
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
- 8.30-9.0.—Hymn, "O For a Thousand Tongues to Sing" (A. and M., No. 522).
 The Rev. H. C. RAISON, Principal of Queen's College: Religious Address.
 Anthem, "Judge Me, O God"
Mendelssohn (11)
 Hymn, "Love Divine, All Loves Excelling" (A. and M., No. 520).
- 9.0. THE STATION WIND QUINTET:
 W. HEARD (Flute);
 G. E. CLARKE (Oboe);
 S. C. COTTERILL (Clarinet);
 W. A. CLARKE (Bassoon);
 W. S. YORKE (French Horn);
 NIGEL DALLAWAY (Piano).
 JOHN COATES (Tenor).
 Tenor Songs.
 "All in a Garden Green"
Anon. (temp. Elizabeth)
 "Come Again" *John Dowland* (1597)
 "It Was a Lover and His Lass"
Thomas Morley (1600)
 "Since First I Saw Your Face"
Thomas Ford (1607)
 "Phillida Flouts Me" *Anon. (16th Century)*
 "The Angler's Song" *Henry Lawes* (1659)
 Quintet.
 Overture, "Templeweih" ... *Keler Bela*
 Suite, "Three Light Pieces" ... *Zamcnik*
 Serenade for Flute and Horn *Till*
 Tenor Songs.
 "I Attempt from Love's Sickness to Fly"
Henry Purcell (1692)
 "When Icicles Hang by the Wall"
Arne (1710-1776)
 "Drink to Me Only With Thy Eyes"
(Melody circ. 1750)
 "The Pretty Creature"
Storace (1763-1796)
 Quintet.
 Two Movements from Quintet for Oboe, Clarinet, Horn, Bassoon and Piano
Beethoven
 Magyar March *Michiels*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15.—Abendlied *Schumann*
- 10.20.—Close down.

BOURNEMOUTH.

- 2.30-3.0.—SOME VOICES at the ZOO. *S.B. from London.*
- SQUIRE'S CELESTE OCTET,
 Relayed from South Parade Pier, Southsea.
 DOROTHY BENNETT (Soprano).
 KENNETH ELLIS (Bass).
- 3.0. Octet.
 Kenneth Ellis.
 Recit. and Aria, "See the Raging Flames Arise" ("Joshua") *Handel* (11)
 Air, "How Willing My Paternal Love"
 ("Samson") *Handel* (11)
 Recit., "And God Created Great Whales"
 ("The Creation") *Haydn* (11)
- 3.40. Dorothy Bennett.
 "The Wood-pigeon"
 "The Wren" *Liza Lehmann* (1)
 "The Cuckoo"
- 3.50. Octet.
 Kenneth Ellis.
 "Helen of Kirconnel" *F. Keel*
 "The Wanderer's Song" ... *J. Harrison* (5)
 "Amos Tanner's Song" ("Oliver Cromwell") *G. Drinkwater* (15)

- 4.20. Octet.
 Dorothy Bennett.
 4.35. "We Shall See" *H. Fisher*
 "Little Star" *Frank la Forge*
 "All in the Morning Early" *A. Needham*
- 4.45. Octet.
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
- 8.30.—Choir of the Buckland Road Baptist Church, Branksome.
 Anthem, "Thou Openest Thine Hand"
S. Hart
- 8.35.—The Rev. F. C. J. DAWSON of Buckland Road Baptist Church: Religious Address.
- 8.45. Choir.
 Hymn, "Lead, Kindly Light" (Tune, "Sandon") (Baptist-Church Hymnal).
 Hymn, "Sun of My Soul" (Tune "Abends") (Baptist Church Hymnal).
- 9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15.—De Groot and the Piccadilly Orchestra
- 10.30.—Close down.

CARDIFF.

- 2.30-3.0.—SOME VOICES at the ZOO. *S.B. from London.*
- 3.0-4.30. THE STATION ORCHESTRA:
 Conductor, WARWICK BRAITHWAITE.
 TOM DICKENS-ALEXANDER
 (Baritone).
 Orchestra.
 Symphony No. 3 in E Flat (Op. 55)
Beethoven
 1st Movement, Allegro con brio.
 Tom Dickens-Alexander.
 "Lord God of Abraham"
 ("Elijah") *Mendelssohn*
 "It is Enough"
 ("Elijah") *Mendelssohn*
 Orchestra.
 Symphony No. 3 in E Flat (Op. 55)
Beethoven
 2nd Movement—Marcia Funèbre.
 Tom Dickens-Alexander.
 "God Lit His Stars"
 "Give Me Thy Hand" *G. Nutting*
 Orchestra.
 Symphony No. 3 in E Flat (Op. 55)
Beethoven
 3rd Movement—Scherzo and Trio.
 Tom Dickens-Alexander.
 "All Through the Night" *Welsh Air*
 "The Lost Chord."
 Orchestra.
 Symphony No. 3 in E Flat (Op. 55)
Beethoven
 Finale, Allegro Molto.
 Announcer: C. K. Parsons.
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
- 8.30. The Choir of Longcross Street Baptist Church.
 Hymn, "Jesu, Lover of My Soul" (Tune "Aberystwyth") *Dr. Parry*
 Hymn, "Rock of Ages Cleft for Me"
 (Tune, "Burrington") ... *W. J. Webb*
 The Rev. A. T. MADDOCKS, of Longcross Street Baptist Church: "The Charter of Christianity—(1) Its Meaning for the Child."
 Hymn, "Guide Me, O Thou Great Jehovah" (Tune "Cwm Rhondda")
Hughes
- Benediction.
- 9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15.—De Groot and the Piccadilly Orchestra
- 10.30.—"The Silent Fellowship."
- 10.45.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 353.

WIRELESS PROGRAMME—SUNDAY (Nov. 16th.)

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

MANCHESTER.

2.30-3.0.—SOME VOICES at the ZOO. *S.B. from London.*

3.0-5.0. Chamber Music and Song. THE ETHEL MIDGLEY TRIO. DOROTHY SILK (Soprano). Trio.

Trio in C Major, Op. 87, for Piano, Violin and Cello *Brahms*
Allegro; Andante con moto; Scherzo—Presto; Finale—Allegro Giocoso.

Soprano Songs.
"My Heart Ever Faithful" ... } *Bach* (11)
"Sighing, Weeping" }
"O Ravishing Delight" *Dr. Arne* (11)
"An Evening Hymn" *Purcell* (11)

Trio.
Trio in D Minor, Op. 32 *Arensky*
Allegro Moderato; Scherzo—Allegro Molto; Elegia—Adagio; Finale—Allegro non troppo.

Soprano Songs.
"To Daffodils" *Mulliner*
"Time, You Old Gipsy Man" *Maurice Beety* (1)

"Charming Chloe" *Ed. German* (11)
"The Virgin's Slumber Song" *Max Reger*
Trio.

Dumky Trio, Op. 90 *Deorak*
Lento Maestoso—Allegro; Andante; Andante Moderato; Allegro.

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

8.0.—SIDNEY G. HONEY: Talk to Young People.

The "ZYZ" Choir.
"Thee With Tender Care I'll Cherish" *Bach*

8.25.—The Rev. HENRY J. PICKETT, Principal of Hartley College: Religious Address.

Choir.
Methodist Hymn No. 921, "The Radiant Morn Hath Passed Away."

9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. *S.B. from London.*

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

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

NEWCASTLE.

2.30-3.0.—SOME VOICES at the ZOO. *S.B. from London.*

3.0-5.0.—Programme *S.B. from London.*

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

8.30. THE NEWCASTLE CATHEDRAL QUARTET.

Hymn, "Come, Ye Faithful" (A. and M. No. 302).

The Rev. CANON OAKLEY, Vicar of Jesmond: Religious Address.

Hymn, "Glorious Things of Thee Are Spoken" (A. and M. No. 545).

9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. *S.B. from London.*

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

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

ABERDEEN.

2.30-3.0.—SOME VOICES at the ZOO. *S.B. from London.*

EDITH BARCLAY (Soprano). FRANK BONHAM (Baritone).

THE CITY OF ABERDEEN MILITARY BAND:
Conducted by HAYDN P. HALSTEAD.

3.0. Band.
"The Gladiator's Farewell" *Blankenburg*

Egyptian Serenade, "Amira" *Lincke*

Sanctus from 12th Mass *Mozart*
Edith Barclay.

"O Had I Jubal's Lyre" ("Joshua") *Handel* (11)

"O Liberty, Thou Choicest Treasure" ("Judas Maccabeus") *Handel* (11)
Frank Bonham.

"The Promise of Life" *Cowen* (1)

"Requiem" *Homer*
"My Task" *Ashford*
Band.

Selection, "Rienzi" *Wagner*
Edith Barclay.

"How Beautiful Are the Feet" ("The Messiah") *Handel* (11)

"Come Unto Him" ("The Messiah") *Handel* (11)

4.0. Frank Bonham.
"Nazareth" *Counod* (1)

"Ye That Are Weary" *Kane* (12)
Band.

Selection, "The Messiah" *Handel*
Edith Barclay.

"I Mourn as a Dove" ("St. Peter") *Benedict* (11)

"On Mighty Pens" ("The Creation") *Haydn* (11)

Frank Bonham.
"Rest" *Handel*

"Sun of My Soul" *Adams*
Band.

Overture, "Light Cavalry" *Suppe*
Hymns:

"Lead, Kindly Light" (Tune, "Sandon.")

"Onward, Christian Soldiers" ("St. Gertrude")

"Sun of My Soul" ("Hursley").

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

8.30. Choir of St. Nicholas United Free Church. The Rev. STEPHEN BAND, B.A., Religious Address.

9.0. MAY BOWMAN (Soprano).
"O Praise the Lord" *Bach* (11)

"Night Hymn at Sea" *Goring* (15)

9.15. "GRANNIE'S BIRTHDAY."
An Interlude.

Written and Arranged for Broadcast by GORDON MALCOLM.

In Collaboration with NELLIE DONALDSON.

Cast:
Grandmother NELLIE DONALDSON

Grandfather A. M. SHINNIE

Mother MARGARET MILNE

Father W. D. SIMPSON

Children { LORNA REID

{ MARGARET PIRIE

{ NAN PIRIE

{ RAMSAY PRATT

9.45. May Bowman.
"The Sandman" *Brahms*

"Angels Ever Bright and Fair" *Handel*

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

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		

10.15. May Bowman.
"Sun of My Soul" *Carry*

"Ave Maria" *Mascagni*

10.25. The Wireless Septet.
Selected Hymns.

10.35.—Close down.

GLASGOW.

2.30-3.0.—SOME VOICES at the ZOO. *S.B. from London.*

ORGAN RECITAL

By JOHN PULLEIN

(Organist of St. Mary's Cathedral).
Relayed from Kinning Park Hall.
MAY LYMBURN (Contralto).

3.0. Organ.
Concerto in G Minor and Major ... *Handel*
Larghetto—Allegro—Adagio—Andante.

Toccata *Muffat—1645-1704*
Prelude *Clerambault—1676-1749*

3.30. Contralto Solos.
"O Mio Fernando" ("La Favorita") *Donizetti*

"Vaga donna illustre e cara" ("Gli Ugonotti") *Meyerbeer*

3.45. Organ.
Prelude and Fugue in A Major *J. S. Bach* (11)

Elegy *Silas*

Prelude }
M. di a. ion— } (From a Suite) ... *Borowski*
El gie..... }

Scherzo } *Bossi*
Cantabile }

4.25. Contralto Solos.
"Thou Art Risen" ... *Coleridge-Taylor* (1)

"Morning Hymn" *Henschel*

"Sing to Me, Sing," Op. 28 *Sidney Homer*

4.40. Organ.
Variations on an Old English Melody *Geoffrey Shaw* (11)

Madrigal } *Louis Vierne*
Berceuse }

Marche de Fête *Büsser*

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

8.30. Choir.
Hymn No. 249 (Tune, "St. Crispin.")

The Rev. D. B. RICHARDSON, B.D., of Govan Baptist Church: Religious Address.

Hymn No. 273 (Tune, "Courage")

Prayer.
Hymn No. 91 (Tune, "Miles Lano")

9.0. CEDRIC SHARPE (Solo Violoncello).
Aria *Bach, arr. C. Sharpe* (15)

Pavane *Sharpe*

"Nina" *Pergolesi, arr. Squire*

"'Tis Sweet to Think" (Irish) (arr. C. Sharpe)

"Erin, Oh Erin" } Tunes) { *Sharpe*

"Simple Aveu" *Thoma*

9.20. HERBERT THORPE (Tenor).
"Siciliana" ("Cavalleria Rusticana") *Mascagni*

"On Wings of Song" *Mendelssohn*

"Invocation" } *Cyril Scott* (4)

"Scotch Lullaby" }

9.30. Cedric Sharpe.
"Orientale" *César Cui*

"Rondo" *Boccherini, arr. Squire*

"Annie Laurie" *arr. Sharpe*

"Harlequin and Columbine" *Woodworth, arr. C. Sharpe* (15)

9.45. Herbert Thorpe.
"'Tis Thee I Would Be Praising" ("Christmas Oratorio") *Bach*

"Sing Ye Praise" (Hymn of ... (Mendelssohn)

"He Counteth all Your Sorrows" } Praise") { *sohn*

"And God Created" ("The Man") } *Haydn*

"In Native Worth" } Creation") {

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

10.15.—DE GROOT and THE PICCADILLY ORCHESTRA. *S.B. from London.*

10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 353.

Continental Broadcasting.

Owing to frequent changes of wave-length and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to Greenwich Mean Time.

FRANCE.

EIFFEL TOWER (PI)—Paris, 2,650 m.
Daily: 6.40 a.m., Weather Forecast (exc. Sun.); 11.0, Markets (exc. Sun. and Mon.); 11.15, Time Sig.; weather; 2.45, 3.35, 4.30 * p.m., Stock Exchange (exc. Sun. and Mon.); 6 p.m., Con., News; 7 p.m., 10.10, * weather (exc. Sun.) * On 1st and 15th of each month at 4.45 p.m.

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

ECOLE SUP. DES POSTES ET TELEGRAPHES (PTT)—Paris, 458 m.
4 p.m., Lecture (Tue. and Thur.); 8 p.m., English Conversation and Con. (Tue.); 8.30 p.m., Lecture or Con. (daily). On 3rd Sun. of each month, Organ Recital at 8.45 p.m.

"PETIT PARISIEN"—340 m.
9.30 p.m., Con. (Tue., Thur., and Sun.).

LYONS-LA-DOUA—480 m.
Daily: 10.30 a.m. and 8 p.m., News and Con.

AGEN—335 m.
New Station Testing.

GERMANY.

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

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

HAMBURG—387 m.
Sundays: 7.55 a.m., Time Sig., Weather, News, Lec., Women's Hour; 10.15, Sacred Con.; 11.15, Chess; 12.15, Con.; 3.30 p.m., Children's Corner; 4.30, Con.; 5.45, English Con.; 7 p.m., Con. or Opera; 9 p.m. onwards, as week-days.
Weekdays: 6.25 a.m., Time Sig., News; 11.45, Markets; 12.0, Time Sig.; 1.30 p.m., Markets; 2 p.m., News, Markets, Women's Hour; 5 p.m., Con.; 6 p.m., Lec.; 7 p.m., Con. or Opera; 9 p.m., Weather, Markets, Sport; 9.50, News (in English); Dance Music (not daily).

MUNSTER—407 m.
Weekdays: 6.55 a.m., Time Sig., News; 11.15 a.m., Stock Exchange Quotations; 12.0, Time Sig.; 2 p.m., Markets, News; 2.45, Orchestra; 6.15, Weather, News; 7 p.m., Con.; 8.15, News, Dance Music (Sat.); Sun.: 2.45 and 7 p.m., Con. and News Bulletin and Dance Music.

BRESLAU—415 m.
10 a.m., Sacred Con. (Sun.); 10.15, Stock Exchange News, Weather; 11.55, Time Sig., Weather, Stock Exchange News (daily); 2 p.m., Berlin News; 3 p.m., Children's Corner (Sat. and Sun.); 4 p.m., Orchestra; 6.30 p.m., Esperanto Lesson (Mon.), English Conversation (Thur.); 7.30, Time Sig., Weather (Sun.); Lecture (weekdays), Con. (daily), English Conversation (Thur.).

BERLIN (1) (Vox Haus)—430 m.; (2) 500 m.
9 a.m., Markets, News; 11.15, Stock Exchange Report, Time Sig. (11.55); News (12.5); 1.15 p.m., Stock Exchange Report; 3.30 p.m., Orchestra; 5.30, Lec. (daily), Children's Corner (Wed. and Sun.), English Conversation (Mon.); 6.45 Lec. (exc. Sun.); 7.30, Con., News, Time Sig.; 9.30 p.m., Dance Music (Thur. and Sat.).
Berlin (2) relays Con., etc., from 6 p.m. onwards on 500 m.; also transmits Markets at 10.35 a.m., 2, 3, and 4 p.m.

STUTTGART—437 m.
10.30 a.m., Con. (Sun.); 11, Markets; 3 p.m., Con. and News (Sun.); 3.30, News; 4.30 p.m., Markets, Con., Weather, Time Sig., Children's Corner (Wed. and Sat.), Women's Hour, (Fri.); 5 p.m., News, Time Sig. (Sun.); 5.30 p.m. (weekdays); 6.30, Lec. (Mon. and Tue.), English Conversation (Fri.); 7-9.30 p.m., Con., Weather, Time Sig., News (daily).

LEIPZIG—452 m.
8 a.m., Sacred Con. (Sun.); 10.55, Markets; 11.58, Time Sig. (weekdays); 12 and 3 p.m., Stock Exchange News, Con. (Sun.) Children's Corner (Wed.), Con. (weekdays); 5 p.m., Markets (weekdays); 6 p.m., Lec., Esperanto (Mon.), Chess (Wed.); 6.45 p.m., English Lesson (Tue.), Con. or Opera, News, Dance (Sun.). *All items daily exc. where otherwise stated.

KOENIGSBERG—460 m.
7.10 a.m., Markets (Wed. and Sat.); 10.15, Markets (weekdays); 10.30, Sacred Con., Sermon (Sun.); 11.55, Time Sig. (daily); 1.15 p.m., Stock Exchange and General News (weekdays); 3.30 p.m., Orchestra (weekdays), Children's Hour (Wed. and Fri.); 6 p.m., Lec. (daily); 7 p.m., Con., Weather, News Bulletin (daily); 8.10 p.m., Dance (Sat.).

FRANKFURT-ON-MAIN—467 m.
7 a.m., Sacred Con. (Sun.); 10.10, News Bulletin (daily); 10.55, Time Sig. and News; 3 p.m., Children's Hour (Sun.); 3.10 p.m., News Bulletin, Orchestra (daily); 5 p.m., Lec.; 6.30 p.m., Lec. (weekdays); Esperanto Lesson (Fri.); 7 p.m., * Lec. (Sun.), English Conversation (Mon. and Wed.); 7.30 p.m., Con. (daily), Opera (Thur.); 8.30 p.m., News Bulletin, Weather, Short Lec., Women's Corner (daily); 9 p.m., Time Sig., Con. (weekdays, exc. Sun., Mon. and Thur.).

* The *Frankfurter Zeitung* provides this entertainment.

MUNICH—485 m.
9.30 a.m., Sacred Con. (Sun.); 1 p.m., Time Sig., News, Weather; 3.30, Con.; 4 p.m., Children's Corner (Wed.); 4.30 p.m., English Conversational

(Mon.); Esperanto (Thurs.); 5 p.m., Markets, New Women's Hour (Tue. and Fri.); 5.30 and 6.30 p.m. Con. and Lec.; 7.30, Con., News, Weather, Time Sig.; 8 p.m., Dance, News, Weather, Time Sig. (Sat.).

KOENIGSWUSTERHAUSEN (LP)—Near Berlin.
680 m. 9.40 a.m., Con. (Sun.).
2.450 m. 10.20 a.m., Con. (daily).
2.550 m. 6.30 a.m. to 7.40 p.m., Wolf's Press News.
2.800 m. 10.50 a.m., Con. (Sun.).
3.150 m. 6 a.m. to 8 p.m., Telegraphenunion News Service.
4.000 m. 6 a.m. to 8 p.m., Express News Service.

BELGIUM.

BRUSSELS (SRB)—265 m.
Daily: 5 p.m., Orchestra, Children's Corner (Wed. and Thur.); Dance Music (Tue. and Sat.); 6 p.m., News; 8 p.m., Lec.; 8.15, News, Con.; 10 p.m., Final News.

HAEREN (BAV)—1,100 m.
Week-days: 1 p.m., 2 p.m., 4.50 and 6.50 p.m., Weather.

HOLLAND.

AMSTERDAM (PA5)—1,050 m.
7.40 p.m., Con. (Wed.); 8.40 p.m., News; 9.10 p.m., Con. (irreg.).

AMSTERDAM (PCFF)—2,000 m.
News and Stock Exchange Quotations almost hourly from 7.55 a.m. to 4.10 p.m.

YMUIDEN (PCMM)—1,050 m.
8.10 p.m., Con. (Sat.).

HILVERSUM (NSF)—1,050 m.
7.40 p.m., Con. (Sun.); 8.40 p.m., Lec., (Fri., irreg.); 5.45 p.m., Children's Corner (Mon.).

HUNGARY.

BUDA-PESTH (MTT)—950 m.
Half-hourly from 6.45 a.m., News, Stock Exchange; 10 a.m. Con. (daily); 11.30, News.

SWITZERLAND.

GENEVA (HBI)—1,100 m.
Daily (exc. Sun.): 12.15 p.m., Lec.

LAUSANNE (HBII)—850 m.
Daily: 7.5 a.m., Weather; 12.30 p.m., Weather, Time Sig. and News; 4 p.m., Children's Corner (Wed.); 8.15 p.m., Con. (daily exc. Wed.), Dance Music (Thur. and Sat.).

ZURICH (Hoengg)—650 m.
Weekdays: 12 and 4 p.m., Weather, News, Stock Exchange Quotations; 5.15 p.m., Children's Corner (Mon., Wed., and Fri.), Women's Hour (Thur.); 6 p.m., Weather Forecast, News; 7.15, Lec., Con. (daily); 9 p.m., Final News Bulletin, Sun.: 11.10 a.m., and 7.15 p.m., Con.; 9 p.m., News.

AUSTRIA.

VIENNA (RADIO WIRU)—530 m.
8 a.m., Markets; 11.50, Time Sig.; 12.30, Weather; 2.30 p.m., Stock Exchange News, Con.; 5.20, Children's Corner (Tue. and Thur.); 6.15, News; 7 p.m., Con., News, Weather.

CZECHO-SLOVAKIA.

KCELY (OKP)—1,150 m.
Weekdays: 10.30 a.m., 12, 12.45 p.m., 4 and 5 p.m., Stock Exchange; 6.15 p.m., Lec., News, Weather, Con. (Time Sig., 7 p.m.), daily; 10 a.m., Con. (Sun.).

KOMAROV (OKB)—1,800 m.
1 p.m., Stock Exchange, Weather, News, (weekdays); 5 p.m., Con. (Thur.); 9 a.m., Con. (Sun.).

PORTUGAL.

LISBON (Aero Lisboa)—390 m.
8.30 p.m., Music (irreg.).

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

ITALY.

ROME (IRO)—422 m.
7.30 p.m., Con. (daily).

ROME (Centocelle)—1,800 m.
2 p.m. and 6.30 p.m., Con. (irreg.).

SPAIN.

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

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

DENMARK.

COPENHAGEN (Radioklub)—775 m.
Weekdays: 8 p.m., Con. (irreg.); 4 p.m., Con. (Sun.).

LYNGBY (OXB)—2,400 m.
9.30 a.m., 3.50 p.m., 8.45, Weather; (2,700 m.) 6.20 p.m. (2,400 m.), 8 p.m., News (daily); 11 a.m., and 7.10 p.m., Con. (Sun.).

BYVANG—1,025 m.
7 p.m., Con. (Tue. and Fri.); 11 a.m., Con. (Thur.).

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

VIBORG—1,400 m.
7 p.m., Con. (irreg.).

SWEDEN.

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

STOCKHOLM (Radio AKT)—470 m.
7.16 p.m., Con. and News (Tue., Thur., Sat., Sun.).

GOTHENBURG—460 m.
6.10 p.m., Con. (Tue., Fri., Sat.).

GOTHENBURG—680 m.
6.10 p.m., Con. (Mon., Wed., Thur.).

BODEN—2,500 m.
5.40 p.m., Con. (Tue. and Fri.); 4.40 p.m., Con. and News (Sun.).

EVENTS OF THE WEEK.

SUNDAY, November 16th.

LONDON, 2.30.—Some voices at the Zoo, relayed from the Gardens of the Royal Zoological Society, S.B. to all Stations.

LONDON, 8.15.—Service conducted by Gipsy Smith, relayed from the Royal Albert Hall.

BIRMINGHAM, 9.0.—Chamber Music, and Songs by John Coates.

BOURNEMOUTH, 3.0.—Squire's Celeste Octet, relayed from South Parade Pier, Southsea.

GLASGOW, 3.0.—Organ Recital.

GLASGOW, 9.0.—Cedric Sharp (Violoncello) and Herbert Thorpe (Tenor).

MONDAY, November 17th.

ALL STATIONS except Bournemouth and Belfast, 7.30.—"Song, Story, and Episode," including "Gipsy Life."

BOURNEMOUTH, 8.0.—Municipal Orchestra Night: Conductor, Sir Dan Godfrey.

BELFAST, 7.30.—"Mainly Mendelssohn."

TUESDAY, November 18th.

LONDON, 7.30.—Shakespearean Night, including Songs by John Coates.

BOURNEMOUTH, 7.30.—Dramatic Night.

CARDIFF, 7.30.—An Evening with Mozart.

MANCHESTER, 7.30.—Novelties and a Play.

NEWCASTLE, 7.30.—Mozart Concert.

GLASGOW, 9.0.—The Scottish Orchestra: Conductor, Felix Weingartner. S.B. to Aberdeen, Edinburgh, and Dundee.

BELFAST, 7.30.—Irish Night.

WEDNESDAY, November 19th.

LONDON, 7.30.—Chamber Music Evening.

BIRMINGHAM, 7.30.—Operatic Night—"Cavalleria Rusticana."

BOURNEMOUTH, 7.30.—"Other Nations—No. 5. Bournemouth calling Scandinavia."

CARDIFF, 7.30.—Musical Comedy Night.

MANCHESTER, 7.30.—A Musical Bouquet.

NEWCASTLE, 7.30.—William Murdoch (Solo Pianoforte).

GLASGOW, 8.0.—Bach Chamber Concert by the Bach Choir and Orchestra. S.B. to Aberdeen.

THURSDAY, November 20th.

LONDON, 7.30.—Orchestral Solo Night. S.B. to other Stations.

LONDON, 8.30.—GEORGE BERNARD SHAW. S.B. to all Stations except Belfast.

MANCHESTER, 7.35.—An Hour of Humour and Song.

FRIDAY, November 21st.

LONDON, 7.30.—Comic Opera and Musical Comedy.

BOURNEMOUTH, 8.15.—Rotary Dinner—Ladies' Night. Relayed from the Grand Hotel.

MANCHESTER, 7.30.—A Night with Russian Composers. William Murdoch (Solo Pianoforte).

NEWCASTLE, 7.30.—The Opera, "Dido and Aeneas" (Henry Purcell).

GLASGOW, 7.30.—Clan Night. No. 1—Clan MacLean.

BELFAST, 7.30.—Grand Opera and some British Music.

SATURDAY, November 22nd.

BIRMINGHAM, 7.30.—The Comedy, "David Garrick."

BOURNEMOUTH, 7.30.—Musical Comedy Favourites—Old and New.

CARDIFF, 7.30.—An Hour of Instrumental Music. William Murdoch (Solo Pianoforte).

ABERDEEN, 7.30.—Grand Opera in Miniature—"Tannhäuser."

WIRELESS PROGRAMME—MONDAY (Nov. 17th.)

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.—Concert: The "ZLO" Trio and Elinor Davey (Contralto). "Workshops of Famous Men—(8), Raskin at Brantwood," by Caroline Bachan. "Our Grandmother's Medicines," by W. H. Hornibrook.
 5.30-6.15.—CHILDREN'S CORNER: The Wicked Uncle. Uncle Pollard Crowther's Fairy Story. Greenwood Tales retold by Dorothy King—"Robin and the Bishop"—(2).
 6.40-6.55.—Mr. C. Whitaker Wilson: How to Play Chopin's Fantasia-Impromptu (Opus 66).
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Capt. N. D. RILEY, Assistant of the Department of Entomology at the British Museum, on "Butterflies." *S.B. to other Stations. Local News.*
 7.30.—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.*
 Air Vice-Marshal Sir W. SEFTON-BRANCKER, K.C.B., on "Flying" (No. 4 of Series). *S.B. to other Stations. Local News.*
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
 11.0.—Close down.

BIRMINGHAM.

- 3.30-4.30.—The Station Wind Quintet. Fred Spencer (Entertainer): "Mrs. Arris's Adventures" (C. B. Poultney). Winifred Payne (Contralto).
 5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Topical Horticultural Hints. Elsie Wilson (Soprano).
 5.30-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—Teens' Corner: Fred J. Clifford, L.R.A.M., Introductory Talk on Musical Appreciation.
 7.0-11.0.—Programme *S.B. from London.*

BOURNEMOUTH.

- 3.30-5.0.—The Bijou Military Band. Sydney Waller (Tenor). Winifred Ascott (Soprano). Talk to Women: "Curious Customs in Illness," by Mrs. George Pooley.
 5.0-6.0.—CHILDREN'S CORNER: Songs and Stories by Uncle Rob. Stamp Talk by Uncle Neville. "Adventure Talk to Boys," by Uncle Cavan.
 6.0-6.30.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., "The Newspaper Weather Report."
 6.30-6.37.—Lessons in Morse by Douglas L. Norman.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Capt. N. D. RILEY. *S.B. from London. Local News.*
 7.30-8.0.—Interval.

Municipal Orchestra Night.

- 8.0. THE BOURNEMOUTH MUNICIPAL ORCHESTRA.
 Conducted by Sir DAN GODFREY.
 Relayed from the Winter Gardens.
 Overture, "The Children of the King"
Humperdinck
 ELSIE FISHER.
 Contralto Songs.

ALL STATIONS PROGRAMME (except Bournemouth and Belfast).

Relayed from London.
 SONG, STORY AND EPISODE.

I.
 7.30-8.0.

GRACE IVELL and VIVIAN WORTH in Duets.
 EDITH PENVILLE (Solo Flute).
 KEBLE HOWARD.

"Early One Morning" ... Old English
 "Believe Me if All These Endearing Young Charms" ... Old Irish
 Flute Solo.

"Caprice" (Op. 3, No. 2) ... Roland Revell
 Duet.

"What Do You Do Sunday, Mary?"
 S. Jones

Keble Howard will tell one or two of his own stories.

Duets.
 "One Little One More"

Sterndale Bennett
 "Sure As You're Born"

Little, Gillespie, and Shay
 8.0-9.0.

"Gipsy Life."

An Episode of To-day, with Music,
 by

BOYLE LAWRENCE.

The Scene is laid in a Gipsy Camp somewhere in Hungary. It is just before dawn.

The chief characters are—the Chief of a Romany tribe; his daughter, betrothed to the son of a neighbouring Chief; and a minstrel of the first tribe who is in love with his Chief's daughter.

The music selected for performance during the Episode is essentially Hungarian in idiom. Apart from vocal and instrumental soloists and vocal quartets, a specially composed gipsy orchestra (The Meny's Gipsy Orchestra), with zimbalom, pipe, and tambourine, will perform.
 9.0-9.30.

Duet.
 "Any Way the Wind Blows" ... Hanley
 Flute Solo.

"Idylle" ... Akimento
 Duet.

"Hardhearted Hannah"
 Tellen, Bigelow, and Bates

"About Gipsies," by R. M. HEWITT.
 (Relayed from Nottingham.)
 Flute Solo.

"Variations Drolatiques" ... Anderson
 Duets.

"Barcarolle" ... Offenbach

"Don't Mind the Rain" Miller and Cohn
 Orchestra.

Symphony No. 4 in F Minor ... Schumann
 (a) Introduction Vivace; (b) Romanza;
 (c) Scherzo and Trio; (d) Finale.

DUNNIN and KHAN.

In their Up-to-date Séance of Mystery and Comedy.

9.10-9.20.—Interval.

9.20. Orchestra.

Brandenburg Concerto No. 2 for Flute, Oboe, Trumpet, Solo Violin, and Strings. Bach
 (Jean Gemin, Joseph Crasn, Phil Ledington, Bertram Lewis.)

Elsie Fisher.
 Contralto Songs.

Orchestra.
 Suite for Small Orchestra ... Stravinsky

10.0.—WEATHER FORECAST and NEWS-
 Local News.

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

11.0.—Close down.

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. Foden Williams (Entertainer).
 5.45-6.30.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. RICHARD TRESEDER, F.R.H.S., on "Gardening."
 Local News.
 7.30-11.0.—Programme *S.B. from London.*

MANCHESTER.

- 3.0-3.30.—Music relayed from the Oxford Picture Theatre.
 3.30-4.0.—Broadcast for Secondary Schools (Juniors). Mr. C. S. S. HIGHAM, M.A., on "Bismarck."
 4.0-4.30.—Music relayed from the Oxford Picture Theatre.
 4.30-5.0.—WOMEN'S HALF-HOUR: Doreen Erroll (Soprano). Elizabeth Bellaby (Solo Harp).
 5.0-6.0.—CHILDREN'S CORNER.
 Announcer: T. O. Beacheroff.
 6.30-6.55.—Prof. F. E. Weiss, D.Sc., F.R.S.: "Botany. (1) The Sensitive Plant."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London. Local News.*
 7.15-7.30.—Interval
 7.30-11.0.—Programme *S.B. from London.*

NEWCASTLE.

- 3.45-4.45. ERNEST SHARP'S QUARTET.
 4.45-5.15.—WOMEN'S CORNER: Weekly News Letter. Miss Cooper Hodgson; Health Talk No. 3.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: J. J. Todd, B.Sc., on "Dean Swift."
 6.40-6.55.—Mr. R. E. Richardson on "Gardening."
 7.0-11.0.—The entire Programme *S.B. from London.*

ABERDEEN.

- 3.30-5.0.—Dance Afternoon: The Wireless Dance Orchestra. Feminine Topics.
 5.30-6.0.—CHILDREN'S CORNER: Mr. J. G. Burnett on "Learning to Listen."
 6.30-6.50.—Girl Guides' and Boy Scouts' News Bulletins: Commissioner J. F. Wyness on "Cub Games."
 7.0-9.40.—Programme *S.B. from London.*
 9.40.—Capt. C. H. BROWN. *S.B. from Glasgow. Local News.*
 10.0.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.

GLASGOW.

- 3.30-4.50.—Popular Afternoon: The Wireless Quartet. Lillian Hamer (Contralto). Afternoon Topics.
 5.15-6.0.—CHILDREN'S CORNER: Letter Competition Results.
 6.0-6.5.—Weather Forecast for Farmers.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. RALPH BUCKERIDGE: Sense Talk, "Don't Worry." Local News.
 7.30-9.40.—Programme *S.B. from London.*
 9.40.—Capt. C. H. BROWN, on "The Development of Mercantile Shipping." *S.B. to Aberdeen and Belfast.*
 Local News.
 10.0.—THE SAVOY BANDS. *S.B. from London.*
 11.0.—Close down.

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WIRELESS PROGRAMME—TUESDAY (Nov. 18th.)

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

LONDON.

- 1.0-2.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Elinor Davey (Contralto).
- 3.15-3.45.—Transmission to Schools: Mr. E. KAY ROBINSON, President of the British Empire Naturalists' Association, on "British Birds."
- 4.0-5.0.—Time Signal from Greenwich. Concert: Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. "Books to Read," by Ann Spice. "The Attractions of Amalfi," by Helen Grieg Souter.
- 5.30-6.15.—CHILDREN'S CORNER: Songs by Doris Vane (Soprano). "The Prize Winning Nest," from Nature Stories by Joan Kennedy. Stories by Harcourt Williams.
- 6.40-6.55.—An Appeal on behalf of the London Fever Hospital by Major-General W. H. Grey, C.B., C.M.G.
- 7.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
ARCHIBALD HADDON—Dramatic Criticism. *S.B. to all Stations.*
Local News.

Shakespearean Night.

- WINIFRED FRANCIS-FISHER
(Mezzo-Soprano).
JOHN COATES
(the Eminent English Tenor).
THE WIRELESS
SYMPHONY ORCHESTRA:
Conducted by DAN GODFREY, Junr.
Orchestra.
- 7.30. Overture, "The Merry Wives of Windsor" *Nicolai*
Scherzo, "A Midsummer Night's Dream" *Mendelssohn*
John Coates.
"Much Ado About Nothing."
"Sigh No More, Ladies"
Old Setting—T. A. Arne, 1710-1778
"Sigh No More, Ladies"
Modern Setting—W. A. Aikin (14)
"As You Like It."
"It Was a Lover and His Lass"
Old Setting—Thos. Morley, 1600
"It Was a Lover and His Lass"
Modern Setting—Ed. German (11)
"Blow, Blow, Thou Winter Wind"
Old Setting—T. A. Arne, 1740
"Blow, Blow, Thou Winter Wind"
Modern Setting—R. Quilter (1)
Orchestra.
- Intermezzo, "A Midsummer Night's Dream" *Mendelssohn*
John Coates.
"O Mistress Mine" ("Twelfth Night.")
Old Setting—W. Byrd, ca 1599
"O Mistress Mine"
Modern Setting—A. R. Cripps
"Farewell, Dear Love"
Old Setting—Robt. Jones, 1601
"Come Away, Death"
Old Setting—T. A. Arne, 1741
"When That I Was and a Little Tiny Boy"
Modern Setting—R. H. Walthew (1)
Orchestra.
- Incidental Music, "Henry VIII." *Sullivan*
Winifred Fisher.
"Orpheus With His Lute" *Sullivan (1)*
"Ye Spotted Snakes" ("A Midsummer Night's Dream") *Mendelssohn (11)*
Orchestra.
- Overture, "Richard III." *Ed. German (11)*
Selected Passages from
"THE TAMING OF THE SHREW"
(*Shakespeare*).
Excerpt from Act II, Scene 1.
Katherina JOY CHATWYND
Petruccio R. E. JEFFREY
Excerpt from Act IV, Scene 3.
Petruccio R. E. JEFFREY
Hortensio TARVER PANNA

- Tailor TARVER PANNA
Grumio GEORGE BAXTER
Orchestra.
- Masque, "As You Like It" *Ed. German (11)*
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Sir HALFORD MACKINDER: "British Commonwealth of Nations—(4) India." *S.B. to other Stations.* Local News.
- 10.0. Orchestra.
Suite, "Othello" *Coleridge-Taylor*
Winifred Fisher.
"It Was a Lover and His Lass"
Eric Coates
"When Daisies Pied" *Arne (11)*
Orchestra.
- Bourrée and Gigue, "Much Ado About Nothing" *Ed. German (11)*
- 10.30.—Close down.

BIRMINGHAM.

- 3.30-4.30.—The Station Pianoforte Quintet. Principal, Alfred Hayes (of the Birmingham Midland Institute), "English Literature."
- 5.0-5.30.—WOMEN'S CORNER: The Rev. A. E. Forest on "Interesting Books to Read." Stanley Finchett (Tenor).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—'Teens' Corner: Mr. T. Howard Rogers, F.R.M.S. (of the Birmingham Natural History and Philosophical Society), "Life of the Ocean."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.* Local News.

A Lightsome Evening.

- THE STATION ORCHESTRA.
GERTRUDE DAVIES (Soprano).
FODEN WILLIAMS (Entertainer).
RICHARD MERRIMAN (Solo Cornet).
S. C. COTTERILL (Solo Clarinet).
Orchestra.
- 7.30. Overture, "Mignon" *Thomas*
Cornet Solo.
"Little Grey Home in the West"
Herman Lohr
- 7.45. Soprano Song Cycle.
Old English Melodies... *arr. Lane Wilson (1)*
Humorous Interlude.
A Satire on Modern Revue... *Foden Williams*
Orchestra.
- 8.20. Selection, "The Count of Luxemburg"
Lehar
Clarinet Solo.
"Lorito Caprice" *Francis Gomez*
Humorous Interlude.
"Charlie Gets There Every Time"
Foden Williams
- 9.0. Orchestra.
Selection, Three Irish Dances *Ansell*
Cornet Solo.
"Where My Caravan Has Rested"
Herman Lohr
Orchestra.
Descriptive Piece, "Rustle of Spring"
Sinding
Selection, "The Chinese Honeymoon"
Talbot
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
- 10.0. Orchestra.
The Latest Dance Hits.
- 10.30.—Close down.

BOURNEMOUTH.

- 3.30-5.0.—Ronald Gourley (Entertainer). Talk to Women: "Book Talk," by Marjorie Royce. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF.
- 5.0-6.0.—CHILDREN'S CORNER.

- 6.0-6.30.—Scholars' Half-Hour: Edwin Noble, F.Z.S., on "Motion and Action in the Flight of Birds."
- 6.30-6.55.—Farmers' Talk: C. H. Eden, of the Technical Staff, Ministry of Agriculture, on "Commercial Egg Production."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.* Local News.

Dramatic Night.

- With Orchestral Music and Humorous Interludes.
HELENA MILLAIS (the Actress Entertainer).
WILLIAM MACREADY.
EDNA GODFREY-TURNER.
THE WIRELESS ORCHESTRA:
Conducted by
Capt. W. A. FEATHERSTONE.
Orchestra.
- 7.30. Incidental Music to "Faust"
Coleridge-Taylor (1)
- 7.45. Sketch.
"MARRIED LIFE"
Donald Edwards.
Helena Millais.
- 8.20. Songs and Fragments from Life.
Orchestra.
- 8.30. Suite, "As You Like It" *Quilter (1)*
- 8.45. Sketch.
"A DAUGHTER'S CHOICE"
Donald Edwards.
Helena Millais.
- 9.15. "Our Lizzie Goes Shopping."
Orchestra.
- 9.25. Entr'acte, "Sevillana" *Massenet*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
- 10.0.—THE ROYAL BATH HOTEL DANCE ORCHESTRA.
Relayed from King's Hall Rooms.
Musical Director, DAVID S. LIFF.
- 10.30.—Close down.

CARDIFF.

- 3.0-3.30.—Transmission to Schools.
- 3.30-4.0.—The Station Trio.
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS."
- 5.45-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.* Local News.
- 7.30. An Evening with Mozart.
THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.
GERTRUDE JOHNSON (Soprano).
VERA McCOMB THOMAS (Solo Pianoforte).
Orchestra.
- Overture, "Cosi fan Tutte."
Gertrude Johnson.
- "Dove Sono" (with Orchestral Accompaniment).
Vera McComb Thomas.
- Concerto in A Major, No. 4 (1782).
Orchestra.
- Divertimento No. 17 in D.
Gertrude Johnson.
- "The First Violet."
"Lullaby."
Vera McComb Thomas.
- Idyll.
Gigue.
Gavotte Sentimentale.
Gertrude Johnson.
- "Ah lo so."
Aria, "I Was Dreaming" ("Il Seraglio").
Orchestra.
- March from "The Magic Flute."

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WIRELESS PROGRAMME—TUESDAY (Nov. 18th.)

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

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
10.0.—Dance Music.
10.30.—Close down.

MANCHESTER.

12.30-1.30.—Organ Music by H. Fitzroy Page relayed from the Piccadilly Picture Theatre.
3.30-4.30.—Concert by the "ZY" Quartet.
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) George Eliot and her Homeland Romances."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
ARCHIBALD HADDON. *S.B. from London.* Local News.

7.30. **Novelties and a Play.**
THE BROTHERS CROOK
(English Concertina Duettists and Soloists).
JOHN MASSEY (Solo Xylophone).
LEES ST. AGNES HAND BELL RINGERS.
J. PEMBERTON (Siffleur).
D'AVISON (Punch and Judy).
The "ZY" MERMAID CLUB.
Concertina Duet.
Selection, "I Martiri" Donizetti (1) Siffleur.
Bird Calls.
March, "Blaze Away" Holzmann (6) Xylophone Solos.
"Zigeunerspiel" Heiman Galop-Brilliant Geldard Concertina Solo.
Selection, "Rigoletto" Verdi (1) Hand Bell Ringers.
Selection, "Oberon" ... Weber, arr. Berne Punch and Judy. Siffleur.
March, "Under the Double Eagle" Wagner Bird Calls.
Xylophone Solos.
"Tween Heather and Sea" Geldard
Polka, "The Alps" Braham
8.45. **"THE TALLYMAN."**
(Judge Parry.)
Charwoman ELLA SLINN
Guard NORMAN ODDY
Wife BETTY JARDINE
Scotch Draper (The Tallyman) E. MARCHMONT
Directed by KIT MARLOWE.

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
10.0. Hand Bell Ringers.
Overture, "La Dindene" Herman Punch and Judy.
Concertina Duet.
Selection, "The Daughter of the Regiment" Donizetti
10.30. JOHN PERRY (Tenor).
Song Recital.
"Adelaide" Beethoven
"Silent Noon" Vaughan Williams
"The Ships of Yule" }
"The Merry Wanderer" } ... Martin Shaw
Letter Song ("Tosca") Puccini
"Rest Thee, My Dear One" Brahms
"La Donna è Mobile" Verdi
11.0.—Close down.

NEWCASTLE.

3.45-4.45.—Kathlyn Birch (Soprano), William J. Starkey (Solo Banjo), G. Hill (Tenor).
4.45-5.15.—WOMEN'S HALF-HOUR: Margaret Waddell on "Old Edinbro' Ladies." Isabel Spence (Soprano).

5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: The Rev. A. H. Robins—"English Social Pioneers—Charles Kingsley."
6.40-6.55.—The Rev. G. W. Kerr on "Dr. Barnardo's Homes."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
ARCHIBALD HADDON. *S.B. from London.* Local News.

Mozart.
THE AUGMENTED STATION ORCHESTRA:
Conductor, EDWARD CLARK.
ROSE MYRTIL (Mezzo-Soprano).
ANDREW SHANKS (Bass).
EDGAR BAINTON (Solo Pianoforte).
7.30. Orchestra.
Overture, "The Magic Flute."
7.40. Rose Myrtil.
"Non piu di Fiori" ("La Clemenza di Tito").
"Porgi Amor" ("Le Nozze di Figaro").
7.50. Edgar Beinton.
Concerto for Pianoforte and Orchestra in A Major.
8.20. Andrew Shanks.
"Vedro mentr'io Sospiro" ("Le Nozze di Figaro.")
8.30. Orchestra.
March and Minuet from "The Marriage of Figaro."
8.40. Rose Myrtil.
"Ye Who Have Duly Learnt" ("The Marriage of Figaro").
"Vanished are ye Bright Hours" ("The Marriage of Figaro").
8.50. Andrew Shanks.
"Deh! vieni alla finestra" ("Don Gio-
"Madamina" vanni")
9.0. THE "5NO" REPERTORY COMPANY
"INNOCENT AND ANNABEL."
Cast:
Achille Innocent..... J. L. GIBSON
Mrs. Achille JENNIE STEVENS
Annabel STELLA EAST
Esther TERRY VAUGHAN
The Action passes in the drawing-room of the Innocents' house.
Time—The present.
Produced by GORDON LEA.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER. *S.B. from London.* Local News.
10.0. Dance Music.
10.30.—Close down.

ABERDEEN.

3.30-5.0.—Concert: The Wireless Septet. Feminine Topics. Miss Spence Allan on "Citizenship." Molly Richardson (Soprano). Recital of Claude Arundale's Songs.
5.15-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Mr. Arthur Collingwood on "Milestones in Music—Byrd and Morley."
S.B. to Glasgow.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
ARCHIBALD HADDON. *S.B. from London.* Local News.
Everybody's Programme.
QUEENIE ARTHUR (Soprano).
ALEXANDER MACGREGOR (Baritone).
JULIEN ROSETTI'S TRIO.
7.30. Trio.
Trio in D Major }
Allegro Vivace. } Beethoven
7.45. Queenie Arthur.
"E'er Since the Day" ("Louise")
Charpentier
"The Echo Song" Eckart

7.55. Alexander MacGregor.
"An Assyrian Love Song" Ring
"Bright is the Ring of Words" .. Shanks
8.5. Trio.
Trio in D Major Beethoven
Largo Assai—Presto
8.20. Queenie Arthur.
"Come, Sweet Morning" A. L. (5)
Variations ("Le Carnaval de Venice")
Benedict
8.30. Trio.
Trio in A Minor Raff
Quasi a Capriccio, Allegro Assai.
8.45. Alexander MacGregor.
"Canadian Hunter's Song" .. Mallinson
"Ethiopia Saluting the Colours" Wood (1)
9.0-10.10.—Programme *S.B. from Glasgow.*
Local News.
10.15. Trio.
Trio in A Minor Raff
Adagietto—Allegro.
10.50.—Close down.

GLASGOW.

3.0-3.40.—WILLIAM MURDOCH: Pianoforte Recital.
3.40-5.0.—Request Afternoon: The Wireless Quartet. Hugh K. Jack (Baritone). Afternoon Topics. Evelyn Smith, on "Homes in Fairy Tale and Fiction."
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
6.40-6.55.—Mr. Arthur Collingwood. *S.B. from Aberdeen.*
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
ARCHIBALD HADDON. *S.B. from London.* Local News.
7.30.—Prof. PATERSON, Principal of the Glasgow and West of Scotland Agriculture College, on "Agriculture."
7.45. **Story Recital.**
(New Style.)
Introductory Remarks on each Literary Item by PERCIVAL STEEDS, B.A.
THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS
Percival Steeds.
"Abt Vogler" Browning
(After he has been extemporizing upon the musical instrument of his invention.)
ELLA VALLANCE.
"Tam o' Shanter" Burns
THE "580" DRAMATIC COMPANY.
"THE GARDEN SCENE."
(From "Paolo and Francesca.")
(Stephen Phillips.)
Characters:
Francesca WINNIE SMITTON
Nita (Her Maid) BESSIE WILSON
Paolo PERCIVAL STEEDS
Recital under the Direction of Percival Steeds.
8.45. FRED SPENCER (The Famous "Mrs. Arris").
"The Adventures of Mrs. 'Arris."
9.0. **THE SCOTTISH ORCHESTRA.**
Conducted by FELIX WEINGARTNER.
Relayed from St. Andrew's Hall.
S.B. to Aberdeen, Edinburgh and Dundee.
Symphony No. 3 in E Flat, "Eroica"
Beethoven
9.50.—WEATHER FORECAST and NEWS.
S.B. to Edinburgh, Aberdeen and Dundee.
10.0.—Prof. R. S. RAIT, C.B.E., LL.D., on "History." *S.B. to Edinburgh, Aberdeen and Dundee.* Local News.
10.15. Orchestra.
Selection, "Bric-à-brac"
Monckton and Finck
10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 353.

WIRELESS PROGRAMME—WEDNESDAY (Nov. 19th.)

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. G. STOBART, "Stories in Poetry."
- 4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Blodwen Caerleon (Contralto). "My Part of the Country," by A. Boyne Laird. "China—(6) Continental Porcelain," by Violet M. Methley.
- 5.30-6.15.—CHILDREN'S CORNER: "Children in Other Lands: The Little Danes," by J. St. Clair Henderson. Arthur Allen (Ventriloquist and Entertainer). "Lives of Famous Men: James Watt."
- 6.40-6.55.—Mr. N. Hardy Wallis, M.A., Music and Poetry.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Mr. C. H. B. QUENNELL, on "Everyday Life in Saxon, Dane and Norman Times." *S.B. to other Stations.*
Local News.
- 7.30. **Chamber Music Evening.**
ANNE THURSFIELD (Mezzo-Soprano).
THE KUTCHER STRING QUARTET.
SAMUEL KUTCHER.
GEORGE WHITAKER.
LEONARD RUBENSTEIN.
JOHN BARBIROLLI.
Assisted by
ETHEL BARTLETT (Pianoforte).
Quartet.
Op. 18, No. 1 in F *Beethoven*
Allegro con brio, Adagio, Scherzo, Allegro molto, Allegro.
- 8.0. Anne Thursfield.
Songs by Armstrong Gibbs.
(Accompanied by the Composer.)
"As I Lay in the Early Sun."
"The Song of Shadows."
"When I Was One-and-Twenty" (2)
"To One Who Passed Whistling Through the Night" (2)
"Five Eyes."
- 8.15.—"From My Window," by Philemon.
8.25. Quartet.
Pianoforte Quartet, Op. 30 in A Major
Chausson
Animé, Très Calme, Simple et sans hâte, Animé.
- 8.45. Anne Thursfield.
Group of Folk Songs.
"I Know Where I'm Goin'" (Irish)
arr. Herbert Hughes (1)
"Colomba" (Italian) *arr. Schindler*
"Waly-Waly" (English) *arr. Cecil Sharpe*
"Où, l'est la Fille" (French) *Ladmirault*
Negro Spirituals:
"I Stood on the River" } *arr. H. T.*
"Didn't It Rain." } *Burleigh*
Quartet.
- 9.5. Quartet (in One Movement) in B Flat
Balfour Gardiner
- 9.30.—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.*
Mr. C. E. M. JOAD on "The Art of Living: The Need for Philosophy." *S.B. to all Stations.*
Local News.
- 10.5.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS relayed from the Savoy Hotel, London. *S.B. to all Stations.*
11.0.—Close down.
- ## BIRMINGHAM.
- 3.30-4.30.—Lozells Picture House Orchestra: Joseph Yates (Baritone).
- 5.0-5.30.—WOMEN'S CORNER: O. B. King (of the Juvenile Employment Department, Education Committee): "Careers for Boys—Engineering Trades."
- 5.30-6.30.—CHILDREN'S CORNER.

- 6.30-6.45.—"Teens' Corner: Harold Baker, F.R.P.S., on "The Story of Amy Robsart."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. C. H. B. QUENNELL. *S.B. from London.*
Local News.
- 7.30. **Operatic Night.**
"CAVALLERIA RUSTICANA"
(*Mascagni*).
Cast:
Santuzza EMILY BROUGHTON
Turiddu GEOFFREY DAMS
Lucia WINIFRED MORRIS
Alfo JAMES HOWELL
Lola ALICE VAUGHAN
THE STATION SYMPHONY
ORCHESTRA
and
REPERTORY CHORUS.
Under the Direction of
JOSEPH LEWIS.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Mr. C. E. M. JOAD. *S.B. from London.*
Local News.
- 10.5.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.

BOURNEMOUTH.

- 3.30-5.0.—The "6BM" Trio: Reginald S. Mount (Violin), Thomas E. Hingworth (Cello), Arthur Marston (at the Piano). H. S. Carter (Humorous Dialect Stories). Talk to Women: "The Week's Work in the Garden," by George Dance.
- 5.0-6.0.—CHILDREN'S CORNER: Songs and Stories by Uncle Jack and Auntie Ethel. "Sugar Plum Fairy" (by the Lamp-lighter), read by Miss Evelyn Fryer.
- 6.0-6.30.—Scholars' Half-Hour: Mrs. Eric Sharpe, M.A., on "Home Life in the Monastery."
- 6.30-6.45.—Station Chat by Bertram Fryer, Station Director.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. C. H. B. QUENNELL. *S.B. from London.*
Local News.
- Other Nations—No. 5.**
"Bournemouth Calling Scandinavia."
MADOC DAVIES (Baritone).
DORIS VANE (Soprano).
JULIETTE FOLVILLE (Solo Pianoforte).
THE WIRELESS ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.
Foreword.
- 7.30.

PERSONALITY AND A CAREER

By J. C. W. Reith

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

Every young man should read this article in

JOHN O' LONDON'S WEEKLY,

2d. ON SALE MONDAY, NOVEMBER 17th. 2d.

- 7.40. Orchestra.
"Norwegian Rhapsody" *Lalo*
- 7.55. Madoc Davies.
"Two Hazel Eyes" }
"My Thoughts are Like the Mighty Hills" } *Grieg (5)*
"Love in a Cottage" }
- 8.5. Doris Vane.
"Soft Footed Snow" }
"Song of Midsummer" } *Stigurd Lie*
"I Love Thee" } *Grieg (5)*
- 8.15. Orchestra.
"The Death of Asa" } *Grieg*
"Anitra's Dance" }
Tone Poem, "Finlandia" } *Sibelius*
- 8.30. Madoc Davies.
"Day Dreams" }
"All Souls' Day" } *Lassen*
"Twins All a Dream" }
"Old Heidelberg" } *Adolf Jensen*
- 8.35. Juliette Folville.
Concerto in A Minor, Op. 16 *Grieg*
- 9.0. Doris Vane
"The Tryst" }
"Black Roses" } *Sibelius*
- 9.10. Orchestra.
Berceuse }
Praeludium } *Järnefjell*
Norwegian Rhapsody *Svensden*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Mr. C. E. M. JOAD. *S.B. from London.*
Local News.
- 10.5.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS"
The Station Orchestra. Talks to Women.
- 5.45-6.30.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. C. H. B. QUENNELL. *S.B. from London.*
Local News.
- 7.30. **Musical Comedy Night.**
THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.
LILLIAN LEWIS (Mezzo-Soprano).
SIDNEY EVANS (Baritone).
Orchestra.
Selection, "My Lady Molly" *Jones*
Lillian Lewis.
"A Night of Romance" *Horatio Nicholls (9)*
"Dream o' Day Jill" ("Tom Jones")
Ed. German
"Can it be Love?" ("Betty") *Rubens*
Sidney Evans.
"Rhoda and Her Pagoda" ("San Toy")
Sidney Jones
"The Rajah of Bhong" ("A Country Girl") *Monckton*
Orchestra.
Selection, "The Cingalee" *Monckton*
Lillian Lewis and Sidney Evans.
Duet, "Trot Here, Trot There"
("Veronique") *Messenger*
Orchestra.
Selection, "Mary" *Hirsch*
Lillian Lewis.
"Bohenna" ("The Happy Day") *Rubens*
"I Met Someone" ("The Happy Day")
Rubens
"While I am Waiting" ("Veronique")
Messenger
Sidney Evans.
"Mottoes" ("The Arcadians") *Talbot*
"Mother Was a Quaker, Father Was a Rip"
("The Quaker Girl") *Monckton*

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WIRELESS PROGRAMME—WEDNESDAY (Nov. 19th.)

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

- Orchestra.
Selection, "The Happy Day"
Jones and Rubens
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Royal Horticultural Society Talk. *S.B. from London.*
Mr. C. E. M. JOAD. *S.B. from London.*
Local News.
- 10.5.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

MANCHESTER.

- 3.0-3.30.—Music relayed from the Piccadilly Picture Theatre.
- 3.30-4.0.—Broadcast for Primary Schools: Capt. F. G. MEE on "School Camps."
- 4.0-4.30.—Music relayed from the Piccadilly Picture Theatre.
- 4.30-5.0.—WOMEN'S HALF-HOUR: Nelly Hughes (Soprano).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.55.—Mr. A. Ogden on "The Choice and Care of Tools for the Amateur Wood-worker."
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
- 7.15-7.30.—Interval.

- 7.30. **A Musical Bouquet.**
THE "2ZY"
AUGMENTED ORCHESTRA.
Conductor, T. H. MORRISON.
GERTRUDE JOHNSON (Soprano).
FODEN WILLIAMS (Entertainer).
Orchestra.
March, "A Bunch of Roses" *Chapi*
Overture, "Primrose" *Brepnant*
Idyll, "Whispering of the Flowers" *Blon*
Soprano Songs.
"The First Violet" *Mozart* (1)
"The Lilac" *Rachmaninov*
"The Primrose" *Grieg* (1)
Orchestra.
Suite, "The Language of Flowers" *Cowen*
Foden Williams
in Selections from his Repertoire.
Orchestra.
Intermezzo, "The Valley of Poppies"
Ancliffe
Waltz, "May Blossom" *Weir*
Intermezzo, "Heartsease" *Macbeth*
Intermezzo, "The Wedding of the Rose"
Jessel

- Soprano Songs.
"Who'll Buy My Lavender?" *Germain* (1)
"Pansies" *Elgar*
"Rosebuds" *Arditi*
Orchestra.
"Floral Suite" *Bendix*
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Royal Horticultural Society Talk. *S.B. from London.*
Mr. C. E. M. JOAD. *S.B. from London.*
Local News.
- 10.5.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

NEWCASTLE.

- 3.45-4.45.—Elsie Downing (Soprano). The Station Septet: Conductor, Edward Clark.
- 4.45-5.15.—WOMEN'S HALF-HOUR: Phyllis Hatton, Ph.D., on "The Ascent of Vesuvius." Charles Dickens' letter on "Climbing Vesuvius."
- 5.15-6.0.—CHILDREN'S CORNER:
- 6.0-6.30.—Scholars' Half-Hour: Mr. W. Carr, B.Sc., on "Defences of Moths."
- 6.35-6.50.—Farmers' Corner: Professor Gilchrist, Seasonable Notes.

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

In Lighter Vein.

- FRED SPENCER (Entertainer).
WILLIAM MURDOCH (Solo Pianoforte).
THE STATION ORCHESTRA.
Conductor, EDWARD CLARK.
- 7.30. Orchestra.
Casse-Noisette Suite *Tchaikovsky*
- 7.45. William Murdoch.
Prelude and Fugue in E Flat Major *Bach*
Pastorale and Capriccio *Scarletti*
Rondo and Capriccio (Op. 129) *Beethoven*
- 8.0. Fred Spencer ("Mrs. 'Arris").
In "Mrs. 'Arris' Adventures"
C. B. Poulteney
- 8.10. Orchestra.
Variation and Scarf Dance from the Ballet
"Callirhoe" *Chaminade* (5)
- 8.25. William Murdoch.
Nocturne in F Major Op. 15 No. 2 *Chopin*
Ballade A Flat Major Op. 47 *Chopin*
- 8.35. Orchestra.
"Danse Macabre" *Saint-Saens*
"The Wedding of the Rose" *Leon Jessel*
- 8.50. Fred Spencer.
Selected.
- 9.0.—TILLEY'S ORCHESTRA relayed from the Assembly Rooms, Barras Bridge.
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Royal Horticultural Society Talk. *S.B. from London.*
Mr. C. E. M. JOAD. *S.B. from London.*
Local News.
- 10.5.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

ABERDEEN.

- 3.30-5.0.—Solo Instrumental Afternoon: Burnett Farquhar (Solo Flute) and Alfred Holmes (Solo Horn). Nancy Lee (Solo Violin), Arthur Barnes (Solo Horn). Feminine Topics.

LECTURE EXPLIQUÉE.

The following will be broadcast from London on Friday, November 21st, during the Transmission to Schools from 3.15 to 3.45 p.m.

NOËL.

Le ciel est noir, la terre est blanche.
Cloches, carillonnez gaiement!
Jésus est né; la Vierge penche
Sur lui son visage charmant.

Pas de courtoises festonnées
Pour préserver l'enfant du froid;
Rien que les toiles d'araignées
Qui pendent des poutres du toit.

Il tremble sur la paille fraîche,
Ce cher petit enfant Jésus,
Et pour l'échauffer dans sa crèche
L'âne et le boeuf soufflent dessus.

La neige au chaume couv ses franges,
Mais sur le toit s'ouvre le ciel,
Et tout en blanc, le chœur des anges
Chante aux bergers: "Noël! Noël!"

THEOPHILE GAUTIER ("Emaux et Camées").

DICTÉE.

The following dictation was broadcast from London on November 14th, during the Transmission to Schools. It is printed here to assist the scholars who took down the dictation when broadcast.

Un sauvage tient plus à sa hutte qu'un prince à son palais et le montagnard trouve plus de charme à sa montagne que l'habitant de la plaine à son sillon. Demandez à un berger écossais s'il voudrait changer son sort contre le premier potentat de la terre. Loin de sa tribu chérie, il en garde partout le souvenir, partout il redemande ses troupeaux, ses torrents, ses nuages. Il n'aspire qu'à manger du pain d'orge, à boire le lait de la chèvre, à chanter dans la vallée ces ballades que chantaient aussi par ses aïeux. Il dépérit s'il ne retourne au sol natal. C'est une plante de la montagne, il faut que sa racine soit dans le rocher; elle ne peut prospérer si elle n'est battue des vents et des pluies; la terre, les abris et le soleil de la plaine la font mourir.

CHATELAIN ("Général du Christianisme").

- 5.30-6.0.—CHILDREN'S CORNER: Auntie Gwyneth will sing and speak of "Welsh Folk Songs."
- 6.40-6.55.—Mr. W. H. Bruford, M.A.: 5th Lecture on "German."
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.

Vocal Evening.

- ROSE MYRTIL (Mezzo-Soprano).
ANDREW SHANKS (Baritone).
- 7.15. Rose Myrtil.
"Air de Lia" *Debussy*
"Secrecy" *Wolf*
- 7.25. Andrew Shanks.
"The Asra" *Rubinstein*
"The Dreary Steppe" *Gretchaninov*
"The Two Grenadiers" *Schumann*
- 7.35. Rose Myrtil.
"Sea Wrack" *Harty* (1)
"Agnus Dei" *Bizet*
- 7.45. Andrew Shanks.
"At the Mid-Hour of Night" *Cowen*
"In Summer Time on Bredon" *Peel*
"Kishmul's Galley" *Kennedy-Fraser* (1)
"Invictus" *Huhn*
- 8.0.—BACH CHAMBER CONCERT. *S.B. from Glasgow.*
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Royal Horticultural Society Talk. *S.B. from London.*
Mr. C. E. M. JOAD. *S.B. from London.*
Local News.
- 9.5.—THE SAVOY BANDS. *S.B. from London.*
- 1.0.—Close down.

GLASGOW.

- 3.30-4.0.—Broadcast to Schools: Talks on Literature and Music. The Wireless Quartet.
- 4.0-5.0.—Feature Afternoon: The Wireless Quartet. A. M. Dykes (Soprano). Mr. Levine will give some more Dressmaking Hints.
- 5.15-6.0.—CHILDREN'S CORNER: Singing Gnomes from England will sing to you.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. C. H. B. QUENNELL. *S.P. from London.*
Local News.
- 7.35.—D. MILLAR CRAIG on "The History of Opera." *S.B. to Belfast and Edinburgh.*
- 7.50-8.0.—Interval.

Bach Chamber Concert.

- S.B. to Aberdeen.*
- 8.0. THE BACH CHOIR AND ORCHESTRA.
Relayed from The Engineers' and Ship-builders' Institute.
Suite in B Minor, for Flute and Orchestra.
Air, "Oh Yes, Just So" ("Phœbus and Pan")
Sonata in C Major for Two Violins and Piano.
Interval.
Air and Gavotte from Suite in D for Orchestra.
Concerto in D Minor for Piano and Orchestra.
Choruses from "The Peasant Cantata."
"Spring comes laughing o'er the hill,
Now let us to the bagpipe's sound."
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Royal Horticultural Society Talk. *S.B. from London.*
Mr. C. E. M. JOAD. *S.B. from London.*
Local News.
- 10.5.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

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

More About Old-Time France.

HELLO, children!

You will remember that recently Auntie Marie, of London, told you about life in France in the olden days. Here is another talk by her on the same subject.

I have told you about Gaul under the Romans. Now I want to tell you what happened when the Franks settled in Gaul.

First, I must explain what brought them there. It all began by Mérovée, a Frankish chieftain, coming with his powerful army from the Rhine district to help to defeat Attila. Attila was at the head of a barbarous race which had come from Asia, had overrun Europe, and was attacking Gaul.

The Romans and Gauls, helped by the Franks and other tribes, overthrew Attila and secured freedom for Gaul—or France, as we must soon begin to call it, because from that time onwards the Romans were kept busy at home and left Gaul almost completely in the hands of the Franks.

A Christian Queen.

At first, it was not quite clear whether the Franks and Gauls would agree. The Gauls were Christians, the Franks were not. The Archbishop of Rheims, who was the head of the Church in Gaul, and Clovis, a successor of Mérovée, and King of the Franks, two far-seeing men, decided to work together in the control of affairs. Clovis chose Clotilde, a Christian Princess, to be his Queen, and not long afterwards became a Christian himself. In this way he gained the confidence of the Gaulish people.

Clovis wanted to make sure of this fine land over which he was very proud to rule. He was determined not to lose this fresh power of his and, rather unscrupulously, cleared the country of other Frankish chiefs who might think themselves as much entitled to the throne as he.

But he fought many wars of protection for his Christian subjects, saved the country from many dangers, and so earned the gratitude of Gaul.

This is the story of his conversion to Christianity:—

Just before one of the battles he fought for his new people, fearing he would be defeated, he made a vow that if God granted him a victory, he would become a True Believer. He won the battle and kept his vow.

The Legend of St. Gèneviève.

The Franks and the Gauls were soon like one people. The Franks forgot their own language and Latin was spoken chiefly, whilst a new language was forming called Romance. French, as we know it, grew out of this language.

The Franks, who were rough and wild, soon got used to the ideas and habits the Romans had left behind them. But in one thing they followed a Frankish custom. That was in the way the kingdom was divided after the death of Clovis.

Each of his four sons received a portion of the land which brought about a great deal of quarrelling and fighting later on.

But, before we pass on to the story of France under the Kings who came after Clovis, I must tell you the legend of Sainte Gèneviève, the patron saint of Paris.

In those days if anybody was especially good and kind they were looked upon as holy people and called saints.

In Paris to-day there is a fine building—the Panthéon—which was once a church in memory of Ste. Gèneviève. In this building there are frescoes telling the story of her life (a fresco is a picture painted on the plaster surface of the wall itself, not hung on the wall like ordinary pictures). It is a beautiful tale. Ste. Gèneviève

is shown, first of all, as a little girl receiving the blessing of Christian missionaries; then, in later life, caring for the suffering people during the siege of Paris by Attila; giving them courage; bringing them food; and watching over the sleeping city; and again, when she was very old, blessing her dear people. Many of these frescoes are by an artist who is very famous for his wall decoration—his name is Puvis de Chavannes.

This story reaches us through hundreds of years as one of the earliest and finest examples of what women can do to be useful in time of danger. We don't know very much about Ste. Gèneviève, but her memory is cherished by Parisians for her goodness to their forefathers during that terrible time.

In the Panthéon there are other wall paintings, two of which represent the Baptism of Clovis, and Clovis making his vow at the Battle of Tolbrac.

Slothful Kings.

After the reign of Clovis, there were quarrels and wicked deeds and civil war in the land. There were one or two Kings who ruled well, but most of them were weak, ignorant, and lazy. I am not going to tell you about each one of them separately.

After Dagobert, this line of Kings became quite unfit to govern—they were so stupid. They were mock-named the "Slothful," or "Sluggard Kings." They left all the work to their Ministers, who were looked upon as the real Kings.

It ended in one of them being crowned, so he truly did become the King.

All the Kings who reigned in France up to that time are called "Mérovingiens," after Mérovée—that first Frankish King who came to Gaul. They had been in power for about three hundred years.

THE OVERBEARING MASTODON.

By LANGFORD REED.



The mastodon bounded after the young rascal.

Upon a time, in the country now known as the United States, there lived a most unpleasant mastodon. But I forget, you don't know what a mastodon is—I mean was, for he's not now, although he used to be. By which I mean that this animal became extinct a good many mere years ago than you could count back to, and there are none now left alive. And a jolly good job, too, say I, for they were more bother than they were worth.

To keep even a young one as a pet would have required a kennel as big as a small motor-car garage, and it would have been quite impossible to have had any fun with him, like my little girl and I have with our dog. For instance, it would have been a waste of time to have thrown a stick in the pond for the mastodon to swim out and bring it back in his mouth; nothing less

than a small tree would have done, and that would have been too heavy for you to lift.

When full-grown, the mastodon was rather like an elephant, only much more so, being about two and a half times the size of a taxi-cab and having curved tusks, nine or ten feet in length. And they had such long trunks that I expect an elephant's trunk, in comparison, would look more like a hand-bag!

They were rough and quarrelsome creatures, not a bit like the elephant in disposition, and the one I am going to tell you about loved to tear down the trees, and trample on the crops, for mere sport, and thought nothing of pushing over an Indian village to show how strong he was.

However, pride goes before a fall. One day, when the mastodon was out for a stroll, he met a little Indian boy who, before running away, put out his tongue at him, a custom which, I regret to say, has survived among naughty little boys to this very day. But this little boy was not naughty, as you will see. In fact, he was a hero.

The mastodon had never been so cheeked in his life and he bounded after the young rascal, to catch him for his dinner. But suddenly the ground gave way beneath him and he tumbled into an enormous pit which the Indians had dug and covered over with loose earth to make it look safe to walk upon.

The brave boy had led him into a trap and the more he roared and struggled, the deeper he sank, and all his strength and fury availed him nothing.

Thus, instead of the mastodon dining off the Indians, they dined off him. They cooked him with the crackling on, and there was enough of

him to give two helpings to everyone in the village.

So you see, children, even in those far-off days Knowledge was able to beat mere strength and size, just as it can to-day. Or, as your teacher would put it, "Mind dominates Matter."

Therefore, learn all you can at school, and if you want to know more about the mastodon, get your daddy to take you to the South Kensington Museum, where they have a full-sized model of one.

There were even bigger animals than mastodons thousands of years ago, but I don't think I shall write any stories about them, because their names are so difficult to spell.

TELLING A CARD BY "WEIGHT."

HERE is an amusing little trick with which to mystify your friends.

Ask someone to take a card from the pack and to remember it. Take it from him and, keeping it face downwards, poise it in your hand as if weighing it. While doing so, make a slight indentation in it with your nail. Return the card to the person who picked it, and ask him to insert it in the pack wherever he chooses and to shuffle the cards.

Let him then return the cards to you one by one, face downwards, and as he does so, pretend to weigh each carefully in your hand. When you come to the marked card, which you can at once tell by the feel, present it to the audience as the one chosen, and as though you had identified it by its weight.

Remember when you do this trick, not to mark the card too noticeably.

WIRELESS PROGRAMME—THURSDAY (Nov. 20th.)

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

LONDON.

- 1.0-2.0.—Time Signal from Greenwich. The Week's Concert of 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. "Careers—The Visiting Hairdresser," by an Expert. Concert: The "2LO" Trio and Ceredig Jones (Bass Baritone). "Pictures of Prehistoric Man" (2), by E. J. Burrow, F.R.G.S.
- 5.30-6.15.—CHILDREN'S CORNER: Miss Nobody Special. "The Penny Prince," by Alice Massie (from "Happy Moments"). Auntie Hilda at the Piano. "The Order of the Garter," by Hazel Phillips Hanshaw (from "My Book of Best Stories from History").
- 6.40-6.55.—The Rev. F. G. Landin Cruce: "Schoolboy Howlers."
- 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.*
Capt. CHARLES E. ALFORD: "An Island in the Far West." *S.B. to all Stations.* Local News.
- 7.35. **Orchestral Solo Night.**
S.B. to other Stations.
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, JUNR.
WALTER GIESEKING (Solo Pianoforte).
Orchestra.
March, "Lorraine" *Ganne*
Oboe Solo, Movement from Concerto
Grandval
(Soloist, JOHN FIELD.)
Trombone Solo, "A Soldier's Song"
Muscherone
(Soloist, FRANK TAYLOR.)
Glockenspiel Solo *Rushforth*
(Soloist, EDWARD RUSHFORTH.)
Walter Gieseeking.
Group of Pianoforte Solos.
Orchestra.
"A Southern Wedding" *Lotter*
The Bride (Flute) FRANK ALMGILL
The Bridegroom (Trombone)
FRANK TAYLOR
The Parson (Bassoon)
E. W. HINCHLIFF
Duet for Flute and Clarinet, "Lo! Here the Gentle Lark" *Bishop* (11)
(Flute, FRANK ALMGILL;
Clarinet, FREDERICK THURSTON.)
French Horn Solo, "Elegy" *Stanley Taylor*
(Soloist, FRANK PROBYN.)
Bassoon Solo, "Re-too-ral-i-tay" *Hinchliff*
(Soloist, E. W. HINCHLIFF.)
- 8.30. GEORGE BERNARD SHAW,
For particulars see centre column.
- 9.20. Orchestral Solo Night (Continued).
S.B. to other Stations.
Orchestra.
Cornet Solo, "Parted" *Tosti* (11)
(Soloist, CHAS LEGGETT.)
Scherzo, "The Jolly Blacksmiths" *Suckley*
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Sir JAMES ALFRED EWING, Principal and Vice-Chancellor of Edinburgh University: "Lord Kelvin—A Centenary Tribute." *S.B. from Edinburgh to all Stations.* Local News.
- 10.0. Orchestral Solo Night (Continued).
S.B. to other Stations.
Orchestra.
Overture, "Haddon Hall" *Sullivan*
Walter Gieseeking.
Group of Pianoforte Solos.
Orchestra.
Selection, "The Lilac Domino" *Curvillier*
- 10.30.—Close down.

George Bernard Shaw,
The Eminent Playwright,
Reading his Play:
"O'FLAHERTY, V.C."
S.B. to all Stations except Belfast.
8.30-9.20.

BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintet.
- 5.0-5.30.—WOMEN'S CORNER: A. W. Sanders: "Coal—Its Aspects of Interest." Emily Day Godfrey (Contralto).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Teens' Corner: Mildred Forster—Dramatic Recital.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Capt. CHARLES E. ALFORD. *S.B. from London.* Local News.
- 7.35. **A Varied Programme.**
GERTRUDE JOHNSON (Soprano).
ALICE COUCHMAN (Solo Pianoforte).
ERNEST JONES (Solo Banjo).
PERCY OWENS (Entertainer).
Pianoforte Solos.
Elégie *Rachmaninov*
Etude en Forme de Valse *Saint-Saëns*
Songs.
"Down in the Forest" } *Landon Ronald*
"The Dove" }
"A Birthday" *Huntington Woodman*
Humorous Interlude.
"Jarge" *Chater Robinson* (16)
"Publicity" *Bert Stanley* (13)
Pianoforte Solos.
"Elfin Dance" *MacDowell*
"Rosemary" *Frank Bridge*
- 8.30.—GEORGE BERNARD SHAW. *S.B. from London.*
Songs.
"By the Waters of Minnetonka" *Lieurance*
"Big Lady Moon" *Coleridge-Taylor* (1)
"One Morning Very Early" *Sanderson* (1)
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir JAMES ALFRED EWING. *S.B. from Edinburgh.* Local News.
- 10.0. Pianoforte Solo.
Polonaise in D *Moszkowski*
Humorous Interlude.
"A Change of Occupation."
"One Little One More" *Chas. Hayes* (16)
Banjo Solos.
"Footlight Favourite" *Grimshaw*
"Cammeyerisms" *Cammeyer*
"Stars and Stripes" *Sousa*
- 10.30.—Close down.
- ## BOURNEMOUTH.
- 3.30-5.0.—Angus Morrison (Pianist). Phyllis Lumb (Soprano). Montague Griddle (Tenor). Talk to Women: "The Modern Waltz," by Ronald Timmins.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Hubert Hill on "Citizenship."
- 6.30-6.55.—Farmers' Talk: Mr. L. G. Troup, B.Sc., Principal, Sparsholt Farm Institute, Hants. on "The Production of Bacon."
- 7.0-10.30.—The entire Programme *S.B. from London.*
- ## CARDIFF.
- 3.0-4.0. THE STATION ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.
JOSEPH FARRINGTON (Baritone).
Orchestra.
Overture, "Tannhäuser" *Wagner*
Joseph Farrington.
"There be None of Beauty's Daughters"
Roger Quilter
"To Wine and Beauty" *Roger Quilter* (4)
"Through the Ivory Gate" }
"Why So Pale and Wan?" } *Parry* (11)
Orchestra.
"Rustic Revels" *Fletcher*
(1) "Dancin' on the Green"; (2) "At Quality Court"; (3) "All the Fun of the Fair."

- Joseph Farrington.
"O Could I But Express in Song"
Malashkin
"My Lagan Love" }
"Black Sheila of the Silver Eye" } *arr. Hamilton*
"Largo al factotum" *Rossini*
Orchestra.
"In Days of Romance" *Harding*
(1) Morris Dance; (2) Gavotte; (3) Barcarolle; (4) Valse; (5) Tarantella.
Joseph Farrington.
"Song of the Flea"
"Mid Banks of Roses" } ("Faust") *Berlioz*
"Serenade"
Orchestra.
"Four Danses Miniatures de Ballet"
Ansell
- 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., "Romances of Natural History."
- 7.0-10.30.—The entire Programme *S.B. from London.*

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.
- 6.30-6.35.—Boy Scouts' Local News Bulletin.
- 6.35-6.55.—Prof. H. S. Raper, C.B.E., D.Sc., M.B., on "Food and Its Uses in the Body—(2), What Foods Contain."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Capt. CHARLES E. ALFORD. *S.B. from London.* Local News.
- 7.35. **An Hour of Humour and Song.**
JOSEPHINE SAUNDERS (Contralto).
FRED SPENCER (Entertainer).
Contralto Songs.
"Nobil Signori" *Meyerbeer*
"When Thou Art Gone"
Maurice Hansen (8)
Entertainer.
"Mrs. 'Arris' Adventures" *C. B. Poultney*
Contralto Songs.
"Where Corals Lie" *Elgar* (1)
"My Heart is Weary" *Goring Thomas* (1)
"Cradle Song" *Ernest Austin* (8)
Entertainer.
"Mrs. 'Arris" (Continued).
- 8.30.—GEORGE BERNARD SHAW. *S.B. from London.*
Contralto Songs.
"Down in the Forest" *Landon Ronald* (5)
"Lullaby" *Cyril Scott* (4)
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir JAMES ALFRED EWING. *S.B. from Edinburgh.* Local News.
- 10.0.—THE PICCADILLY DANCE BAND, relayed from the Piccadilly Picture Theatre.
- 10.30.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I., Spanish Talk.
- 11.0.—Close down.

NEWCASTLE.

- 3.45-4.45.—Popular Afternoon.
- 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.*

ABERDEEN.

- 3.30-5.0.—Popular Afternoon.
- 5.30-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Boys' Brigade News Bulletin.
- 7.0-10.30.—Programme *S.B. from London.*

GLASGOW.

- 3.30-4.50.—Popular Afternoon.
- 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.*
- 7.0-10.30.—The entire Programme *S.B. from London.*

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WIRELESS PROGRAMME—FRIDAY (Nov. 21st.)

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

LONDON.

- 1.0-2.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Dorothy Kitchen (Mezzo-Soprano).
- 3.15-3.45.—Transmission to Schools: French Talk under the auspices of L'Institut Français.
- 4.0-5.0.—Eminent Women of To-day. Miss Lillian Barker, Governor H.M. Borstal Institution, by Jane Barrington. "Poetry and How to Say It," by Marion McCarthy. Frederick Stock (Solo Violin). Organ Music relayed from Shepherd's Bush Pavilion.
- 5.30-6.15.—CHILDREN'S CORNER: Mary Angela Dickens (Grand-daughter of Charles Dickens) will read from her book "Children's Stories from Dickens." (Rose Fyleman will read Stories from "The Merry-Go-Round.") "Round the Islands of Great Britain: Iona and the Inner Hebrides." Mr. M. J. Woodis: "Marriage Customs Among Many Peoples."
- 6.40.—Mr. Charles Brown: "Native Superstitions of Borneo."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
G. A. ATKINSON (B.B.C. Film Critic). *S.B. to all Stations.* Local News.
- 7.30. **Comic Opera and Musical Comedy.**
GWLADYS NAISH (Soprano).
MABEL CORRAN (Contralto).
SPENCER THOMAS (Tenor).
ROBERT CHIGNELL (Baritone).
Assisted in the Quintet by STUART ROBERTSON (Baritone).
"QUIPS."
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.
The Orchestra.
Overture, "Iolanthe" Sullivan
Selection, "The Chocolate Soldier" Strauss (6)
Selection, "Tom" Hirsch and Jones
Gwladys Naish.
"The Pipes of Pan" ("The Arcadians") Lionel Monckton
"The Amorous Goldfish" ("The Geisha") Sidney Jones
Spencer Thomas.
"There Are Birds in the Valley" ("The Vicar of Wakefield") Lehmann (1)
"Ochone, When I Used To Be Young" ("Shamus O'Brien") Stanford (1)
The Orchestra.
Waltz, "The Gipsy Princess" Kalman
Quartet.
"Love Is Meant To Make Us Glad" ("Merrie England") German
The Orchestra.
Selection, "My Lady Molly" Sidney Jones
Mabel Corran.
"Moon in the Heavens" ("Domheim Days") Chignell
"Dream o' Day Jill" ("Tom Jones") German
The Orchestra.
Ballet Suite from "The Punch Bowl" Norman O'Neil
"Quips."
The World in Anecdote: No. 3 "The Tribulations of Travelling." Robert Chignell.
"Queen of My Heart" ("Dorothy") Cellier
"You're a Charming Little Maiden" ("Veronique") Messenger
The Orchestra.
Selection, "Round the Map" Finck (6)
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Sir JOHN RUSSELL, D.Sc., F.R.S., under the auspices of the Ministry of Agriculture,

- on "Rothamsted and Farmers' Crops." *S.B. to all Stations.* Local News.
- 10.0. **Comic Opera and Musical Comedy** (continued).
The Orchestra.
Selection, "Dorothy" Cellier
Quintet.
"A Father's Pride and Joy They Are" ("Dorothy") Cellier
The Orchestra.
Selection, "The Whirl of the World" Chappell
- 10.30.—Close down.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra.
- 5.0-5.30.—WOMEN'S CORNER: A. M. Shepherd—Myths of the Commonplace, Wind Music. Gladys Joiner (Soprano).
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.40.—Teens' Corner: R. Thibault—French Talk.
- 6.40-7.0.—For Allotment and Small Holders.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.
- 7.30. **A Popular-Request Programme.**
THE STATION ORCHESTRA.
ISABEL TEBBS (Soprano).
GEOFFREY DAMS (Tenor).
JOSEPH FARRINGTON (Baritone).
JANET JOYE (Songs at the Piano).
CHARLEY HARVEY (Entertainer).
Interested Listeners are asked to forward Titles of any favourite number to us, and as far as time permits we will endeavour to include same in our Request Programme.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir JOHN RUSSELL. *S.B. from London.* Local News.
- 10.0.—Request Programme (continued).
- 10.30.—Close down.

BOURNEMOUTH.

- 3.0-5.0.—Educational Talk: J. H. Cooke on "The Geological History of the Ancient Froome Solent River" (No. 2). The "6BM" Trio: Reginald S. Mouat (Violin), Thomas E. Illingworth (Violoncello), Arthur Marston (at the Piano). H. L. Gibson (Solo Piccolo). Talk to Women: "Photography," by Miss Penrice.
- 5.0-6.0.—CHILDREN'S CORNER: "Sugar Plum Fairy" (by the Lamplighter).
- 6.0-6.30.—Scholars' Half-Hour: G. Guest, B.A., J.P., on "The Birth and Growth of a Newspaper."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.
ALLAN FRANKLIN (Solo Pianoforte).
WINIFRED SMITH (Soprano).
THE WIRELESS STRING ORCHESTRA:
Conducted by
Capt. W. A. FEATHERSTONE.
String Orchestra.
- 7.30.
Two Bagatelles P. Fletcher
(1) Valsette; (2) Pizzicato.
Novelletten No. 4 in D Coleridge-Taylor (11)
- 7.45. Winifred Smith.
"Parted" Tosti
"Love's Old Sweet Song" Molloy (1)
- 7.55. Allan Franklin and String Orchestra.
Petite Suite for Piano with String Orchestra, Op. 50 Ole Olsen
ROTARY DINNER—LADIES' NIGHT.
Relayed from the Grand Hotel.
ROBERT STURTIVANT and GLADYS SEYMOUR (In Music and Humour).
ELSIE FRANCIS FISHER (Contralto).
ERNEST WELLBELOVED (Entertainer).
THE BALALAIKA ORCHESTRA.

- 8.15. Balalaika Orchestra.
"Gipsy Revels" (Selection of Gipsy Songs) Vladimoff
"Sweet Dreams" Tchaikovsky
"Barcenia" (Merry Folk Dance) arr. Andreeff
- 8.30. Ernest Wellbeloved.
"Monologue Greetings" Wallace (13)
Recital, "A Sanskrit Legend" Anon
- 8.40. Elsie Francis-Fisher.
"A Mood" Alison Travers
- 8.45. Balalaika Orchestra.
"Valse-Caprice" Andreeff
"Spanish Dance" Andreeff
- 8.55. Robert Sturtivant and Gladys Seymour.
In Music and Humour.
- 9.10. Ernest Wellbeloved.
Monologue, "Buying a Present" Hastings (7)
"The Soliloquy of the Fire" Valentine (13)
- 9.15. Elsie Francis-Fisher.
"An Autumn Love Song" Sanderson
- 9.20. Balalaika Orchestra.
"Song of the Boatmen on the Volga" Traditional
"Brightly Shines the Silver Moon" (Variations on a Folk Dance) arr. Andreeff
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir JOHN RUSSELL. *S.B. from London.* Local News.
- 10.0. THE ROYAL BATH HOTEL DANCE ORCHESTRA.
Relayed from King's Hall Rooms.
Musical Director: DAVID S. LIFF.
- 10.30.—Close down.

CARDIFF.

- 3.0-3.30.—Transmission to Schools.
- 3.30-4.0.—The Station Trio.
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0-5.45.—"5WA'S" "FIVE O'CLOCKS"; The Station Orchestra. Talks to Women.
- 5.45-6.30.—CHILDREN'S CORNER.
- 6.45-7.0.—Miss Eleanor Vachell, F.L.S., Member of the Botanical Exchange Club of the British Isles, on "Wild Flowers."
- 7.0. WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.* Local News.
- 7.30. **An Interlude.**
JOHN PERRY (Tenor).
"Adelaide" Beethoven
"The May Night" Brahms
"Silent Noon" Vaughan Williams
Mr. F. J. NORTH, D.Sc., F.G.S., Keeper of Geology, The National Museum of Wales: "The Story of the Earth" (IX).
John Perry.
"The Ships of Yule" Martin Shaw
"The Merry Wanderer" Puccini
"When the Stars Were Brightly Shining"
- 8.10.—ON TOUR WITH THE B.B.C.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir JOHN RUSSELL. *S.B. from London.* Local News.
- 10.0.—On Tour with the B.B.C. (Continued).
- 10.30.—Close down.

MANCHESTER.

- 12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.
- 2.30-3.0.—Broadcast for Secondary Schools (Seniors): Dr. J. E. MYERS, O.B.E., "Introduction to Chemistry and Physics."
- 3.30-4.30.—Concert by the "2ZY" Quartet.
- 4.30-5.0.—WOMEN'S HALF-HOUR: Mansel Lee (Baritone).
- 5.0-6.0.—CHILDREN'S CORNER.

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WIRELESS PROGRAMME—FRIDAY (Nov. 21st.)

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

6.30-6.55.—Mr. R. W. James, M.A., B.Sc., of Manchester University, on "Antarctic Exploration (3): The Voyage of the *Endurance*."

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

7.30. **A Night with Russian Composers.**
THE "2ZY" AUGMENTED ORCHESTRA.
Conductor: T. H. MORRISON.
WILLIAM MURDOCH (Solo Pianoforte).
HARRY HOPEWELL (Baritone).
Orchestra.

"Capriccio Italien" *Tchaikovsky*
Suite de Ballet, "Boabdil" ... *Moszkowski*
Baritone Songs.

"Night" *Rimsky-Korsakov*
"Through the Fields in Winter" : *Sokolov*
"Fifinella" *Tchaikovsky*
Pianoforte Solos.

"Au Couvent" *Borodin*
An Idyll *Meditner*
Etude in B Flat Minor, Op. 8 } *Scriabin*
Etude in D Minor, Op. 8 }

Serenata, Op. 15 *Moszkowski*
Andante Cantabile (for Strings) } *Tchaikovsky*
Casse-Noisette (by Request) : }
Baritone Songs.

"Lullaby" *Tchaikovsky*
"The Wolves" *Arensky*
"Oh, Could I but Express in Song" *Malushkin*
Pianoforte Solos.

Serenade }
Prelude in E Minor, Op. 32... } *Rachmaninov*
Prelude in G Flat Major, Op. }
23 }
Prelude in B Flat Major, }
Op. 23..... }

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir JOHN RUSSELL. *S.B. from London.*
Station Director's Talk. Local News.

10.10. Orchestra.
"Gopak" *Moussorgsky*
Selection, "Glory of Russia" *Krein*

10.30.—Close down.

NEWCASTLE.

3.45-4.45.—Grace Angus (Soprano). Kemp Jordan (Baritone). Hermann McLeod (Solo Violin).

4.45-5.15.—WOMEN'S HALF-HOUR: Agnes Strong, B.A., on "Mrs. Gaskell."

5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour: Gladys M. Seddon, M.A., "Greek Legends: Theseus."
6.35-6.50.—Farmers' Corner: Mr. H. C. Pawson on "The Purchase and Blending of Food-stuffs."

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

7.30. **Dido and Æneas.**
(Henry Purcell.)
An Opera.
Dido ELSIE SUDDABY
Belinda GERTRUDE JOHNSON
First Witch } HILDA VINCENT
Spirit }
Second Woman }
Second Witch } JENNIE FLEMING
Æneas..... }
First Sailor } WILLIAM HESELTINE
Sorceress ROBERT STRANGEWAYS
Chorus: THE "5NO" CHORAL SOCIETY.
Chorus Master: RICHARD C. PRATT.
THE AUGMENTED STATION ORCHESTRA.
Conductor: EDWARD CLARK.

8.30. A. F. MILNER (Solo Pianoforte).
"Bergeronette" }
"Lotus Land" } *Cyril Scott* (4)
"Danse Negre" }

8.40. ELSIE SUDDABY (Soprano).
"The Fields are Full" ... *Armstrong Gibbs*
"My Heart is Like a Singing Bird" *Hubert Parry* (11)
"Love Went a-Riding" *Frank Bridge*

8.50. HETTY PAGE (Solo Violoncello).
Adagio *Schumann*
Allegro..... *Senaille-Salmon*

9.0. ROBERT STRANGEWAYS (Baritone).
"Mother Earth" *Sanderson* (1)
"Oh, Soft was the Song" *Elgar* (11)
"Silent Noon" *Vaughan Williams*

9.10. A. F. Milner.
"By Hawthorn Falls" }
"Solitude" } *Gerrard Williams*
"Autumn" }

9.20. Hetty Page.
Prelude *Massenet*
Gavotte *Mehul*
La Fileuse *Dunkler*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir JOHN RUSSELL. *S.B. from London.*
Local News.
Station Director's announcement of next week's principal events.

10.0. Orchestra.
Overture, "Fierrebraz" *Schubert*

10.15. GERTRUDE JOHNSON (Soprano).
"Lo! Here the Gentle Lark" ... *Bishop*
(Accompanied by Orchestra with Flute Obligato.)
Orchestra.

10.25. "Children's Corner" *Debussy*
(1) "Serenade for the Doll"; (2) "The Little Shepherd"; (3) "Golliwog's Cake-walk."

10.35. WILLIAM HESELTINE.
"The English Rose" ("Merrie England") *Edward German*
"Once Again" *Arthur Sullivan* (1)

10.45. Orchestra.
Overture, "Euryanthe" *Weber*

11.0.—Close down.

ABERDEEN.

3.30-5.0.—Concert: Nancy Lee (Violinist), Burnett Farquhar (Flautist), Nan Davidson (Pianist), William Harkins (Clarinet). Feminine Topics. Mary Macleod (Contralto).

5.15-6.0.—CHILDREN'S CORNER: Mr. J. G. Burnett on "Learning to Listen."

6.30-6.40.—Farmers' Advice Corner; under the auspices of the North of Scotland College of Agriculture. Conducted by Mr. Donald G. Munro, B.Sc.

6.40-6.45.—Agricultural Notes.

6.45-7.0.—Mr. John Rennie, D.Sc., F.R.S.E., on "Parasitology."

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

Popular Night.
ADA GIBSON (Contralto).
FODEN WILLIAMS (Entertainer).
THE WIRELESS ORCHESTRA.
Orchestra.

7.30. Overture, "Leonora," No. 3. . . . *Beethoven*
Overture, "The Marriage of Figaro" *Mozart*

7.45. Ada Gibson.
"A Night in May" *Brahms*
"Heart's Haven" *Williams*

7.55. Foden Williams.
Selections from his Repertoire.

8.10. Orchestra.
"The Duchess of Dantzig" *Caryll*

8.25. Ada Gibson.
"Under the Greenwood Tree" ... *Coates* (1)
"Soft Footed Snow" *Sigurd Lie*

CHAPPELL and WEBER

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

8.35. Foden Williams.
Further Selections from his Repertoire.

8.50.—Programme *S.B. from Glasgow.*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir JOHN RUSSELL. *S.B. from London.*
Local News.

10.0. Ada Gibson.
"I Know a Bank" *Martin Shaw*
"Vainka's Song" *arr. Whishaw* (1)

10.10. Orchestra.
Selection, "The Thistle" *Myddleton*
Eightsome Reel *Kerr*

10.30.—Close down.

GLASGOW.

3.30-4.0.—Broadcast to Schools: Talks on History and French. The Wireless Quartet.

4.0-5.0.—Popular Afternoon: The Wireless Quartet. Gertrude Simpson, Miss Dunnett, of Glasgow and West of Scotland College of Domestic Science, on "Preparations for Xmas," No. 2.

5.15-6.0.—CHILDREN'S CORNER: Rose Myrtil (Mezzo-Soprano).

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Dudley V. Howells on "Horticulture."

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

Clan Night.

No. 1.—CLAN MACLEAN.
Prof. MAGNUS MACLEAN, D.Sc.
Pipe Major WILLIAM MACLEAN.
MARGARET AITKEN (Contralto).
EDWARD McEWAN, Jr. (Baritone).
THE STATION ORCHESTRA,
and CHOIR:
Conducted by HERBERT A. CARRUTHERS.
ANDREW SHANKS (Bass).

7.30. Orchestral Ballad.
"Ship o' the Fiend" ... *Hamish MacCunn*

7.40.—Prof. Maclean will give a short chat on "The History of the MacLeans."
Piper.
Slow March, "Mull of the Woods."
March, "The Road to the Isles."
Strathspey, "Caledonian Society of London."
Reel, "Bessie McIntyre."

7.57. Contralto Songs.
"The MacLean Gathering."
"MacLean of Ardgower's Lament."
Orchestra.

8.7. Burns Rhapsody, Second Scottish, Op. 24 *Mackenzie* (11)

8.17. Baritone Songs.
"Maiden of Morven."
"Highlanders."
Piper.
Slow March, "My Home."
Orchestra.

8.30. Entr'acte, "Coronach" ... *Edgar Barratt* (4)

8.35. Personalities.

8.50. Ballads for Choir and Orchestra. *S.B. to Aberdeen.*
"Lord Ullin's Daughter" *Hamish MacCunn* (11)
"Sir Patrick Spens" *David Stephen*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir JOHN RUSSELL. *S.B. from London.*
Local News.

10.0. Orchestral Ballad.
"Helen of Kirconnel" *Arthur Somervell* (11)

10.10. Andrew Shanks.
"Piper o' Dundee" } *arr. MacPherson*
"Land o' the Leal" }
"Leezie Lindsay" *arr. Lawson*

10.20. Orchestra.
Overture, "Cridhe an Ghaidhail" *Charles MacPherson*

10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 353.

WIRELESS PROGRAMME—SATURDAY (Nov. 22nd.)

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. Concert: The Wireless Octet and Patrick Byrne (Baritone). The Domestic Service Problem, by a Week-end Butler. Modern French Writers by Mlle. de Walmout. Tom A. Keele and Winifred Ray (Entertainers).
- 5.30-6.30.—CHILDREN'S CORNER: F. S. Thomas on "Handicrafts." "The Fate of the Blue Balloon," by Florence M. Cliffe, from "Merry Moments Annual." Music by the Octet. Children's News.
- 6.40-6.55.—Mr. A. Lloyd James, Lecturer in Phonetics, University of London: "More Facts Concerning Speech."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Mr. E. KAY ROBINSON on "Winter Moths." *Local News.*
- 7.30. **Fourth Query Programme.**
WELL-KNOWN RADIO ARTISTS
and
THE WIRELESS ORCHESTRA.
Following on the success of the previous "Query" Programmes, listeners are again invited to submit a draft of the programme, complete with names of artists, items and announcer, as it would have ordinarily been sent to press for *The Radio Times*. The most successful entrant will be awarded a prize of five guineas and the two runners-up prizes of three guineas and one guinea, respectively; the first five competitors will be invited to spend an evening at the London Studio. All entries must reach 2, Savoy Hill, not later than first post on Monday, December 1st, 1924, and envelopes clearly marked "Query Programme" in the top left-hand corner. The portion of the programme concerned in this competition falls only between 7.30 and 9.30 p.m.
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Major L. R. TOSSWILL—The All Blacks v. Wales. *S.B. to all Stations.*
Local News.
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS and THE SELMA FOUR, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 10.10 and 10.30 (approx.)—TURNER LAYTON and CLARENCE JOHNSTON, the celebrated duettists, in some well-known songs.
- 12.0.—Close down.

BIRMINGHAM.

- 3.30-4.30.—Children's Concert.
- 6.0-5.30.—WOMEN'S CORNER: L. E. Roe, Homecraft Chat No. 9, Invalid Cookery.
- 5.30-6.30.—CHILDREN'S CORNER: Auntie Phil and another Snooky Adventure.
- 6.30-6.45.—"Teens' Corner: Janet Macfarlane (Soprano). A Recital of Scottish Songs.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. W. T. BLACKBAND (of the Birmingham Municipal School of Art): "The Jewellery Quarter." *Local News.*
- 7.30. "DAVID GARRICK"
(William Macready).
A Comedy in Three Acts.
Produced by
THE STATION PLAYERS.
Under the Direction of the Author.
Characters in the order of their arrival in
the Play:
Lilian Basing (Daughter of the Alderman)
EDNA GODFREY-TURNER

- Alderman Basing (a City Merchant)
E. STUART VINDEN
James (Servant to Basing)... A. E. ROWE
David Garrick (of Drury Lane Theatre)
WILLIAM MACREADY
Richard Dashaway (Basing's Nephew)
PERCY EDGAR
Mrs. Maria Crabshaw (Mother of h'eight)
ETHEL MALPAS
William Crabshaw... (Very "Dry" Goods)
Theophilus Tatfallow...
Simonides Snifkins...
Tabitha Tatfallow (Maid of Promise)
EDNA LESTER
Walter (Servant to Garrick)
JOHN ADAMS
Acts I. and II.—The Drawing Room at Alderman Basing's.
Act III., Scene I.—The Drawing Room at Alderman Basing's.
Scene 2.—Garrick's House.
Incidental Music by
THE STATION ORCHESTRA.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Major L. R. TOSSWILL. *S.B. from London.*
Local News and Football Review.
- 10.5.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

BOURNEMOUTH.

- 3.30-5.0.—Allan Franklin (Solo Pianoforte). Talk to Women: "Nursing Fever Cases at Home," by a Nurse. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director: DAVID S. LIFF.
- 5.0-6.0.—CHILDREN'S CORNER: Songs and Stories by Uncle Roy and Auntie "Mysterious." "Talk on Music" by Uncle Franklin.
- 6.0-6.30.—Scholars' Half-Hour: H. J. Harding: "Notes on Entomology from My Diary."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr. G. WHITAKER-WILSON: "Chopin: Impromptu in A Flat." *Local News.*
- Musical Comedy Favourites.**
ANCIENT and MODERN.
ERNEST EADY (Baritone).
HAROLD STROUD (Tenor).
ADELINE SENIOR (Soprano).
THE WIRELESS ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.
Orchestra.
- 7.30. Selection, "A Country Girl" *Monckton*
Ernest Eady.
- 7.45. "Yo Ho, Little Girls, Yo Ho!" ("A Country Girl") *Monckton*
"Take a Step" ("Toni") *Stephen Jones*
Adeline Senior.
- 7.55. "Just for a While" ("The Last Waltz")
Geiger
- "Something Sweet About Me" ("Three Little Maids") *Rubens*
"Kalua" ("The Cabaret Girl") *Kern*
Orchestra.
- 8.5. Selection, "Madame Pompadour" *Leo Fall*
Harold Stroud.
- 8.20. "Star of My Soul" ("The Geisha")
Sidney Jones
"My Best Song of All" ("Lilac Time")
Schubert-Clutsam
- 8.30. Ernest Eady and Adeline Senior.
Duet, "Two Little Chicks" ("A Country Girl") *Monckton*
Duet, "That's What You Are to Me" ("The Street Singer") *Fraser-Simson*
Orchestra.
- 8.40. Selection, "Three Little Maids" *Rubens*
- 8.50. Harold Stroud and Adeline Senior.
Duets:
"The Golden Song" ("Lilac Time")
Schubert-Clutsam
"The Last Waltz" *Straus*

- 9.0. Orchestra.
Selection, "Katinka" *Friml (G)*
- 9.10. Harold Stroud.
Selected Song from "The Street Singer"
Fraser-Simson
- 9.15. Ernest Eady.
"Those Days are Gone for Ever" ("The Cabaret Girl") *Kern*
"Girls! Girls! Girls!" ("Three Little Maids") *Rubens*
- 9.20. Orchestra.
Selection, "The Cabaret Girl" *Kern*
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Major L. R. TOSSWILL. *S.B. from London.*
Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
- 5.0-5.45.—"SWA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women.
- 5.45-6.30.—CHILDREN'S CORNER.
6.45-7.0.—Mr. Geoffrey S. Ingram, M.B.O.U., on "Wild Birds of Wales and the West Country."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. WILLIE O. CLISSITT on "Sport of the Week."
Local News.
- 7.30. **An Hour of Instrumental Music.**
THE STATION ORCHESTRA.
Conductor: WARWICK BRAITHWAITE.
WILLIAM MURDOCH (Solo Pianoforte).
Orchestra.
Selection, "La Bohème" *Puccini-Gauwin*
William Murdoch.
Prelude and Fugue in F Minor *Bach*
Rhapsody in C Minor
Capriccio in B Minor
Intermezzo in E Flat Minor..... } *Brahms*
Rhapsody in E Flat Major..... }
Hungarian Rhapsody, No. 13 *Liszt*
Orchestra.
Prelude and Variations *Cesar Franck*
- 8.30.—MAX CHAPPELL'S DANCE ORCHESTRA, relayed from the Bute Room, Cox's Café.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Major L. R. TOSSWILL. *S.B. from London.*
Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

MANCHESTER.

- 3.30-4.30.—The Piccadilly Dance Band, relayed from the Piccadilly Picture Theatre.
- 4.30-5.0.—WOMEN'S HALF-HOUR: Minnie Williams (Soprano).
- 5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—"An Algy Sketch." *R. Guy Reeve*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. STACEY LINTOTT on "Sport."
Local News.
- 7.30. **Voice—Violin—Variety.**
ROSE MYRTIL (Mezzo-Soprano).
JOSEPH FARRINGTON (Bass).
DON HYDEN (Solo Violin).
DOROTHY ROBERTS and STOCKDALE COOKSON (Entertainers).
"Humorous Peeps at Life."

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 353.

WIRELESS PROGRAMME—SATURDAY (Nov. 22nd.)

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

- Mezzo-Soprano Songs.**
 "The Erl-King" Schubert
 "When I Am Laid" Purcell (25)
 "Che Farò" Gluck
 Violin Solo.
 "Faust Fantaisie" Wieniawski
 Bass Songs.
 "Had a Horse" Korbay
 "Shepherd, See Thy Horse's Foaming Mane" Korbay
 "Oh, Could I But Express in Song" Malashkin
- Entertainers.**
 "Choosing the Christmas Presents" Stockdale Cookson
- Mezzo-Soprano Songs.**
 "Flower Song" ("Faust") Gounod
 "Habanera" ("Carmen") Bizet
 "O Love from Thy Power" ("Samson and Delilah") Saint-Saens
 Violin Solos.
 "On Wings of Song" Mendelssohn-Achorn
 "Siciliano and Rigaudon" Francaur-Kreisler
 Bass Songs.
 "I Have Attained to Power" ("Boris") Moussorgsky
 "The Lover" Easthope Martin (5)
 "Jack of All Trades" Easthope Martin (5)
- Entertainers.**
 "Hercules Henpeck enjoys a Popular Concert" Stockdale Cookson
- Mezzo-Soprano Songs.**
 "Life and Death" Coleridge-Taylor
 "May Night" Brahms
 Violin Solo.
 Rondo Mozart-Kreisler
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Major L. R. TOSSWILL. *S.B. from London.*
 Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
 12.0.—Close down.

NEWCASTLE.

- 3.45-4.45.—The Station Septet: Conductor, Edward Clark.
- 4.45-5.15.—WOMEN'S HALF-HOUR: Annie H. Ross, "Recollections of Tyneside."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: Mr. L. Orange, B.Sc., F.I.C., M.B.E., "The Adventures of Marco Polo."
- 6.35-6.50.—Farmers' Corner: Mr. R. W. Wheldon on "The Management of Meadow Land" (1) Poultry Notes.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Mr. JOHN KENMIR on "Association Football."
 Local News.
- National Song and Dance.**
 THE STATION ORCHESTRA.
 Conductor, EDWARD CLARK.
 BEATRICE PARAMOR (Soprano).
 BELLE D. DAVIDSON (Solo Violin).
- 7.30. Orchestra.
 "Habanera" Chabrier
 "Trepak" Tchaikovsky
- 7.45. Beatrice Paramor.
 "The Merry Maidens" (Dutch Song).
 "Tell Me Now, My Little Darling" Polish
 "Laura to Filon" Songs
- 7.55. Belle D. Davidson.
 Chanson Louis XIII. and Pavane
 Louis Couperin-Kreisler
 Rhapsodie Hongroise Hauser
- 8.5. Orchestra.
 Roumanian Folk Dances Bela Bartok

- 8.20. Beatrice Paramor.
 Russian Songs—
 "Stay, Oh Stay" Warlamoff
 "The Cossack's Lullaby" Bachmetieff
- 8.30. Orchestra.
 Komarinskaya Glinka
- 8.45. Belle D. Davidson.
 Canzonetta Tchaikovsky
 Jota Aragonesa Sarasate
- 9.0. Orchestra.
 Dance Music.
 Fox-trot, "Memories" (9); Fox-trot, "Maybe" (6); Waltz, "Sun-kissed Waters" (19); Fox-trot, "It's Your Fault" (16); One-step, "Annie" (9).
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Major L. R. TOSSWILL. *S.B. from London.*
 Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
 12.0.—Close down.

ABERDEEN.

- 3.30-5.0.—Scottish Afternoon: The Wireless Septet. Feminine Topics. Peter Alison (Baritone).
- 5.30-6.0.—CHILDREN'S CORNER: The Story of "Cochalochie," by Auntie Emmie. Songs by Auntie Gwyneth.
- 6.40-7.0.—This Week's Interesting Anniversary, prepared by John Sparko Kirkland: James Hogg (The Ettrick Shepherd) died 21st November, 1835.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 The Rev. Dr. WHYTE, F.R.A.S., on "Comets."
 Local News.

Operatic Night.

LEWIS COWIE (Baritone).
 THE "2BD" OPERATIC CHOIR.
 Conductor, ARTHUR COLLINGWOOD.
 THE WIRELESS ORCHESTRA.

- 7.30. Orchestra.
 Selection, "Véronique" Messenger

KEY LIST OF MUSIC PUBLISHERS.

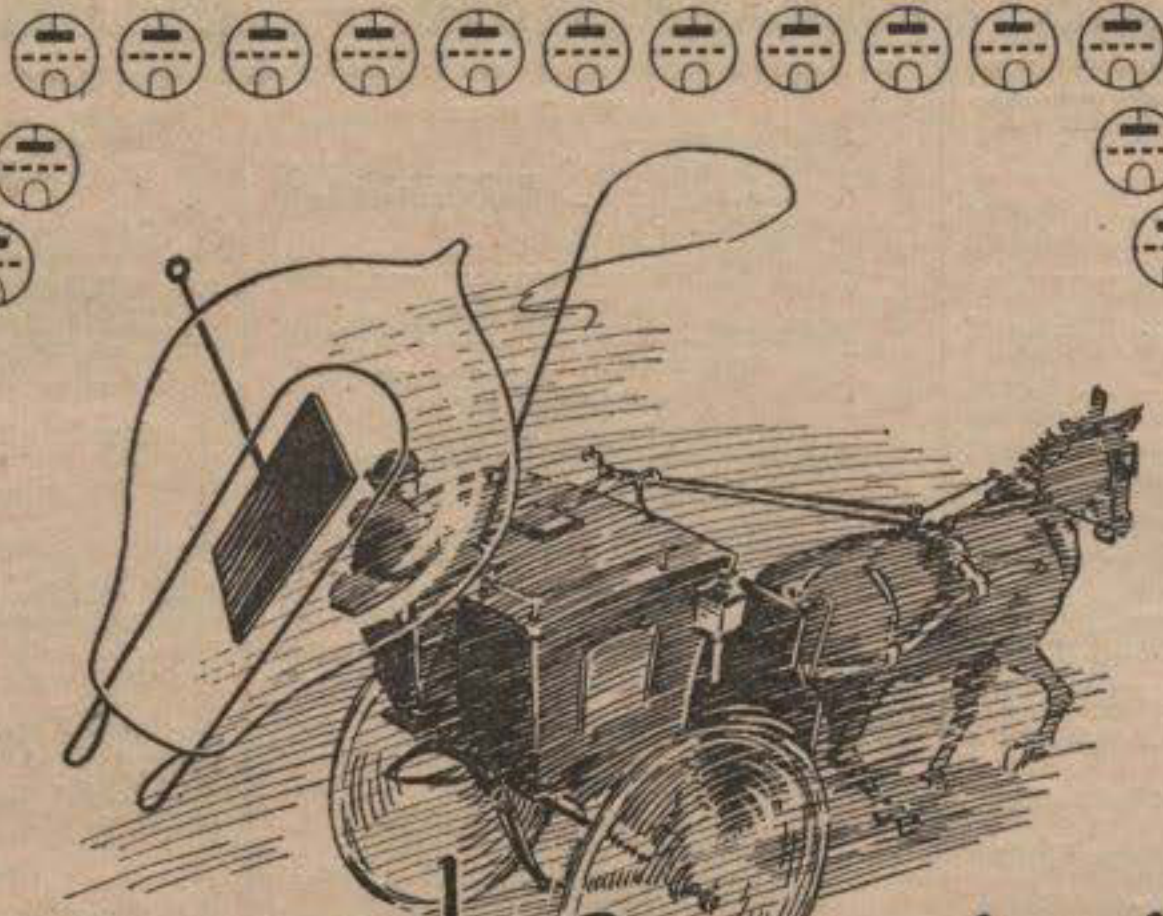
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- 7.45. Lewis Cowie.
 Prologue ("Pagliacci") Leoncavallo
 Vulcan's Song ("Philemon et Baucis") Gounod (1)
 "Loving Smile of Sister Kind" ("Faust") Gounod
- 8.0. GRAND OPERA IN MINIATURE.
 "Tannhäuser" Choral Selection } Wagner
 "Lohengrin" Choral Selection }
 The Operatic Choir.
- 9.0. Orchestra.
 Selection, "The Lady of the Rose" Gilbert
 Lewis Cowie.
- 9.15. "She Alone Charmeth My Sadness" Gounod
- 9.20. Orchestra.
 Overture, "Coriolanus" Beethoven
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Major L. R. TOSSWILL. *S.B. from London.*
 Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
 12.0.—Close down.

GLASGOW.

- 11.0-12.0.—Rehearsal for "58C'S" Radio Circle Choir.
- 3.30-4.45.—The Wireless Quartet: Freda Daebnitz (Solo Pianoforte). Afternoon Topics.
- 5.15-6.0.—CHILDREN'S CORNER: The Radio Circle Choir—A Play for Three Children, "Betty and the Imps." Fairy Revels.
- 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.**
 GERTRUDE JOHNSON
 (Coloratura Soprano).
 FODEN WILLIAMS (Entertainer).
 THE STATION ORCHESTRA.
 Conducted by ISAAC LOSOWSKY.
 DANIEL SEYMOUR (Tenor).
- 7.30. Orchestra.
 Fox-trot, "In the Evening" (31); Fox-trot, "Spain" (7); Blues, "Tomahawk" (3); Waltz, "First Love" (19); Fox-trot, "Any Way the Wind Blows" (31); One-step, "It's Wembley Over Here" (23); Fox-trot, "Sister Hasn't Got a Chance Since Mother Bobbed Her Hair" (16).
- 8.0. Gertrude Johnson.
 "Rosebuds" Arditi (15)
 "One Morning Very Early" Sanderson (1)
 "Valse Song" from "Tom Jones" Ed. German
- 8.12. Orchestra.
 Foursome Reel; Waltz, "Just a Dream of You, Dear" (9); Fox-trot, "The Little Wooden Whistle Wouldn't Whistle" (16); Fox-trot, "Katinka" (19); One-step, "Why Does a Chicken?" (10); Waltz, "What'll I Do?" (7); Fox-trot, "Wait a Bit, Susie."
- 8.42. Foden Williams.
 In Selections from his Repertoire.
- 8.57. Orchestra.
 Waltz, "Katie Callaghan."
- 9.0.—ANOTHER VOYAGE OF DISCOVERY. Produced by "Soosie," the Station Cat.
- 9.15. Orchestra.
 Requests received during transmission.
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Major L. R. TOSSWILL. *S.B. from London.*
 Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
 12.0.—Close down.

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30 years before you had heard of Broadcasting

THIRTY years before you or anyone else had ever heard a "broadcast concert" an experimental lamp was causing a great deal of interest in the Ediswan laboratories. No one had ever seen a lamp quite like this. It had a platinum plate introduced between the legs of the filament. To-day, of course, "any schoolboy" — as Macaulay would have it — knows that this plate was really an anode. But that was

eighteen ninety and in those days not even the schoolboy—or anyone else—had ever heard of a "thermionic valve." That afternoon in the laboratory at Ponders End was the beginning of "broadcasting." Ediswan Valves, to-day, are later chapters of the story that started with Fleming's epoch-marking discovery.

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WIRELESS PROGRAMME—BELFAST (Nov. 17th. to Nov. 22nd.)

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.
 Capt. N. D. RILEY. *S.B. from London.*
 Local News.

Mainly Mendelssohn.

- A. HOWARD BLISS (Baritone).
 NANETTE EVANS (Solo Violin).
 THE AUGMENTED STATION ORCHESTRA.
 Conducted by E. GODFREY-BROWN.
- 7.30. Orchestra.
 "Cornelius March"
 Overture, "A Midsummer Night's Dream"
Mendelssohn
- 7.54. A. Howard Bliss.
 Baritone Songs.
- 8.6. Orchestra.
 Concerto in E Minor for Solo Violin and Orchestra
Mendelssohn
- 8.26. A. Howard Bliss.
 Baritone Songs.
- 8.38. Nanette Evans.
 Spanish Serenade
 Prelude and Allegro
Chaminade Kreisler Kreisler
- 8.55. Orchestra.
 Canzonetta for Strings only }
 Songs Without Words: } *Mendelssohn*
 (a) "Spring Song"; (b) "Spinning Song"; (c) "Hunting Song."
 Overture, "Athalia"
 Wedding March from "A Midsummer Night's Dream" }
Mendelssohn
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Capt. C. H. BROWN. *S.B. from Glasgow.*
 Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

TUESDAY.

- 3.45-5.0.—The Station Orchestra. Beatrix Tinsley (Contralto) and H. Lowe (Viola).
 5.30-6.15.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 ARCHIBALD HADDON. *S.B. from London.*
 Local News.

Irish Night.

- MONA BULLA (Mezzo-Soprano).
 THE BELFAST RADIO PLAYERS.
 E. J. HARRIS (Solo Clarinet).
 THE STATION ORCHESTRA.
- 7.30. Orchestra.
 Overture to an Irish Comedy
 Two Irish Dances
Ansell Finucane
- 7.48. Mona Bulla.
 "Charming Chloe"
 Recit. and Air, "When I Am Laid in Earth" ("Dido and Aeneas")
 "I Attempt from Love's Sickness to Fly"
Ed. German (11) Purcell (11) Purcell (11)
- 8.0. Orchestra.
 Prelude and Call, "Mary Rose"
Norman O'Neill
- 8.10. Players.
 "THE LAND OF HEART'S DESIRE"
 (W. B. Yeats).
 Incidental Music specially composed by
 Dr. E. NORMAN HAY.

Cast:

- Maurteen Bruin J. R. MAGEEAN
 Bridget Bruin JEANNIE ERSKINE
 Shawn Bruin GEORGE BUCHANAN
 Mary Bruin Mrs. LESLIE PORTER
 Father Hart CHARLES K. AYRE
 A Faery Child NORAH CAMPBELL
 Producer, TYRONE POWER.
- 8.40. Orchestra.
 Fantasy on Irish Folk Tunes
E. Norman Hay
- 8.48. E. J. Harris.
 Clarinet Solo.
- 8.58. Mona Bulla.
 "Oh, Soft Was the Song"
 "Crabbed Age and Youth"
Elgar (11) C. H. H. Parry (11)
- "In Happy Mood"
Chaminade (5)
- 9.10. Orchestra.
 Overture, "Colleen Bawn"
 March, "The Blarney Stone"
Baker Englemann
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Sir HALFORD MACKINDER. *S.B. from London.*
 Local News.
- 10.0.—Close down.

WEDNESDAY.

- 3.45-5.0.—The Station Orchestra: Minnie Hanna (Soprano).
 5.30-6.15.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. C. H. B. QUENNELL. *S.B. from London.*
 Local News.
- 7.35.—D. MILLAR CRAIG. *S.B. from Glasgow.*
- 7.50. THE STATION ORCHESTRA.
 Ballet Music, "Les Petites Riens"
Mozart
- 8.0. PROVINCE OF DOWN MASONIC CONCERT.
 Relayed from the Ulster Hall.
 NORA BOREL (Soprano).
 WINIFRED THOMPSON (Contralto).
 WALTER BIGGART (Baritone).
 J. B. GRAY (Solo Violin).
 D. MORROW (Humorist).
 JACK MCKEOWN (Accompanist).
- 9.0. Orchestra.
 Mozart Music.
 Overture, "Cosi Fan Tutti."
 Movements from Symphony No. 40 in G Minor.
 March from "Idomeneo."
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Royal Horticultural Society Talk. *S.B. from London.*
 Mr. C. E. M. JOAD. *S.B. from London.*
 Local News.
- 10.5.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

THURSDAY.

- 4.0.—The "2BE" Quartet.
 5.30-6.15.—CHILDREN'S CORNER.
 6.40.—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.*
 Capt. CHARLES E. ALFORD. *S.B. from London.*
 Local News.

THE AMPHION MALE VOICE QUARTET. THE STATION ORCHESTRA.

- 7.35. Orchestra.
 "Marche Militaire"
 Overture, "Les Dragons de Villars"
Gounod Maillart
- Quartet.
 "Roundelay" (Madrigal)
 "By Celia's Arbour" ..
 "Come Away" (Polka Serenade)
Wm. Beale Wm. Horsley (11) Schafer (11)
- "Simple Simon"
Macy (2)
- Orchestra.
 Selection, "The Tales of Hoffmann"
Offenbach
- Entr'acte, "Simple Aveu"
 Quartet.
 "Bold Turpin"
 "When Evening's Twilight" ..
 "Johnny Sands"
 "John Peel"
F. Bridge (11) Halton (14) Coleman (2) P. E. Fletcher (2)
- Orchestra.
 "Recollections of Gounod"
Godfrey
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Sir JAMES ALFRED EWING. *S.B. from Edinburgh.*
 Local News.
- 10.0.—Close down.

FRIDAY.

- 4.0-5.0.—The "2BE" Quintet.
 5.30-6.15.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 G. A. ATKINSON. *S.B. from London.*
 Local News.
- Grand Opera and Some British Music.
- 7.30. THE STATION ORCHESTRA
 March, "The Crown of India"
 "Children's Overture" ..
 Suite, "Young England"
Elgar Roger Quilter Bath
- 8.0.—Prof. C. G. BARKLA. *S.B. from Edinburgh.*
- 8.15. "THE MAGIC FLUTE," Act I.
 (Mozart.)
 Cast:
 The Queen of Night
 EILEEN AGAR (Soprano)
 Pamina (her Daughter)
 MONA BULLA (Soprano)
- Three Ladies of the Queen of Night
 FLOBBIE CARROLL (Soprano)
 RITA ROBINSON (Soprano)
 MABEL SEFTON (Soprano)
- Tamino (an Egyptian Prince) }
 Monostatos (a Moor) }
 Papageno (Tamino's Servant) }
 JOHN VINE (Tenor)
- ALEC WILSON (Baritone)
 Produced under the Direction of
 JOHN VINE.
 Conducted by E. GODFREY-BROWN.
- 9.15. Orchestra.
 Clog Dance for Violin and Strings, "Handel in the Strand"
Grainger
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Sir JOHN RUSSELL. *S.B. from London.*
 Local News.
- 10.0.—Close down.

(Continued in col. 1, page 359.)

In next week's issue of *The Radio Times* we hope to publish a statement from the Director of Programmes, regarding the Belfast Sunday Transmissions.—ED.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 353.

Have You a Radio Voice?

Testing Talent for Broadcasting.

TO the lay mind the term "audition" conveys little, if anything at all. To the aspirant for broadcasting honours it spells the chance of a lifetime, the possible turning-point of a career, and very likely fame and fortune.

Every week the British Broadcasting Company has applications for "dates" from at least a hundred concert artists, amateur and professional, all of whom in due course are invited to present themselves at an audition, a weeding-out process conducted by the Musical Director of the Station, who, with infinite patience and tact, passes judgment on the efforts of what seems to be an endless procession of would-be wireless "stars."

Musical Evergreens.

Outside in the cosily-furnished corridor the aspirants await their call. First on the list is a pretty, bobbed and shingled maiden, who has a local reputation as a pianist. What shall she play? The Musical Director smilingly suggests "anything," and accordingly the good old "Spring Song" is put through its paces, while the Musical Director settles down to making cryptic notes on a pad. (He thinks he has heard the "Spring Song" about 4,369 times in the past few months, and talks of installing an adding machine to deal with the respective

"roystering blades," plentifully besprinkled with "Hos," and "Yo-heave-hos." "A good voice," the Musical Director whispers across to me, "but untrained." This, in fact, is his pronouncement on many of the voices; the singers haven't realized that technique matters quite a lot.

The baritone is followed by a blind violinist who is led to his place near the piano by a devoted and, oh, so hopeful mother. A young man, shattered doubtless in the War, the violinist toils through his simple repertoire—elementary stuff that would hardly get him a living in the street. He comes to the end of his recital, and, fondly caressing his violin, awaits, with staring, unseeing eyes, the verdict, while the brilliant B.B.C. accompanist suddenly remembers that she has left a piece of music in another room and goes out to get it, leaving me feeling guilty of flagrant intrusion.

Thankful I am when the door opens to admit a jovial gentleman who, with professional air, bangs the Musical Director on the back and, not having set eyes on him before, fervently hopes "you're in the pink, ol' boy," and forthwith recites a long list of alleged song successes perpetrated by him at seaside resorts in summer. He obliges with his

how it wouldn't be of any use to her now if she found it; there is a sprightly shop assistant whose "clock" socks are more prominent than his ability to sing a humorous song; there are dozens of perfectly ordinary baritones, bass singers, alleged tenors, sopranos, and contraltos, and a lady tenor.

There is a boy who is voted clever (but not by the Musical Director) with the paper-and-tooth-comb; a lady who sings the adventures of another who wandered down the mountainside; and several gentlemen who brag boisterously of their unconquerable souls.

A Shattered Dream.

An impression that lingers is of a girl who sang with all her little soul "Love's Garden of Roses." There was the light of a great ambition in her eyes; she had lain awake o' nights, you may be sure, visualizing her name in the programmes, thinking of her voice going out to all those unseen millions and of the fame that it would bring her. The last note of the song died away; still poised in the act of delivering it she gazed tremulously at the judge. And in that moment's tense silence I think one could have heard, were one's ears sensitive enough, the faint tinkling of a dream being shattered beyond repair.

But no one who has attended a B.B.C. audition will complain of having had an unfair hearing, or of judgments hastily passed. The wonder is that the Musical Director's patience never becomes exhausted; he is, outwardly at least, as composed and as good-humoured after hearing eighty or ninety singers, entertainers, pianists, and instrumentalists generally as he was when the audition began.

"There is always the glamour of the unexpected about an audition," he said. "The other day there came into the studio a shabbily-dressed girl, with an appearance that would have been anything but pleasing on a concert platform. I confess that I didn't think much of her chance until she had begun to sing. The rest of the story has yet to be told. The girl is going to sing in the near future, and I shall be surprised if she is not a real success."

REGINALD POUND.

MUSIC FOR YOUNG LISTENERS.

ONE of the Orchestral Lecture-Concerts for children will be relayed from the Usher Hall, Edinburgh, at 4.30 p.m. on November 28th. Mr. Herbert Wiseman, M.A., Musical Director of the Edinburgh Education Authority, will give a short and simple account of each piece before it is performed by the orchestra, and the concerts are all of exceptional interest to young listeners. The same evening a local programme of a varied nature will be broadcast, the principal item being a highly amusing sketch, entitled, *Waiting for the 'Bus*, by Gertrude Jennings. The sketch is being produced by Miss Nancy Shaw, who is the popular "Auntie Molly" of the Children's Corner at Edinburgh.

BELFAST'S IRISH NIGHT.

ON Tuesday, November 25th, Belfast will broadcast an "Irish Night." Among the artists will be Mr. T. O'Mealey, who plays the Uilleann Pipes. Mr. O'Mealey has already played at the Belfast studio with great success. His interesting instrument is a native Irish form of the bagpipes, and is now very rarely seen, and still more seldom heard. Mr. O'Mealey is the last of a long line of Irish Pipers, and has a repertoire that is largely traditional.

A CONCERT OF THE "ALL BLACKS."

THE Cardiff Station will broadcast on Saturday, November 29th, an impromptu concert by the famous "All Blacks," the New Zealand Rugby Team now touring Great Britain. The performance will be S.B. to all stations.



AN AUDITION AT THE LONDON STATION.

Miss C. Dixon is seen at the piano, an aspirant for radio honours is standing, and Mr. Dan Godfrey, the London Musical Director, is on the right.

records put up by this, "My Dreams," "Shipmate o' Mine," "Melody in F," "Somewhere A Voice is Calling," and one or two other evergreen items. Not that he objects to hearing them done well—but that, of course, is another story.)

The would-be pianist doesn't get a "date," but she goes out smiling, for the Musical Director apparently has the priceless knack of making you feel that a disappointment is better than nothing at all!

What Singers Don't Realise.

And next there sails in a soulful-looking soprano, who you secretly guess will trill about love and flowers and hearts and you, and birds and gardens and skies that are blue. She obviously relishes every note and would sing it all over again with very little provocation. But the Musical Director intimates that her voice hasn't the right *timbre* for broadcasting, and in doing so earns a look of pained reproach that must be a little disconcerting.

Murmuring her regrets, the soprano passes out, to be succeeded by a breezy gentleman with a typically "sailor beware" voice, who sings of "my hearties," "the Frenchies," and

latest "hit," and doesn't seem in the least put out when the Musical Director breaks the news that his style of singing wouldn't appeal to listeners. "Oh, well," he says cheerily, "no 'arm done, anyway—none at all. Pleased to meet you, ol' boy," and shakes hands all round before making his exit.

Next a fur-wrapped girl with an Italian name and the self-assurance of the practised artist. She starts to sing, and the Musical Director, I can see, is interested. He makes notes and soon signals "that will do" to the singer. Her name goes down on a special list; she may expect to receive an engagement in perhaps a couple of months. And holding her head a little higher, she walks out—happy.

A concertina performer comes and goes without making any more impression on his audience than a small boy with a mouth-organ. There are two amateur drawing-room entertainers who sing in rag-time and tunelessly ask each other "what's the use of letting trouble trouble you?" There is a man from Yorkshire who does a painfully long and involved monologue in dialect. There is a maiden lady of vastly uncertain age, wearing a picture hat, who sings dolefully of the love she lost long ago and of

G. B. S. Lectures the B.B.C.

The Great Playwright's Views on Matters of Interest to Listeners.

IT is over a year now since the B.B.C. first invited Mr. Bernard Shaw to broadcast. It was at the time when they were beginning their Shakespearean productions in which the writer was associated with a famous actress. Between us we formed a conspiracy to see if we could not induce G. B. S. to father our scheme by making a few preliminary remarks about Shakespeare and Broadcasting.

Accordingly, a letter was written which provoked a reply to the effect that "Shakespeare and Shaw are both very good in their way, but the mixture would be a bore and a failure."

"The Lame Dog of Stratford."

Nothing daunted, another letter was sent outlining the way in which we hoped to treat the first play, *Twelfth Night*. To this an even more indignant reply was received, which ran as follows:—

"You two are a pair of hopeless idiots. Your prologue is beyond human patience. Instead of supplying a very brief description of what the listeners would see if they were in a theatre, and leaving Shakespeare to tell his own story, you are kind enough to help the lame dog of Stratford over the stile by telling the story yourself in your own inimitable way, leaving him to repeat it superfluously and to damn your impertinent vanity. . . ."

"Shakespeare began his play with a musical overture to establish the poetic mood in which he meant the audience to take the story of Viola. That overture is spoken by the Duke, and is the most famous overture in the world. Your idea is to bring on Viola first and have the overture afterwards, or cut it out altogether. Do you begin to realize what an utter chump you are? Scrap all that foolish twaddle, and read the play straight through just as Shakespeare (who really knew better than you) wrote it, with the reader saying what I told you he should say and no more. Forgive my expressing myself so rudely, but if people are not talked to in that way they pay no attention."

The letter contained a most interesting postscript. "This letter is a week late. I am sorry for the delay, but I am hard at work on a new play and my correspondence has had to suffer."

The play referred to was *Saint Joan*, which has had such a wonderful success with Miss Sybil Thorndike in the title rôle.

In the course of further correspondence, Mr. Bernard Shaw suggested the lines on which broadcast drama should develop.

On the Wrong Tack.

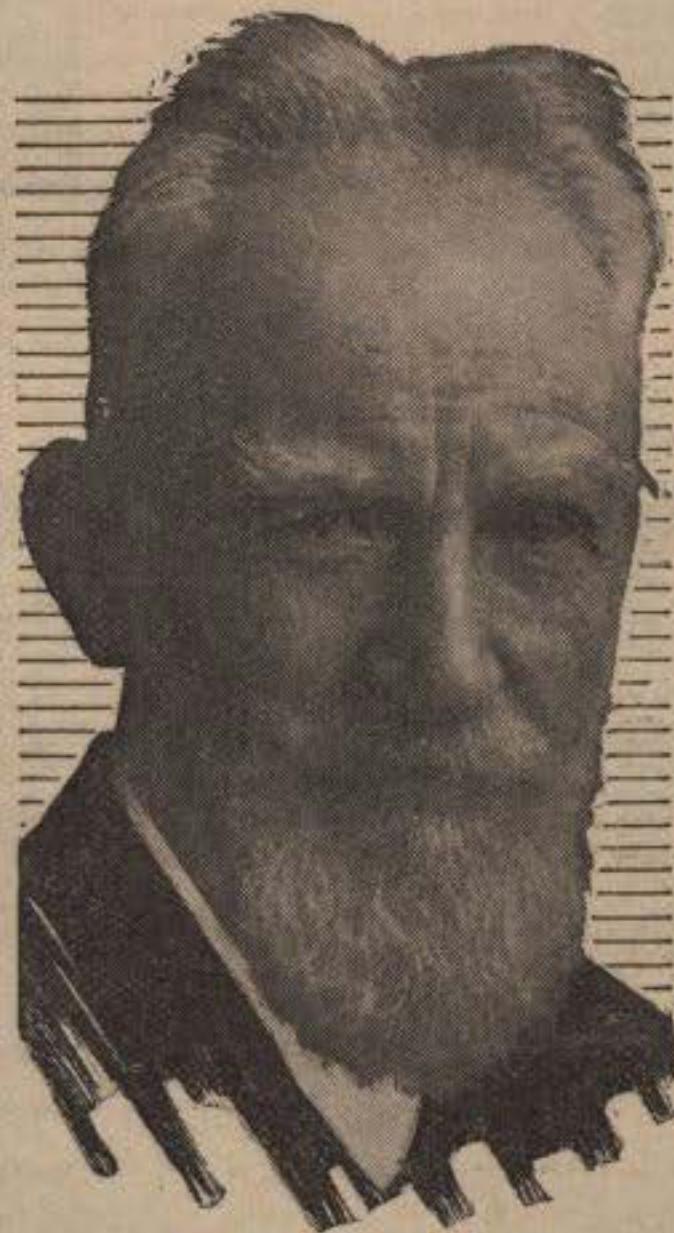
We had again asked him if he could read a play on his birthday. He replied: ". . . I must first gently, but decisively, turn down your plan for calling attention to the unfortunate fact that I shall be 66 on the 26th July. The less said about that, the better."

"As to broadcasting plays, I think you are on the wrong tack about it. You are in the position of the railway companies when railways were new. They persisted in making up trains to resemble as much as possible a string of mail coaches, just as the motor-cars of 1896 were built like gigs and phaetons. You want to broadcast plays; and instead of recognizing that the invisible play is a new thing, and cannot be done in the old way, you persist in asking handsome actresses—and well-known pictorial producers—to get up ordinary theatrical performances and allow the public to overhear the dialogue. That is absurd. What use are—'s stage pictures to people who cannot see them?

"What the B.B.C. have to do is to set to work to form a company of good dramatic readers, regardless of their age, and appearance, and memory, but very particular as to their voices and powers of expression and characterization, with a good uncle to read the necessary explanations and directions, and keep this company as a permanent dramatic staff"

A Chance for Old Actors.

"The uncle should be clever enough to study the conditions of the invisible drama, and to make the requisite suggestions to the author when some modification of the dialogue—for instance, make the characters address one another by name more frequently—is needed to supply the lack of vision. Many actors and actresses who have lost their place on the stage



Mr. George Bernard Shaw.

through losing their youth, their good looks, and their memory, could do admirable work for broadcasting. Queen Victoria had a beautiful voice and first-rate delivery at an age when she could not have played any part on the stage presentably, except the nurse in *Romeo and Juliet*. A well-selected company taking advantage of its own invisibility would soon develop a special art of broadcasting and enable you to do at least one play a week better for your purpose than you will ever get it done by sending to the theatre for a performance."

One would like to add that the B.B.C. has adopted these methods in attempting to develop broadcast drama.

At last, to cut a long story short, we managed to prevail on Mr. Shaw to read a play for us. This is taking place on November 20th, at 8.30. He is going to read *O'Flaherty, V.C.*, and explain the situations and the dialogue in exactly the

same way as he would to a company of actors who were going to undertake the play in production.

We need hardly point out what an interesting, and, indeed, unique, event this is.

The writer was fortunate enough to spend an hour in a big room overlooking the river talking to Mr. Bernard Shaw about plays and play-writing—an hour which he is not likely to forget.

Naturally, the question was asked: "How do you write your plays?" and the answer was:—

"I write with a kind of dual consciousness. I think of the characters in the play as real people, but at the same time I can see them on the 'boards.' However interested I become in the development of the situation, I never lose touch with the necessary limitations and conventions of the theatre.

Writing Plays in the Street.

"You must never have any pauses in a play except for dramatic effect. You must remember the positions your characters are in on the stage, so that if one of them has to pass the cigarettes to another, he has not got to walk five yards to do it.

"My writing shows signs of senile decay; I cannot be bothered to write longhand, so I scribble down the dialogue of a play in shorthand, just wherever I happen to be, on a 'bus, in a railway train, or in the street. My secretary deciphers the shorthand, and that is how the dialogue part of the play is written.

"Then comes the far more laborious task of fitting it together, arranging stage directions so that the most dunderheaded producer cannot be in any doubt as to where the characters are on the stage, and how they move about. You should never have any prearranged plot in a play. You must, of course, begin with Mr. Smith and Mrs. Brown; but, after that, let the characters develop their own plot. If they are real characters, they will do it without any help from you. If a man cannot write a play which will be ninety per cent. successful at his first attempt, then he might well go and sweep a crossing."

When shall we have, in London, a Shavian Repertory Theatre in order that the public may get a chance to appreciate the full qualities of Shaw's genius?

One cannot conclude without reference to Mr. Shaw's postcards. He must carry a supply of these in his pockets, for he writes them on almost every occasion. It is recorded that the editor of a popular weekly paper once wrote and asked him for an article. Shaw replied: "Yes! I shall want £200 for such an article, and if by any chance you feel like paying that, I shall want £2,000."

Speaking to the Universe.

When the B.B.C. wrote to Mr. Shaw the other day and asked him what publicity he would like given in view of the fact that he was going to broadcast on November 20th, he replied, on a postcard:—

"Don't adopt any unusual form of publicity without consulting me, but as I am going to speak to the universe, the universe may as well be prepared for it."

It is for this reason that these few lines have been written in order that listeners may catch a glimpse of the personality of one who is undoubtedly the greatest living British playwright. It is also to express the privilege we count it to welcome him on the evening of the 20th.

C. A. LEWIS.

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Belfast Programme.

(Continued from page 355.)

SATURDAY.

- 4.0-5.0.—Concert: Lottie Millar (Contralto), Leslie Kenny (Solo Pianoforte), The "2BE" Trio.
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Mr. JAMES PATERSON. S.B. from Edinburgh.
- Local News.

Variety Programme.

- ALEC STEWART (Entertainer); THE YORKVILLE MOUTH ORGAN BAND.
- Conductor, P. J. McCAFFREY, THE STATION ORCHESTRA, Orchestra.
- 7.30. Popular Dances of Twenty Years Ago: Lancers, Waltzes, Polkas, Pas de Quartre, Galop.
- 8.0. Alec Stewart. "My Wee Scotch Lass"..... Original "It's Courting Time"..... E. D. Cuthbertson
- 8.12. Mouth Organ Band.
- 8.22. Orchestra. Medley One-steps: (1) English; (2) Scottish.
- 8.34. Alec Stewart. "Wait Till You See My Mary" Val Watson "Come to the Wedding" "The Emigrant's Letter" Ernest Hastings
- 8.46. Mouth Organ Band.
- 8.56. Orchestra. Medley One-steps: (1) Welsh; (2) Irish. Some Irish Reels and Jigs.
- 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
- Major L. R. TOSSWILL. S.B. from London.
- Local News.
- 10.0.—THE SAVOY BANDS. S.B. from London.
- 12.0.—Close down.

(Continued from col. 3.)

- 9.20. Nancy Shaw. "The Gentle Art of Shopping" Ernest Denny
- 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
- Sir JOHN RUSSELL. S.B. from London.
- Local News.
- 10.0. Joan Singleton. Intermezzo, Op. 118, No. 1... Brahms Capriccio, Op. 76 No. 2... Brahms Romanze, Op. 28, No. 1... Schumann Novelette, Op. 21, No. 7... Schumann
- 10.10. Joan Singleton and Fred Falconer. Sonata for Violin and Pianoforte in A Major, Op. 100... Brahms 3rd Movement—Allegretto grazioso.
- 10.20. Helen Gillespie. Waltz Song from "Tom Jones" Ed. German "The Bonny Blue Kerchief" Barnigott (1)
- 10.30.—Close down.

SATURDAY, November 22nd.

- 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. JAMES PATERSON, R.S.A., P.R.S.W., R.W.S., on "Appreciation in Art" (3). S.B. to Belfast.
- Local News.
- 7.30-12.0.—Programme S.B. from London.

Dundee Programme.

Week Beginning Sunday, November 16th.

SUNDAY, November 16th.

- 2.30-3.0.—SOME VOICES at the ZOO. S.B. from London.
- 3.0-5.30. } Programmes S.B. from London.
- 8.15-10.30. }

MONDAY, November 17th, THURSDAY, November 20th, and SATURDAY, November 22nd.

- 3.30-4.30.—Kinnaird Hall Orchestra.
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0 onwards.—Programme S.B. from London.

TUESDAY, November 18th.

- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0-9.0.—Programme S.B. from London.
- 9.0-10.30.—Programme S.B. from Glasgow.

WEDNESDAY, November 19th.

- 3.30-4.30.—Kinnaird Hall Orchestra.
- 4.30-5.0.—Kinnaird Hall Organ.
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0-11.0.—Programme S.B. from London.

FRIDAY, November 21st.

- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- G. A. ATKINSON. S.B. from London.
- Local News.

An Evening of Good Music.

- H. EVERITT LOSEBY (Violin).
- HAROLD COPESTICK (Violoncello).
- CONSTANCE LOSEBY (Pianoforte).
- FLETCHER PERRY (Baritone).
- LINA TALBOT (Contralto).
- 7.30.—Trio in D Minor..... Arensky (1) Allegro; (2) Elegia; (3) Finale.
- 7.50. Baritone Songs. "Of Noble Air" "Sigh No More"..... Aikin (14) "To-Morrow"..... Keel
- 8.0.—Trio: "Gondoliera" (from Suite) Franz Ries Valse Lente, "Blind Love" F. Lowe (19)
- 8.10. Contralto Songs. "Softly Awakes My Heart"..... Saint-Saens "O Love From Thy Power"..... Saint-Saens "Hindu Song"..... Bemberg
- 8.20. Violin Solos. Minuet..... Max Mossel Scene Passionnée..... Giuseppe Becco
- 8.30.—Trio in A Minor..... Chamade (5) (1) Allo Moderato; (2) Lento; (3) Allo Giusto.
- 8.45. Baritone Songs (in Italian). "Maria Mari"..... Capua "L'Ultima Canzone"..... Tosti
- 8.55.—Trio: Sérénade-Berceuse, "Piano! Piano!"..... Coda
- 9.0. Violin Solo. "Capriccio Valse"..... Wieniawski
- 9.10. Contralto Songs. "O Lovely Night"..... Landon Ronald (5) "The Lament of Isis"..... Granville Bantock "The Songs My Mother Sang" A. E. Grimshaw (1)
- 9.20.—Trio: "Scottish Fantasy"..... Stephen
- 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
- Sir WILLIAM RUSSELL. S.B. from London.
- Local News.
- 10.0.—Trio: Grand Fantasy on the Works of Liszt..... Morena
- 10.20.—Trio: Chanson, "Les Baisers S'égarent" Victor Felix
- 10.30.—Close down.

Edinburgh Programme.

Week Beginning Sunday, November 16th.

SUNDAY, November 16th.

- 2.30-3.0.—SOME VOICES at the ZOO. S.B. from London.
- 3.0-5.30.—Programme S.B. from London.
- 6.30-8.0.—Special Service conducted by The Rev. NORMAN MACLEAN, D.D., relayed from St. Cuthbert's Parish Church.
- 9.0-10.30.—Programme S.B. from London.

MONDAY, November 17th.

- 3.0-4.0.—The Station Pianoforte Trio.
- 5.0-6.0.—CHILDREN'S CORNER.
- 7.0-11.0.—Programme S.B. from London.

TUESDAY, November 18th.

- 3.0-4.0.—The Station Pianoforte Trio.
- 5.0-6.0.—CHILDREN'S CORNER.
- 7.0-9.0.—Programme S.B. from London.
- 9.0-10.30.—Programme S.B. from Glasgow.

WEDNESDAY, November 19th.

- 3.0-4.0.—The Station Pianoforte Trio.
- 5.0-6.0.—CHILDREN'S CORNER.
- 7.0-7.30.—Programme S.B. from London.
- 7.35-7.50.—D. MILLAR CRAIG. S.B. from Glasgow.
- 7.50-11.0.—Programme S.B. from London.

THURSDAY, November 20th.

- 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., Litt.D., on "The 18th Century Mock Heroic" (5). S.B. to Glasgow and Belfast.
- 7.0-9.40.—Programme S.B. from London.
- 9.40-9.55.—Sir JAMES ALFRED EWING, K.C.B., F.R.S., on "Lord Kelvin: A Centenary Tribute." S.B. to all Stations.
- 10.0-10.30.—Programme S.B. from London.
- 10.30-11.30.—"THE ROMANY REVELLERS," from the Dunedin Palais de Danse.

FRIDAY, November 21st.

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

Local Programme.

- HELEN GILLESPIE (Soprano).
- NANCY SHAW (Reciter).
- JOAN SINGLETON (Solo Pianoforte).
- FRED FALCONER (Solo Violin).
- GEORGE SHORT (Accompanist).
- PIANOFORTE QUINTET: JOAN SINGLETON (Pianoforte); FRED FALCONER (1st Violin); ESTHER CRUICKSHANKS (2nd Violin); J. FAIRBAIRN (Viola); DOROTHY GODFREY (Violoncello).
- 7.30. Helen Gillespie. "Voi che sapete" ("Figaro")..... Mozart "Elsa's Dream" ("Lohengrin") Wagner
- 7.45. Joan Singleton and Fred Falconer. Sonata for Violin and Pianoforte in A Major, Op. 100..... Brahms (1) Allegro amabile; (2) Andante tranquillo.
- 8.0. Prof. C. G. BARKLA, F.R.S., D.Sc., Nobel Laureate, on "The Frontiers of Physical Science" (5). S.B. to Belfast.
- 8.15. Quintet. Pianoforte Quintet in F Minor, Op. 34 Brahms (1) Allegro; (2) Andante, un poco adagio.
- 8.35. Nancy Shaw. "The Little Hatchet Story"..... Anon "Walking Out"..... "The Lad i' the Mune" ("Songs of Angus") Violist Jacob
- 8.45. Helen Gillespie. "Song of the Open"..... Frank la Forge "When Love Laughing Lightly"..... Buntin "Pierrot and the Moon Maiden" Cyril Scott (4) "Souvenir"..... Cesar Franck (5)
- 9.0. Quintet. Pianoforte Quintet in F Minor, Op. 34 Brahms (3) Allegro; (4) Poco sostenuto—allegro non troppo.

(Continued in column 1.)



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Characteristics of
The B.T.H. B.6 Valve

Filament Volts 3.
" Ampt. 0.12
Anode Volts 60-120



Hull Programme.

Week Beginning Sunday, November 16th.

SUNDAY, November 16th.

2.30-3.0.—SOME VOICES at the ZOO. *S.B.* from London.
 3.0-5.30. } Programme *S.B.* from London.
 8.15-10.30. }

MONDAY, Nov. 17th & WEDNESDAY, Nov. 19th.

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.
 6.45.—Boy Scouts' Talk (Nov. 19th).
 7.0-11.0—Programme *S.B.* from London.

TUESDAY, November 18th, and THURSDAY, November 20th.

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

FRIDAY, November 21st.

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

Popular Night.

WILLIAM LELY (Tenor).
 EDWARD DRAPER (Baritone).
 Dramatic Sketches—

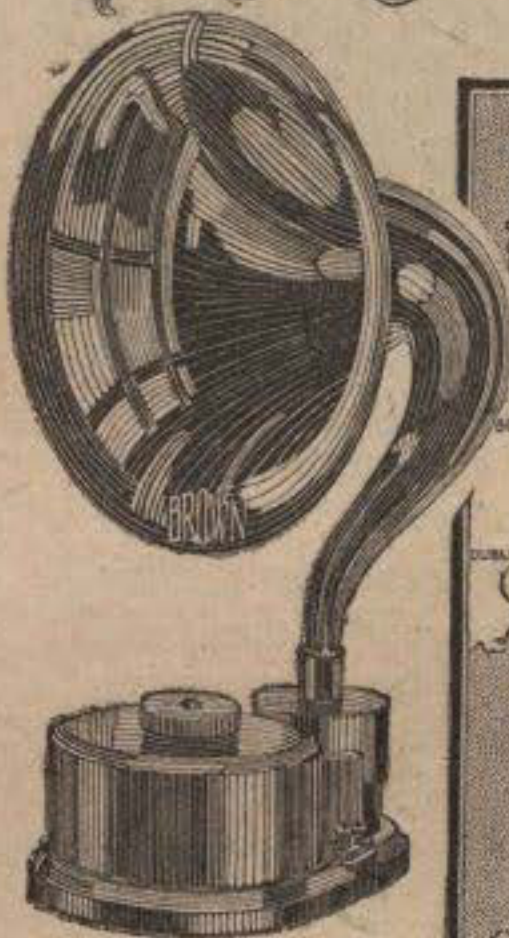
MIRA JOHNSON.
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 MILITARY BAND.

7.30. Band.
 March, "Quarter Dick" Alford
 Overture, "Zampa" Herald
 7.45. Edward Draper.
 "Shy Mignonette" May H. Brahe (5)
 "Nothing to Say" Squire (5)
 7.55. William Lely.
 "Eleanore" Hulbert
 "I Know a Lovely Garden" .. d'Hardelot
 8.5. Band.
 Suite, "Peer Gynt." No. 1 Grieg
 8.20. Humorous Sketch.
 8.35. Band.
 Selection, "To-night's the Night" Rubens
 8.50. Edward Draper.
 "King Charles" M. V. White (1)
 "A Rollicking Rolling Stone" .. H. Fischer
 9.0. William Lely and Edward Draper.
 Duets—
 "Awake" Pelissier
 "To Sylvia" Schubert-Newton
 9.10. Band.
 Waltz, "Nights of Gladness" .. Ancliffe
 Selection, "The Beauty Prize" Kern
 9.30.—WEATHER FORECAST and NEWS. *S.B.* from London.
 Sir JOHN RUSSELL. *S.B.* from London. Local News.
 10.0. Band.
 Overture, "Plymouth Hoe" Ansell
 10.10. William Lely.
 "My Dreams" Tosti
 "Come Into the Garden Maud" Balfé (1)
 William Lely and Edward Draper.
 Duet, "Mountain Lovers" Squire (1)
 10.20. Band.
 Selection, "Stop Flirting" Gershwin
 10.30.—Close down.

SATURDAY, November 22nd.

3.0-3.30. } Claude Duval's Dance Orchestra,
 4.0-4.30. } relayed from the City Hotel.
 3.30-4.0.—WOMEN'S HALF-HOUR.
 5.15-6.15.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. *S.B.* from London.
 Mr. W. H. Bagguley, Borough Librarian of Hull, on "Public Libraries."
 Local News.
 7.30-12.0.—Programme *S.B.* from London.

Brown



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The Table-Talker is a Brandes quality product at a moderate price. The non-resonant, specially constructed horn is matched to the unit so that the air resistance produced will exactly balance the mechanical power of the diaphragm. This means beautiful sound-balance and remarkable tone qualities. It is twenty-one inches high, has a self-adjusting diaphragm and is **42/-**. Finished a shade of neutral brown.

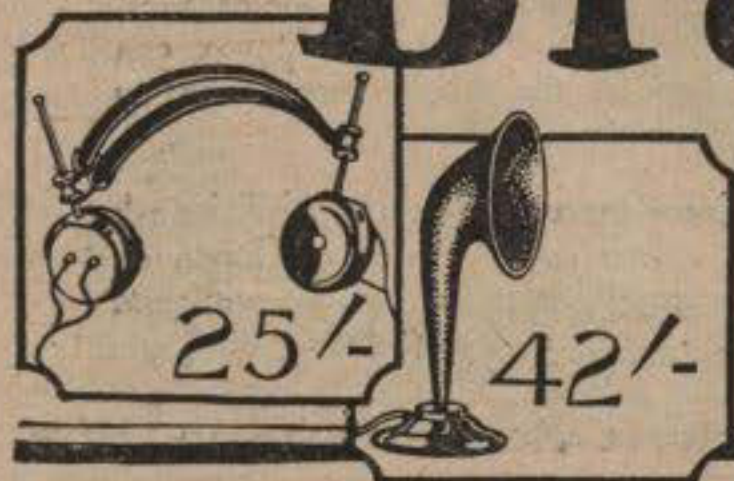


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to know in Radio



Leeds—Bradford Programme.

Week Beginning Sunday, November 16th.

SUNDAY, November 16th.

2.30-3.0.—SOME VOICES at the ZOO. S.B. from London.
3.0-5.30. } Programme S.B. from London.
8.15-10.30. }

MONDAY, November 17th, and SATURDAY, November 22nd.

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 18th, and THURSDAY, November 20th.

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

WEDNESDAY, November 19th.

3.30-4.30.—Bensley Ghent and his Orchestra, relayed from the Tower Picture House, Leeds.
5.15-6.15.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

FRIDAY, November 21st.

3.30-4.30.—Bensley Ghent and his Orchestra.
5.15-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London. Local News.

Local Programme.

THE HARROGATE ROYAL BATHS QUARTET:

CECIL MOON (Director and Pianist);
REGINALD WHITEHOUSE (Violin);
CECIL JEBVIS (Violoncello);
CHARLES MANN (Viola).
VIOLET ALLEN (Soprano).
HARRY BURLEY (Baritone).
GEORGE R. COXON (Recitals).

7.30. Quartet.

Allegro and Rondo from Serenade ..Mozart
Harry Burley.

"To Anthea" Halton

"The Yeoman's Wedding Song" Poniatowski (1)

George R. Coxon.

"A Gentleman of France" ..S. Walsh (13)

"Speech Day" Graham Squires (13)

Quartet.

Concert Suite, "Silhouettes," Op. 77
Henry Hadley

(1) Spanish; (2) French; (3) Italian;

(4) American; (5) Egyptian; (6) Irish.

Violet Allen.

Recit. and Aria: "Ah! fors è lui" ("La Traviata") Verdi

Quartet.

Fantasia from the Ballet "Coppélia" Delibes

Harry Burley.

"Son of Mine" Wallace

"Onaway, Awake" Cowen

Violet Allen.

"Silent Noon" Vaughan Williams

"Robin Adair" Scottish Air

Quartet.

"Menuet" Lully

"Drink To Me Only" .. arr. Roger Quilter

"Cradle Song" MacDowell (4)

"Air de Ballet" Hansen

Violet Allen and Harry Burley.

"Still as the Night" Goetz

"Trot Here and There" Messenger

Quartet.

Melodies from "The Tales of Hoffmann" Offenbach

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Sir JOHN RUSSELL. S.B. from London.

Local News.

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



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W.1. For Detector and L.F. use ..	21/-
W.2. (with red top) for H.F. use ..	21/-
<i>Bright Emitter Valves</i>	
P.1. For Detector and L.F. use ..	12/6
P.2. (with red top) for H.F. use ..	12/6



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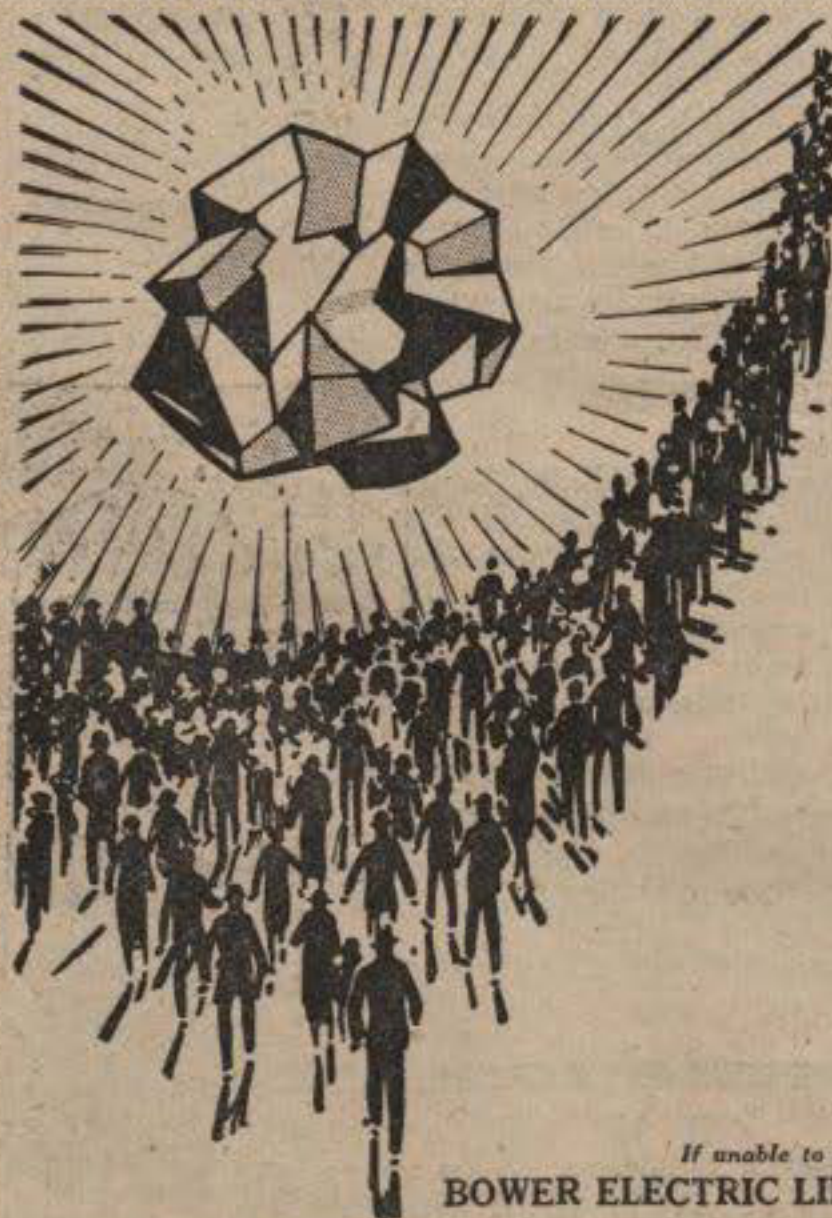
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Robinson, F.Z.S., Editor of "Country-side"

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Liverpool Programme.

Week Beginning Sunday, November 16th

SUNDAY, November 16th.

- 2.30-3.0.—SOME VOICES at the ZOO. S.B. from London.
- 3.0-5.30.—Programme S.B. from London.
- 8.30. Religious Service.
Hymn, "Jesus Shall Reign Where'er the Sun" (English Hymnal No. 420).
Anthem, "Light of the World" (Elgar).
Address: Canon G. W. HOCKLEY, The Rector of Liverpool.
Hymn, "Crown Him With Many Crowns" (English Hymnal No. 381).
- 9.0-10.30.—Programme S.B. from London.

MONDAY, November 17th, WEDNESDAY, November 19th, and SATURDAY, November 22nd.

- 3.30-4.30.—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 18th.

- 11.30-12.30.—Midday Concert.
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0-10.30.—Programme S.B. from London.

THURSDAY, November 20th.

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

FRIDAY, November 21st.

- 4.0-5.0.—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.
G. A. ATKINSON. S.B. from London.
Local News.

Impressions of Spain.

JOHN MELVEY (Tenor).
MAIRE OWEN (Contralto).

THE STATION ORCHESTRA :

Under the Direction of FREDERICK BROWN.

- 7.30. Orchestra.
March, "A Bunch of Roses" Chapi
Overture, "H Guarany" Gomez
- 7.45. Tenor Songs.
"Lolita" Buzzi-Peccia
"Marcheta" .. Victor L. Schertzinger
- 7.55. Orchestra.
Selection, "La Gran Via" Valverde
Entr'acte, "Bolero" Billi-Tavan
- 8.15. Contralto Songs.
"Habancera" ("Carmen") Bizet
"Dolorosa" Montague Phillips
- 8.25. Violin Solo with Orchestra.
Andante and Rondo from Symphonie
Espagnole (Lalo).
Soloist: FREDERICK BROWN.
- 8.40. Tenor Songs.
"A Granada" Alvarez
"Flower Song" ("Carmen") Bizet
- 8.50. Orchestra.
Ballet Music from "Le Cid" .. Massenet
- 9.10. Contralto Songs.
Three Little Spanish Songs.
"My Love the Swallows"..... }
"Lola" } Hermann
"Ah! Tho' the Silver Moon }
were Mine" } Lohr
- 9.20. Orchestra.
Waltz, "España" Waldteufel
- 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Sir JOHN RUSSELL. S.B. from London.
Local News.
- 10.0. Pianoforte Solos.
"Seguidillas" Albeniz
"Caprice Espagnole" Moszkowski
- 10.10. Orchestra.
"Sevillana" Elgar
- 10.30.—Close down.



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God shall wipe away all tears—"The Light of the World"
(Sullivan)

7314 { Love's Old Sweet Song (Molloy)
Daddy (Behrend)

7315 { The Old Folks at Home (S. C. Foster)
In the Chimney Corner (Weatherly & Cowen)

10-inch Double Sided, 6s. each.

X305 { Less than the Dust, from "Indian Love Lyrics"
(Woodforde-Finden)
Till I Wake, from "Indian Love Lyrics" (Woodforde-Finden)

X316 { Just a Ray of Sunlight (W. H. Squire)
A Page's Road Song (Ivor Novello)

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No. 1—Shepherd's Boy (Hirtenknabe)
No. 2—Norwegian Rustic March (Noregischer Bauernmarsch)

991 { No. 3—Nocturne (Notturmo)
No. 4—March of the Dwarfs (Zur der Zwerge)

Details of other Famous Broadcast Artists
on Columbia Records will appear on this page.

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London, E.C.1.

Nottingham Programme.
Week Beginning Sunday, November 16th.

SUNDAY, November 16th.
2.30-3.0.—**SOME VOICES** at the ZOO. S.B. from London.
3.0-5.30. } *Programmes S.B. from London:*
8.15-10.30. }

MONDAY, November 17th, and SATURDAY, November 22nd.
3.30-4.30.—The Scala Picture Theatre Orchestra: Musical Director—Andrew James.
5.15-6.0.—**CHILDREN'S CORNER.**
6.0-6.15.—"Teens' Corner."
7.0 onwards.—*Programme S.B. from London.*

TUESDAY, Nov. 18th & WEDNESDAY, Nov. 19th.
3.30-4.30.—The Orchestra of Lyons Café: Conductor—Brassey Eyton.
5.15-6.0.—**CHILDREN'S CORNER.**
6.0-6.15.—"Teens' Corner."
7.0 onwards.—*Programme S.B. from London.*

THURSDAY, November 20th.
3.30-4.30.—Scala Picture Theatre Orchestra.
5.15-6.0.—**CHILDREN'S CORNER.**
6.0-6.15.—"Teens' Corner."
7.0-8.0.—*Programme S.B. from London.*
8.0-9.30.—**PIANOFORTE RECITAL.** Relayed from The Albert Hall, Nottingham.
HERBERT FRYER (Piano).
FRANK TITTERTON (Tenor).
9.30-10.30.—*Programme S.B. from London.*

FRIDAY, November 21st.
3.30-4.30.—The Orchestra of Lyons Café.
5.15-6.0.—**CHILDREN'S CORNER.**
6.0-6.15.—"Teens' Corner."
7.0.—**WEATHER FORECAST and NEWS.** S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.

Songs and Chamber Music.
INSTRUMENTAL TRIO:
ALICE HOGG (Pianoforte).
FREDERICK MOUNTNEY (Violin)
FREDERICK HODGKINSON. (Violoncello).
ROY HENDEKSON (Baritone).
OLIVE HEMINGWAY (Mezzo-Soprano).
BERNARD JOHNSON, B.A., Mus.Bac., P.R.C.O. (Talks).

7.30.—Explanatory Talk on Mendelssohn's Trio in D Minor.
Trio.
Trio in D Minor, Op. 29 Mendelssohn
Baritone Songs.
Intermezzo Schumann
"The Blacksmith" Brahms
"More Fair and Pure and Holy" }
"Spring Night" Schumann
Mezzo-Soprano Songs.
"Pleading" }
"The River" Elgar (11)
Baritone Songs.
"Twilight It Is" J. Wightman
"She Came to the Village Church" (Tennyson's }
"Maud" Song Cycle) .. } — Somervell (1)
"O Let the Solid Ground" }
Explanatory Talk on Tchaikovsky's Trio in A Minor.
Trio.
Trio in A Minor (To the Memory of a Great Artist) Tchaikovsky
Mezzo-Soprano Songs.
Lullaby }
"The Sands of Dee" Cyril Scott (4)
Prelude }

9.30.—**WEATHER FORECAST and NEWS.** S.B. from London.
Sir JOHN RUSSELL. S.B. from London.
Local News.

10.0. Baritone Songs.
"Looking Backwards" C. H. Parry (11)
"Son of Mine" }
"The Rebel" W. Wallace
Mezzo-Soprano Songs.
"Softly Awakes My Heart" ("Samson and Delilah") Saint-Saëns
Tosca's Prayer Puccini
Trio.
Old English Songs.

10.30.—Close down.

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4	60 "	25/-	3/-
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6	80 "	44/6	3/9
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SWING LOW, SWEET CHARIOT.
I GOT A ROBE.
MY LORD, WHAT A MORNIN'.
GO DOWN, MOSES.
ETC., ETC.

Plymouth Programme.
Week Beginning Sunday, November 16th.

SUNDAY, November 16th.
2.30-3.0.—SOME VOICES at the ZOO. *S.B. from London.*
3.0-5.0. MUTLEY ORATORIO CHOIR.
Hon. Conductor: PERCY E. BUTCHERS.
Oratorio, "The Last Judgment"
Louis Spohr
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*
8.15-10.30.—Programme *S.B. from London.*

MONDAY, November 17th, and WEDNESDAY, November 19th.
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.
7.0-11.0.—Programme *S.B. from London.*

TUESDAY, November 18th, THURSDAY, November 20th, and SATURDAY, November 22nd.
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.*

FRIDAY, November 21st.
3.30-6.0.—Talk to Schools.
4.0-5.0.—Ernest Manning and his Orchestra, relayed from the New Palladium Cinema. Dorothy Lincoln (Soprano).
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News.

Dramatic Night.
LUCY DART (Soprano).
HARRY GROSE (Entertainer).
HENRY HUDSON (Solo Pianoforte).
7.30.—Henry Hudson.
Staccato Study in C Rubinstein
Harry Grose will Sing and Talk.
8.0. EDNA GODFREY-TURNER and WILLIAM MACREADY present "DAVID GARRICK." (William Macready). Lucy Dart.
9.0. "Devon for Me" Gerald Kuhn (8)
"Break o' Day" Sanderson (1)
S. FOWLER-WRIGHT on "Living Poets of Devonshire."
Henry Hudson.
G Flat Study on Black Notes Chopin
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir JOHN RUSSELL. *S.B. from London.*
Local News.
10.0. Lucy Dart.
"Some Day in Somebody's Eyes" Ancliffe
"Little Brown Owl" Sanderson (1)
"MARRIED LIFE."
(Donald Edwardes.)
Cast:
Helen .. EDNA GODFREY-TURNER
Archie WILLIAM MACREADY
Scene: A Morning Room.
Henry Hudson.
E Major Study, No. 3, Op. 10 Chopin
10.30.—Close down.

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.
LETTERS FOR THE B.B.C., containing programme suggestions or criticisms, should be sent to the Organiser of Programmes, 2, Savoy Hill, W.C.2.
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D.L.5. CRYSTAL

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Sheffield Programme.

Week Beginning Sunday, November 16th.

SUNDAY, November 16th.

- 2.30-3.0.—SOME VOICES at the ZOO. S.B. from London.
 3.0-5.30.—Programme S.B. from London.
 5.30-5.45.—Short Address to Children by The Ven. J. RUSSELL DARBYSHIRE, Archdeacon of Sheffield.
 8.15-9.0.—Service relayed from Nether Congregational Church. Preacher, The Rev. F. D. TRANTER.
 9.0-10.30.—Programme S.B. from London.

MONDAY, November 17th.

- 11.30-12.30.—Gramophone Records.
 3.30-4.30.—Programme S.B. from Birmingham.
 5.0-5.30.—WOMEN'S HALF-HOUR.
 5.30-6.45.—CHILDREN'S CORNER.
 7.0-7.30.—Programme S.B. from London.
 7.30-8.15 (approx).—Public Speeches by Sir WILLIAM ELEGG, C.B.E., LL.D., and Sir HENRY HADOW, M.A., Mus.D., in connection with Sheffield's Educational Week. Relayed from the Victoria Hall.
 8.15 (approx)-11.0.—Programme S.B. from London.

TUESDAY, November 18th.

- 11.30-12.30.—Gramophone Records.
 3.30-4.30.—Programme relayed from the Albert Hall.
 5.0-5.30.—WOMEN'S HALF-HOUR.
 5.30-5.45.—Talk on Education
 5.45-6.30.—CHILDREN'S CORNER.
 7.0-10.30.—Programme S.B. from London.

WEDNESDAY, November 19th.

- 11.30-12.30.—Gramophone Records.
 3.30-4.30.—IRENE W. SADLER (Recitations). Hilda Francis (Solo Pianoforte).
 5.0-5.30.—WOMEN'S HALF-HOUR.
 5.30-6.45.—CHILDREN'S CORNER.
 7.0-9.40.—Programme S.B. from London.
 9.40.—Educational Talk.
 10.5-11.0.—SAVOY BANDS. S.B. from London.

THURSDAY, November 20th.

- 11.30-12.30.—Gramophone Records.
 3.30-4.30.—Programme relayed from the Albert Hall.
 5.0-5.30.—WOMEN'S HALF-HOUR.
 5.30-5.45.—Talk on Education.
 5.45-6.30.—CHILDREN'S CORNER.
 7.0-10.30.—Programme S.B. from London.

FRIDAY, November 21st.

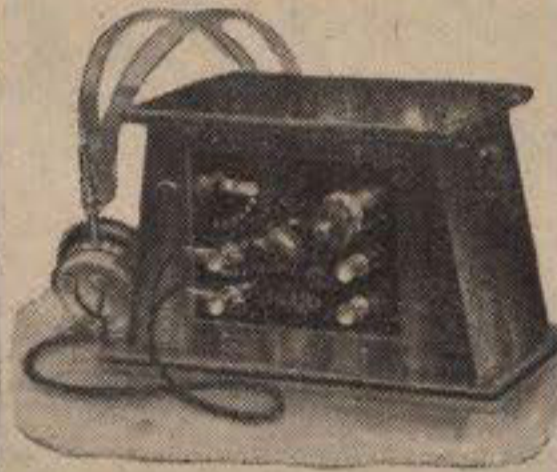
- 11.30-12.30.—Gramophone Records.
 3.30-4.30.—Programme S.B. from Birmingham.
 5.0-5.30.—WOMEN'S HALF-HOUR.
 5.30-6.30.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 G. A. ATKINSON. S.B. from London.
 Local News.
 7.30. **Local Night.**
 The Items will be contributed by
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 HARRY W. DUXBURY (Recitals).
 GEORGE J. JEFFCOCK (Baritone).
 MABEL MONCKTON (Soprano).
 IVY SMITH (Solo Pianoforte).
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
 Sir JOHN RUSSELL. S.B. from London.
 Local News.
 10.0.—Local Concert (Continued).
 10.30.—Close down.

SATURDAY, November 22nd.

- 2.0 onwards.—"A MIDSUMMER NIGHT'S DREAM," relayed from the Hippodrome.
 5.0-5.30.—WOMEN'S HALF-HOUR.
 5.30-5.45.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Station Director's Talk.
 Local News.
 7.30-12.0.—Programme S.B. from London.

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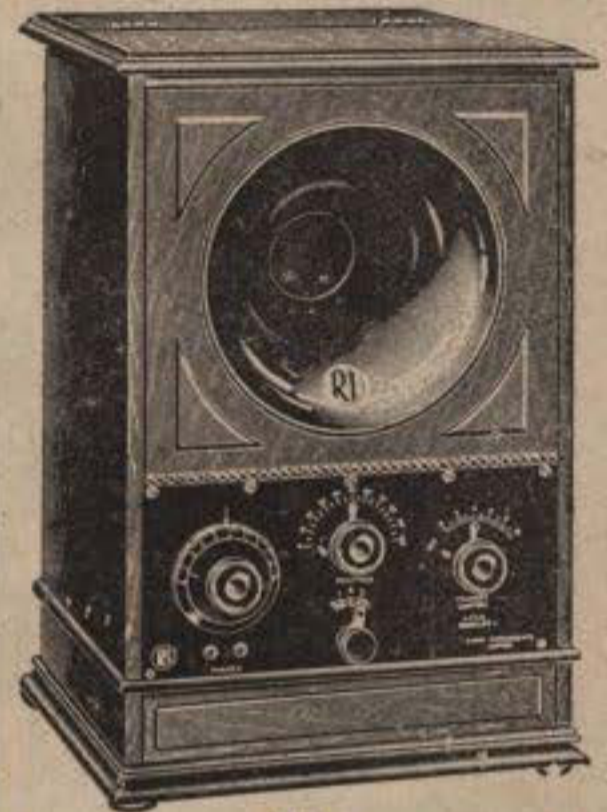
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Stoke - on - Trent Programme.

Week Beginning Sunday, November 16th.

SUNDAY, November 16th.

2.30-3.0.—SOME VOICES at the ZOO. S.B. from London.

3.0-5.30. } Programmes S.B. from London.
8.15-10.30. }

MONDAY, Nov. 17th, WEDNESDAY, Nov. 19th and SATURDAY, Nov. 22nd.

3.30-4.30.—The Majestic Cinema Orchestra. Musical Director, Thomas Beckett.

5.0-6.0.—CHILDREN'S CORNER.

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

TUESDAY, November 18th, and THURSDAY, November 20th.

3.30-4.30.—The Majestic Cinema Orchestra. Musical Director, Thomas Beckett.

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3.30-4.30.—The Majestic Cinema Orchestra. Musical Director, Thomas Beckett.

5.0-6.0.—CHILDREN'S CORNER.

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

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

THE HANLEY VOCAL UNION CHOIR.

LEON FORRESTER (Solo Pianoforte).

ETHEL DAVIES (Soprano).

CECIL COOPER (Baritone).

J. W. GIBSON (Songs at the Piano).

7.30. Choir.

"Song of the Vikings" .. E. Fanning (11)

"In this House of Softened Splendour" .. Pinski (11)

Hymn to Music D. Buck (11)

7.45. Songs at the Piano.

Humorous Medley, "Football" .. Reg. Low (7)

"Hurricane History" Fred Cecil (13)

8.0. Soprano Songs.

"Deep in My Heart" A. Moffat

"The Wayfarer's Night Song" .. Easthope Martin (5)

8.10. Pianoforte Solos.

Nocturne in F Sharp} .. Chopin

Scherzo in B Minor... }

8.20. Baritone Songs.

Prologue, "Pagliacci" Leoncavallo

"Song of Sleep" Somerset

8.30. Choir.

"As Torrents in Summer" Elgar

"The Shepherd's Lament" Smart (2)

Trio for Female Voices, "Lift Thine Eyes" .. Mendelssohn (11)

Chorus.

"He Watching Over Israel" } Mendelssohn

"All Men, All Things" (11)

8.45. Songs at the Piano.

"Auto Suggestion" .. Mordin and Jackson (13)

"Down at the Listening Inn" Norman Long

8.55. Pianoforte Solos.

Chant Polonais in G Flat..... Chopin-Liszt

Rhapsody No. 12..... Liszt

9.5. Soprano Songs.

"Fair Spring is Returning" .. Saint-Saens

9.15. Pianoforte Solos.

"La Cathedrale Engloutie" Debussy

"The Sea" Palmgren

9.20. Baritone Songs.

"Invictus" Bruno Huhn

"Summer Time on Breton" Graham Peel

"At Santa Barbara" Kennedy Russell

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

Sir JOHN RUSSELL. S.B. from London.

Local News.

10.0. Songs at the Piano.

"House Hunting" Fred Cecil (13)

10.10. Choir.

"Loek Leven Love Lament" Robertson (2)

"The Storm" Rogers (11)

"Lullaby of Life" Leslie (2)

"Hallelujah Chorus" Handel (2)

10.30.—Close down.

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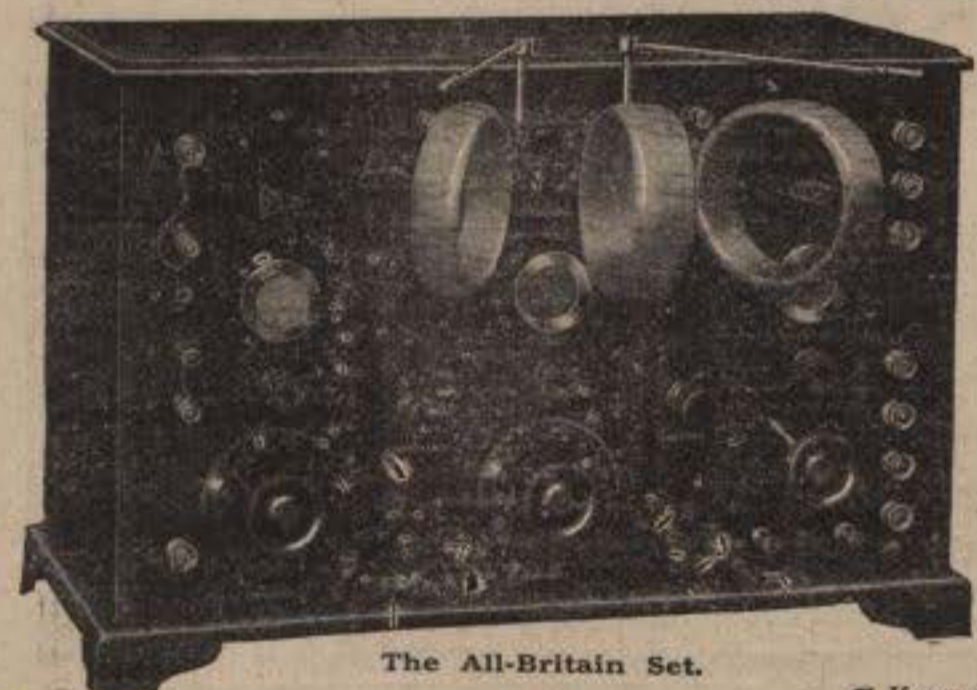
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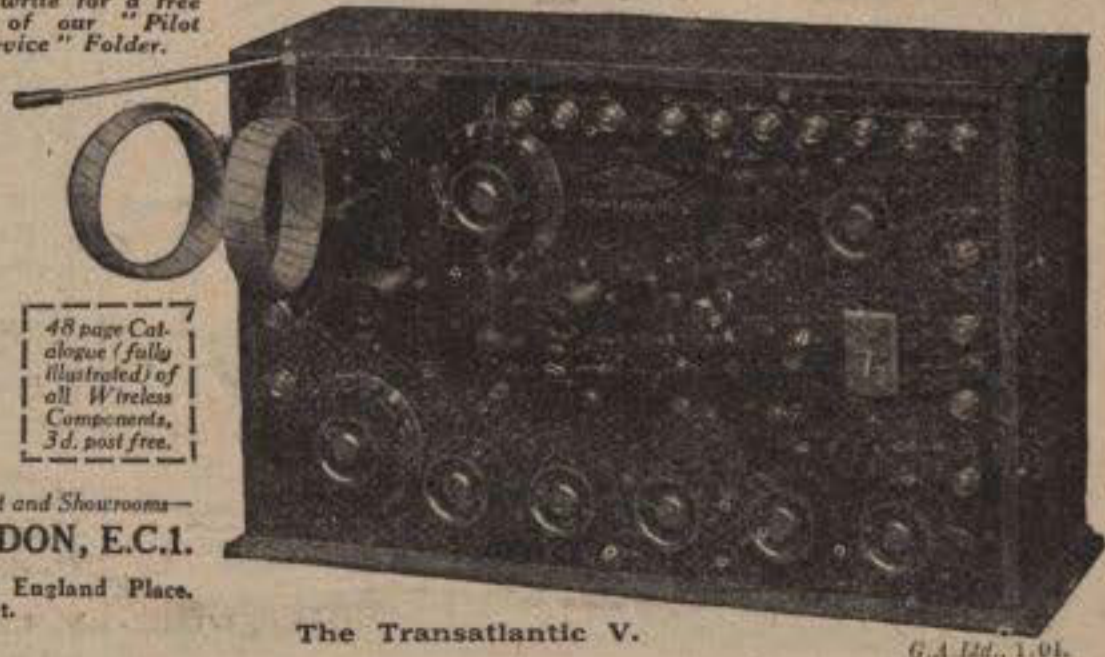
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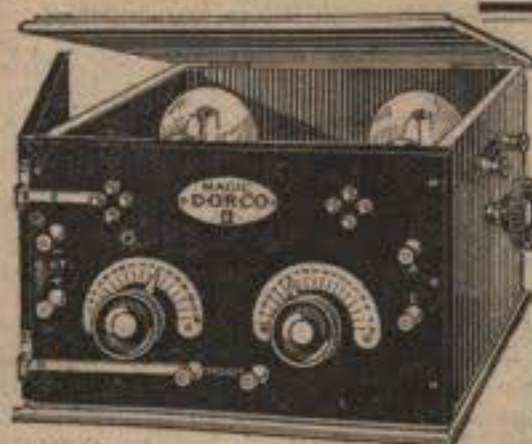
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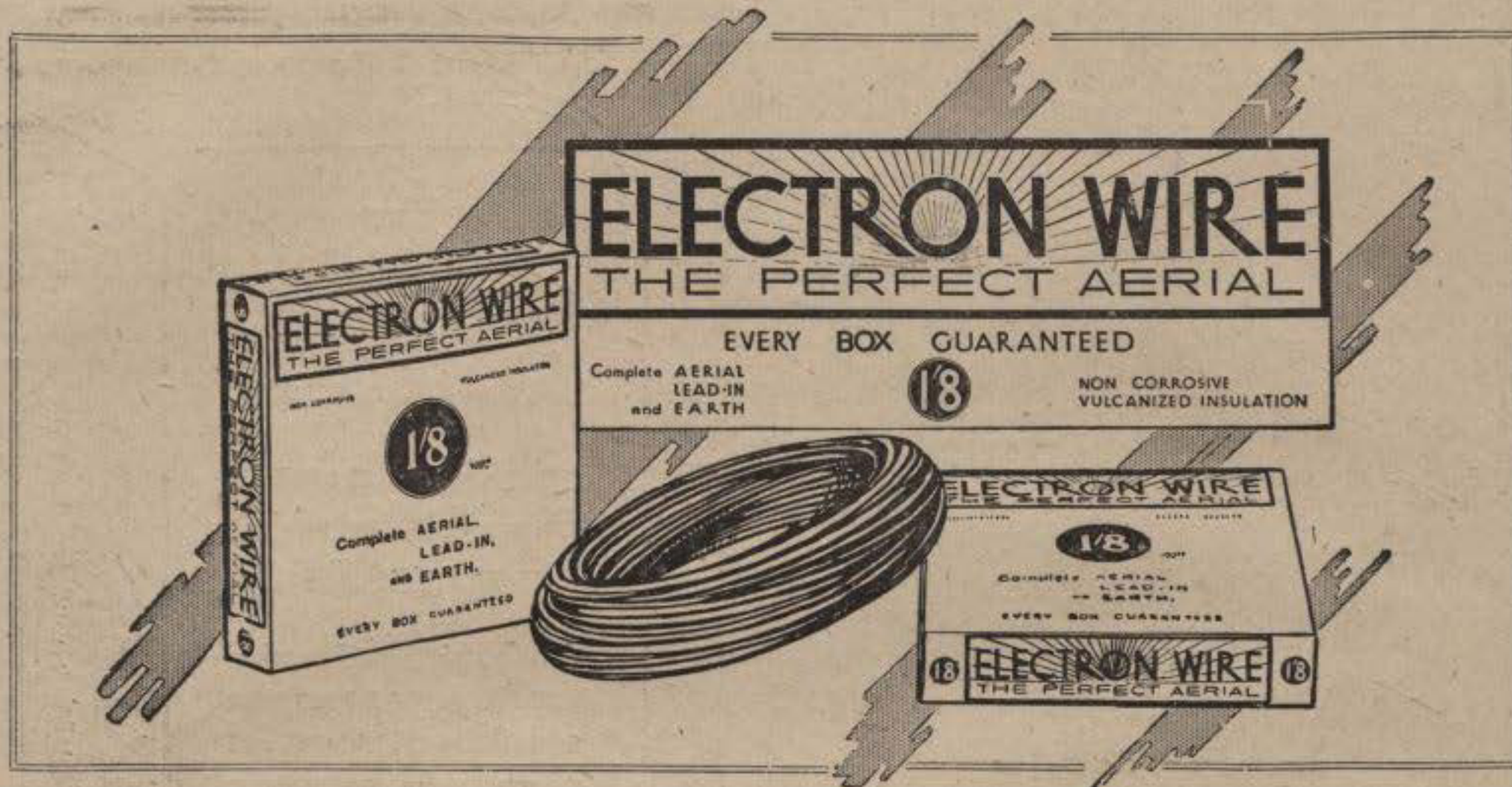
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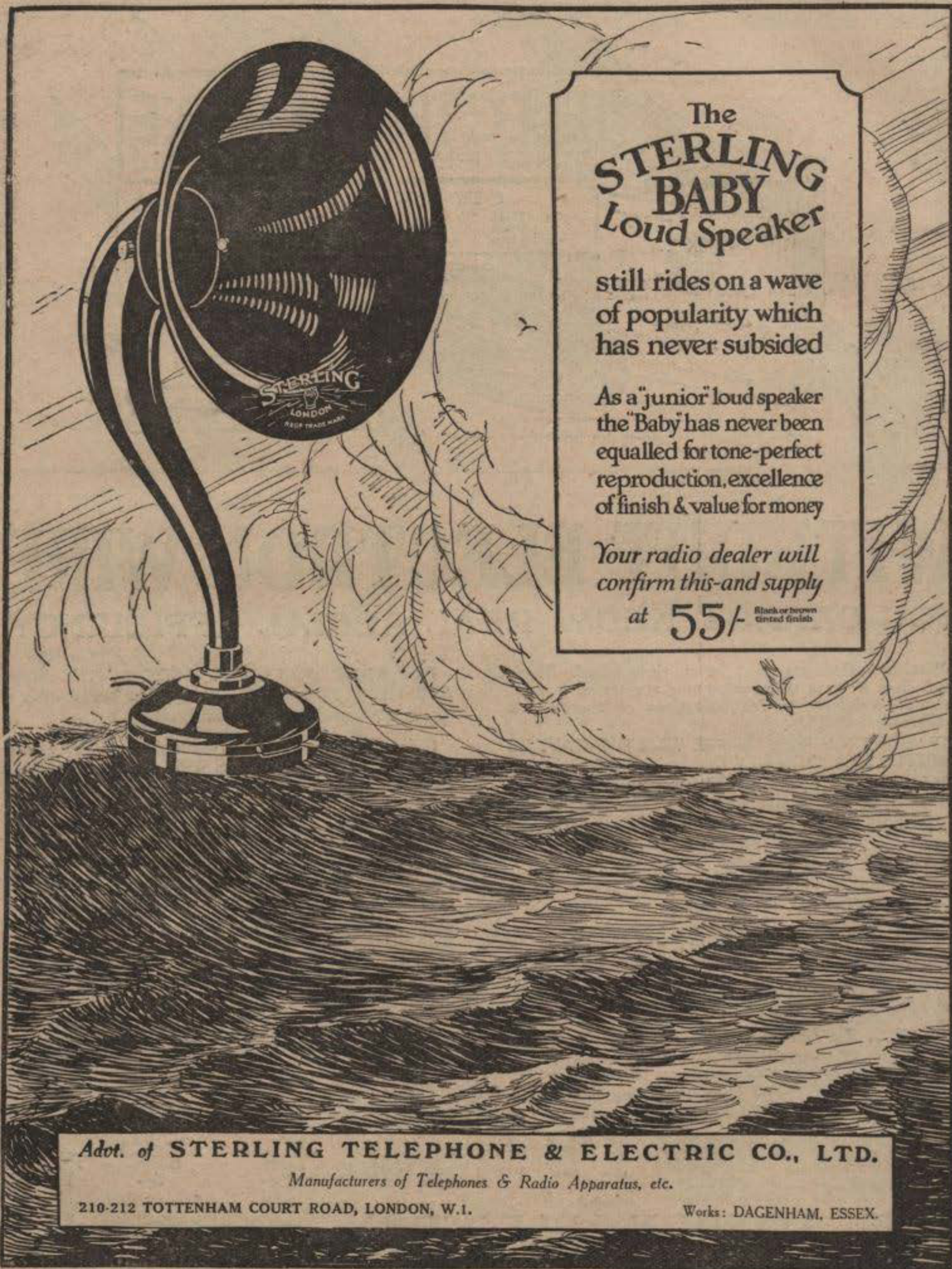
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