

COMPLAINTS ABOUT DAVENTRY.



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing SUNDAY, September 6th.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLASGOW, BIRMINGHAM, MANCHESTER, BOURNEMOUTH, NEWCASTLE, BELFAST.

HIGH-POWER STATION.

(Daventry.)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH, LIVERPOOL, LEEDS-BRADFORD, HULL, NOTTINGHAM, STOKE-ON-TRENT, DUNDEE, SWANSEA.

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By H. M. Tomlinson.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

IMPORTANT TO READERS.

The address of "The Radio Times" is 8-11, Southampton Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd., is 2, Savoy Hill, Strand, London, W.C.2.

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

The Making of Military Bands.

By Lieut. H. E. ADKINS, Mus. Bac., A.R.C.M., L.R.A.M.

[Few people are better qualified to speak of military bands than Mr. Adkins, who is Director of Music at Kneller Hall, the Military School of Music. A programme of music at Kneller Hall will be broadcast from Daventry on Tuesday, September 8th.]

NEGROES in the band of the Coldstream Guards! It sounds ridiculous, yet up to the time of the Crimean War it was the general practice to have these coloured players in the band. They did not play syncopated music, either, but the good, old-fashioned military tunes. Regiments vied with one another to dress them in the most magnificent manner, and they appeared with feathered headgear, loose coats, and coloured sashes. They played the "clash-pans," or cymbals, as they were then called, and the old "Jingling Johnnies," which consisted of a pole supporting a number of sleigh bells, which were shaken by the player.

The beginnings of military bands go back as far as the time of Charles II., who authorized twelve "hautbois" in various companies of Foot Guards in London. It is interesting to note that these men were given a fictitious name, and were borne on the strength of other companies of the regiments then quartered in the country. By this questionable device the musicians obtained higher pay.

After a hundred years had passed, the bands of the three "Regiments of Guards" consisted of no more than eight performers—two clarinets, two oboes, two horns, and two bassoons. They did very little more than play from the Horse

Guards' parade ground to St. James's Palace, whilst the King's Guard was mounted. These musicians were not soldiers, but were hired by the month; and on a certain occasion, when water sports were held on the Thames, the colonel of the regiment wanted them to play and instructed them accordingly. But the civilian musicians considered this course to be undignified and outside their proper duties. They refused to play, and as a result of this rupture, the then Duke of York, Colonel-in-Chief of the Coldstream Guards, obtained a large number of musicians from Hanover.

Military bands had already developed to a comparatively high pitch of excellence in Germany, and the new Coldstream band consisted of twenty-four musicians, the instruments including clarinets, horns, oboes, bassoons, trumpets, trombones, serpents, tambourines, and "Jingling Johnnies." These latter were shaken by three coloured performers. This innovation and its subsequent development led to the foundation of our present military band system.

Other Regiments of the Line were now allowed to form bands, but the whole of

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Lieut. H. E. ADKINS.

Reputations By Radio.

Impressions of Orators. By Sydney A. Moseley.

REPUTATIONS are made and marred by public speeches. "Single Speech" Hamilton may or may not have justified the history he made by a solitary effort. Or to come down to more recent times, Mr. Duff Gordon may have really earned the paeans of praise which heralded his maiden speech in Parliament. How are we to tell? In the past it was usually through the written word. Today, however, Press-made reputations give way to radio reputations which, besides being the invincible test, are the more reliable. Old time reputations, therefore, are in the melting-pot.

Revised Ideas.

How, then, have many prominent reputations fared? I confess that I myself have had to revise my ideas of many public men and women since hearing them through the microphone. Although, in the course of my profession, I have had to attend a good many public functions, I will admit that there can be no better means of weighing up our prominent publicists than in the seclusion of one's own study. Being present at the function, it is not such a good test. The lively atmosphere, a good dinner, sweet champagne and an engaging companion do not make for unbiased judgment. And certainly the delightful newspaper reports the next morning are, more often than not, too kind and sometimes too partisan!

True, a good speaker need not necessarily be good at anything else, yet the fact remains that the world judges and forms its impressions of its public servants from their public utterances. They would prefer a speaker who can be seen, sized and summed up. Failing that, to hear him by wireless, to judge from his tone, to "feel" his personality and consider his remarks undisturbed by his tricks and mannerisms.

The Premier's Notable Effort.

As for the general tone of public speeches, one cannot give a uniform judgment. Many speakers both pleased and surprised me, others pained and disillusioned me.

Take the Prime Minister, for instance. I already had an impression of Mr. Baldwin many years old. It wanted overhauling, another advantage which some of us may obtain through listening afresh to our old idols or *bêtes noires*. I consider that Mr. Baldwin's speech which he delivered on a non-political subject the finest public utterance I have heard for many a day. His delivery was perfect. Every word rang out vigorous and vibrant. A manly, common-sense speech spoken with a fine flow of language and beautifully chosen phraseology. Those who have been disappointed with the general standard of public speaking to-day must have derived some consolation from Mr. Baldwin's notable effort.

I liked Mr. Arthur Henderson's talk. It was clear, cultured common-sense. To a good many, Mr. Henderson's reputation as a public speaker must have risen many points after his effort at the microphone.

A Striking Example.

A delightful surprise were Dame Henrietta Barnett's talks. Here is an instance where the reputation of an illustrious man may overshadow merit due to his wife. I knew of the *Janets* twenty years ago; but it was of the Canon that we all spoke. Could anything be more strikingly illustrative of the new opportunity to judge for ourselves than the case of Dame Henrietta Barnett? The tens of thousands who knew of her merely as a name now know her to be possessed of a wondrous personality, humanity and insight.

Some of the transmitted speeches appear to

have been more inspiring to the vast unseen audience of wireless listeners than to the audiences who were fortunate enough to be present. I found myself moved to applause on several occasions when there was no response from those present. And *vice versa*. A more moving occasion than the Pilgrims' dinner given to Mr. Houghton, the American Ambassador, has not been recently had. Coming at a vital moment in European affairs, one certainly expected speeches of a very high order. The Ambassador's speech, as it proved, was epoch-making and was reproduced in the world's Press, verbatim.

Light Amid Much Shade.

Mr. Houghton, however, made no attempt, so it seemed to me, to move his audience. He indulged in no flight of rhetoric and, as I thought at the time, it read much better than it sounded. As for Mr. Austen Chamberlain, the impression he gave was that he did not trouble to prepare a speech at all. I have heard him from the public platform and have met him privately. Mr. Chamberlain has a natural, hesitant and sincere manner of delivery and, no doubt, as Foreign Secretary, he had to go very warily on what was a diplomatic as well as a social occasion. Nevertheless, his speech must have come as a disappointment to his multitude of unknown admirers.

Lord Birkenhead's light and gay speeches are amusing when heard through the ether. Indeed, his speeches are sometimes in the nature of a relief—the light amid much shade. Nevertheless, one expects loftier themes and dignified eloquence from a Lord Chancellor.

Popular Through Wireless.

For an almost perfect oration, however, one must turn to the Lord Chief Justice, Lord Hewart. I am sure that among listeners, he must rank high as a public speaker, and since very few of his listeners can have had the opportunity of judging him at first hand, one might almost say that he has achieved a popular repute through wireless.

I do not suppose that I should ever have had an opportunity of hearing Mrs. Philip Snowden speak if it had not been for wireless. From her writings, one formed an impression that she was merely a theorist—the wife of an eminent politician. Her talk on Palestine, however, completely changed my conception of her. Undoubtedly, she has a personality, a strength of mind and ability of a very high order.

Elusive "G.B.S."

What can one say of our one and only Bernard Shaw? In the course of my work, I have just missed meeting him on two occasions. Elusive Mr. Shaw! But I got him on the wireless. It was with some trepidation that I switched on. I put on, if you please, in my unseemly eager state, four valves—as if G.B.S. needed magnifying! I hesitated before switching on at all. I wondered whether it might not be better for me to retain the vivid impression of a wonderfully virile personality obtained from his great works. Well, as you know, he did not fail us. He achieved all we hoped he would achieve. And since my impressions must be shared by nearly all who heard him, I will leave him with a hope that we may hear him again.

Finally, I would say this. Religious minded people may wonder what impression the Sunday services have on those of the modern school who "never trouble" to attend services. It is, of course, difficult to offer a general suggestion. My own impression is that the quality of the singing and of the sermons themselves fluctuate widely when they should always be on a consistently high level.

The Making of Military Bands.

(Continued from the previous page.)

the expense was shared by the officers of the individual regiments. Wealthy regiments engaged highly trained musicians, and very naturally a certain rivalry grew up between various regiments. Each tried to make its band the best and unique. The 2nd Life Guards, for example, boasted in 1831 that they had "the famous Russian chromatic trombone band—the only one in England;" and the Elthorne, Middlesex, Militia spoke with pride of their band of "Pandean Reeds."

* * * *

It was evident that the instrumentation of military bands would have to be standardized and the pitch of the various bands brought to some common basis. Without this, no massed playing was possible and much inconvenience was caused. For the reconstruction of the military band system we were mainly indebted to William Wieprecht, a German who, by the way, designed the bombardon, and to whom credit is given for introducing a complete family of valved instruments. These are said to have included slide bass trombones, euphoniums, E-flat cornets, and B-flat tenor horns.

* * * *

Curiously enough, there is still practically a semi-tone difference in pitch between music in the service and the best part of music played elsewhere, both in England and abroad. This unfortunate state of affairs, which does not permit instrumental co-operation, was, perhaps, brought about by Kneller Hall fixing the pitch in 1858, as that used at the ancient Philharmonic Concerts.

Twenty-seven years later, the Philharmonic adopted the international or continental pitch, with a view of helping to standardize the pitch throughout the civilized world. As a matter of principle, the military authorities were anxious to conform with this change, but the cost involved was too great to be sanctioned in these times, when economy with public funds is a matter of national interest.

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I have heard it said that brass instruments do not "carry" very well by wireless. Their reproduction is said to be inferior to that of a good gramophone. There may be no recognizable rattle, but sometimes there is a certain harshness mixed with everything. Some think that military bands make too much noise before the microphone, and that the volume should be cut down. The trouble about this is, that by interfering with the proper volume, the real tonal relationships are lost. But the question of the transmission of wireless music is really a technical matter, rather than a musical one, of which I am not qualified to speak. I have sufficient confidence in the capable engineers of the British Broadcasting Company to feel sure that in a short time the quality of the transmissions of military band music will be equal to that of any other kind of broadcasting.

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There is something about a military band which has always called forth the enthusiasm of people, not only in war, but in peace time. Few radio enthusiasts, I imagine, can listen to the inspiring strains of a military band playing some national composition without feeling a thrill. There is, something, too, about the swagger of a military band, which tickles the interest. Even the German poet Klopstock confessed that the "Marseillaise" cost Germany 30,000 of her finest soldiers, and no one will deny that "Tipperary," which was the universal favourite of all the bands at the front in the Great War, played a considerable part in that great victory.

[A further interesting Contribution by Lieut. Adkins next week.]

Radio Remedies.

By Robert Magill.

THERE is no doubt that, in time, wireless will make us all healthier. At sea, for example, many a life is now being saved because a ship which carries no doctor can get into immediate touch with a medical man on another vessel, describe the symptoms of a case, and receive the treatment back on the spot. I confess that it would be awkward if they got a weather forecast mixed up with "the mixture as before." The further outlook for the patient might be very unsettled, but you can't have everything.

Then lectures on hygiene by radio probably do more good than any number of articles on the subject. People will listen, where they will not read articles. Anyhow, radio persuades people to stay at home in the evenings, so that there is less chance of being run over by a motor-car.

Jazz for Electrons.

But does music have any appreciable effect on our well-being? You feel much better, thank you, when you hear a good stirring military march, and, on the other hand, the way the girl next door, who is learning to sing, misses her top notes takes away your appetite.

The other day, when I went to see my doctor, I found him dubiously looking in a catalogue at a picture of an instrument like a big tin tobacco pipe with embroidery on it.

"It's not a new stethoscope," he told me. "It's a saxophone. I'm wondering if I ought to learn to play one. So many people have said recently that music has certain curative powers that I fully expect in a year or so, instead of prescribing castor oil for your pains, I shall have to oblige you with a carefully made-up sonata."

"You understand that everything in Nature oscillates to a certain rhythm, and when you're ill, it means that your electrons are out of step, so to speak, and are causing atmospheric in your system. Fortunately, however, they've got an ear for music, and a little jazz soon sets them happily fox-trotting round again."

When Love Songs Will Be Barred.

"The time may come when we doctors will not only ask what you've been eating, but what sort of wireless set you've got. If you complain of a headache, we shall diagnose it as an over-indulgence in the too-rich programme from Birmingham, and order a course of De Groot, to be taken three times a day in water."

"In case of an influenza epidemic, the Ministry of Health will probably ask the B.B.C. to transmit something effervescent daily as a tonic; while during a heat wave all sentimental love songs will be barred. We shall need something cooling, like sea shanties."

"What I'm worrying about, though, is whether the wave lengths affect our health. Shall I, perhaps, have to tell a patient to buy another valve and pick up Manchester with its 378 metres, instead of Aberdeen with its 495? Is '5XX' too strenuous for anybody with a weak constitution?"

Are You in Tune?

"Anyhow, let me see if you're in tune. Open your chest and say 'ninety-nine.' I thought so. You're half a tone flat. Now take this prescription to the nearest music-publisher—I forgot—I mean chemist—"

I expect he was exaggerating, but there may be something in it. Some day the advertisements on the back pages will run: "Buy our 7/6 crystal set—Worth a guinea a box," or "Are you losing weight? Try Swanee River valves!"

And there will be a picture of grandpa leaping over a fence with headphones on. He will have got that "2LO" feeling!

The Lure of London's River.

By H. M. Tomlinson.*

OF such ports as Liverpool, Bristol, and Southampton, there is never a doubt about it. They are on the sea.

But London, with a name so magical that it strangely affects any exile who happens to see it under the counter of a ship moored to a foreign quay, London itself is not aware that it is on the sea. Anyhow, most of its citizens forgot that vital fact long ago. The sea is out of hail of Fleet Street. Wembley is much nearer. Yet if anyone had wanted an assurance that London is really the capital city of a commonwealth of nations, then the neighbourhood of Silvertown, with its concourse of immense ships, could impress that in a way beyond the scope of any other sort of exhibition.

Familiar Names of Famous Marks.

And Dockland, of course, is always with us. It is not an occasional event, yet Paris is nearer to our newspaper offices than Dockland, and is less strange, and speaks a more familiar tongue. How many Londoners who know Montmartre could find their way to Gallions, to Hookness, or to Blackwall Point? Yet these are the familiar names of famous marks on what sailors know as London River; and London River—which does not run above London Bridge—was here before London itself; it made the city; and it did most to create that commonwealth of nations of which the city is the heart. The lower Thames, the River of Ships, the river few of us ever see, has had a longer life, has a greater tradition, and is more vitally concerned with our history and our future, than any of the august features of the capital which send tourists hurrying and wondering.

The Gate to the Orient.

In some recent books, that gossiped of London, I have seen slighting references to what lies east of London Bridge. One book was rude to Fenchurch Street Station, and another to Wapping. The fact is, the Thames below the Pool is not respectable enough for polite literature. Once the Thames is out of Oxford, it comes down in more than one sense. When the river is named, most Londoners think of Richmond. But for some of us there is more of London and its river in the warehouses rising like dingy cliffs above the Pool, and in the ships there, than in the masonry and sham Gothic spires by Westminster Bridge; at which spot to-day, for most of us who remember that we have a rough island story, the river ends.

Yet shabby Fenchurch Street Station, with its cabs, is no less than the gate to the Orient. That railway track beyond its platform, which passes above a desert of mean roofs and chimney pots, is the road to China. Below that plateau of East End tiles is the Dock Road, which is the beach of London.

Misled by the Obvious.

Have you ever happened on a palm nut stranded in a Cornish bay? That is something like a messenger. Well, in that road to the docks your idle thought may run into just such a surprising derelict. You may, if you know the signs, recognize matters there that are not reported in the London Directory, which are not down in the official map of the streets.

Yet I should do wrong to promise anything to a chance visitor. The lights some of us see in the Dock Road are reflections on deep water. But a stranger, by night, might fancy there was only rain in an unfriendly industrial district. The lights for him would be merely the reflections on a wet road—probably of an electric

tram passing Poplar Station. No more than that. It is not so easy to see things as many observers suppose. We are often misled by the obvious.

Once there was a tavern by the Thames called the Artichoke. It stood by Blackwall Stairs. It was a wooden house, with scarlet geraniums in its windows. You could watch from it incoming clippers warp into dock. You cannot do that to-day. Like the clippers, it has gone. But perhaps because my first view of the Thames was from that point, and perhaps because once I saw a clipper drop down stream, and heard her men sing a shanty, there is more for me in London River than there is in the Upper Thames.

A Link With Dickens.

Henley is a luxury, in high summer, and Clevedon Woods in autumn; yet some of us would prefer, at all seasons, to walk eastward as near to the river as the path allows from St. Katherine's Way by the Tower, or from Tooley Street to the Commercial Docks on the south side, than from Taplow to Maidenhead when the leaves are changing, and the light is at its best. I have preferred to sit with old Waters, the barge-builder of Narrow Street, Limehouse, who knew the man whom Dickens called Rogue Riderhood, and watch at high water, while he talked, the best view of the Thames there is—you may see it from the Grapes Tavern, which is the Six Jolly Fellowship Porters—than idle through reaches of the Upper Thames accompanied by the best literary reminiscences.

For me, there is no better story of the river than can be found around Wapping Old Stairs; and I don't think any view of the Thames, where it is tideless, so remarkable as the peep one gets from that historic hole in the wall at Wapping. You find it unexpectedly, a narrow cleft in the high gloom of the warehouses. They have shut one in, and have allowed not a peep of the river and the ships. You have heard, while loitering in that narrow passage, the voice of an unseen steamer. But you thought it was nothing. It was your imagination.

Outward Bound.

About you are the grim walls of an ancient inland city. The sea is distant enough. A van horse near throws up its nosebag to get the last bean. But you come to that cleft in the wall, a wedge of daylight holding the buildings apart. Beyond it is open space. Midway in that brightness, as you watch, and apparently floating on nothing, moves the black form of a steamer. She is outward bound.

I do not know much of the Thames above the point where it ceases to be London River, yet if Hampton Court and Richmond can beat the stories of Deptford and Ratcliff, then it is only in politeness, and not in richness.

Getting Things Done.

I prefer the grim walls of the busy place down stream, with the flood tide which has at least a tincture of saltness, the movements of ships, the shouts of river men, and the vapours and noise of those who are getting things done in the world. Nothing is artistically graded there, through a desire for correctitude, like the lawns and gardens beyond. But the dedication of Dockland comes to it—though unremarked by its own folk—who see but in simple curiosity, glancing up from their work, the dark majesty of the storm, the changing apparition of light on their river where smoke drifts and ships come and go; and these things do give to the working Thames the dignity which the effort of men to sustain their place on earth deserves.

* In a Talk from London.

Official News and Views. GOSSIP ABOUT BROADCASTING

Complaints about Daventry.

THE moving of "5XX" from Chelmsford to Daventry has had the effect of making crystal reception a good deal more difficult in a limited area of the East and South-East. The B.B.C. is keenly alive to the position, and regrets very much that the pursuit of a policy calculated to benefit the majority has damaged the facilities of crystal reception for some listeners. The fact that the crystal area of Daventry comprises a population of about six millions more than did the crystal area of Chelmsford, is little consolation for these crystal users in the East and South-East who are now outside the zone of the High-Power Station.

The B.B.C. is pressing forward with new schemes, which should have the effect of removing this cause of grievance. But it is important that listeners should remember that all these schemes are subject to the sanction of the Post Office, which is in the unenviable position of acting as arbiter of the conflicting claims of the various wireless services.

International Broadcasting.

We are approaching the international era of broadcasting, and there is a strong probability that during the coming winter, British listeners will be introduced to some of the best programmes of America and the Continent. But some of the more definite statements which have appeared in the Press may have the effect of creating expectations which cannot be realised as early as indicated.

For one thing, there is no possibility of the regular relaying of Dominion and foreign programmes as early as September. The preliminary tests at the new B.B.C. International Receiving Station at Hayes will be carried out during September. If these tests are successful, then, when the necessary corresponding apparatus abroad is completed, we shall be able to go forward with the scheme. But listeners would certainly not approve of the premature introduction of a large proportion of badly transmitted foreign programmes.

Broadcasting Censorship.

There appears to be a misapprehension in some quarters on the subject of broadcasting censorship, relating particularly to religious addresses. Apparently, some people believe that religious addresses are censored by the Religious Advisory Committees that have been set up to assist the B.B.C. stations. This is not the case. There is a censorship, but it is entirely a B.B.C. affair. The station director exercises it, and if there is any point on which he is not sure and requires guidance, he refers to the B.B.C. Headquarters in London. Everything possible is done to eliminate controversial points from the religious addresses broadcast.

Broadcasting the League of Nations.

As we go to press with this issue, it is not possible to say definitely whether part of the proceedings of the League of Nations Assembly at Geneva will be broadcast. The proposal has been engaging the attention of the B.B.C. and the International Union of Broadcasters for some time past, and it is hoped that the Presidential address at the opening of the Assembly, on September 7th, will be broadcast in this country.

The Presidential address this year will probably be given by M. Painlevé at about noon on September 7th. The B.B.C. is most anxious to complete the arrangements to broadcast this speech, and is doing everything possible to bring it about.

Return of De Groot.

Listeners will be delighted to hear that De Groot and his Orchestra will return to the London Station programme on September 13th.

This popular outside broadcast, relayed from the Piccadilly Hotel, will once again become a regular feature after that date.

Moonshine.

The seventh of the Radio Fantasies, specially written by Mr. John Overton for Birmingham Station, entitled *Moonshine*, will be given on Wednesday, September 16th. The whole action takes place on a Midsummer Eve, during the reign of George III, and is divided into three scenes, the first of which is laid in the Library at Barrington Manor, the second in the Rose Garden, while the last takes place in the kitchen of the "Barley Mow." The music has been arranged by Mr. Joseph Lewis.

University Women of Many Countries.

Birmingham listeners will be interested to hear that, in addition to Mrs. Raekham and Miss Eleanor Rathbone, who are both visiting Birmingham in connection with the conference of the National Council of Women, they will have an opportunity of listening to a broadcast talk on September 24th by Professor Winifred Culliss, O.B.E., D.Sc., of the National Council of Women, on "University Women of Many Countries."

The Gaelic Mod.

Listeners in Scotland can look forward to a special treat on Friday, September 25th, when Glasgow Station will relay the Grand Annual Concert of the Gaelic Mod, which is to be held this year at Greenock. Listeners will also hear the speech of the evening by the Earl of Cassillis.

Ballet Music at Glasgow.

On the afternoon of Sunday, September 13th, Glasgow Station has an interesting Light Orchestral Programme, with Mr. Ian McPherson (baritone) as soloist. In an Operatic Group is included "Wolfram's Address," from *Tannhäuser*, and the Station Orchestra, conducted by Mr. Herbert A. Carruthers, will play some interesting ballet music, the evergreen "Minuet" from Mozart's "Divertimento in D," and the popular "Hymn to the Sun" from Rimsky-Korsakov's *The Golden Cockerel*.

"High Days and Holidays."

A care-free spirit will prevail at the Plymouth Station on September 18th, when the programme opens with "High Days and Holidays" and ends with "Valley of Laughter." Miss Nadia Poltava (soprano) and the Dolce Male Voice Quartet will make their broadcast debut, supported by the Plymouth Corporation Tramways Band. The latter will play a selection from *The Country Girl*, to open the middle portion of the evening's programme which is entitled "In the Country." The Elite Entertainers will provide the humour.

A Notable Pianist.

The special feature at the Edinburgh Station on the evening of Friday, September 18th, from 10.15-10.45 p.m., will be a pianoforte recital by Mr. John Petrie Dunn, the well-known Scottish pianist. Mr. Petrie Dunn is Assistant Professor of Music at the University of Edinburgh, and was formerly Director of a well-known Conservatoire of Music in Germany. He has successfully broadcast from the Edinburgh Station on several previous occasions.

Looking Backward and Forward.

A picture from the past and a peep into the future will make up an interesting programme of comparisons for Cardiff listeners on Monday, September 14th. The principal feature will be the production of two unusual types of radio-plays. The first, entitled *An Hour in a Mid-Victorian Drawing-Room*, is a clever sketch of the lives and thoughts of the eighties, and the second is a prophetic (?) extravaganza of 1970,

entitled *Ten Minutes of Progress*. Music for the plays will include the "Blue Danube" Waltz, and the overture to *The Bohemian Girl* for the Victorian episode and *Progress* will be represented in music by Bantock's "Hamabdil" and Stravinsky's "Suite" for Small Orchestra.

Crosswords Without a Cross Word.

On Friday evening, September 18th, the Bournemouth Station will provide a "Cross Word Concert Party" (without a Cross Word), assisted by the Bournemouth Wireless Orchestra, conducted by Captain W. A. Featherstone. The programme begins with an Orchestral Dance Suite, by Ansell, entitled "The Shoe," which is a somewhat original item, the music being divided into five sections, each dealing with a particular form of foot-wear, and varying accordingly. The first part of the Cross Word Concert Party's Programme will be light and modern, but at 9 o'clock they will give "A Dream of 100 Years Ago," which should take us all back to the days of our grandmothers. To conclude the evening concert, the orchestra will provide half an hour of miscellaneous music by Sullivan and others, including Ivanov's "Caucasian Sketch."

B.N.O.C. Reception.

The reception which is to be given for the members of the British National Opera Company (who will be visiting the Theatre Royal, Leeds) by the Lord Mayor (Mr. C. G. Gibson) and Lady Mayoress of Leeds, and Mr. Francis Laidler, in the Leeds Town Hall, on Sunday, September 13th, will conclude with a concert by the principal artists of the Company, which will be broadcast to Leeds and Bradford listeners from 9 to 10 p.m.

Aberdeen's Late Night Fare.

On Monday evening, September 14th, when the Aberdeen Station is putting out the late night programme, a concert of varied interest will be broadcast. In addition to Miss Mavis Bennett, who will sing several numbers from Coleridge-Taylor, and Mr. Norman Williams (baritone), an hour's Recital of violin, pianoforte and vocal music will be given by Miss Millicent Ward (soprano), Miss Margaret Ludwig (violinist) and Miss Violet Ludwig (pianist). Then, after the News and an Interlude from Birmingham, the programme will be of a characteristically Scottish nature, in which *The Fairies*, the successful play by Mr. Arthur Black, will figure. The true atmosphere will be maintained by a short Recital of Highland songs by Mr. McLean after the curtain has been rung down on the doings of John McKay, a worthy crofter, and of his wife, and the strange sayings of "Daft Willie."

"The Duenna."

By arrangement with Mr. Nigel Playfair and Mr. Arthur Reynolds, a shortened version of Sheridan's comic opera, *The Duenna*, will be given from London Station on September 8th, at 8.25 p.m., S.B. to all stations, except Daventry. The cast and orchestra will be practically the same as in the original production at the Lyric Theatre, Hammersmith. Mr. Playfair will be supported by Mr. Frederick Ranalow and Miss Elsie French, of *Beggar's Opera* fame.

Southern Reminiscences.

"Old Joe," the radio successor of the old-time Christie Minstrels, has won the hearts of Cardiff listeners with his quaint humour and philosophy, and many will welcome his inclusion in the Cardiff programme for Friday, September 11th. Southern Reminiscences, conjured up by the music of the Station Orchestra, will provide a joyous hour of favourite old tunes with "Old Joe" in his best vein.

PEOPLE YOU WILL HEAR THIS WEEK.



Mr. TOMMY HANDLEY and Mr. EDDIE MORRIS, who are playing in "Radio Radiance," to be heard in various parts of the country this week.



(Photo: Maurice Beck & Macgregor.)
Miss IRIS WHITE and Miss JEAN ALLISTONE, two more "Radio Radiants."



Miss MAUDIE DUNHAM and Mr. JAMES WHIGHAM, who are also "Radio Radiance" Stars.



(Harris.)
Miss ELSIE FRENCH, who will be heard in "The Duenna" broadcast on September 8th. (S.B. to all Stations except Daventry.)



Miss FLORA WOODWAN, Soprano, whose singing will be relayed from the Three Choirs Festival at Gloucester on September 11th.

B.N.O.C. Operas.

LISTENERS will be glad to know that arrangements have been made to broadcast various scenes from operas of the British National Opera Company. The following is the first instalment of the details of these broadcasts to be relayed from Leeds-Bradford to the Stations mentioned below:—

Date.	Opera.	Stations.
Sept. 14.	Acts II. & III. <i>Rigoletto.</i>	Daventry, Birmingham, and Dundee.
Sept. 15.	Act II. <i>The Magic Flute.</i>	All Stations except Daventry.
Sept. 16.	Act III. <i>Tales of Hoffmann.</i>	Daventry and Birmingham.
Sept. 17.	Act III. <i>The Masteringers.</i>	Daventry, Bournemouth, Manchester, Newcastle, Glasgow, Edinburgh, Dundee, Liverpool, Hull, and Swansea.
Sept. 21.	Acts II. & III. <i>Faust.</i>	All Stations.
Sept. 24.	<i>Gianni Schicchi.</i>	Daventry, Bournemouth, Aberdeen, and Swansea.
Sept. 25.	Act I. <i>Hugh the Drover.</i>	Birmingham, Manchester, and Dundee.
	Act II. <i>Hugh the Drover.</i>	Glasgow.
Sept. 26.	<i>I Pagliacci.</i>	All Stations except Daventry.



Miss MARIE BELLAS, Contralto, will be heard in a Popular Programme by Newcastle listeners on September 8th.



(Harris.)
Mr. ALVIN KEECH, Entertainer, will broadcast from Bournemouth on September 12th.



(Harris.)
Mr. NIGEL PLAYFAIR, the well-known Actor, is broadcasting in the production of "The Duenna" on September 8th. (S.B. to all Stations except Daventry.)

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

THE THREE CHOIRS FESTIVAL.

(RELAYED TO LONDON, WEDNESDAY.)

THE "Three Choirs Festival" is an annual event carried out by combined choirs from Gloucester, Worcester, and Hereford. It was instituted in 1724, and is held in rotation at one of the three cities. This year's Festival is being held at Gloucester.

As a part of the Festival, some new works, or works seldom performed, are always given, and several such works are included in the programme to be broadcast from the London Station.

SMYTH'S OVERTURE, "THE WRECKERS."

Dame Ethel Smyth's Opera *The Wreckers* is founded on the activities of the Cornish shipwreckers of the eighteenth century. The Overture depicts the various phases of the character of these people.

"L'AMERO" (FROM MOZART'S "IL RE PASTORE").

Il Rè Pastore (*The Shepherd King*) is a short "music drama" (Mozart's own description) in two Acts. It is an early work. The text of *L'amerò* ("I will love him") is just the conventional love-song. The music is quiet and expressive, rather than florid.

HOWELLS' "PARADISE RONDEL."

(First Performance.)

Herbert Howells is a Gloucestershire man, born in 1802. His music, up to the present, shows close affinity to English folk-music and to the music of our composers of Tudor times. Mr. Howells is a Professor of Composition at the Royal College of Music.

The following description of *Paradise Rondel* is the composer's own.

"The Paradise of the title of this piece is no more distant than the village of that name in the Cotswolds, and any other village might have done for the work if it could have lent as good a name. Paradise is a good walking place, full of tunes for those who can hear them. Most of the few themes in this short work are quick-moving and lively."

STANFORD'S "SONGS OF THE SEA."

Stanford excelled as a writer of sea-songs. Of these, probably the best-known, and perhaps the best, are those which actually bear the title, "Songs of the Sea." They are settings of verses by Sir Henry Newbolt.

REED'S "ÆSOP'S FABLES."

William H. Reed (born 1876), composer and violinist, has been famous for many years as leader of the London Symphony Orchestra.

The following summary of *Æsop's Fables* is based on the composer's own description.

The whole piece is played without break. There are three main Sections of the work.

I. *Æsop* (Miniature Overture). This opens with, and is almost entirely constructed on, the *ÆSOP* THEME (Trumpet Solo)—which, in the next Section, becomes the moral to each Fable.

II. This Section contains five Fables: (a) *The Fox and the Grapes*, (b) *The Lamb and the Wolf*, (c) *The Frogs and the Bull*, (d) *The Fisherman and his Pipe*, and (e) *The Dog in the Manger*. "The stories are familiar to the entire world in all languages."

III. *Finale*. "In this Fable I have imagined *Æsop* himself to be the Traveller who battles with the wind and succeeds in retaining his coat, in spite of the wind's blusterings, but takes it off under the warmth and geniality of the Sun's rays. The *Finale* is practically constructed upon the *Æsop* Theme."

BANTOCK'S "THE FIREFLY."

Granville Bantock (born 1868) is Principal

of the Birmingham School of Music. Among a number of notable compositions are many Solo Songs, of which *The Firefly* serves as a representative at this concert.

SIBELIUS'S "VALE TRISTE."

Jean Sibelius is the foremost Finnish composer of the day. *Valse Triste* is one of his best-known works. Its "programme" is as follows.

A youth has fallen asleep at night by the sick-bed of his mother. A valse tune is heard, dancers appear, and the mother dances with them. Once she falls on her bed exhausted; but she makes a supreme effort and the dance is renewed, wilder than ever. At the climax, Death appears.

BREWER'S "SUMMER SPORTS."

Dr. Herbert Brewer (born 1865), Conductor of the Festival, has been Organist of Gloucester Cathedral since 1897, and has seven times conducted the Three Choirs Festival. He has had many works produced at this Festival. His *Summer Sports* Suite for Chorus and Orchestra contains settings of five lyrics by old English poets.

I. *Come, my Daphne, come away*, is a dialogue between Strephon (represented by men's voices) and Daphne (women's voices).

II. *Barley Break* ("Now is the month of maying") is set for men's voices.

III. *Love is a sickness, full of woes*, is the well-known lyric by Daniel.

IV. *Golden slumbers kiss your eyes* is a lullaby for women's voices.

V. *Summer Sports*, which gives the title to the whole Suite, is the longest and most developed number. Tenors and Basses open with *Hay-makers, vakers, reapers and mowers, Wait on your Summer Queen*.

GERMAN'S "THEME AND SIX DIVERSIONS."

The term "Diversions" is used by the composer of this light orchestral work, rather than the more usual term of "Variations," on account of the freedom of treatment adopted. This work was described in full in *The Radio Times* dated August 7th.

HANS SACHS' MONOLOGUE.

Wagner's one Comedy Opera, *The Mastersingers of Nuremberg*, is for many people the best work he ever wrote. Its subject is the sixteenth-century Guild of townsfolk known as "The Mastersingers." HANS SACHS is a cobbler, but much more than a cobbler—a poet, and the best-loved man in Nuremberg.

Sachs' Monologue occurs at the beginning of Act III. of the Opera. Midsummer Day is just breaking, the day of the Mastersingers' contest. Sachs sits outside his workshop, a great volume on his lap, and meditates on men's incessant, bitter strife with one another, and considers how he may turn it to the furthering of the noble end he has in view.

GLINKA'S "KAMARINSKAYA."

Glinka (1804-57) was the pioneer of Russian music. Before him, Russia's only art-music, as opposed to simple folk-music, had been imported Italian opera. One day he heard a village wedding song and a country dance ("Kamarinskaya"), and out of these he made an orchestral piece.



Listeners' Letters.

[Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with brevity. The Editorial address is 8-11, Southampton Street, Strand, London, W.C.2.]

"A Famous Song of Toil."

DEAR SIR,—I write to express my great appreciation of the kind remarks by Mr. A. B. Cooper about my grandfather, Willoughby Hunter Weiss, the singer and composer of "The Village Blacksmith," in his article entitled "A Famous Song of Toil," in *The Radio Times*. It is so nice to feel that there are still some left in this age of Jazz who appreciate the old song.

Mr. Cooper is, indeed, right in his remarks regarding the pecuniary side of the song.

My grandfather gave the song to my mother, with all rights, etc., making the publishers trustees, and during the forty-two years' duration of the copyright it produced the sum of over £20,000—nearly £500 per year.

My mother, Mrs. F. Selwyn-Graham, was Angélique Weiss, only daughter of W. H. Weiss, and she died in July, 1920.

Yours, etc.,

F. WILLOUGHBY WEISS GRAHAM.

Harrow.

S.B. on Saturday.

DEAR SIR,—We in country districts have a grievance with the Director of Programmes. In the early days of broadcasting we were always sure of a light and bright programme on Saturday nights. This evening is the only time in the week in which the majority of country dwellers can stay up a bit later than usual.

Every Saturday we are now shunted over to some other station, which we don't like. If we must have any other station, why can it not be on some night other than Saturday?

Yours, etc.,

Saxmundham.

A. R. F.

The Black Country.

DEAR SIR,—I hope you will correct the mistake made in the "Grand Good-Night" as given from the studio, i.e., in assuming that Stoke-on-Trent is in "The Black Country." The town referred to is in "The Potteries," which are in the extreme north of the county. "The Black Country" is in the south of the county, in the Birmingham district, and includes Tipton, Bilston, Smethwick, etc.

Yours, etc.,

Stoke-on-Trent.

P. PRICE EDWARDS.

All on One Valve.

DEAR SIR,—A short account of the achievements of our one-valve set may be of interest.

We are situated here in open country about 100 miles from London, thirty-five from Daventry, and twenty from Birmingham, on the top of rising ground, 230ft. above sea level.

We use a straight detector circuit with reaction on aerial, D.E.R. valve. With 'phones, we receive High-Power, London, and Birmingham splendidly. (I believe Daventry would work a loud speaker easily.) Bournemouth, Manchester, and Nottingham are quite good. Cardiff is useful, but London interferes rather. We have had Newcastle, Aberdeen, Stoke, and other British stations.

Petit Parisien has given us some enjoyable times, the concerts coming over with surprising power and beauty. The School of Posts is often to be got, and Madrid has been most interesting.

Yours, etc.,

E. WOODWARD JEPHCOCK.

Great Alne, Warwickshire.

[The writer of this letter must be very skilful at operating his one-valve set, or the set must be a very exceptional one. We would not advise our readers to try and repeat the performance, because, while we feel sure that the writer has never offended by causing interference to others by oscillation, a less skilled person than he is might commit this indiscretion.]

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

Lunch-Time Music.

DEAR SIR,—I wish to criticize one of your regular features—the lunch-time music from a London restaurant.

I say nothing regarding the execution of the various items, which is excellent. I refer to the choice of programme numbers, which are too heavy to be suitable as "lunch-time" music. Items such as the "Seraglio" Overture and "Scheherazade Ballet" are more suitable as evening items.

The habit, common in London restaurants, of beginning the programme with a rousing march, is, to my mind, a bad one. Restaurant music should be "insinuating" rather than "forceful," and should consist of light, tuneful, and easily-digested items—waltzes, intermezzos, and light opera selections—nothing of a heavy nature. (The opening crash of the selection from *Carmen* never fails to give me "quite a turn.")

Yours, etc.,

Hove. H. MURGATROYD FAREAR.

Opera in English.

DEAR SIR,—Why was the opera *I Pagliacci* recently broadcast in Italian? How can English audiences understand words in Italian?

I write to voice the opinion of a great many musical people who wish to hear operas rendered in English, which everybody can understand. Otherwise, I am afraid the number of listeners will diminish.

Yours, etc.,

Willesden. JAMES JOHNSON.

What Is It?

DEAR SIR,—In answer to your correspondent who asked for a short new name for listening sets, I suggest "Airophone" as meeting the case. It is short, descriptive, and easy to spell and to write.

Yours, etc.,

King's Stanley. URSULA STANTON.

A Musical Syllabus.

DEAR SIR,—I suggest that the B.B.C. should prepare in advance a Musical Syllabus, forecasting the main works to be broadcast, of the same type as that issued by the Educational Department. This would be of great interest to those listeners who, like myself, look upon the B.B.C. as potentially the greatest factor in the musical education of the country.

Yours, etc.,

Edinburgh. THOMAS DAVIDSON.

In Favour of Relays.

DEAR SIR,—For the improvement of the broadcasting service, I suggest that all stations, with the exception of London and Daventry, should be relay stations, that is to say (with the possible exception of one night per week), the London programme should be S.B. for the following reasons:—

(1) A considerable saving in both organization and money would result, which would enable the London programmes to be greatly improved.

(2) The best talent in the country—possibly in the world—is centred in London, certainly better than can be obtained in the provinces.

(3) The elimination of oscillation, as receiving sets would be tuned in to the nearest station and allowed to remain there.

I have discussed this with a large number of people and the general opinion seems to point to such a change being much appreciated.

Yours, etc.,

Wilton, near Redcar. E. S. R.

A Neglected Musical Genius.

Purcell and His Works. By Dr. C. Purcell-Taylor.

[Although Purcell has been neglected by the present age, he is beginning to be known to listeners, owing to the broadcasting of some of his works. In the following article Dr. Purcell-Taylor, who is a lineal descendant of the great musician, gives some interesting reasons as to why Purcell has not been more popular.]

HENRY PURCELL was of the oldest family of France, and his name should properly be spelt Pourcel. He has no connection with any English or Irish families of the same name. Those of his immediate ancestors who had escaped the Bartholomew Massacre came to England to escape religious persecution, and they endured very great hardships for the sake of their religion.

They were glass manufacturers, a business they had followed for centuries. They were not able to start glass works here because the monopoly of glass-making in England had been sold by the Government not long before their arrival. The only glass made here at that time was the commonest window glass and drinking glasses; and by the creation of that monopoly England closed the door to an immense new manufacture of fine table glass and mirrors, which continued for another two centuries to be imported from France and Italy.

From Glass-Making to Music.

Being thus deprived of the wealthy business they were willing to introduce into England, they were compelled to turn to account their musical talents, which were of a very high order; but had up to that time only been a source of amusement in their family circle.

Music was then very popular in England; and people of all ranks were far better trained in music than they are now.

Every man then could sing correctly his part—alto, tenor, or bass—in a glee or a catch or a part song. Most men could also play an accompaniment; and this accomplishment was so common that lutes and violins were hung up in the shops of the barbers, that customers waiting their turn might occupy themselves with music.

The families spent their evenings in what was thence known as chamber music—music written for a small room, to be played by all the persons present, all hands performing and no idlers.

Old-Time Composing.

In the evenings men of all-classes spent their time at the taverns, where musical parties met, and where all the professional musicians of that day might be found. Each man took his part—vocal or instrumental; only the oldest men were allowed to be listeners.

The professional musician was even better trained, for he had to extemporize as he went along from a figured bass. How many persons now know what that is? I had better explain. A musical composer in those days composed first his base (now mis-spelled bass), the notes being such as were within the compass of the bass viol or the ordinary male voice. On that base he erected the other voices, soprano, alto, tenor, and the parts for the instruments in chords according to his own fancy, obeying the canons of musical composition.

The accompaniments were not, as a rule, written down note by note as you see them in modern music; but figures (numbers) were placed against the notes of the base to indicate to the performer what note he should play. Not every note was thus figured.

It will be seen that this method required a very high degree of musical skill, and a quickness of apprehension to grasp, as the musician went along, what would be the most suitable note to harmonize with the other parts. But, at the same time, it gave immense scope for the exercise

of his genius, and in adapting the music to the peculiarities of each instrument and the tones of each singer's voice.

But, after about 1750, when people had become lazy, and preferred to listen, the faculty of reading thorough bass began to decline; so that in 1809 I find an edition of Purcell brought out by Dr. John Clarke, in which "a separate part for the pianoforte is added, in order to obviate the difficulty to the generality of performers of accompanying from a figured bass." In a word, the decline came about with the introduction of the pianoforte.

Orchestras in Church.

Most magnificent music has been written for the Church of England, fully as grand, in my humble opinion, as anything that has been written for the Church of Rome. Many full Services have been composed for the Church of England by many eminent musicians during the last four centuries or so, but the majority of the members of the Church of England do not even know the names of those men.

And in Purcell's time, the accompaniment was nearly always strings and wood wind. There was not always an organ, but if there was one, it took only a subsidiary part, helping, not drowning, the other parts.

Now there is no orchestra, only an organ.

Why is it that now Henry Purcell's music is scarcely ever heard?

The first answer is that it is difficult. I have asked Church organists to sit down at my little organ and put a piece of Purcell's in front of them, and they have said: "I cannot play that—it is too difficult—it would want practice," and so on.

Costly First Editions.

Henry Purcell's music is much esteemed in Germany and is better known there than here. Moreover, the only correct modern editions of his music are those prepared in Germany. This last fact gives the key to the problem—it is the lack of cheap editions and of correct editions that prevents it being popular. The original editions are now very scarce and costly. The latest correct editions are those of the Musical Antiquarian Society, published nearly eighty years ago, and they also are now scarce and costly.

There are no relics whatever of Purcell in London; there is not even a street named after him. It is true there is a Purcell Crescent in Fulham, but it was so named after its builder.

His organ in Westminster has been destroyed, altered, and rebuilt; the last atom of wood in that organ as he used it was taken away by my grandfather eighty years ago and made into picture frames.

A Malicious Story.

One of the musical magazines published pictures of an old house in Westminster as that of Purcell; but that house was not built until twenty years after his death!

His later years were passed in a house on the west side of Dean's Yard, long since pulled down; but the new house erected on its site bears the name Purcell House.

His death was due to consumption. All the family, except my mother, died of it. The story about the locking out by his wife is all malicious nonsense.

When I first started the revival of Purcell's music about forty-five years ago, it was the rarest thing to see his name on a programme or to find anyone acquainted with it.

However, by fifteen years' steady persevering effort I did manage to arouse some interest, but far more in the Latin countries than in England.

PROGRAMMES FOR SUNDAY (Sept. 6th.)

The reproduction of these Copyright Programmes is strictly reserved.

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

The High-Power (Daventry) Programme will be found on page 469.
2LO LONDON. 365 M.

3.30-5.30.
MARY FOSTER (Contralto).
HERBERT HEYNER (Baritone).
THE WIRELESS ORCHESTRA.
S.B. to other Stations.

Ballet Music and Songs.
THE ORCHESTRA.

3.30. Ballet Music, "William Tell" ... *Rossini*
MARY FOSTER.
With ORCHESTRA.
"Habanera" ("Carmen") ... *Bizet*
THE ORCHESTRA.
Spanish Ballet ... *Desormes*
HERBERT HEYNER.
"Song of the Shepherd Lehl" ("The Snow Maiden") ... *Rimsky-Korsakov*
"La Danza" ... *Rossini*
THE ORCHESTRA.
Ballet Music, "Sicilian Vespers" ... *Verdi*

4.20. "THE HOUND OF HEAVEN."
A Poem by Francis Thomson.
Spoken by
RAYMOND TRAFFORD.

An Hour of Coleridge-Taylor.
THE ORCHESTRA.

4.30. Petite Suite de Concert.
MARY FOSTER.
"Life and Death" ... (From
"Alone With Mother" ... "Five Fairy
"Big Lady Moon" ... Ballads.")
THE ORCHESTRA.
Four Characteristic Waltzes
HERBERT HEYNER.
"Eleanore."
"Thou Art Risen" ... (Accom-
"Hiawatha's Vision" ("Hiawatha's Departure") ... Orchestra.)
THE ORCHESTRA.
Suite, "Othello."

8.30.—Hymn, "O For a Closer Walk With God" (A. and M., No. 630).
Bible Reading.
Hymn, "Saviour, Again, To Thy Dear Name We Raise" (A. and M., No. 31).
Address by the Rev. C. BERNARD COCKETT, Pastor Designate of the Bunyan Congregational Church, Bedford.
Hymn, "O Jesu, I Have Promised" (A. and M., No. 271).

CASANO'S OCTET.
Assisted by
FLORENCE HOLDING (Soprano).
S.B. to other Stations.

9.0. THE OCTET.
"Wedding Day" ... *Grieg*
"Valse Triste" ... *Sibelius*
FLORENCE HOLDING.
"My Heart Ever Faithful" ... *Bach*
Hindu Song ("Sadko") ... *Rimsky-Korsakov*
"Mother Mary" ... *Ballad Boughton*

9.25. THE OCTET.
Selection, "Romeo and Juliet" ... *Gounod*
FLORENCE HOLDING.
"When Daisies Pied" ... *Martin Shaw*
"To One Who Passed Whistling Through the Night" ... *C. Armstrong Gibbs*
"By the Waters of Minnetonka" ... *P. Licurance*
"O Ravishing Delight" ... *Arac*
THE OCTET.
Wotan's Farewell and Fire Music ("The Valkyries") ... *Wagner*
"Après un Rêve" ... *Fauré*

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

10.15. THE OCTET.
"Chant d'Automne" ... *Tchaikovsky*
"She Dances" ... *Grieg*
"Chanson d'Ayril" ... *Bizet*
Prayer, Ave Verum ... *Mozart*

10.30.—Close down.

5IT BIRMINGHAM. 479 M.
Chamber Music.

THE STATION PIANOFORTE QUINTET:
FRANK CANTELL (1st Violin);
ELSIE STELL (2nd Violin);
ARTHUR KENNEDY (Viola);
LEONARD DENNIS (Violoncello);
NIGEL DALLAWAY (Pianoforte);
ALICE VAUGHAN (Contralto).

3.30. THE QUARTET.
Quartet in C Minor, Op. 18, No. 4
Beethoven
Allegro ma non tanto; Scherzo (Andante scherzoso quasi allegretto); Menuetto (Allegretto); Finale (Allegro).
ALICE VAUGHAN.

"O That I Might Retrace the Way" ... } *Brahms*
"O Death, How Bitter" ... }
"The Forge" ... }

FRANK CANTELL, ELSIE STELL and NIGEL DALLAWAY.
Concerto in D Minor for Two Violins and Pianoforte ... *Bach*
ALICE VAUGHAN.

"Fare Thee Well" ... } *Hugo Wolf*
"Song to Spring" ... }
"The Forsaken Maiden" ... }

PIANOFORTE TRIO.
Larghetto ... *Kuhlén*
Rigaudon ... *Raff*

5.0-5.30.—CHILDREN'S CORNER.

8.30. Studio Service.
Hymn, "Abide With Me" (English Hymnal, No. 363).
Reading.
Anthem, "Lo! Summer Comes Again" ... *Stainer*
Religious Address by the Rev. E. B. CONDOR, Birmingbury Rectory, Rugby.
Hymn, "As Now the Sun's Declining Rays" (English Hymnal, No. 265).

9.0. With Russian Composers.
THE STATION AUGMENTED ORCHESTRA.

Conductor, JOSEPH LEWIS.
GEOFFREY DAMS (Tenor).
THE ORCHESTRA.
Overture, "Solennelle," Op. 73 *Glazounov*
GEOFFREY DAMS.

Gopak ... } *Moussorgsky*
"Field-Marshal Death" ... }

THE ORCHESTRA.
"Hymn To the Sun" ("Le Coq d'Or") ... *Rimsky-Korsakov*
Suite, "Mozartiana," Op. 61, No. 4 ... *Tchaikovsky*

GEOFFREY DAMS.
"Oh, Could I But Express in Song" ... *Mudushkin*

"Regret" ... } *Tchaikovsky*
"Ichabod" ... }

THE ORCHESTRA.
Selection from Suite, "A Life For the Czar" ... *Glinka*

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

10.15. THE ORCHESTRA.
"Serenata" ... *Mozzkowski*

10.25.—Close down.

6BM BOURNEMOUTH. 386 M.
LILIAN NALBOROUGH (Soprano).
MAURICE COLE (Pianoforte).
THE WIRELESS STRING ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.

4.0. THE ORCHESTRA.
Serenade for Strings ... *Elgar*

4.30. LILIAN NALBOROUGH.
"Songs My Mother Taught Me" ... *Dvorak*

4.35. MAURICE COLE.
Gigue (from 5th French Suite) ... *Bach*
Alman (17th Century) *Anon., arr. Craxton*
Sonata in D Minor ... *Scarlatti*
Intermezzo in C ... *Brahms*
"Magic Fire Spell" ("The Valkyries") ... *Wagner, arr. Brassin*

4.50. LILIAN NALBOROUGH.
"A Legend" ... *Tchaikovsky*
"Rest at Midday" ... *Hamilton*

4.55. THE ORCHESTRA.
Octet in E Flat for Strings ... *Mendelssohn*

5.25. LILIAN NALBOROUGH.
"Sognai" ... *Schira*

5.30. MAURICE COLE.
"Reflexions" ... *Tristan Lionowski*
English Air (with Variations) ... *Mackenzie*

5.45. LILIAN NALBOROUGH.
"Moon" ... *Williams*
"Shepherd, Thy Demeanour Vary" ... *Wilson*

5.50-6.0. THE ORCHESTRA.
"St. Paul's Suite" ... *Holst*

8.30. The Choir of the Church of the Annunciation.
Choirmaster, SIDNEY J. BINT.

Motet, "O Sacrum Convivium" ... *Farrant*
Hymn, "Look Down, O Mother Mary" (Westminster Hymnal, No. 103).

The Rev. Father PERCIVAL TRIGGS, S.J., Religious Address.
THE CHOIR.
Hymn, "Sing, Sing Ye Angel Bands" (Westminster Hymnal, No. 105).

Motet, "Ave Maria" ... *Himmell*

THE BAND OF H.M. ROYAL MARINES.
(By kind permission of Col. Commandant F. C. Edwards and Officers, R.M.)
Director of Music,
Lieut. P. S. G. O'DONNELL, M.V.O.

RICHARD KNIGHT (Baritone).
THE BAND.

9.0. March, "The Vanished Army" ... *Alford*
Selection, "Reminiscences of Wagner."

"Serenata" ... *Mozzkowski*

9.25. RICHARD KNIGHT.
"Mother Earth" ... *Sanderson*
"Dolorosa" ... *M. Phillips*

9.30. THE BAND.
Tone Poem, "Carnival in Paris" ... *Svendson*
Finale to Act III., "Rigoletto" ... *Verdi*

Barcarolle ("The Tales of Hoffmann") ... *Offenbach*
Serenade, "Les Millions d'Arlequin" ... *Drigo*

9.55. RICHARD KNIGHT.
"Vale" ... *K. Russell*
"O Lovely Night" ... *L. Ronald*

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

10.15. THE BAND.
Song, "Onaway, Awake, Beloved" ("Hiawatha") ... *Coleridge-Taylor*
(Solo Cornet, Corpl. J. TULLY.)
Scene, "In a Monastery Garden" ... *Ketelbey*

10.30.—Close down.

5WA CARDIFF. 353 M.
3.30-5.30.—Programme *S.B. from London.*

7.45-8.15. Service for the Sick.

8.20-8.50. The Choir of St. Samson's Church, Upper Grangetown.
Hymn, "Lord, When We Bend Before Thy Throne" (S. Edmund W.S. Hoyte)

PROGRAMMES FOR SUNDAY (Sept. 6th.)

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

A Short Reading from the Scriptures.
Hymn, "Guide Me, O Thou Great Redeemer" (Caersalem)
Welsh Hymn Melody
Religious Address by the Rev. JOHN G. GARLAND.
Hymn, "God Made Me for Himself" (Ellis)
E. J. Hopkins
Vesper, "Now the Day is Over" (Endoria)
G. Baring Gould

9.0. **Symphony Concert.**
ESTHER COLEMAN (Contralto).
THE STATION SYMPHONY ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.
THE ORCHESTRA.
Prelude, "The Forgotten Rite"
John Ireland
ESTHER COLEMAN.
"O Sleep, Why Dost Thou Leave Me"
Handel
"From Silent Night"
Dowland
"I Attempt From Love's Sickness To Fly"
Purcell
THE ORCHESTRA.
Symphonic Poem, "Les Preludes" ... *Liszt*
ESTHER COLEMAN.
"No Candle Was There and No Fire"
Liza Lehmann
"The Exile"
Armstrong Gibbs
"Morning Hymn"
Henschel
THE ORCHESTRA.
Overture, "Cockaigne"
Elgar
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15.—Programme S.B. from London.
10.30.—"The Silent Fellowship."
11.0.—Close down.

2ZY **MANCHESTER.** 378 M.
A Famous Band.
THE RADIO MILITARY BAND:
Conductor, HARRY MORTIMER.
ADA GIBSON (Soprano).
WILFRED FIRTH (Tenor).
THE BAND.
March, "Wellington"
Zehle
Overture, "Rienzi"
Wagner
ADA GIBSON.
"Elsa's Dream" ("Lohengrin")
Wagner
"Sea Wrack"
Hamilton Harty
"Still As the Night"
Bohm
THE BAND.
"Invitation to the Waltz"
Weber-Weingartner
Adagio, "Sursum Corda"
Elgar
Gavotte ("Mignon")
Thomas
WILFRED FIRTH.
"For Ever Blessed"
Recit., "Thanks to My Brethren"
Handel
Air, "How Vain is Man" ("Judas")
THE BAND.
Characteristic Suite, "A Masked Ball"
H. Hill Whitfield
Polonaise
Chopin
ADA GIBSON.
Five Negro Spirituals *arr. Laurence Brown*
"Nobody Knows de Trouble I've Seen";
"Sometimes I Feel Like a Motherless Child";
"I Know de Lord's Laid His Hands On Me";
"Swing Low, Sweet Chariot";
"Ev'ry Time I Feel de Spirit."
WILFRED FIRTH.
Recit., "My Arms"
Air, "Sound An Alarm" ("Judas")
Recit., "And God Created Man"
Air, "In Native Worth" ("The Creation")
Haydn
THE BAND.
Selection, "Russian Folk Songs"
arr. Godfrey

5.30-5.45.—Music for the Children.
8.0.—S. G. HONEY: Talk to Young People.
8.20.—Hymn, "My God, My Father, While I Stray"
(Methodist Hymnal, No. 485).
Principal MUMFORD, B.A., B.D., of Moravian Colloge, Fairfield: Religious Address.
Bible Reading.
Hymn, "Now the Day is Over" (Methodist Hymnal, No. 884).

Chamber Music.
THE DON HYDEN STRING QUARTET.
J. CHALLONER HEATON
(Bass Baritone).
8.50. THE QUARTET.
Quartet in D Major, Op. 76, No. 5 *Haydn*
Allegretto; Largo (Cantabile Ernesto); Minuet; Finale (Presto).
J. CHALLONER HEATON.
"I Hate The Dreadful Hollow"
"A Voice By the Cedar Tree"
"She Came to the Village Church"
Somervell
THE QUARTET.
Quartet in E Flat, Op. 12 *Mendelssohn*
Adagio leading to Allegro; Canzonetta; Andante espressivo; Molto allegro e vivace.
J. CHALLONER HEATON.
"The Wanderer"
"The Erl King"
Schubert
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15. THE QUARTET.
Slav Quartet, Op. 26 *Glazounov*
Moderate: Interludium; Alla-Mazurka; Finale (En Fete Slav).
J. CHALLONER HEATON.
"Friend"
C. Novello Davies
10.30.—Close down.

5NO **NEWCASTLE.** 403 M.
3.30-5.30.—Programme S.B. from London.
6.30. Service.
Relayed from St. John's Church.
8.30. THE STATION SYMPHONY ORCHESTRA:
Conductor, EDWARD CLARK.
Symphony No. VII. in C Major *Schubert*
9.30. ETHEL STANLEY (Mezzo-Soprano).
"Fear Not Ye, O Israel!" *Dudley Bush*
9.40. Concerted Quartet for Oboe, Clarinet, Horn and Bassoon
Mozart
(With Orchestral Accompaniment.)
(Oboe, ALFRED SMITH.)

(Clarinet, ROBERT BAULKS.)
(Horn, WILLIAM BOYCE.)
(Bassoon, STANLEY STYLES.)
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15. ETHEL STANLEY.
"Gannymede"
Schubert
"Ave Maria"
Schubert
10.25.—Close down.

2BD **ABERDEEN.** 495 M.
3.30-5.30.—Programme S.B. from London.
8.30. Studio Service.
The North U.F. Church Choir.
Hymns.
The Rev. DAVID C. MITCHELL, M.A.,
North U.F. Church: Religious Address.
THE CHOIR.
Hymns.
9.0.—Programme S.B. from London.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15.—Programme S.B. from London.
10.30.—Close down.

5SC **GLASGOW.** 422 M.
3.30-5.30.—Programme S.B. from London.
6.30-7.45. Church Service.
Relayed from St. Enoch U.F. Church.
Conducted by The Rev. W. H. HARROWES, M.A.
Light Orchestral Programme.
S.B. to Dundee.
9.0. THE STATION ORCHESTRA:
Conducted by HERBERT A. CARRUTHERS.
Overture, "Ray Blas"
Mendelssohn
"None But the Weary Heart"
Tchaikovsky
"Marche Heroique"
Saint-Saens
"Meditation"
"Spanish Serenade"
"Song of India" ("Sadko")
Glazounov
Rimsky-Korsakov
Minnet for Strings
Boccherini
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
10.15. THE ORCHESTRA.
Vorspiel and Liebestod ("Tristan and Isolde")
Wagner
Largo
Handel
10.30.—Close down.

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PROGRAMMES FOR MONDAY (Sept. 7th.)

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

The High-Power (Daventry) Programme will be found on page 469.

2LO LONDON. 365 M.

- 1.0.—Time Signal from Greenwich.
 4.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cocksaigne. Programme of Music by The Gwan Cae Gurween Brass Band from Glamorgan-shire.
 5.0.—An Hour's Dance Music.
 6.0.—CHILDREN'S CORNER: Piano Solos by Auntie Sophie. Songs by Uncle Rex. "The Fighting Fish." "Photography for Young Photographers," by Pollard Crowther.
 6.30.—Children's Letters.
 6.40.—An Appeal on behalf of the London Homœopathic Hospital, by the Treasurer, The Rt. Hon. the Earl of DONOUGH-MORE, K.P., P.C. *S.B. to other Stations.*
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Topical Talk. *S.B. to all Stations.*
 7.25.—Musical Interlude. *S.B. to all Stations except Belfast.*
 7.40.—Capt. J. FROST: "The Making of the Coils and Set Assembly." *S.B. to other Stations.*

Musical Comedy.

- OLIVE STURGESS (Soprano).
 PETER GAWTHORNE (Baritone).
 THE WIRELESS ORCHESTRA.
 8.0. THE ORCHESTRA.
 Selection, "Tell Me More" *Gerzhwin*
 PETER GAWTHORNE.
 "Freedom" ("The Greek Slave") *Sidney Jones*
 "Something Seems Tingling" ("High Jinks") *Friedl*
 OLIVE STURGESS.
 "The Old-Fashioned Cloak" ("The Rebel Maid") *M. Phillips*
 "Philomel" ("Monsieur Beaucaire") *A. Messenger*
 "Star of Fate" ("Catherine") *Tchaikovsky*
 8.30. THE ORCHESTRA.
 Selection, "By the Way" *Brahm*
 OLIVE STURGESS and
 PETER GAWTHORNE.
 "Have a Heart" ("The Boy") *Jerome Kern*
 "A Paradise For Two" ("The Maid of the Mountains") *Tate*
 THE ORCHESTRA
 Selection, "Cleopatra" *Strauss and Wood*

- 9.0. "Radio Radiance."
 (4th Edition.)
 A Revue in Fifteen Beams.
 Played by
 A COMPANY OF WEST-END ARTISTS
 Including
 MAUDIE DUNHAM,
 TOMMY HANDLEY,
 JEAN ALLISTONE,
 JAMES WHIGHAM,
 IRIS WHITE,
 EDDIE MORRIS
 and
 THE DANCING RADIOS.
 Book by Jack Hellier.
 Popular Musical Numbers.
 Directed by
 JAMES LESTER and R. E. JEFFREY.
S.B. to other Stations.
 Beam 1.—Introduction of Cast, Full Company.
 Beam 2.—Opening Chorus, "Moonlight Mamma," Dancing Radios.
 Beam 3.—Number, "Oh, Those Eyes," EDDIE MORRIS and DANCING RADIOS.

THE EXPERIMENTAL TRANSMISSION for Amateur Wireless Engineers Will be carried out by LEEDS-BRADFORD STATION, 10.45-11.15.

- Beam 4.—Comedy Skit, "Oh!" JAMES WHIGHAM, EDDIE MORRIS and MAUDIE DUNHAM.
 Beam 5.—Duet, "You Never Know," IRIS WHITE and JAMES WHIGHAM.
 Beam 6.—Comedy Number, "Old Top Hat," TOMMY HANDLEY.
 Beam 7.—Comedy Patter, "Advice," EDDIE MORRIS and TOMMY HANDLEY.
 Beam 8.—Number, "Dublinola," EDDIE MORRIS.
 Beam 9.—Comedy Skit, "Courts," TOMMY HANDLEY, EDDIE MORRIS, JAMES WHIGHAM, JEAN ALLISTONE and IRIS WHITE.
 Beam 10.—Number, "Little You," JAMES WHIGHAM.
 Beam 11.—Comedy Skit, "Burglars," JEAN ALLISTONE and JAMES WHIGHAM.
 Beam 12.—Number, "Tell the World," JEAN ALLISTONE.
 Beam 13.—Number, "Hum a Little Tune," MAUDIE DUNHAM.
 Beam 14.—Speciality, TOMMY HANDLEY.
 Beam 15.—Finale, "Daffodils Grow," MAUDIE DUNHAM and Full Company.
 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations. Local News.*
 10.15. LLOYD SHAKESPEARE and ERNEST BUTTERFORD
 in

A Musical Divertissement,

- with
 GLADYS MILLAGE AT THE PIANO.
 Assisted by
 THE RHYTHMONIC COMBINATION.
S.B. to other Stations.
 10.45.—Close down.

5IT BIRMINGHAM. 479 M.

- 3.45.—The Station Wind Quintet. Lillian Elkington (Solo Pianoforte).
 4.45.—Afternoon Topics: Sidney Rogers, F.R.H.S., "Storing Vegetable Crops for Winter." Gladys Joiner (Soprano).
 5.15.—CHILDREN'S CORNER.
 5.55.—Children's Letters.
 6.0.—Lozells Picture House Orchestra: Conductor, Paul Rimmer. Harry Stanier (Solo Violoncello).
 7.0.-8.0.—Programme *S.B. from London.*
 THE STATION ORCHESTRA.
 GERTRUDE DAVIES (Soprano),
 MAY MARTIN (Contralto).
 THE STATION COMPANY OF PLAYERS:
 Directed by WILLIAM MACREADY.
 8.0. Music and Song.
 THE ORCHESTRA.
 Overture, "Egmont" *Beethoven*
 MAY MARTIN.
 "Beloved, It Is Morn" *Florence Aylward*
 "Homing" *Del Riego*
 THE ORCHESTRA.
 Suite, "A Lover in Damascus"
Woodforde-Finden
 "Far Across the Desert Sands"; "Where the Abana Flows"; "Beloved In Your Absence"; "How Many a Lonely Caravan"; "If In the Great Bazaars"; "Allah Be With Us."

GERTRUDE DAVIES.

- "The Lass With the Delicate Air" *Arne*
 "The Blackbird's Song" *Scott*
 THE ORCHESTRA.
 "Dance Of the Apprentices" ("The Mastersingers") *Wagner*
 "Marche Romaine" *Gounod*
 9.0. A Play and More Music.
 THE ORCHESTRA.
 "Traume" *Wagner*
 MAY MARTIN.
 "Pleading" *Elgar*
 THE PLAYERS
 in
 "THE LETTER."
 A Comedy in One Act,
 By Donald Edwardes.
Characters:
 Jack Trent WILLIAM MACREADY
 Capt. Cameron FRANK V. FENN
 Maude Day EDNA GODFREY-TURNER
 Lillian Trent EDNA LESTER
 Scene: The Trents' House in London.
 GERTRUDE DAVIES.
 "Bird of Blue" *German*
 THE ORCHESTRA.
 "Suite Pastorale" *Ansell*
 "When the Hawthorn Blooms"; "Poppies and Cornflowers"; "The Autumn Moon"; "Holly and Mistletoe."
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Local News.

Pianoforte Recital

- by
 ALICE COUCHMAN.
 Fantasie Impromptu *Chopin*
 Mazurka in G Sharp Minor
 Soiree de Vienne, No. 9 *Schubert-Liszt*
 Scherzo *Rowley Wood*
 Nocturne *Debussy*
 En Route *Palmgren*
 10.45.—Close down.

6BM BOURNEMOUTH. 386 M.

- 3.45.—Talk on "Wimbledon Internationalists," by Major Cooper-Hunt (Camb. University First Six and Hants County). Orchestra, relayed from the Bungalow Café, Southampton. Musical Director, Arthur Pickett.
 5.15.—CHILDREN'S CORNER: Songs and Stories, etc.
 5.50.—Children's Letters.
 6.0.—Scholars' Half-Hour: "The Spanish Language and Literature," by Douglas C. Hawkins, B.A.
 6.30.—Bulletin of the Radio Societies of Bournemouth and Districts.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.40.—Capt. J. FROST. *S.B. from London.*
 8.0-8.15.—Interval.

Winter Gardens Night.

- THE MUNICIPAL ORCHESTRA:
 Conductor, Sir DAN GODFREY.
 ERIC GODLEY (Baritone).
 JACOBA WOLTERS and MARY LEWIS
 (Harp Duettists).
 Relayed from the Winter Gardens.
 8.15. THE ORCHESTRA.
 Prelude in C Sharp Minor ... *Rachmaninov*
 Overture, "1812" *Tchaikovsky*
 ERIC GODLEY.
 Air, "Vision Fugitive" *Mussenet*
 THE ORCHESTRA.
 "Scotch Symphony" *Mendelssohn*
 Andante con moto; Allegro poco agitato;
 Vivace non troppo; Adagio; Allegro
 vivacissimo.
 JACOBA WOLTERS and MARY LEWIS.
 Duet for Harps, "Fantasie on Irish Airs."
 Interval.
 THE ORCHESTRA.
 Suite No. 1, "Peer Gynt" *Grieg*
 "Pastorale"; "The Death of Ase";
 "Anitra's Dance"; "In the Hall of
 the Mountain King."

PROGRAMMES FOR MONDAY (Sept. 7th.)

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

ERIC GODLEY.
 "Passing By" Purcell
 "Drink To Me Only" Old English
THE ORCHESTRA.
 "Molly On the Shore" Percy Grainger
 "Shepherd's Hey" }
 "Egyptian Ballet" Luigini
 10.0-10.45.—Programme S.B. from London.

5WA CARDIFF. 353 M.

11.30-12.30.—The Band of The Gordon Highlanders, relayed from the Institution Gardens, Bath.
 3.0-4.30.—The Band of The Gordon Highlanders, relayed from the Royal Victoria Park, Bath.
 5.0.—"5WA'S" "FIVE O'CLOCKS."
 5.30.—CHILDREN'S CORNER.
 6.5-6.15.—"The Letter Box."
 6.40-8.0.—Programme S.B. from London.

A Joyous Evening.

IDA COOPER (Soprano).
MABEL CONSTANDUROS (Entertainer).
MABEL FRANCE ("Aunt Maria")
 (Original Character Sketches).
THE STATION ORCHESTRA:
 Conductor, WARWICK BRAITHWAITE.

8.0. **THE ORCHESTRA.**
 March, "Hands Across the Sea" }
 Overture, "Lamb's Gambol" Sousa

8.15. **IDA COOPER.**
 "The Moon at the Full" Hoast
 "How Wonderful" Martin
 "Well-a-Day" }

8.25. **MABEL FRANCE.**
 "Aunt Maria Goes Motoring" Mabel France

8.35. **THE ORCHESTRA.**
 Selection, "The Girl in the Taxi" Gilbert

8.50. **MABEL CONSTANDUROS.**
 "Mrs. Smythe-Brown Buys a Book"
 "Mrs. Buggins Chooses a Hat"
 Mabel Constanduros

9.0. **IDA COOPER.**
 "An Old-Fashioned Cloak"
 "Sail My Ships" Phillips
 "Bid Me Discourse" Bishop

9.10. **THE ORCHESTRA.**
 Selections { "The Dashing Little Duke"
 "Katinka"
 Pours
 Friml

9.20. **MABEL FRANCE.**
 "Aunt Maria Goes to an Evening Party" Mabel France

9.30. **IDA COOPER.**
 "Dashing Away with a Smoothing Iron"
 Folk Song

9.35. **MABEL CONSTANDUROS.**
 "On the Doorstep."
 "Fits."

9.45. **THE ORCHESTRA.**
 "The Magic Waltz" Straus
 "Tripping Toes" Pinck
 "Marche Carnavalesque" Latann

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

10.15. **The Spirit of the Piano**
 as revealed by
Chopin.

With Short Descriptions.
 Pianist, VERA McCOMB THOMAS.
 The Recital will include some of Chopin's most famous pieces.

10.45.—Close down.

2ZY MANCHESTER. 378 M.

3.30.—The "2ZY" Quartet.
 4.0.—Afternoon Talk.
 4.15.—The "2ZY" Quartet. Agnes Clarke (Soprano).
 5.15-6.0.—CHILDREN'S CORNER.
 6.40.—Programme S.B. from London.

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

7.25.—Musical Interlude. S.B. from London.

7.40.—Capt. J. FROST. S.B. from London.
CARMEN HILL (Mezzo-Soprano).
FREDA JOHNSON (Solo Pianoforte).
LEONARD DUCHARS (Elocution).

8.0. **FREDA JOHNSON.**
 "Pastorale" Scarlatti
 "Tic-toc-choc" Couperin
LEONARD DUCHARS.

"Sam Weller's Valentine" ("Pickwick Papers") Dickens
CARMEN HILL.

"Thy Beaming Eyes" MacDowell
 "Four by the Clock" Mullinson
 "To an Isle in the Water" }

FREDA JOHNSON.
 Study in D Flat Liszt
 Study in F Minor }

LEONARD DUCHARS.
 "Rubinstein's Playing" Anon.
CARMEN HILL.

"Wind of the Western Sea"
 "Little Brown Bees" Graham Peel
 "Mick Spence" }

9.0.—"RADIO RADIANCE." S.B. from London.

10.0-10.45.—Programme S.B. from London.

5NO NEWCASTLE. 403 M.

4.0.—Music from Fenwick's Terrace Tea Room.

5.0.—Tea-time Topics. Archibald Armstrong (Baritone).

5.30.—CHILDREN'S CORNER.

6.10.—Scholars' Half-Hour.

6.30.—Musical Interlude.

6.40.—Farmers' Corner: Mr. H. C. Pawson on "The Education of a Farmer."

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

Topical Talk. S.B. from London.

7.25.—Musical Interlude. S.B. from London.

7.40.—Capt. J. FROST. S.B. from London.

8.0. **THE "5NO" REPERTORY COMPANY**
 in
Scenes from "Peer Gynt."
 By Henrik Ibsen.

Translated by Wilham and Charles Archer.
 Cast:

Ase (a Peasant Woman) SAL STURGEON
 Peer Gynt (her Son) ERIC BARBER
 Kari (a Neighbour) RENIE BRUCE
 Solveig (a Peasant Girl) MARY PETTIE

The King of the Tralls FRED PATTERSON
 A Green-clad Woman (his Daughter) SYDNEY WILSON

A Button-Moulder GORDON LEA
 Scene 1.—A Norwegian Farm.
 Scene 2.—In the Hall of the Mountain King.

Musical Interlude, "Morning."
 Scene 3.—A Hut in the Forest.
 Scene 4.—Ase's Death.
 Musical Interlude, "Anitra's Dance."

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

Scene 5.—The Hut in the Forest—Solveig's Song.

Scene 6.—The Forest. (Many years later.)
 Incidental Music, by Edward Grieg.
 Played by

THE STATION ORCHESTRA:
 Conductor, EDWARD CLARK.
 Songs by
ELSIE DOWNING (Soprano).

9.0. **TILLEY'S RESTAURANT ORCHESTRA.**
 Relayed from Blakett Street.

9.30. **School Songs.**
ERNEST J. POTTS (Bass)

and
THE "5NO" CHORAL SOCIETY MALE OCTET.

Eton, "Carmen Etanense" J. Barnby
 Winchester, "Dulce Domum" J. Reading
 Harrow, "Forty Years On" J. Farmer
 Rugby, "Floreat Rugbeia" C. E. Moberly
 Charterhouse, "Carmen Carthusianum" W. Horsley
 Armstrong College, "Salve Boreale Lumen" Sanford Terry

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

10.15.—Programme S.B. from London.

10.45.—Close down.

2BD ABERDEEN. 495 M.

11.0-12.0.—Morning Transmission: Gramophone Music.

3.45.—Afternoon Topics: Miss B. A. Gammell, "What is Happening at Home and Abroad." The Wireless Dance Orchestra.

5.30.—CHILDREN'S CORNER: Songs by Cousin Margaret.

6.0.—Boy Scouts' News Bulletin.
 Girl Guides' News Bulletin.

6.30.—Steadman's Symphony Orchestra, relayed from the Electric Theatre.

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

Topical Talk. S.B. from London.

7.25.—Musical Interlude. S.B. from London.

7.40.—The Rev. W. BEVERIDGE, M.A., F.S.A. (Scot.), on "The People, Language and Literature of Hungary."

Mainly Operatic.

DOROTHY BENNETT (Soprano).
JOHN COLLINSON (Tenor).
THE WIRELESS ORCHESTRA.
G. R. HARVEY (Reciter).

8.0. **THE ORCHESTRA.**
 Selection, "In Opera Land" St. Quentin

8.10. **DOROTHY BENNETT and JOHN COLLINSON.**
 In Excerpts from *Rigoletto*.

Tenor Solo, "Questa O quella"
 Duet, "Signor ne principe"
 Soprano Solo, "Caro nome" Verdi
 Tenor Solo, "La donna è mobile" }

8.30. **G. R. HARVEY.**
 Under the auspices of the

SCOTTISH ASSOCIATION FOR THE SPEAKING OF VERSE.

In Selections from:

"Ballad of Hugh of Lincoln" Anon.
 "To His Lute" Wyatt
 "Winter" Shakespeare
 "O Cruel Amour" Campion
 "The Poetry of Dress" Herrick
 "To Anthea" }

Helen of Kirkconnel" Anon.
 "The Message" Donne
 "The Sailor's Wife" Mickie
 "So We'll No More A-Roving" Byron
 "Lucy Gray" Wordsworth
 "Upon Westminster Bridge" Keats

"Ode to Autumn" Keats
 "Dream Pedlary" Beddoes
 "Love Among the Ruins" Browning

(Continued in col. 3, page 474.)

THE CHILDREN'S CORNER.

NEWS FROM THE
AUNTS AND UNCLES.

A Special Treat.

DURING the London Children's Corner on Wednesday, September 9th, there will be duets played on two pianos by Stanford Robinson and Leslie Spurling. This is a special treat put in to take the place of Uncle Jeff, who will still be on holiday.

On Friday, September 11th, there will be a complete entertainment by "The Pied Piper of London" Concert Party. The Pied Piper himself is Mr. Hamilton Howell, and his companions will be Miss Irene Lee and Miss Bee Belton. Their programme will last for the whole half-hour and will include "The Pied Piper Chorus," "The Thistle-down Fairies," "Old Nursery Rhymes," "The Toy Band," and "Cock-a-doodle-Don't."

Uncle Rex will be away during the week beginning September 14th. So far, he has had only part of his holiday, and he is going to have the rest of it before the autumn comes on. If you miss his voice in the Studio, you will know now just why.

Have You Got Your Badge?

Starting from Monday, September 14th, the time of the Children's Hour at the London Station will be from 5.15 to 6.0 each evening. The Birthday Greetings will be given during the last ten minutes of the programme—as they are now.

We now have a whole lot of Radio Circle badges ready to send to Nieces and Nephews who are not yet Members. All you have to do is to send in your full name, address, age, birthday date, and a P.O. (or stamps) for 1s. The badge will be sent by return.

A Letter From America.

The following letter has been received from two members of the Birmingham Radio Circle, who now find themselves in a new home at Brooklyn, New York, U.S.A.

After inquiries after Uncle Edgar's health, they say:—

"We are now in America and have

been here a year, but don't like it so much as England. We have got a very big wireless set now, but we have never heard England yet. We are very proud of our Radio Circle badges because no one has them here, and they always ask where we got them from and we tell them from the dear Birmingham Station. Here they do not have a Children's Corner and it is not nice at all; they only have fairy stories about once a week."

In conclusion, the writers send their love to all the members of the Radio Circle, and we feel sure that their good wishes will be returned from this side of the Atlantic.

At Manchester.

On and after September 7th, the "Children's Corner" at Manchester will be from 5.15 till 6.0 p.m. each day. The music for children on Sundays will continue to be from 5.30 till 5.45.

A Picture Gallery.

During the summer holidays, the young members of the Edinburgh Radio Circle have been very faithful in remembering their Aunts and Uncles at the Edinburgh Station, and a surprisingly large number of picture postcards has been received from all parts of the country. These have come from such distant parts as Shetland, Lindisfarne, and even Palestine, and set up as they are in Auntie Molly's private office, they constitute an interesting record of the Children's holidays and make a pretty little picture gallery.

Sugar Canes for Singers.

There is going to be a feast of good things in the Aberdeen Children's Corner during the week beginning September 14th, but only on one day will they be eatables! These are the sugar canes which you will hear about in the Darkey Picnic on September 18th. The Uncles and Aunties have been told that sugar canes are the finest refreshments for picnic and other entertainments, as you can sing so sweetly after

eating them. It is rather a tricky business to extract the juice, we believe, but Uncle Sam Johnson, who has lived on a sugar plantation all his life, will explain how it's done.

There are other good things, too. On Tuesday, September 15th, Mrs. J. G. Burnett is going to tell all about Gipsy Music, and will play typical examples on her violin. Mrs. Burnett has lived for several years in the Gipsy country—that is Old Hungary—and knows a great deal about these musicians. Their music is very pretty, and this interesting feature should on no account be missed.

Sad, But True!

The Uncles in Glasgow have been forced to come to the conclusion that Uncle Alex, during some portion of his life, has lived in Aberdeen! Of course, there is no actual harm in his having lived in such a beautiful city—but why did he allow himself to become so "canny"?

Here is just one example of his "canniness":—

While Auntie was on holiday, she devoted an hour one morning to sending picture postcards to the Uncles. Now, the cards were written high up on a Yorkshire moor, and for one moment they were placed on a tuft of heather. Suddenly, along came an impudent little breeze and scattered them all over the place. What a racing and a chasing poor Auntie had to get those cards! Indeed, one was about half a mile away before she rescued it. Well, the cards were stamped and dropped into a letter-box and duly arrived in Glasgow, with the exception of Uncle Alex's.

What a to-do there was until it was explained that perhaps the card had blown away! Someone suggested that if any kind fairy found a postcard lying on a Yorkshire moor, she would probably post it.

Then this "canny" Uncle began to get alarmed. "No, no!" said he, "I don't want that card, for there was no stamp on it and I'd have twopence to pay!"

THE RADIO FAIRIES.

By CLARENCE WINCHESTER.



They listened to the broadcasting.

the Radio Fairies. You know, those fairies we peeped at the other night when all was still!"

So I am going to tell you of what we saw by the thin light of the stars. The old Man in the Moon had not got up out of his bed, the lazy fellow, but we managed to see all right as we hid behind a bush in the dell.

Within the circle of a mushroom ring they were all dancing. There was Gwim, who is King of the Fairies, and his Queen—who is called Glome. They were in the very centre, and all around them pranced the little people of the mist, as the fairies are called. You see,

they are made of mist; and they are so slim and fair, and not more than three inches high.

Said Gwim to Glome: "I am tired of dancing, and I am jealous of the Great Big Grown-Ups!"

And Glome said to Gwim, her eyes sparkling: "Jealous of the Great Big Grown-Ups? What-
ever for? They have to work very hard; and all we have to do is to dance and sing by night—and sleep by day."

"That is all very well," replied Gwim, "but our music doesn't travel far, and theirs is sent all over the world by something they call wireless! That makes me jealous."

"Cannot we make a wireless?" asked the Queen. "It would be very jolly to send our music to the other dells and glades, and we might hear theirs in return."

King Gwim thought for a moment. Then he gave an order for any fairy inventor to come forward and build a fairy radio. Winkle and Tinkle were the two clever inventors within the fairy circle, and thus it was that they were given the job.

They built their broadcasting studio under a giant toadstool, and then they went off to a distance where they began to put up a receiving set. Of course, they wanted an aerial.

"And what are we going to do for an aerial?" asked Tinkle. "If we don't do our work well, King Gwim will lock us up in the old oak tree."

"I've an idea for an aerial," said Winkle, who was a very clever fairy. "What about a piece of spider's web? Here's the very thing." He unwound twelve inches of web and stretched it across two little sticks until it looked just like

a real aerial—only a tiny one just suitable for tiny fairy folk.

"And for a loud speaker I think we could use a bluebell," remarked Tinkle. But when they looked for a bluebell, they couldn't find one because bluebells don't blossom at this time of the year.

Instead, they had to use half an acorn which they found beneath the old oak tree; and it worked very well.

A Very Good Concert.

King Gwim and Queen Glome came to the spot where the receiving set had been built and, sitting on thrones made of soft green leaves, they listened to the broadcasting which Tinkle and Winkle did from the toadstool studio.

It was a very good concert. Tinkle sang about Old Mother Hubbard who went to the cupboard, and Winkle recited about Jack and Jill who went up the hill. And then they did their turns together, so that they got Old Mother Hubbard going up the hill to fetch a pail of water—and Jack and Jill going to the cupboard to find a poor dog a bone! Which was all wrong, but it made Gwim and Glome laugh and that was all that mattered.

From that night onward Tinkle and Winkle were doing overtime building fairy radios all over the place. They earned ever so much fairy money. And that is why, if ever you stumble on the fairies nowadays, you will see them listening just like you and me. But you need to keep very still and quiet, for if they hear the Great Big Grown-Ups—well, they simply vanish!

PROGRAMMES FOR TUESDAY (Sept. 8th.)

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

The High-Power (Daventry) Programme will be found on page 469.

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. Full-time Music from the Holborn Restaurant.
- 4.0.—"Home Making the World Over: 'Russia,' by Jane Barrington.
- 4.10-5.0.—Organ and Orchestral Music, relayed from the Shepherd's Bush Pavilion.
- 6.0.—CHILDREN'S CORNER: Violin Solos by Percy Cochrane. "The Bad Child's Book of Beasts." "The Seeds of War" (E. W. Lewis).
- 6.30.—Children's Letters.
- 6.40.—Musical Interlude. *S.B. to other Stations.*
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
JAMES AGATE, Dramatic Criticism. *S.B. to all Stations.*
- 7.25.—Musical Interlude. *S.B. to all Stations.*
- 7.40.—Talk on the "St. Leger." *S.B. to other Stations.*
- 8.0.—THE KNELLER HALL BAND. *S.B. from "5XX" to all Stations.*
- 8.20.—"From My Window," by Philemon. *S.B. to all Stations except "5XX."*
- 8.25.—All Stations Programme. (For particulars see centre column.)
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Local News.
- 10.15.—THE SAVOY HAVANA BAND and SELMA BAND. Relayed from the Savoy Hotel, London. *S.B. to other Stations.*
- 11.30.—Close down.

5IT BIRMINGHAM. 479 M.

- 3.45.—Lozells Picture House Orchestra. Conductor, Paul Rimmer.
- 4.45.—Afternoon Topics: Louise Thibault, "Some Remarks on Fencing." Elsie Wilson (Soprano).
- 5.15.—CHILDREN'S CORNER.
- 5.55.—Children's Letters.
- 6.0.—Lozells Picture House Orchestra. Conductor, Paul Rimmer. Dorothea Barcroft (Solo Pianoforte).
- 7.0-11.30.—Programme *S.B. from London.*

6BM BOURNEMOUTH. 386 M.

- 11.30-12.0.—The "6BM" Trio: Reginald S. Mouat (Violin), Thomas E. Illingworth (Cello), Arthur Marston (Piano).
- 3.45.—Talk: London Papers read by Anne Farnell-Watson. Marguerite Besant (Soprano) and Kathleen Dance (Contralto). The Wireless Orchestra: Conducted by Capt. W. A. Featherstone.
- 5.15.—CHILDREN'S CORNER.
- 5.50.—Children's Letters.
- 6.0.—Scholars' Half-Hour: "The Spanish Language and Literature," by Douglas C. Hawkins, B.A.
- 6.30.—Musical Interlude.
- 7.0-11.30.—Programme *S.B. from London.*

5WA CARDIFF. 353 M.

- 11.30-12.30.—The Band of the Gordon Highlanders, relayed from the Institution Gardens, Bath.
- 3.0.—The Station Trio: Frank Thomas (Violin), Frank Whitnall (Violoncello), Vera McComb Thomas (Piano).
- 3.15.—School Transmission: "The Magic Crystal—(2) Alfred in War and Peace," by Mr. Guy Pocock, M.A.

ALL STATIONS PROGRAMME.

(Except "5XX").

Relayed from London.

8.25-10.0.

"The Duenna."

A Comic Opera in Three Acts, by Richard Brinsley Sheridan.

The Music composed and arranged by Alfred Reynolds (after Linley).

- Don Ferdinand FREDERICK RANALOW
- Don Jerome Lopez NIGEL PLAYFAIR
- Don Antonio DENYS ERLAM
- Don Carlos GUY LEFEUVRE
- Isaac Mendoza FRANK COCHRANE
- Father Paul SCOTT RUSSELL
- Dona Louisa MAVIS BENNETT
- Dona Clara ISOBEL McLAREN
- The Duenna ELSIE FRENCH

THE ORIGINAL ORCHESTRA from the Lyric Theatre, Hammersmith.

Directed by NIGEL PLAYFAIR.

Conducted by ALFRED REYNOLDS.

- 3.45.—The Station Trio.
- 4.15.—Tea-time Music from the Carlton Restaurant.
- 5.0.—"5WA'S" "FIVE O'CLOCKS."
- 5.30.—CHILDREN'S CORNER.
- 6.5-6.15.—"The Letter Box."
- 6.40-11.30.—Programme *S.B. from London.*

2ZY MANCHESTER. 378 M.

- 1.15-2.0.—Orchestral Music, relayed from the State Café.
- 3.30-4.0.—Band of H.M. Scots Guards. (By permission of Col. G. C. B. Paynter, C.M.G., D.S.O.)
- 4.15-5.0.—Band of H.M. Scots Guards. (By permission of Col. G. C. B. Paynter, C.M.G., D.S.O.)
- 4.0-4.15.—Afternoon Talk: Mrs. Falkner Hill, "A Holiday in Hungary and Roumania" (2).
- 5.0.—Robert Thomson (Bass).
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.40.—Musical Interlude. *S.B. from London.*

EVENTS OF THE WEEK.

SUNDAY, September 6th.

- LONDON, 3.30.—Ballet Music and Songs.
- LONDON, 4.30.—An Hour of Coleridge-Taylor.
- LONDON, 9.0.—Casano's Octet.
- BIRMINGHAM, 3.30.—Chamber Music.
- BIRMINGHAM, 9.0.—Russian Composers.
- CARDIFF, 9.0.—Symphony Concert.
- MANCHESTER, 8.50.—Chamber Music.
- GLASGOW, 9.0.—Light Orchestral Programme.

MONDAY, September 7th.

- LONDON, 9.0.—"Radio Radiance."

TUESDAY, September 8th.

- "5XX," 8.0.—The Kneller Hall Band.
- ALL STATIONS, except "5XX," 8.25.—"The Duenna."

WEDNESDAY, September 9th.

- LONDON, 8.0.—The Three Choirs Festival, relayed from the Shire Hall, Gloucester.
- LONDON, 10.15.—The Week's Feature: A. J. Alan.

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

JAMES AGATE. *S.B. from London.*

- 7.25.—Musical Interlude. *S.B. from London.*
- 7.40.—Major W. PEER GROVES on "The Mighty Engineers of the Stone Age" (1).
- 8.0-11.30.—Programme *S.B. from London.*

5NO NEWCASTLE. 403 M.

- 11.30.—C. Gutridge (Whistler). Evelyn Longstaffe (Contralto). Gramophone Records.
- 4.0.—Music from Tilley's Restaurant.
- 5.0.—Tea-time Topics: Bessie Byers (Contralto).
- 5.30.—CHILDREN'S CORNER.
- 6.10.—Musical Interlude.
- 7.0-11.30.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

- 3.45.—Afternoon Topics: Miss I. Burgess, LL.A., Talk. Fishing News Bulletin. The Wireless Orchestra. David Openshaw (Baritone).
- 5.30.—CHILDREN'S CORNER.
- 6.0.—The Wireless Trio.
- 6.30.—Fishing News Bulletin. Steadman's Symphony Orchestra, relayed from the Electric Theatre.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
JAMES AGATE. *S.B. from London.*
- 7.25.—Musical Interlude. *S.B. from London.*
- 7.40.—"BEDSIDIAN" on "Poetry I Like."
- 8.0-11.30.—Programme *S.B. from London.*

5SC GLASGOW. 422 M.

- 3.30.—Broadcast to Schools.
- 4.0.—The Plaza Band, under the Direction of Chalmers Wood. Relayed from the Plaza Palais de Danse.
- 5.0.—Afternoon Topics.
- 5.15.—CHILDREN'S CORNER.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
JAMES AGATE. *S.B. from London.*
- 7.25.—Local News.
- 7.30.—Musical Interlude. *S.B. from London.*
- 7.40.—Cricket Talk.
- 8.0-10.15.—Programme *S.B. from London.*
- 10.15.—DANCE MUSIC, relayed from Gleanagles Hotel. *S.B. to Dundee.*
- 11.30.—Close down.

- BIRMINGHAM, 9.30.—Recital of Scots Songs.
- BOURNEMOUTH, 8.0.—An Evening at Weymouth.
- CARDIFF, 8.0.—"The Celtic Temperament."
- BELFAST, 7.30.—Symphony Concert.

THURSDAY, September 10th.

- "5XX," 9.0.—"Radio Radiance."
- LONDON, 8.0.—Chamber Music.
- BIRMINGHAM, 8.0.—Operatic Programme.
- ABERDEEN, 8.0.—Brahms Programme.
- GLASGOW, 8.0.—Popular Portraits.

FRIDAY, September 11th.

- LONDON, 8.0.—The Three Choirs Festival, relayed from the Shire Hall, Gloucester.
- NEWCASTLE, 9.30.—"The Good-Humoured Ladies."

SATURDAY, September 12th.

- LONDON, 8.0.—Popular Orchestral Programme, including John Henry.
- BOURNEMOUTH, 8.0.—"Tit-Bits."

PROGRAMMES FOR WEDNESDAY (Sept. 9th.)

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

The High-Power (Daventry) Programme will be found on page 469.

2LO LONDON. 365 M.

- 1.0.—Time Signal from Greenwich.
 4.0.—"My Part of the Country," by A. Bonnet Laird. Concert: The "2LO" Trio and Sylvia Partridge (Contralto).
 5.0.—An Hour's Dance Music.
 6.0.—CHILDREN'S CORNER: Piano Duets by Stanford Robinson and Leslie Spurling. "Robin Redbreast and His Friends," told by Auntie Yvette. Recitation by Howard R. Ross.
 6.30.—Children's Letters.
 6.40.—Musical Interlude. *S.B. to other Stations.*
 7.0.—TIME SIGNAL FROM BIG BEN, WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Topical Talk. *S.B. to all Stations.*
 7.25.—Musical Interlude. *S.B. to all Stations except Belfast.*
 7.35.—The Week's Work in the Garden, by the Royal Horticultural Society. *S.B. to other Stations.*
 7.40.—Mr. P. SUDELL: "London Gardens." *S.B. to other Stations.*

The Three Choirs Festival.

Concert relayed from The Shire Hall, Gloucester. *S.B. to other Stations.*

Part I.

- 8.0.—Overture, "The Wreckers" . . . Ethel Smyth (Conducted by the Composer.)
 DOROTHY SILK.
 Aria, "L'Amoro" from "Il Re Pastore" . . . Mozart (Violin Obligato, W. H. Reed.)
 New Orchestral Work.
 "Paradise Rondel" Herbert Howells (Conducted by the Composer.)
 NORMAN ALLIN.
 "Songs of the Sea" C. V. Stanford
 "Drake's Drum" . . . "The Old Superb." (With Male Voice Chorus.)
 "Æsop's Fables" W. H. Reed (Conducted by the Composer.)
 DOROTHY SILK.
 Song, "The Firefly" Granville Bantock
 "Valse Triste" Sibelius (Conducted by the Composer.)
 Part II.
 Suite for Chorus and Orchestra.
 "Summer Sports" A. Herbert Brewer
 Theme and Six Diversions for Orchestra
 Edward German (Conducted by the Composer.)
 NORMAN ALLIN.
 "Hans Sachs' Monologue" ("The Mastersingers") Wagner
 "Kamarinskaya" Glinka
 10.0.—TIME SIGNAL FROM GREENWICH, WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News.

- 10.15. **A. J. Alan**
 on
 "The B.B.I."
S.B. to other Stations.
 10.45.—Close down.

5IT BIRMINGHAM. 479 M.

- 3.45.—The Station Pianoforte Quintet.
 4.45.—Afternoon Topics: Catherine H. Constable on "The Lighter Side of News Hunting."
 5.15.—CHILDREN'S CORNER.
 5.55.—Children's Letters.
 6.0.—Lozells Picture House Orchestra. Conductor, Paul Rimmer. May Martin (Contralto).
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*

- 7.35.—Royal Horticultural Society Talk. *S.B. from London.*
 7.40.—Mr. P. SUDELL. *S.B. from London.*
 8.0.—THE THREE CHOIRS FESTIVAL. *S.B. from London.*

9.30. Scots Songs

- by
 CARMEN HILL (Mezzo-Soprano).
 "Robin Adair" Scotch-Irish Air
 "Comin' Thro' the Rye" } Scotch Air
 "The Four Mavies" }
 "Jock o' Hazeldean" }
 "The Banks o' Loch Lomond" } arr. J. T. Smith
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15.—A. J. ALAN. *S.B. from London.*
 10.45.—Close down.

6BM BOURNEMOUTH. 386 M.

- 3.45.—Talk on "The Collecting of Antiques and Its Minor Rarities," by Thomas Rohan. Orchestra relayed from the Electric Theatre: Musical Director, D. C. Ronald.
 5.0.—Musical Interlude.
 5.15.—CHILDREN'S CORNER: Fairy League Talk and Uncle Franklin.
 5.50.—Children's Letters.
 6.0.—Scholars' Half-Hour: "The Spanish Language and Literature," by Douglas C. Hawkins, B.A.
 6.30.—Musical Interlude.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.35.—Royal Horticultural Society Talk. *S.B. from London.*
 7.40.—Mr. GILBERT S. SZLUMPER, A.M.Inst., C.E.M.Inst.T., on "Southampton Docks."

An Evening at Weymouth.

THE WEYMOUTH MUNICIPAL ORCHESTRA:

Conductor, ELDRIDGE NEWMAN.
 Relayed from Alexandra Hall, Weymouth.

- 8.0.—Allegro Marziale, "Men of Sparta" Zamecnik
 Overture, "Si J'Étais Roi" Adam
 Fox-trot, "Dublinola" Romberg
 Suite, "The Village Green" April
 From the "Dorset" Suite

- Eldridge Newman
 "Upwey" ("The Fairy Anvils");
 "Wool Village" ("The Old Jossers' Dance").
 Capriccio Espagnole Rimsky-Korsakov

- 9.0. THE "GOLDEN CAMEOS"
 CONCERT PARTY.
 Relayed from Alexandra Hall, Weymouth.
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15.—A. J. ALAN. *S.B. from London.*
 10.45.—Close down.

5WA CARDIFF. 353 M.

- 11.30-12.30.—The Band of the Gordon Highlanders, relayed from the Institution Gardens, Bath.
 3.0-4.30.—The Band of the Gordon Highlanders, relayed from the Royal Victoria Park, Bath.
 5.0.—"5WA'S" "FIVE O'CLOCKS."
 5.30.—CHILDREN'S CORNER.
 6.5.—"The Letter Box."
 6.15-6.30.—"Teens' Corner: "Swallow, Swift and Martin—The Skyfliers," by Mr. R. Hellyar.
 6.40.—Musical Interlude. *S.B. from London.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.35.—Royal Horticultural Society Talk. *S.B. from London.*
 7.40.—Lieut.-Col. WEAVER-PRICE, of Brecon: "The Queen Passes."

- 8.0. **The Celtic Spirit—II.**
 THE ORCHESTRA.
 Overture, "Shamus O'Brien" C. V. Stanford

"THE POST BAG."
 (A Lesson in Irish.)

An Operetta in One Act.
 Libretto by Alfred Perceval Graves.
 Music by Michele Esposito.

Characters:

Kitty O'Hea EDA BENNIE
 Phelim, The Post TUDOR DAVIES
 Seaghan, The Smith

JOSEPH FARRINGTON

Scene: The Interior of an Irish Cottage.

THE STATION SYMPHONY ORCHESTRA:

(Leader, LEONARD BUSFIELD.)

Conductor,
 WARWICK BRAITHWAITE.
 THE ORCHESTRA.

"Molly On the Shore" Grainger
 "Irish Tune from County Derry" Grainger
 A Very Short Sketch, called:

"A DOSE OF G. A. BIRMINGHAM,"
 By Henry Brand.

The Rev. Lucius O'Brien
 IVOR HERBERT McCLURE

Jimmy O'Donovan . . DONALD DAVIES

"THE TINKER AND THE FAIRY."

An Operetta in One Act.

Libretto by Douglas Hyde.

Music by Michele Esposito.

Characters:

The Fairy EDA BENNIE
 The Tinker JOSEPH FARRINGTON
 The Youth TUDOR DAVIES
 Chorus of Fairies . . . THE "5WA" CHOIR

Scene: A Wood.

THE STATION SYMPHONY ORCHESTRA:

(Leader, LEONARD BUSFIELD.)

Conductor,
 WARWICK BRAITHWAITE.

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

- 10.15.—A. J. ALAN. *S.B. from London.*
 10.45.—Close down.

2ZY MANCHESTER. 378 M.

- 3.30-4.0. (Band of H.M. Scots Guards. (By permission of Col. G. C. B. Paynter, C.M.G., D.S.O.) Relayed from the Municipal Gardens, Southport.
 4.15-5.0. (

- 4.0-4.15.—Afternoon Talk.
 5.0.—Jeanne Carpenter (Contralto).
 5.15-6.0.—CHILDREN'S CORNER.
 6.40.—Musical Interlude. *S.B. from London.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.30.—Royal Horticultural Society Bulletin.
 7.35.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I.: Spanish Talk.

Requests.

HUBERT CARTER (Tenor).

LESLIE FLAWS (Entertainer).

"US" (Entertainers).

THE "2ZY" ORCHESTRA.

THE ORCHESTRA.

- 8.0. Overture, "Plymouth Hoe" Ansell
 Selection, "The Tales of Hoffmann" Offenbach

HUBERT CARTER.

"I'll Sing Thee Songs of Araby" F. Clay

"The Star" J. H. Rogers

"Love, I Have Won You" London Ronald

"I Arise From Dreams of Thee" Salaman

LESLIE FLAWS.

One or Two Tales.

Polyglot Song, "Topical Homes"

Leslie Weston

PROGRAMMES FOR WEDNESDAY (Sept. 9th.)

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

THE ORCHESTRA.

Four Indian Love Lyrics
A. Woodforde-Finden

"US," in a Novel Entertainment.
HUBERT CARTER.

"At the Mid-Hour of Night" *F. H. Cowen*
"March Winds" *Murjory Meade*
"There is a Flower That Bloometh" *Wallace*

"It Was a Lover and His Lass" *German*
THE ORCHESTRA.

"Tiny Tot" *arr. Lotter*
Suite, "Africana" *Thurban*
LESLIE FLAWS.

More Tales.
A Sketch.
Monologue, "The Blackest Man I Know"
Squiers and Clarke

THE ORCHESTRA.

Suite, "Othello" *Coleridge-Taylor*

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

10.15.—A. J. ALAN. *S.B. from London.*
10.45.—Close down.

5NO NEWCASTLE. 403 M.

4.0.—Music from Fenwick's Terrace Tea Room.
5.0.—Tea-time Topics: Alan Proctor (Solo Pianoforte).

5.30.—CHILDREN'S CORNER.
6.10.—Mr. P. Bateman: "A Scientific Study of Dreams."

6.30.—Musical Interlude.
6.40.—Farmers' Corner: Prof. Gilchrist, Seasonable Notes.

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

7.25.—Musical Interlude. *S.B. from London.*
7.35.—Royal Horticultural Society Talk. *S.B. from London.*

7.40.—Mr. P. SUDELL. *S.B. from London.*

Popular Programme.

EVA LETHBRIDGE (Soprano).
MARIE BELLAS (Contralto).
JOHN CLINTO (Tenor).
HUDSON BARNESLEY (Baritone).
THE STATION TRIO.
Conductor: EDWARD CLARK.

8.0.—THE TRIO.
Waltz, "The Lady of the Rose" *Gilbert*

8.5.—HUDSON BARNESLEY.
Selected Songs.

8.15.—THE TRIO.
Selection, "The Maid of the Mountains"
Fraser-Simson

8.25.—HUDSON BARNESLEY.
Selected Songs.

8.40.—EVA LETHBRIDGE.
"Break o' Day" *Sanderson*
"Dream Once Again" *Squire*

8.50.—JOHN CLINTO.
"Lorraine"

9.0.—MARIE BELLAS.
"My Prayer" *W. H. Squire*
"Down Here" *May Brahe*

9.10.—THE TRIO.
Selection, "Sally" *Kern*

9.20.—EVA LETHBRIDGE.
"It Was a Dream" } *Sir F. Cowen*
"Children's Home" }

9.30.—JOHN CLINTO.
"Onaway, Awake, Beloved" } *Sir F. Cowen*
"Promise of Life" }

9.40.—MARIE BELLAS.
"The Border Ballad" } *Sir F. Cowen*
"The Voice of the Father" }

9.50.—THE TRIO.
Selection, "The Rose of Persia" *Sullivan*

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

10.15.—A. J. ALAN. *S.B. from London.*
10.45.—Close down.

2BD ABERDEEN. 495 M.

3.45.—Afternoon Topics. Fishing News Bulletin. Steadman's Symphony Orchestra, relayed from the Electric Theatre. The Wireless Orchestra.

5.30.—CHILDREN'S CORNER: Auntie Freddie and her Animal Friends.

6.0.—The Wireless Trio.
6.30.—Fishing News Bulletin. Steadman's Symphony Orchestra, relayed from the Electric Theatre.

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

7.25—7.35.—Musical Interlude. *S.B. from London.*

7.40.—The Rev. E. BERESFORD COOKE: (6) on "Wit and Humour"—Final Talk.

8.0.—ORCHESTRAL CONCERT. *S.B. from Glasgow.*

9.0.—"Radio Radiance."
(1st Edition.)
A Revue in Sixteen Beams.

Played by
A COMPANY OF LONDON ARTISTS.
Including:—

EDDIE MORRIS,
IRIS WHITE,
JAMES WHIGHAM,
JEAN ALLISTONE,
TOMMY HANDLEY,
MAUDIE DUNHAM,
and

THE DANCING RADIOS.
Book by Jack Hollier.
Popular Musical Numbers.

Directed by
JAMES LESTER and R. E. JEFFREY

Beams:—
1. Introduction of Cast, Full Company.

2. Opening Chorus, DANCING RADIOS.

3. Comedy Skit, "Strangers": JEAN ALLISTONE and JAMES WHIGHAM.

4. Number, "When Dancing": MAUDIE DUNHAM and DANCING RADIOS.

5. Comedy Skit, "Suite 25": EDDIE MORRIS and JAMES WHIGHAM.

6. Number, "Plaything Now": JEAN ALLISTONE.

7. Comedy Skit, "The Reason": EDDIE MORRIS, JAMES WHIGHAM, TOMMY HANDLEY, and JEAN ALLISTONE.

8. Trio, "Weather or Not": EDDIE MORRIS, TOMMY HANDLEY, and JAMES WHIGHAM.

9. Comedy Skit, "Cracked": IRIS WHITE, TOMMY HANDLEY, and EDDIE MORRIS.

10. Comedy Number, "Yes, I Am": TOMMY HANDLEY.

11. Number, "Shadowland": JEAN ALLISTONE and EDDIE MORRIS.

12. Number, "Mary O'Brien": MAUDIE DUNHAM.

13. Comedy Patter Number, "Lied to Me": EDDIE MORRIS.

14. Comedy Skit, "Sights": EDDIE MORRIS, TOMMY HANDLEY, IRIS WHITE, and MAUDIE DUNHAM.

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

15. Comedy Number, "Niobe": EDDIE MORRIS and TOMMY HANDLEY.

16. Finale, "Up a Little Hill": IRIS WHITE and Full Company.

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

10.15.—A. J. ALAN. *S.B. from London.*
10.45.—Close down.

5SC GLASGOW. 422 M.

11.30—12.30.—Midday Transmission.
3.30.—Broadcast to Schools: Mr. Percy Gordon, Mus.Bac., on "Music." Mr. A. Parry Gunn on "Speech."

4.0.—THE WIRELESS QUARTET.
Suite, "Norwegian Dances" *Grieg*
Czardas, "Oriana" *Michiels*
Valse, "Monte Carlo" *Nibdal*

4.40.—Andrew Bryson (Solo Pianoforte).

5.0.—Afternoon Topics: "Polygot" on "The Ikon of Tinos."

5.15.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.

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

7.25.—Local News.
7.30—7.35.—Musical Interlude. *S.B. from London.*

7.40.—The Rev. EDWARD BRUCE KIRK on "Star Clusters." *S.B. to Edinburgh and Dundee.*

Orchestral Concert.
S.B. to Dundee.
S.B. to Aberdeen (8.0-9.0).

DOROTHY BENNETT (Soprano).
* JOHN COLLINSON (Tenor).
THE STATION AUGMENTED ORCHESTRA:

Conducted by
HERBERT A. CARRUTHERS.

8.0.—THE ORCHESTRA.
Overture, "The Bartered Bride" *Smetana*
Symphonic Poem, "Le Rouet d'Omphale"
Saint-Saens

8.25.—DOROTHY BENNETT and JOHN COLLINSON.
Duets { "A Night in Venice" ... *Lucantoni*
Adapted from Hungarian Dance, No. 6 *Brahms*
Soprano Solo, "Do Not Go, My Love"
Hagemann
Tenor Solo, "Mary" *Richardson*

8.40.—THE ORCHESTRA.
Ballade, Op. 78 *Glazounov*
"Shepherd Fennel's Dance"
Balfour Gardiner

8.55.—JOHN COLLINSON.
"Ecco Ridente" .. ("The Barber" of Seville) *Rossini*
"Se il Mio Nome" (of Seville) *Rossini*
(With Orchestral Accompaniment.)

DOROTHY BENNETT.
"Una Voce Poco Fa" ("The Barber of Seville") *Rossini*
(With Orchestral Accompaniment.)

9.10.—THE ORCHESTRA.
Episode, "Carnival in Paris" .. *Svendsen*
Gopak *Moussorgsky*

9.20.—DOROTHY BENNETT and JOHN COLLINSON.
Tenor Solo, "Dear Little Love"
Soprano Solo, "Here in the Dark-ness"
Duet, "Come, Buy"
(From the New Comic Opera, "The Pied Piper"—First Performance.)
(All with Orchestral Accompaniment.)

9.35.—THE ORCHESTRA.
"A Phantasy of Life and Love" .. *Cowen*
"Carnival Overture" *Dvorak*

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

10.15.—A. J. ALAN. *S.B. from London.*
10.45.—Close down.

PROGRAMMES FOR THURSDAY (Sept. 10th.)

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

The High-Power (Daventry) Programme will be found on the facing page.

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.
 4.0.—"Books to Read," by Ann Spice.
 4.10-5.0.—Trocadero Tea-time Music.
 6.0.—CHILDREN'S CORNER: Songs by Ronald Gourley. Strange Stories of Animals, by Madeline Collier. "The Bogie Who Was Afraid."
 6.30.—Children's Letters.
 6.40.—Musical Interlude. *S.B. to other Stations.*
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Market Prices for Farmers. *S.B. to all Stations.*
 7.15.—FRENCH TALK by M. STEPHAN: "Sur la Plage." Under the auspices of L'Institut Français. *S.B. to all Stations.*
 7.30.—Musical Interlude. *S.B. to all Stations except Belfast.*
 7.40.—Capt. C. T. P. GRANT: "Famine Relief in India." *S.B. to other Stations.*

Chamber Music.

- DALE SMITH (Baritone).
 THE VIRTUOSO QUARTET:
 MARJORY HAYWARD (Violin);
 EDWIN VIRGO (2nd Violin);
 RAYMOND JEREMY (Viola);
 CEDRIC SHARPE (Violoncello).
 Assisted by
 JESSIE CORMACK (Pianoforte).
S.B. to other Stations.
 THE QUARTET.
 Quartet in D Minor Mozart
 Allegro Moderato, Andante, Menuetto,
 Allegro ma non Troppo.
 DALE SMITH
 (With Quartet and Piano).
 Five Mythical Songs R. Vaughan-Williams
 "Easter"; "I Got Me Flowers";
 "Love Bade Me Welcome"; "The
 Call"; "Antiphon."

- 8.35. THE QUARTET.
 Quartet No. 1, Op. 10, in G Minor... Debussy
 Animé et très décidé assez vif et bien
 rythme. Andantino, doucement ex-
 pressif. Très modéré, en anemant peu
 à peu, très mouvementé et avec passion.

- 9.5. DALE SMITH.
 Folk Songs.
 "The Only One for Me" (Irish)
arr. Stanford
 "The Jug of Punch" (Irish) ... *arr. Wood*
 "A Souling Song" (English)
arr. Lucy Broadwood
 "I'm Seventeen Come Sunday" (English)
arr. Cecil Sharp

- Mr. HUMBERT WOLFE.
 Reading from his Poem,
 "The Unknown Goddess."
S.B. to other Stations.
 9.30. "SMOKE CLOUDS."
 A Melodic and Mirthful Interlude
 in Nine Puffs.
S.B. to other Stations.

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

- 10.30. THE SAVOY HAVANA BAND
 and SELMA BAND.
 Relayed from the Savoy Hotel, London.
S.B. to all Stations.
 11.30.—Close down.

5IT BIRMINGHAM. 479 M.

- 3.45.—The Station Pianoforte Quintet: Leader
 —Frank Cantell.
 4.45.—Afternoon Topics: Arthur J. Leeson on
 "The Making of a Dry Garden." Mary
 Freeman (Contralto).

- 5.15.—CHILDREN'S CORNER.
 5.55.—Children's Letters.
 6.0.—Lozells Picture House Orchestra: Con-
 ductor, Paul Rimmer. Gertrude Davies
 (Soprano).
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Market Prices for Farmers. *S.B. from London*
 7.15.—French Talk. *S.B. from London.*
 7.30.—Musical Interlude. *S.B. from London.*
 7.40.—Capt. C. J. P. GRANT. *S.B. from London.*
 8.0.

The Opera, "Cavalleria Rusticana"

- (Mascagni).
 Characters:
 Santuzza EMILY BROUGHTON
 Turiddu GEOFFREY DAMS
 Lucia WINIFRED MORRIS
 Alfio JAMES HOWELL
 Lola ALICE VAUGHAN
 THE STATION REPERTORY
 CHORUS:

- THE STATION AUGMENTED
 ORCHESTRA:
 Conducted by JOSEPH LEWIS.
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk. *S.B. from London.*
 Local News.

- 10.30.—THE SAVOY BANDS. *S.B. from
 London.*
 11.30.—Close down.

6EM BOURNEMOUTH. 386 M.

- 11.30-12.0.—The "6EM" Trio: Reginald S.
 Mount (Violin), Thomas E. Illingworth
 (Cello), Arthur Marston (Piano).
 3.45.—Talk: London Papers read by Anne
 Farnell-Watson. Alex Wainwright's
 Royal Bath Hotel Dance Orchestra,
 relayed from King's Hall Rooms. F. W.
 Ironside (Baritone).

- 5.15.—CHILDREN'S CORNER: Songs and
 Stories, etc.
 5.50.—Children's Letters.
 6.0.—Scholars' Half-Hour: "The Spanish Lan-
 guage and Literature," by Douglas C.
 Hawkins, B.A.
 6.30.—Musical Interlude.
 7.0-11.30.—Programme *S.B. from London.*

5WA CARDIFF. 353 M.

- 12.30-1.30.—Lunch-time Music from the Carlton
 Restaurant.
 3.0-4.30. TALBOT JONES (Tenor).
 THE STATION ORCHESTRA:
 Conductor—WARWICK BRAITH-
 WAITE.

- THE ORCHESTRA.
 Overture, "The Flying Dutchman" Wagner
 TALBOT JONES.
 "Passing By" Purcell
 "The Letter" Elvira Gambogi
 "Go, Lovely Rose" Quilter
 THE ORCHESTRA.

- Spanish Ballet Music Desormes
 Allegretto in E Flat Wolstenholme
 TALBOT JONES.
 "In Love" Herman Lohr
 "Sometimes, With Deep Regret" F. Lambert
 "Dolorosa" Montague Phillips
 THE ORCHESTRA.

- Suite, "In a Nutshell" Grainger
 "Gay, But Wistful"; "The Gumsucker's
 March."
 "The Whistler and His Dog" Pryor
 TALBOT JONES.

- "All My Very Own" Barbara M. Hope
 "Duna" Josephine McGill
 "Jean" Marjory Mead
 THE ORCHESTRA.
 "Danza d'Amore" Sora
 March, "Blaze of Glory" Holzmann

- 5.0.—"5WA'S" "FIVE O'CLOCKS": Miss
 Eleanor Vachell, F.L.S., Member of
 the Botanical Exchange Club of the
 British Isles, on "Wild Flowers."
 5.30.—CHILDREN'S CORNER.
 6.5.—"The Letter Box."
 6.15-6.30.—Teens' Corner: "Wild Birds of
 the Month," by Mr. G. C. S. Ingram.
 6.40-11.30.—Programme *S.B. from London.*

2ZY MANCHESTER. 378 M.

- 11.30-12.30.—Concert by the "2ZY" Quartet,
 4.30.—Afternoon Talk: Miss Grace Owen on
 "Early Education."
 4.45.—Concert of Gramophone Records and
 Jack Hindle (Baritone).
 5.15-6.0.—CHILDREN'S CORNER.
 6.40.—Musical Interlude. *S.B. from London.*
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Market Prices for Farmers. *S.B. from
 London.*
 7.15.—FRENCH TALK. *S.B. from London.*
 7.30.—Musical Interlude. *S.B. from London.*
 7.40.—Cheshire County Council Agricultural
 Bulletin.

A Popular Night.

- CONSTANCE WENTWORTH
 (Soprano).
 SILVIO SIDELI (Baritone).
 ROBERT PITT and LANGTON MARKS
 (Entertainers).
 THE "2ZY" ORCHESTRA.
 8.0. THE ORCHESTRA.
 Overture, "Poet and Peasant" Suppé
 CONSTANCE WENTWORTH.
 Four Old English Songs Eric Coates
 "Orpheus With His Lute"; "Under the
 Greenwood Tree"; "Who is Sylvia?";
 "It Was a Lover and His Lass."
 ROBERT PITT and LANGTON MARKS
 in Duets Up-to-Date.
 THE ORCHESTRA.

- "Spring Song" Mendelssohn
 "The Bees' Wedding"
 SILVIO SIDELI.
 "Sing of Your Love" De Curtis
 "Je Pense" Tosti
 THE ORCHESTRA.
 Selection, "Carmen" Bizet
 (By Request.)

- CONSTANCE WENTWORTH.
 "A Birthday" H. Woodman
 "At the Well" Hageman
 Waltz Song ("Merrie England") German
 "Tis Only a Tiny Garden" Hayden Wood
 ROBERT PITT and LANGTON MARKS
 in Duets Topical and Tropical.

- STRING ORCHESTRA.
 Old World Minuet Bolzoni
 SILVIO SIDELI.
 "O Dolce Merangia" Tosti
 "Speak to Me" G. d'Hardelot
 "Mattinata" Leoncavallo
 THE ORCHESTRA.
 March, "The Gladiator's Farewell"
 Blankenburg

- 10.0.—WEATHER FORECAST and NEWS,
S.B. from London.
 Topical Talk. *S.B. from London.*
 Local News.
 10.30.—THE SAVOY BANDS. *S.B. from
 London.*
 11.30.—Close down.

5NO NEWCASTLE. 403 M.

- 11.30.—Elsie Pringle (Violin). Maud Greener
 (Soprano). Gramophone Records.
 4.0.—Music from Coxon's New Gallery
 Restaurant Orchestra.
 5.0.—Tea-time Topics. Helena Cecile (Enter-
 tainer).

- 5.30.—CHILDREN'S CORNER.
 6.10.—Musical Interlude.
 7.0.—WEATHER FORECAST and NEWS,
S.B. from London.
 Market Prices for Farmers. *S.B. from
 London.*

- 7.15.—FRENCH TALK. *S.B. from London.*
 7.30.—Musical Interlude. *S.B. from London.*
 7.40.—Capt. C. T. P. GRANT. *S.B. from
 London.*

- 8.0. Searching the Ether.
 A Mystery Tour
 by
 DOROTHY BENNETT (Soprano),
 JOHN COLLINSON (Tenor).
 THE STATION ORCHESTRA:
 Conducted by EDWARD CLARK.
 9.0-11.30.—Programme *S.B. from London.*

Thursday's Programme.

(Continued from the facing page.)

2BD ABERDEEN. 495 M.
 8.45.—Afternoon Topics. Fishing News Bulletin. David's Dance Orchestra. James Reid (Tenor).
 5.30.—CHILDREN'S CORNER: Songs by Cousin Margaret.
 6.0.—Gramophone Music.
 6.15.—Boys' Brigade News Bulletin. Fishing News Bulletin.
 6.30.—Steadman's Symphony Orchestra, relayed from the Electric Theatre.
 7.0-8.0.—Programme S.B. from London.
Brahms Night.
 ISOBEL SHAW (Soprano).
 LEE THISTLETHWAITE (Baritone).
 THEODORE CROZIER (Violin).
 THE WIRELESS QUARTET.
 THE WIRELESS ORCHESTRA.
 8.0. THE ORCHESTRA.
 Hungarian Dances, Nos. 1, 3, 5, and 6.
 8.17. ISOBEL SHAW.
 "The May Night."
 "The Forge."
 "The Little Sandman."
 "The Ballad of Herr von Falkenstein."
 8.31. LEE THISTLETHWAITE.
 "In Summer Fields."
 "Like Melodies It Floweth."
 "The Sapphic Ode."
 "Treachery."
 8.44. THEODORE CROZIER.
 Sonata in G Major, Op. 78.
 9.9. ISOBEL SHAW.
 "Amid the Gloomy Woods."
 "In the Night."
 "O Wilt Thou Send Gladness?"
 "I Promised Thee."
 Lullaby.
 9.23. LEE THISTLETHWAITE.
 "Are They Sorrow, Are They Pleasure?"
 "Love Come Forth From Far-Off Places"
 "Twas For Thee My Lips Were Burning"
 "Despair"
 ("The Magelone Romances of Treck")
 9.40. THE QUARTET.
 First Movement from Quartet in A Major, Op. 26.
 10.0-11.30.—Programme S.B. from London.

5SC GLASGOW. 422 M.
 3.30.—Broadcast to Schools.
 4.0.—The Wireless Quartet and Jean Norwell (Violin).
 5.0.—Afternoon Topics: Music. Isobel MacDonald, M.D.R.San.I., F.I.H., "The Harmony of Health."
 5.15.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Market Prices for Farmers. S.B. from London.
 7.15.—FRENCH TALK. S.B. from London.
 7.30.—Local News.
 7.35.—Musical Interlude. S.B. from London.
 7.40.—Capt. C. T. P. GRANT. S.B. from London.

Popular Portraits.

S.B. to Dundee.

KATIE GOLDSMITH (Solo Violin).
 EDWARD LEER (Tenor).
 AUGUSTUS BEDDIE.
 THE STATION ORCHESTRA:
 Conducted by
 HERBERT A. CARRUTHERS.
 8.0. THE ORCHESTRA.
 Suite, "The Merchant of Venice"; *Rosce*
 Prelude; Intermezzo, "Portia";
 Oriental March; Prelude, No. 2; Doge's
 March.
 8.15. AUGUSTUS BEDDIE.
 Portrait No. 1.
 "WILLIAM SHAKESPEARE."
 8.30. KATIE GOLDSMITH.
 Two Airs Purcell
 Andante Maestoso; Allegretto Grazioso,
 "Greenwich Park" Moffat
 "Noel" (15th Century Carol), arr. Moffat

(Continued in the next column.)

HIGH-POWER PROGRAMME.

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

DAVENTRY.

5XX 1,600 M.

SUNDAY, September 6th.

10.30 a.m.—Time Signal from Big Ben and Weather Forecast.

3.30-5.30. } Programmes S.B. from London.
 8.30-10.30. }

MONDAY, September 7th.

10.30 a.m.—Time Signal from Big Ben and Weather Forecast.

1.0 p.m.—Time Signal from Greenwich.
 4.0-9.0.—Programme S.B. from London.

9.0. **An Hour's Entertainment**

THE PIER REVELS OF 1925.

Relayed from the

Pier Pavilion, Eastbourne.

10.0-10.45.—Programme S.B. from London.

TUESDAY, September 8th.

10.30 a.m.—Time Signal from Big Ben and Weather Forecast.

1.0-2.0. } Programmes S.B. from London.
 4.0-5.0. }
 6.0-8.0. }

Military Band Programme.

GWLADYS NAISH (Soprano).

THE KNELLER HALL BAND.

(By permission of Col. Sir Francis Dalrymple, Bart., Commandant, Royal Military School of Music.)

Director of Music, Lieut. H. E. ADKINS.

8.0. THE BAND.

A Wagner Group.

Overture, "Rienzi."

"Entry of the Gods into Valhalla" ("The Rhinegold").

Excerpts from the Opera, "Siegfried."

"Ein Albumblatt" ("An Album Leaf").

"The Ride of the Valkyries."

GWLADYS NAISH.

Ballatella ("Pagliacci") *Leoncavallo*

"Caro Nome" ("Rigoletto") *Verdi*

8.50. "THE COUNTER-CHARM."

A Comedy in One Act,

by Bernard Duffy.

Aloysius Kinsella BEN FIELD

Nora Kinsella MARY O'FARRELL

Joe Hegarty ASHTON PEARSE

Mrs. Mulvey JOYCE TREMAYNE

Mrs. Hegarty (Joe's Mother)

CLARE HARRIS

In Kinsella's Shop—The Present Day.

9.15. THE BAND.

A Tchaikovsky Group.

"Coronation March." Suite, "Casse

Noisette." "Chanson Triste." "Chant

sans Paroles." Overture, "1812."

10.0-11.30.—Programme S.B. from London.

WEDNESDAY, September 9th.

10.30 a.m.—Time Signal from Big Ben and Weather Forecast.

1.0 p.m.—Time Signal from Greenwich.

4.0-10.45.—Programme S.B. from London.

THURSDAY, September 10th.

10.30 a.m.—Time Signal from Big Ben and Weather Forecast.

1.0-2.0. } Programmes S.B. from London.
 4.0-5.0. }
 6.0-8.0. }

Clacton-on-Sea.

Relayed from The Municipal Band Pavilion.

THE LONDON CITY BAND.

EDWIN DYKES (Bass).

9.0. "Radio Radianca."

(5th Edition.)

A Revue in Fourteen Beams.

Played by

A COMPANY OF WEST-END

ARTISTS.

Including

MAUDIE DUNHAM,

TOMMY HANDLEY,

JEAN ALLISTONE,

JAMES WHIGHAM,

IRIS WHITE,

EDDIE MORRIS,

And

THE DANCING RADIOS.

Book by Jack Hellier.

Popular Musical Numbers.

Directed by

JAMES LESTER and R. E. JEFFREY.

Beams:

1. Introduction of Cast, Full Company.
2. Opening Chorus, "We're Singing Our Way." MAUDIE DUNHAM, TOMMY HANDLEY, JEAN ALLISTONE, IRIS WHITE, EDDIE MORRIS, and DANCING RADIOS.
3. Comedy Skit, "Toast the Bride," JEAN ALLISTONE, TOMMY HANDLEY, JAMES WHIGHAM, and EDDIE MORRIS.
4. Duet, "Melody of Memories," EDDIE MORRIS and IRIS WHITE (Ukulele).
5. Comedy Skit, "My Hat," JEAN ALLISTONE, IRIS WHITE, TOMMY HANDLEY.
6. Number, "Africa," MAUDIE DUNHAM and DANCING RADIOS.
7. A Study, "Tinker," JEAN ALLISTONE, JAMES WHIGHAM, and EDDIE MORRIS.
8. Quartet, "When Cuthbert Coughs," IRIS WHITE, TOMMY HANDLEY, JAMES WHIGHAM, and EDDIE MORRIS.
9. Comedy Skit, "Lost," MAUDIE DUNHAM, JEAN ALLISTONE, IRIS WHITE, TOMMY HANDLEY, JAMES WHIGHAM, and EDDIE MORRIS.
10. Comedy Number, "Ercha," TOMMY HANDLEY.
11. Comedy Patter, "The Proposal," EDDIE MORRIS and TOMMY HANDLEY.
12. Number, "Waiting Around," EDDIE MORRIS and DANCING RADIOS.
13. Number, "Sometime," JEAN ALLISTONE.
14. Finale, "Bed-Time," EDDIE MORRIS and Full Company.

10.0-11.30.—Programme S.B. from London.

FRIDAY, September 11th.

10.30 a.m.—Time Signal from Big Ben and Weather Forecast.

1.0-2.0. } Programmes S.B. from London.
 4.0-10.45. }

SATURDAY, September 12th.

10.30 a.m.—Time Signal from Big Ben and Weather Forecast.

1.0 p.m.—Time Signal from Greenwich.

4.0-8.0.—Programme S.B. from London.

8.0-10.0.—LIGHT SYMPHONY CONCERT

S.B. from Manchester.

10.0-12.0.—Programme S.B. from London.

(Continued from the previous column.)

Giga Robert Valentine
 Minuet (1770) arr. Moffat
 "The Admiral's Galliard" Moffat
 8.45. THE ORCHESTRA.
 Gaelic Dream Song Foulds
 8.52. AUGUSTUS BEDDIE.
 Portrait No. 2.
 "BONNIE PRINCE CHARLIE."
 9.10. KATIE GOLDSMITH.
 "The Moorings" Dorothy Howell
 "The Lone Shore" John B. McEwan
 "Beside the Spring" Strauss
 "En Bateau" Debussy

9.25. EDWARD LEER.
 "Behold the Sea" E. Sharpe
 "The Rivulet"
 "The Little Waves of Breffny" Martin Shaw
 9.37. THE ORCHESTRA.
 Entr'acte, "On the Bosphorus" Lincke
 Barcarolle ("The Tales of Hoffman") Offenbach
 9.50. EDWARD LEER.
 "Rain" P. Curran
 "By the Brook" Grieg
 "Tideless Sea" York Bowen
 10.0-11.30.—Programme S.B. from London.

PROGRAMMES FOR FRIDAY (Sept. 11th.)

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

The High-Power (Davertry) Programme will be found on page 469.

2LO LONDON. 365 M.

- 1.0.—Time Signal from Greenwich. Lunch-time Music from the Hotel Metropole.
 4.0.—"The Five Ages of Story-Telling" (5), by Una Broadbent, M.A. Music, relayed from the Capitol Theatre, Haymarket.
 5.0.—An Hour's Dance Music.
 6.0.—CHILDREN'S CORNER: Special Entertainment by "The Pied Piper of London Town." Concert Party (Irene Lee, Bee Bolton, Hamilton Howell).
 6.30.—Children's Letters.
 6.40.—Musical Interlude. *S.B. to other Stations.*
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 G. A. ATKINSON: "Seen on the Screen." *S.B. to all Stations.*
 7.25.—Musical Interlude. *S.B. to all Stations.*
 7.40.—Ministry of Agriculture Talk: Mr. F. H. A. MARSHALL, Sc.D., F.R.S.E., on "Animal Breeding." *S.B. to other Stations.*

The Three Choirs Festival.

Concert relayed from THE SHIRE HALL, GLOUCESTER. *S.B. to other Stations.*

- 8.0. Part I.
 Overture, "Fingal's Cave" ... Mendelssohn
 FLORA WOODMAN.
 Aria, "Una Voce Poco Fa" ("Il Barbiere di Siviglia") ... Rossini
 "On Hearing the First Cuckoo in Spring" ... F. Delius

MURIEL BRUNSKILL.

- Songs { "Spring Is At The Door" R. Quilter
 "Song Of The Black-bird"
 W. H. REED (Solo Violin).

- "Chansonette"
 "Slumber Song" W. H. Read
 "Bagatelle"

FLORA WOODMAN.

- Songs { "Nell" Faure
 "Vous Dansez Marquise"
 Old French
 Marching Song (No. 2 of Two Songs Without Words) Gustav Holst

Part II.

MURIEL BRUNSKILL.

- Songs { "Song In The Song less" Vaughan Thomas
 "When I Would Image"

(Conducted by the Composer.)

- "Puck's Minuet" Herbert Howells
 (Conducted by the Composer.)

FLORA WOODMAN (with String Quartet).
 Song Cycle, "A Sprig of Shamrock"

Old Irish Airs

- "When the World of the Eyes"; "A Queer Story"; "When I Went Out A-Walking"; "Don't Say No" (Irish Hop Jig).
 (Poems by F. W. HARVEY.)
 (Music Adapted and Arranged by A. HERBERT BREWER.)
 (1st Performance.)

Two Aubades Lalo
 MURIEL BRUNSKILL.

- Old English { "To Daffodils" Delius
 Lyrics { "Spring, the Sweet Spring"

Pavane Faure
 "Graceful Dance" ("Henry VIII.")

Waltz, "Der Rosenkavalier" Richard Strauss

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

- 10.15. Sydney N. Nesbitt and his Ukulele. *S.B. to other Stations.*
 10.45.—Close down.

5IT BIRMINGHAM. 479 M.

- 3.45.—Lozells Picture House Orchestra (Conductor, Paul Rimmer).
 4.45.—Afternoon Topics: "Bon Ton"—"Modes de Paris." Gertrude Davies (Soprano).
 5.15.—Children's Corner.
 5.55.—Children's Letters.
 6.0.—Lozells Picture House Orchestra (Conductor, Paul Rimmer). Edgar Wheatley (Solo Violin).
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.40.—Mr. W. LESLIE CARTER (Member of the Egypt Exploration Society), "Cleopatra and the Fall of Egypt."
 8.0.—THE THREE CHOIRS FESTIVAL. *S.B. from London.*

Variety.

- CONSTANCE WENTWORTH (Soprano).
 SILVIO SIDELI (Baritone).
 ROBERT PITT and LANGTON MARKS (Entertainers).

- 9.0. SILVIO SIDELI
 "Si vous l'avez compris" Denza
 "Le pense" Tosti
 "The Curtain Falls" D'Hardelot

- 9.10. ROBERT PITT and LANGTON MARKS in Duets Up-to-Date.

- 9.20. CONSTANCE WENTWORTH.
 "Moonlight" Katie Moss
 "Wonderful Garden of Love" Kennedy Russell

- "Dream o' Day Jill" German
 9.30. SILVIO SIDELI
 "Linda di Chamounix" Donizetti
 "Nerone" Boito

- 9.40. ROBERT PITT and LANGTON MARKS in Duets Topical and Tropical.

- 9.50. CONSTANCE WENTWORTH.
 "Prince Charming" Liza Lehmann
 "The Lass With The Delicate Air" arr. Arne

- "I Love the Moon" Paul Rubens

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

10.15. Violin Recital

by HAROLD MILLS.

- Sonata in A Handel
 Gipsy Dance Nachez
 Nameless Air arr. Rednell
 Waltz, No. 2 Weber
 To the Spring Grieg
 Minuet Handel

- 10.45.—Close down.

6BM BOURNEMOUTH. 386 M.

- 11.30-12.0.—The "6BM" Trio: Reginald S. Mouat (Violin), Thomas E. Illingworth (Cello), Arthur Marston (Piano).
 3.45.—Talk on "Religious Poetry," by Angela Cave. Orchestra relayed from the Electric Theatre. Musical Director, D. C. Ronald.
 5.0.—Musical Interlude.
 5.15.—CHILDREN'S CORNER: Fairy League Talk and Uncle Franklin.
 5.50.—Children's Letters.
 6.0.—Scholars' Half-Hour: "The Spanish Language and Literature," by Douglas C. Hawkins, B.A.
 6.30.—Musical Interlude.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*

- 7.40.—Talk by Major-General NIGEL WOOD-YATT, C.B., C.I.E., "Indian Big and Small Game Shooting" (1).
 "The Cycle of Life."

- ELINDA BOWN (Soprano).
 WINIFRED ASCOTT (Soprano).
 VICTOR SMALL (Tenor).
 KATHLEEN VERE (Soprano).
 RICHARD KNIGHT (Baritone).
 Master KENNETH LAMB (Treble).
 GEORGE STONE.

- CHARLES LEESON (Pianoforte).
 THE WIRELESS ORCHESTRA:
 Conducted by

- Capt. W. A. FEATHERSTONE.
 "All the World's a Stage
 And all the men and women merely players:
 They have their exits and their entrances
 And one man in his time plays many parts."
 —"As You Like It" (Shakespeare)

- 8.0. Babyhood.
 CHARLES LEESON.

- "The Box of Soldiers" Ansell
 ELINDA BOWN.
 "Margaret's Cradle Song" Grieg
 "Baby Clover" Charles Willeby
 "The Dream Fisher" Grandon Grey

- CHARLES LEESON.
 "The Fairy Doll" Ansell

- 8.15. Childhood.
 THE ORCHESTRA.
 Suite, "The Children's Corner" Debussy
 ELINDA BOWN.

- "When Grandmamma Was Young" Old English
 "Two Dirty Little Hands."
 ELINDA BOWN and KENNETH LAMB,
 Selected Duets

- 8.30. Youth.
 THE ORCHESTRA.

- Suite, "Joyous Youth" Coates
 WINIFRED ASCOTT.

- "Down In the Forest" Landon
 "Love, I Have Won You" Ronald
 VICTOR SMALL.

- "Life's Maytime" E. Newton
 "Youth" Allitsen
 KATHLEEN VERE and
 RICHARD KNIGHT.

- "For You Alone" H. Geehl
 WINIFRED ASCOTT
 and VICTOR SMALL.

- "Enchantment" H. Oliver

- 9.0. Manhood and Womanhood.
 THE ORCHESTRA.

- "Romantic Suite" Stanley
 "Courtship"; "Wedding Morn"; "Festivities."
 RICHARD KNIGHT.

- "Sympathy" C. Marshall
 KATHLEEN VERE and
 RICHARD KNIGHT.

- "Parted" Tosti
 THE ORCHESTRA.
 Selection, "Romeo and Juliet" Gounod
 KATHLEEN VERE.

- "Softly Awakes My Heart" Saint-Saens

- 9.30. Darby and Joan.
 THE ORCHESTRA.

- "Darby and Joan" Foulds
 WINIFRED ASCOTT.
 "Love's Old Sweet Song" Molloy
 VICTOR SMALL.

- "Silver Threads Among the Gold" H. J. Danks
 "When You and I Were Young, Maggie" J. A. Butterfield

- GEORGE STONE.
 "The Workhouseman" Chevalier
 "I Forget" E. Hastings

- THE ORCHESTRA.
 "Sanctuary of the Heart" Kettleby
 "Last scene of all,
 That ends this strange eventful history
 Is second childishness and mere oblivion
 Sans teeth, sans eyes, sans taste, sans everything."

PROGRAMMES FOR FRIDAY (Sept. 11th.)

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

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

10.15. THE STATION PLAYERS present
"THE CAVE MAN SPIRIT."
A Farce in One Episode.
Written for Broadcasting by
H. A. Gurney.
Produced by GEORGE STONE.
10.45.—Close down.

5WA CARDIFF. 353 M.

11.30-12.30.—The Band of the Gordon Highlanders, relayed from the Institution Gardens, Bath.
3.0.—The Station Trio: Frank Thomas (Violin); Frank Whitnall (Violoncello); Vera McComb Thomas (Piano).
3.15.—School Transmission: "Wanderings in Canada and Among the Red Indians" (3), by the Rev. F. W. Moxley, F.R.G.S.
3.45.—The Station Trio.
4.15.—Tea-Time Music from the Carlton Restaurant.
5.0.—"5WA'S" "FIVE O'CLOCKS."
5.30.—CHILDREN'S CORNER.
6.5.—"The Letter Box."
6.15-6.30.—"Teens' Corner: "Rugby Football," by Dr. Morgan. *S.B. from Swansea.*
6.40.—Musical Interlude. *S.B. from London.*
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
7.25.—Musical Interlude. *S.B. from London.*
7.40.—Ministry of Agriculture Talk. *S.B. from London.*

8.0. In Realms of Song.

MARJORY HAYWARD (Solo Violin).
HUBERT CARTER (Tenor).
THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.
THE ORCHESTRA.
Overture, "Rosamunde" Schubert
HUBERT CARTER.
"The Minstrel" Easthope Martin
"I Attempt From Love's Sickness to Fly" Purcell
"I Am Thy Harp" R. Huntington Woodman
MARJORY HAYWARD.
Fugue in A Tartini-Kreisler
Aria Porpora-Corti
"La Caccia" ("The Chase") Chiabrano-Corti
HUBERT CARTER.
"Under Thy Window" A. Goring Thomas
Cradle Song, 1915 Kreisler
"The Bird With a Broken Wing" Florence Golson
MARJORY HAYWARD.
"Bagatelle" John Ireland
"On Wings of Song" Mendelssohn
Scherzo Tarantelle Wieniawski
THE ORCHESTRA.
Ballet Music, "Herodiade" Massenet
"Les Egyptiennes"; "Les Babyloniennes"; "Les Gauloises."

9.0. Southern Reminiscences.

Old Joe brings them back to you.
OLD JOE (L. E. WILLIAMS).
THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.
THE ORCHESTRA.
"Plantation Songs" Clutsam
OLD JOE.
"Little Dolly Daydream"
"Is Yer Mammie Always With You?" Stuart
"I May Be Crazy But I Love You"
THE ORCHESTRA.
"In Coonland" Bidgood
"The Darkie's Wooing"
OLD JOE.
"The Lily of Laguna" Stuart
"Coon Drum Major" Stuart
"Brown Sugar Baby o' Mine" Stroud
"No Other Little Coon Like You" Elliott

THE ORCHESTRA.

"A Coon Band Contest" Pryor
"America" St. Quentin
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Local News.

10.15.—Programme *S.B. from Swansea.*
10.45.—Close down.

2ZY MANCHESTER. 378 M.

1.15-2.0.—Orchestral Music, relayed from the State Cafe.
3.30.—The "2ZY" Quartet.
4.0.—Afternoon Talk.
4.15.—The "2ZY" Quartet. Harold Clarke (Dialect Entertainer).
5.15-6.0.—CHILDREN'S CORNER.
6.40.—Programme *S.B. from London.*
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
7.25.—Musical Interlude. *S.B. from London.*
7.40.—Ministry of Agriculture Talk. *S.B. from London.*

8.0. "2ZY" Present the Sixth Edition of

The 7.30 Revue.

In Five Scenes.
Book by Victor Smythe.
Latest Song Successes by Well-known Composers.
Including Sketches by H. C. Sargent and Daisy McGeogh.
Cast:
(Scenes I.—IV.)

N.B.—This includes everyone of importance connected with the production, except the Lift Attendant, who will be on holiday, and he will therefore miss the "rise" and "fall" of the Curtain.

The Juvenile Lead

The Manerian Flapper's Idol
The Comedienne
The Rage of Chorlton-cum-Baldtwistle
The Soprano Very Delightful
The Soubrette
The Unknown Rocho-American Artist
The Character Lady

A Lady of Infinite Jest

The Revue Director

A Man's a Man for a' That

The Low Comedian

An Artist Who Rises to the Occasion

The Revue Chorus

The People Who Really Work

The Revue Miniature Orchestra

All Very Nice People Indeed

Presented by

VICTOR SMYTHE and ERIC FOGG.

Directed by DAVID E. ORMEROD.

Overture.

SCENE I.

The Company, urged on by the Comedian, give cause for a severe reprimand from the Revue Director, but the Comedian has the last word in "Any Old Night." Next we find the Juvenile Lead is lost, and our Soprano finds him eventually and says "I'll Tell the World," after which, they both steal softly away. Our Character Lady is next accosted by the Comedian, and she goes off into fits of unseemly laughter; the reason for this is explained by the Comedian in "Oxford Trousers." We then overhear something about the past of our Comedienne and Juvenile Lead in "When You and I Were Seventeen," and this scene is brought to a close with an altercation between the Revue Director and Comedian.

Interlude: "Oh, Flo!"

SCENE II.

This opens tearfully, but our Juvenile Lead, whose motto is "Ready, Aye, Ready," gives good advice in "Smile Through Your Tears," which is accepted by our Comedienne, and they both disappear for a quiet smoke; after which our Soubrette and her friends tell us that her "Sister Hasn't Got a Chance."

The quiet smoke ended, the Juvenile Lead returns, and in soliloquy sings "I Never Knew How Much I Loved You." This is followed by "Proposing," and the Company conclude the scene with "Way Down Home."

Interlude: "Tell-Tale Eyes."

SCENE III.

The Comedian is again found accosting strangers, and this time the Soubrette and he discuss "Gardens," which is appropriately followed by our Soprano's invitation to "Come Along with Me to Flowerland"; everyone having accepted the invitation, we find our Comedienne chatting pleasantly with "Farmer Jack of Devonshire." Next we are introduced to a domestic episode in "Cross-Word Puzzles," and to bring this scene to a fitting close we give a little exhibition of "Acting."

Interlude: "A Windy Day in March."

SCENE IV.

Opens with the Comedian again accosting someone. This time it is the Revue Director, and they both join in giving "Some Dust," which is rudely interrupted by the arrival of a person referred to by the Comedian as "The Sheik." This latter gentleman, assisted by his Staff, sings of his "Oriental Love Dreams," and then passes on. The Comedian next accuses the Soubrette of being a vamp, but she explains what a real vamp is like in "Sob Sister Sadie." The finale of this scene takes the form of an introduction to our "Tourist Agency."

Interlude: "Did Tosti Raise His Bowler Hat?"

SCENE V.

"GREAT SNAKES."

By Herbert C. Sargent.
Scene—The Deck of the SS. *Pussyfoot.*

Characters:
Montague Niff A Pirate Chief
Bloater Chief Mate—an Old "Salt."
Lookey A Musical Pirate
Ayesha A Snake Charmer
Winnie Her Maid
Percy Percival A Tenor
Linseed Poultsa A Spanish Singer
Finale.

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

10.15.—SYDNEY N. NESBITT. *S.B. from London.*

10.45.—Close down.

5NO NEWCASTLE. 403 M.

4.0.—Music from Tilley's Restaurant Orchestra.
5.0.—Tea-time Topics. Dorothy Forster (Soprano).

5.30.—CHILDREN'S CORNER.

6.10.—Scholars' Half-Hour: Mr. C. Roberts, B.A.; A Few Stories About Napoleon.

6.30.—Musical Interlude.

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

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

7.25.—Musical Interlude. *S.B. from London.*

7.40.—Ministry of Agriculture Talk. *S.B. from London.*

8.0. Dance Music

by

TILLEY'S RESTAURANT ORCHESTRA.

Relayed from Blackett Street.

9.0. FRANK CHARLTON and

TED BATEY (Entertainers)

in Selections from their Repertoire.

9.30. "The Good-Humoured Ladies."

A Choreographic Comedy by Leonid Massine

(After Goldoni.)

Music by Domenico Scarlatti.

Arranged by Vincenzo Tommasini.

THE STATION ORCHESTRA:

Conductor, EDWARD CLARK.

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

10.15. What Other Stations Are Doing.

10.45.—Close down.

(Continued on page 474.)

PROGRAMMES FOR SATURDAY (Sept. 12th.)

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

The High-Power (Daventry) Programme will be found on page 469.

2LO LONDON. 365 M.

- 1.0.—Time Signal from Greenwich.
 4.0.—Time Signal from Greenwich. Concert: The "2LO" Octet. Effie Mann and Helen Dair (Duets and Songs). The Eclipse Prize Singers. Violet Carmen (Entertainer). "French Drama: The Waterloo of Romanticism," by Madame de Walmont. G. Wadle Bagaley (Bass).
 6.0.—CHILDREN'S CORNER: Music by the Octet. Children's News. "Who Discovered the Maple Sugar?"
 6.30.—Children's Letters.
 6.40.—Musical Interlude. *S.B. to other Stations.*
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Topical Talk. *S.B. to all Stations.*
 7.25.—Musical Interlude. *S.B. to all Stations except Belfast.*
 7.40.—Mr. A. H. TEAR on "Manxland and Its Parliament." *S.B. to other Stations.*

Orchestral Music and Humour.

- JOHN HENRY (Entertainer).
 LOIS BARKER and PERCY TARLING ("The Grumblers").
 THE WIRELESS ORCHESTRA.
 8.0. THE ORCHESTRA.
 March, "Father Victory" *Ganne*
 "Manx Suite" *E. W. de Massi-Hardman*
 "THE GRUMBLERS."
 JOHN HENRY will Entertain.
 8.35. THE ORCHESTRA.
 Overture, "Orpheus in the Underworld" *Offenbach*
 Selection, "The Lilac Domino" *Cuvillier*
 9.0. "The Roosters."
 ARTHUR MACKNESS (Tenor);
 SEPTIMUS HUNT (Baritone);
 PERCY MERRIMAN (Entertainer);
 WILLIAM MACK (Humorous Entertainer);
 Will entertain with some of their most popular numbers.
 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News.
 10.15. THE SAVOY HAVANA BAND and SELMA BAND.
 Relayed from the Savoy Hotel, London.
S.B. to all Stations.
 12.0.—Close down.

5IT BIRMINGHAM. 479 M.

- 3.45.—The Decameron Dance Orchestra: Director, Dan Carroll. Relayed from the Palais de Danse.
 4.45.—Afternoon Topics: "The Greater Love," a Drama by G. Bernard Hughes. Characters: Irene, Nellie Silk, Sarah, Janet Joye.
 5.15.—CHILDREN'S CORNER.
 5.55.—Children's Letters.
 6.0.—Lozells Picture House Orchestra: Conductor, Paul Rimmer. Norah Tarrant (Contralto).
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.40.—Capt. F. PEIRSON-WEBBER (Honorary Secretary, The Radio Guild for the Blind): Talk.

A Programme of Favourites.

- THE STATION ORCHESTRA.
 HUBERT CARTER (Tenor).
 MARJORY HAYWARD (Solo Violin).
 8.0. THE ORCHESTRA.
 Overture, "Fingal's Cave," Op. 26 *Mendelssohn*
 Intermezzo *Coleridge-Taylor*
 HUBERT CARTER.
 "The Minstrel" *Eusthope Martin*
 "O Lovely Night" *London Ronald*
 "Spring Time" *Tirindelli*
 "Whene'er a Snowflake Leaves the Sky" *Lehmann*
 THE ORCHESTRA.
 Berceuse ("Jocelyn") *Godard*
 Gavotte ("Mignon") *Thomas*
 MARJORY HAYWARD.
 "Garden Melody" *Schumann*
 Tambourin *Gossec-Burmester*
 Rondo *Chabran-Nachez*
 Aria *Porpora-Corti*
 "La Caccia" ("The Chase") *Chiabrano-Corti*
 HUBERT CARTER.
 "Charming Chloe" *German*
 "I Hear You Calling Me" *Marshall*
 "Shy Mignonette" *Brahe*
 "Spring's a Lovable Ladye" *Keith Elliott*
 "An Evening Song" *Blumenthal*
 THE ORCHESTRA.
 Ballet Music to "William Tell" *Rossini*
 MARJORY HAYWARD.
 "La Gitana" *Kreisler*
 "Meditation" *Glazounov*
 Humoreske *Tchaikovsky*
 Serenade *Frank Bridge*
 Zephir *Habay*
 THE ORCHESTRA.
 March from "Tannhäuser" *Wagner*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News and Football Notes.
 10.15.—THE SAVOY HAVANA BAND. *S.B. from London.*
 12.0.—Close down.
- ## 6BM BOURNEMOUTH. 386 M.
- 3.45.—Gardening Talk by George Dance, F.R.H.S. Orchestra relayed from the Bungalow Café, Southampton. Musical Director, Arthur Pickett.
 5.15.—CHILDREN'S CORNER: Songs and Stories, etc.
 5.50.—Children's Letters.
 6.0.—Scholars' Half-Hour: "The Spanish Language and Literature," by Douglas C. Hawkins, B.A.
 6.30.—Musical Interlude.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.40.—Mr. A. H. TEAR. *S.B. from London.*
- ### Still More Tit-Bits.
- ALVIN KEECH (Entertainer).
 BABS RANDALL (Entertainer).
 VIVIAN FOSTER (The Vicar of Mirth).
 VAUGHAN AND MERRY (Entertainers).
 W. H. BARON (Flex-a-tone and Siffleur).
 THE WIRELESS ORCHESTRA:
 Conducted by
 Capt. W. A. FEATHERSTONE.
 8.0. THE ORCHESTRA.
 Pot-pourri, "Tangled Tunes" *Ketelbey*
 8.15. ALVIN KEECH (Banjulele Banjo) and BABS RANDALL.
 Fox-trots.
 "I'll See You in My Dreams" *Jones*
 "Nobody Knows what a Red-Headed Mama Can Do" *Fain*
 "Dum Dum Dummy" *Rosa*
 "Ain't Got No One" *Meyer*
 "I'll Take Her Back" *Monaco*

- 8.25. VIVIAN FOSTER.
 "Yes, I Think So."
 8.35. THE ORCHESTRA.
 "Caucasian Sketches" *Ippolito-Ivanov*
 8.50. VAUGHAN and MERRY
 Will entertain.
 9.0. W. H. BARON.
 "I Love the Moon" *Rubens*
 "Riviera Rose" *Nicholls*
 9.5. THE ORCHESTRA.
 Four Indian Love Lyrics *Woodford-Finden*
 9.15. VIVIAN FOSTER.
 "Oh! Yes, I Think So."
 9.25. ALVIN KEECH and BABS RANDALL.
 "Don't Bring Lulu" *Henderson*
 "Hot Miss Molly" *Cooper*
 "Tell All the World" *Thayer*
 Fox-trots {
 "The King Isn't King Any More" *Monaco*
 "When My Sweetie Walks Down the Street" *Mills*
 9.35. VAUGHAN and MERRY
 Will entertain.
 9.45. W. H. BARON.
 "Oh! How I Wish I Knew" *Brockman and Wendling*
 "Golden West" *Nicholls*
 9.50. THE ORCHESTRA.
 Oriental Picture, "Kismet" *Markey*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15.—THE SAVOY HAVANA BAND. *S.B. from London.*
 12.0.—Close down.

5WA CARDIFF. 353 M.

- 12.30-1.30.—Lunch-time Music, relayed from the Carlton Restaurant.
 3.0-4.30.—The Band of the Gordon Highlanders, relayed from the Institution Gardens, Bath.
 5.0.—"5WA'S" "FIVE O'CLOCKS."
 5.30.—CHILDREN'S CORNER.
 6.5-6.15.—"The Letter Box."
 6.40.—Musical Interlude. *S.B. from London.*
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
 7.25.—Musical Interlude. *S.B. from London.*
 7.40.—Mr. L. E. WILLIAMS: "Current Sports."

Fun and Phantasy.

- CONSTANCE WENTWORTH (Soprano).
 SILVIO SIDELI (Baritone).
 ROBERT PITT and LANGTON MARKS (Entertainers).
 THE STATION ORCHESTRA:
 Conductor, WARWICK BRAITHWAITE.
 8.0. THE ORCHESTRA.
 March, "Great Little Army" *Alford*
 Suite, Three Oriental Sketches *Langey*
 "Among the Arabs"; "In a Chinese Tea-Room"; "Persian March."
 8.15. CONSTANCE WENTWORTH.
 Jewel Song ("Faust") *Gounod*
 "Cherry Ripe" *arr. Liza Lehmann*
 "The Market" *Molly Carew*
 8.25. ROBERT PITT and LANGTON MARKS.
 In Duets Up-to-Date.
 8.40. SILVIO SIDELI.
 "Si vous l'avez compris" *Denza*
 "Mattinata" *Leoncavallo*
 8.50. THE ORCHESTRA.
 Selection, "Songs of Sir Henry Bishop" *arr. Hartmann*
 "Spring Song" } *Mendelssohn*
 "Boating Song" }
 9.5. CONSTANCE WENTWORTH.
 "What's in the Air To-Day?" *Robert Eden*
 "Mighty Like a Rose" *E. Nevin*
 "Moonlight" *Katie Mass*
 9.15. ROBERT PITT and LANGTON MARKS.
 In Duets Topical and Tropical.

PROGRAMMES FOR SATURDAY (Sept. 12th.)

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

- 9.30. SILVIO SIDELI.**
 "Je Pense" *Tosti*
 "O Dolce Meranglia" *Tosti*
- 9.40. THE ORCHESTRA.**
 Selection, "Maritana" *Wallace*
 Concert Valse, "Naples" *Waldteufel*
 March, "The Yeomanry Patrol" *Squire*
- 10.0.—WEATHER FORECAST and NEWS.**
S.B. from London.
 Local News.
- 10.15.—THE SAVOY BANDS.** *S.B. from London.*
- 12.0.—Close down.**

2ZY MANCHESTER. 378 M.

- The Band of H.M. Scots Guards.
 (By permission of Col. G. C. B. Paynter, C.M.G., D.S.O.) Relayed from the Municipal Gardens, Southport.
- 3.15-4.0.**
4.10-5.0.
4.0-4.10.—Afternoon Talk.
5.0.—Albert Bradley (Tenor).
5.15-6.0.—CHILDREN'S CORNER.
6.40.—Musical Interlude. *S.B. from London.*
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
7.25.—Musical Interlude. *S.B. from London.*
7.40.—Mr. F. STACEY LINTOTT: Weekly Talk on Sport.

Light Symphony Concert.

RELAYED TO "5XX."

- GERTRUDE EDGARD (Soprano).
 KLINTON SHEPHERD (Baritone).
 THE "2ZY" AUGMENTED ORCHESTRA:
 Conductor, T. H. MORRISON.
- 8.0.** THE ORCHESTRA.
 Overture, "The Butterfly's Ball" *Cowen*
 GERTRUDE EDGARD.
 "Convien Partir" ("La Figlia del Reggimento") *Donizetti*
 "Vedrai, Carino" ("Don Giovanni") *Mozart*
- THE ORCHESTRA.
 Suite, No. 2, "The Wand of Youth" *Elyar*
 KLINTON SHEPHERD.
 "Pogner's Address" ("The Mastersingers") *Wagner*
- THE ORCHESTRA.
 Symphony, No. 8, in F *Beethoven*
 GERTRUDE EDGARD.
 "The Shepherd On the Rock" *Schubert*
 (With Clarinet Obligato.)
 STRING ORCHESTRA.
 Serenade, Op. 48 *Tchaikovsky*
 KLINTON SHEPHERD.
 "Come Away, Death" *Quilter*
 "Old Clothes and Fine Clothes" *Martin Shaw*
- THE ORCHESTRA.
 Norwegian Rhapsody, No. 1 *Svendsen*
- 10.0.**—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
- 10.15.—THE SAVOY BANDS.** *S.B. from London.*
- 12.0.**—Close down.

5NO NEWCASTLE. 403 M.

- 4.0.**—Gladys Peel (Soprano). Harry Shuttleworth (Bass). James Mark (Violin). Jack Boddice (Euphonium).
5.30.—CHILDREN'S CORNER: Tea Party (By Ballot).
6.10.—Musical Interlude.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
7.25.—Musical Interlude. *S.B. from London.*
7.40.—Mr. JOHN KENMIR on "Association Football."

- KATIE GOLDSMITH (Solo Violin).
 EDWARD LEER (Tenor).
 LEE THISTLETHWAITE (Baritone).
 THE STATION ORCHESTRA:
 Conductor, EDWARD CLARK.
- 8.0.** THE ORCHESTRA.
 Selection from the Operas of Offenbach *Ansell*
- 8.15.** EDWARD LEER.
 Three Shakespeare Songs *Quilter*
- 8.25.** KATIE GOLDSMITH.
 Minuet *Mozart*
 Praeludium ((From Suite) *Bach-Kristler*
 Gavotte (in E Major) *Bach*
- 8.35.** LEE THISTLETHWAITE.
 "From Provence" ("La Traviata") *Verdi*
 "Elegie" *Massenet*
 "Song Of the Flea" *Moussorgsky*
- 8.45.** THE ORCHESTRA.
 "A Day in Paris" *Christine-Finck*
- 9.0.** EDWARD LEER.
 Four Gipsy Songs *Dvorak*
- 9.15.** KATIE GOLDSMITH.
 "A Holiday Tune" *B. J. Dale*
 Berceuse *Cui*
 Two Hungarian Dances *Brahms*
 No. 2 in D Minor; No. 1 in G Minor.
- 9.30.** LEE THISTLETHWAITE.
 "Pretty Lady" ("Don Juan") *Mozart*
 "Neapolitan Serenade" *Di Capua*
 "The Sword of Ferrara" *Bullard*
- 9.45.** THE ORCHESTRA.
 "Sometime" *Friml*
- 10.0.**—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
- 10.15.—THE SAVOY BANDS.** *S.B. from London.*
- 12.0.**—Close down.

2BD ABERDEEN. 495 M.

- 3.45.**—Afternoon Topics. The Wireless Orchestra and Toxi Reynard (Mezzo-Soprano).
5.30.—CHILDREN'S CORNER: Songs by Small Singers (Margaret Middleton, Eileen Hamilton, and Peggy Scott).
6.0.—The Wireless Trio.
6.30.—Steadman's Symphony Orchestra, relayed from the Electric Theatre.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
7.25.—Musical Interlude. *S.B. from London.*
7.40.—This Week's Interesting Anniversary (Prepared by JOHN SPARKE KIRKLAND): "The Sack of Aberdeen, by Montrose, 13th September, 1644."

Vocal Hour.

- NAN R. COOPER (Contralto).
 ELDER CUNNINGHAM (Bass-Baritone).
- 8.0.** NAN R. COOPER.
 "My Heart is Sair"
 "Tam Glen"
 "We're A' Noddin'" *Traditional*
 "Aye Waukin' O"
 "Auld Scotch Songs"
8.15. ELDER CUNNINGHAM.
 "Beneath Thy Window" *Di Capua*
 "The Song of Hybrius the Cretan" *Elliott*

PROGRAMME ALTERATIONS.

O WING to the large circulation of THE RADIO TIMES, it is necessary to go to press many days in advance of the date of publication. It sometimes happens, therefore, that the B.B.C. finds it necessary to make alterations or additions to programmes after THE RADIO TIMES has gone to press.

- "When Song is Sweet" *Sans Souci*
 "Drink to Me Only with Thine Eyes" *Quilter*
- 8.30.** NAN R. COOPER.
 "Turn Ye to Me" *Traditional*
 "Rosebuds" *Arditi*
 "L'Eté" *Chaminade*
 "Ave Maria" *Schubert*
- 8.45.** ELDER CUNNINGHAM.
 "Awake" *Pether*
 "Think Tenderly of Me" *V. Sharp*
 "Sundown" *Carlisle*
 "Maire, My Girl" *Aitken*
- 9.0.**—DANCE MUSIC, relayed from Gleneagles Hotel. *S.B. from Glasgow.*
- 10.0.**—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
- 10.15.—THE SAVOY BANDS.** *S.B. from London.*
- 12.0.**—Close down.

5SC GLASGOW. 422 M.

- An Hour of Melody.
 THE WIRELESS QUARTET.
 RIDDELL BRECHIN (Baritone).
 THE QUARTET.
- 4.0.** Overture, "Rienzi" *Wagner*
 Selection, "La Bohème" *Puccini*
- 4.20.** RIDDELL BRECHIN.
 "At the Mid-hour of Night" *F. Cowen*
 "She is Far from the Land" *F. Lambert*
 "Duncan Gray" *Traditional*
- 4.30.** THE QUARTET.
 Suite, "Mignon" *Sibelius*
 Selection, "The Duchess of Dantzig" *Cargill*
- 4.50.** RIDDELL BRECHIN.
 "Mendin' Roadways" *E. Coates*
 "Great Isis, Great Osiris" *Mozart*
 "My Nannie's Awa'" *Traditional*
- 5.0.**—Afternoon Topics.
5.15.—CHILDREN'S CORNER: Peter Lamb's Junior Orchestra (Motherwell) will play: Gavotte ("The Magic Flute") (Mozart-Fletcher), Three Short Pieces (Schumann-Fletcher), Highland Wreath, No. 19 (Volti), Tambourin from Graceful Measures (Fletcher), March of Triumph, Op. 25 (A. R. Mote).
6.0.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST AND NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
7.25.—Local News.
7.30.—Musical Interlude. *S.B. from London.*
7.40.—Radio Society Talk.

Humour—Choruses—Dance.

- HELENA CECILE (Entertainer).
 DANIEL SEYMOUR (Tenor).
 Popular Choruses with Orchestra.
 THE STATION ORCHESTRA:
 Conducted by ISAAC LOSOWSKY.
- 8.0.** DANIEL SEYMOUR with THE ORCHESTRA.
 Fox-trot, "I Want To See My Tennessee";
 Fox-trot, "Because They All Love You";
 Fox-trot, "Hay, Hay, Farmer Gray";
 Waltz, "June Brought the Roses."
- 8.15.** HELENA CECILE.
 "Foolish Questions" *Lee*
 "Baby Bill" *Castling*
 "I Don't Care" *Anon.*
- 8.30.** DANIEL SEYMOUR with THE ORCHESTRA.
 One-step, "Sergeant Percy"; Fox-trot, "Florida"; Fox-trot, "Shanghai";
 Waltz, "In Shadowland"; "Rain or Shine, Pal o' Mine."
- 8.45.** HELENA CECILE.
 "Aren't Men Funny?"
 "The Soliloquy of a Fire."
 Impressions of Well-known Actors.
- 9.0.**—DANCE MUSIC, relayed from Gleneagles Hotel. *S.B. to Aberdeen.*
- 10.0.**—WEATHER FORECAST and NEWS. *S.B. from London.*
- 10.15.—THE SAVOY BANDS.** *S.B. from London.*
- 12.0.**—Close down.

Monday's Programme.

(Continued from page 463.)

- "The Top" Patmore
- "The Music Makers" O'Shaughnessy
- "At a Solemn Musick" Milton
- 9.0. THE ORCHESTRA.
Overture, "Maritana" Wallace
Selection, "The Magic Flute" Mozart-Tacan
- 9.20. DOROTHY BENNETT and JOHN COLLINSON.
In Excerpts from "The Golden Web."
1st Act, Tenor Solo, "Fly, Summer, Fly" Goring Thomas
2nd Act, Duet, "Away, Away" Goring Thomas
- 9.40. THE ORCHESTRA.
Overture, "Semiramide" Rossini
Selection, "Coppelia" Delibes-Tacan
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.
- 10.15. Recital of Pianoforte Transcriptions by E. B. APPLEYARD.
Bourrée (Violin) Bach-Saint-Saëns
Gayotte (Violin) Bach-Saint-Saëns
Two Sonatas (Harpsichord) Scarlatti-Tausig
"Hark, Hark, the Lark" (Song) Schubert-Liszt
"Soirée de Vienne" (Dance Tune) Schubert-Liszt
"Song of the Volga Boatmen" (Traditional) Schütt
Caprice (Violin) Paganini-Liszt
"La Campanella" (Violin) Paganini-Liszt
Valse from "Faust" (Opera) Gounod-Juell
10.45.—Close down.
- 5SC **GLASGOW. 422 M.**
4.0. An Hour of Melody.
THE WIRELESS QUARTET.
CATHERINE CALDER (Contralto).
5.0.—Afternoon Topics: Music, and Talk by Isabel MacDonald, Med. R. San. I., F.I.H., "A Nurse's Experiences in Finland."
5.15.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
7.0-8.0.—Programme S.B. from London.
DOROTHY PUGH (Soprano).
ANNIE HAMILTON (Solo Violin).
THE STATION REPERTORY COMPANY.
THE STATION ORCHESTRA:
Conducted by HERBERT A. CARRUTHERS.
S.B. to Edinburgh and Dundee.
8.0. THE ORCHESTRA.
"Scottish Fantasia" Stephen
8.10. DOROTHY PUGH.
"Hush-a-ba, Birdie" A. C. Buntin
"The Spinning Wheel" arr. Stella
"John Anderson, My Jo" arr. Lees
"A Fairy's Love Song" Kennedy-Fraser
8.20. ANNIE HAMILTON.
"Rizzio" Mackenzie Murdoch
8.35. A Fantasy:
"THE MASTER WAYFARER."
By J. E. Harold Terry.
People in the Play:
The Maid ESTHER WILSON
The Man LESTER WARWICK
The Villain RONALD SCOTT
The Wayfarer JACK SMITH
Scene: The Parlour of the "Pigeon Pie Inn," a Wayside Hostelry on the road to York.
Presented by GEORGE ROSS.
9.10. THE ORCHESTRA.
Suite, "At the Play" Bowen
Overture; Entr'acte; Finale.
9.20. DOROTHY PUGH.
"My Lovely Celia" Monro
"A Pastoral" Carey
"Love's Philosophy" Quilter
9.30. ANNIE HAMILTON.
"Chanson Indou" Rimsky-Korsakov-Kreisler
Theme and Variations Tartini
Waltz Brahms
9.40. THE ORCHESTRA.
Suite, "Sylvan Scenes" Fletcher
"Valse Septembre" Godin
10.0-10.45.—Programme S.B. from London.

PROGRAMMES FOR FRIDAY (Sept. 11th.)

(Continued from page 471.)

- 2BD **ABERDEEN. 495 M.**
3.45.—Afternoon Topics. Fishing News Bulletin. The Wireless Orchestra. Instrumental Hour: Burnett Farquhar (Flute); Robert McConnachie (Cornet); William Harkins (Clarinet).
5.30.—CHILDREN'S CORNER: Mr. T. E. Wright, "How Composers Choose Titles for Their Pieces." (With Pianoforte Illustrations.)
6.0.—Farmers' Advice Corner: Conducted by Don G. Munro, M.A., B.Sc. Agricultural Notes. Fishing News Bulletin.
6.30.—Steadman's Symphony Orchestra, relayed from the Electric Theatre.
7.0-8.0.—Programme S.B. from London.
Miscellaneous Programme.
HELENE CECILE (Entertainer).
EDWARD LEER (Tenor).
JULIEN ROSETTI (Pianoforte).
8.0. JULIEN ROSETTI.
Sonata in C Major, Op. 24 Weber
Andante and Menuetto Capriccioso from Sonata in A Flat, Op. 39 Weber
8.35. EDWARD LEER.
"Che gelida manina" Puccini
"Flower Song" Bizet
(With Orchestral Accompaniment.)
"O Souverain" Massenet
8.47. HELENE CECILE.
"Foolish Questions."
"Soliloquy of a Fire."
"Aren't Men Funny?"
9.2. JULIEN ROSETTI.
"Invitation to the Waltz" Weber
Polacca in E Major Weber
Moto Capriccioso Weber
9.27. EDWARD LEER.
"Celeste Aida" Verdi
"E Lucevan le Stelle" Puccini
"On With the Motley" Leoncavallo
Serenade Mascagni
(With Orchestral Accompaniment.)
9.41. HELENE CECILE.
"Our Kiddy" Cooke
"Our Folks" Anon.
Impressions of Well-known Actors.
10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.
10.15. Violin Recital by KATIE GOLDSMITH.
"La Folia" Corelli-Leonard
"Passe Lointain" Trowell
Two Slavonic Dances in G and E Minor Dvorak-Kreisler
Sicilienne and Rigaudon Erncouer-Kreisler
Tempo di Minnetto Pugnani-Kreisler
"La Chasse" Cartier-Kreisler
10.45.—Close down.
- 5SC **GLASGOW. 422 M.**
11.30-12.30.—Midday Transmission.
3.30.—Broadcast to Schools: M. Albert Le Grip, B.A., LL.B., O.A., "French." Mr. G. W. Tyrrell, A.R.C.Sc., on "How Scotland Was Built."
4.0.—The Wireless Quartet, and Donald Clark (Tenor).
5.0.—Afternoon Topics.
5.15.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London.
7.25.—Local News.
7.30.—Musical Interlude. S.B. from London.
7.40.—Mr. DUDLEY V. HOWELLS: Horticultural Bulletin.
Popular.
LEE THISTLETHWAITE (Baritone).
HALBERT TATLOCK
with his
REPERTORY COMPANY.
THE STATION ORCHESTRA:
Conducted by HERBERT A. CARRUTHERS.
8.0. THE ORCHESTRA.
Selection, "Theodore and Co." Novello and Kern

- 8.15. LEE THISTLETHWAITE.
"The Gentle Maiden" } Traditional
"Emer's Farewell to Cuullain" }
"The Minstrel Boy" }
- 8.25. Shingled Tales.
Presented by HALBERT TATLOCK.
"POLICE !!!"
Characters:
A Man with a Black Record
DOUGLAS ROBERTSON
A Man with a Pale-Black Record
HALBERT TATLOCK
A Policeman with a Sense of Duty
T. TREVOR
Scene: A West End Pavement.
Time: Every Sunday Evening.
"PLAY ACTORS."
Characters:
A Man in Rags ... HALBERT TATLOCK
A Lady in Silks MADGE MACKENZIE
A Chauffeur in Gabardine
DOUGLAS ROBERTSON
Scene: Hyde Park, London.
Time: Just After Lunch Hour.
"THE LADY IN BLACK."
Characters:
A Lady Afflicted... MADGE MACKENZIE
A Man Affected... HALBERT TATLOCK
Scene: An Ante-Room at a Dance.
Time: At Three O'Clock in the Morning.
8.40. LEE THISTLETHWAITE.
"The Blue Hills of Antrim" H. Harty
"Limerick Point-to-Point Race" Stanford
"The Terrible Robber Men" arr.
"The Moon Cradle" H. Hugh
8.50. THE ORCHESTRA.
Valse, "Nights of Gladness" ... Ancliffe
9.0. "Radio Radiance"
(1st Edition).
A Revue in Sixteen Beams.
Played by
A COMPANY OF LONDON ARTISTS.
Including
EDDIE MORRIS, IRIS WHITE, JAMES WHIGHAM, JEAN ALLISTONE, TOMMY HANDLEY, MAUDIE DUNHAM and
THE DANCING RADIOS.
Book by Jack Hellier.
Popular Musical Numbers.
Directed by
JAMES LESTER and R. E. JEFFREY.
Beams.
1. Introduction of Cast, Full Company.
2. Opening Chorus, DANCING RADIOS.
3. Comedy Skit, "Strangers," JEAN ALLISTONE and JAMES WHIGHAM.
4. Number, "When Dancing," MAUDIE DUNHAM and DANCING RADIOS.
5. Comedy Skit, "Suite 25," EDDIE MORRIS and JAMES WHIGHAM.
6. Number, "Plaything Now," JEAN ALLISTONE.
7. Comedy Skit, "The Reason," EDDIE MORRIS, JAMES WHIGHAM, TOMMY HANDLEY, and JEAN ALLISTONE.
8. Trio, "Weather or Not," EDDIE MORRIS, TOMMY HANDLEY, and JAMES WHIGHAM.
9. Comedy Skit, "Cracked," IRIS WHITE, TOMMY HANDLEY and EDDIE MORRIS.
10. Comedy Number, "Yes, I Am," TOMMY HANDLEY.
11. Number, "Shadowland," JEAN ALLISTONE and EDDIE MORRIS.
12. Number, "Mary O'Brien," MAUDIE DUNHAM.
13. Comedy Patter Number, "Lied to Me," EDDIE MORRIS.
14. Comedy Skit, "Sights," EDDIE MORRIS, TOMMY HANDLEY, IRIS WHITE, and MAUDIE DUNHAM.
15. Comedy Number, "Niobe," EDDIE MORRIS and TOMMY HANDLEY.
16. Finale, "Up a Little Hill," IRIS WHITE and Full Company.
10.0-10.45.—Programme S.B. from London.

PROGRAMMES FOR BELFAST (Sept. 6th to Sept. 12th.)

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

2BE 439 M.

SUNDAY.

3.30-5.30.—*Programme S.B. from London.*
 9.0. THE STATION CHOIR.
 Hymn, "Be Thou My Vision" (Traditional Irish).
 Scripture Reading.
 Anthem, "Wash Me Thoroughly From My Wickedness".....*S. S. Wesley*
 The Rev. D. J. ATKINSON, of Rugby Avenue Congregational Church. Address.
 THE CHOIR.
 Hymn, "Sun of My Soul."
 Closing Prayer and Benediction.

9.30-10.30.—*Programme S.B. from London.*

MONDAY.

4.0-5.0.—The "2BE" Quartet.
 5.30.—CHILDREN'S CORNER.
 5.55-6.0.—Children's Letters.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
 7.25.—Local News.

Land and Water.

THE STATION ORCHESTRA.
 ROSA KNIGHTS (Contralto).
 J. H. CHAMBERS (Baritone).
 SAM HENRY ("Ulster Humour").

Land.

7.30. THE ORCHESTRA.
 Suite, "Woodland Pictures".....*P. Fletcher*
 7.45. ROSA KNIGHTS.
 "The Blind Ploughman".....*Covingsby Clarke*
 "Two September Songs".....*Roger Quilter*
 "Reaping".....*Covingsby Clarke*
 8.0. SAM HENRY.
 In Ulster Humour and Stories.
 8.15. THE ORCHESTRA.
 Fantasia, "In a Persian Garden".....*Liza Lehmann*
 8.27. J. H. CHAMBERS.
 Nocturne from the Song Cycle, "Over the Rim of the Moon".....*Michael Head*
 "To the Forest".....*Tchaikovsky*
 "Down by the Sally Gardens".....*H. Hughes*
 8.40. SAM HENRY.
 In Ulster Humour and Stories.

Water.

8.55. THE ORCHESTRA.
 Suite, "Nautical Scenes".....*Percy Fletcher*
 9.10. ROSA KNIGHTS.
 "The Fishermidwife".....*Schubert*
 "The Glory of the Sea".....*Sanderson*
 "My Ships".....*Barratt*
 9.23. THE ORCHESTRA.
 Hornpipe.....*Graville Bantock*
 9.30. J. H. CHAMBERS.
 Three Salt Water Ballads.....*F. Keel*
 "Port of Many Ships"; "Trade Winds";
 "Mother Carey."
 9.45. THE ORCHESTRA.
 Intermezzo, "On the Bosphorus".....*Linke*
 March, "Admirals All".....*Bath*
 10.0-10.45.—*Programme S.B. from London.*

TUESDAY.

11.30-12.30.—Gramophone Records.
 4.0.—The Station Orchestra and Jessie Coulter (Soprano).
 5.30.—CHILDREN'S CORNER.
 5.55-6.0.—Children's Letters.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 JAMES AGATE. *S.B. from London.*
 7.25.—Local News.
 7.30.—Musical Interlude. *S.B. from London.*
 7.40.—Talk on the "St. Leger." *S.B. from London.*
 8.0-11.30.—*Programme S.B. from London.*

WEDNESDAY.

4.0-5.0.—The "2BE" Quartet.
 5.30.—CHILDREN'S CORNER.
 5.55-6.0.—Children's Letters.

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

Light Symphony Concert.

THE AUGMENTED STATION ORCHESTRA:
 Conducted by E. GODFREY BROWN.
 KATIE GOLDSMITH (Violin).
 EDWARD LEER (Tenor).
 THE ORCHESTRA.

7.30. Three Dances.....*Percy Pitt*
 7.45. EDWARD LEER.
 Aria, "To Earth I Bid a Last Farewell".....*Donizetti*
 7.52. THE ORCHESTRA.
 "Holiday Tunes".....*Walford Davies*
 8.0. KATIE GOLDSMITH.
 Concerto in E Major.....*Bach*
 8.18. EDWARD LEER.
 "Now Sleeps the Crimson Petal".....*Quilter*
 "The Poet's Last Song".....*Grieg*
 Serenade.....*Schubert*
 8.30. THE ORCHESTRA.
 "Jolly Roger" Suite.....*Howard Carr*
 8.43. KATIE GOLDSMITH.
 Rigaudon.....*Handel-Harty*
 Three Pieces.....*arr. Ethel Bartlet*
 "Golden Slumbers" (17th Century);
 An Ancient Lullaby (Irish Tune);
 "My Love's an Arbutus" (Irish Tune).
 Prælium and Allegro.....*Pugnani-Kreisl*
 8.58. EDWARD LEER.
 Shakespeare Songs.....*Quilter*
 9.10. THE ORCHESTRA.
 Symphony in C Major.....*Boccherini*
 "Songe d'Amour".....*Czibulka*
 "Suite Populaire".....*Albeniz*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 10.15.—A. J. ALAN. *S.B. from London.*
 10.45.—Close down.

THURSDAY.

4.0-5.0.—The "2BE" Quintet.
 5.30.—CHILDREN'S CORNER.
 5.55.—Children's Letters.
 5.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Market Prices for Farmers. *S.B. from London.*
 7.15.—FRENCH TALK. *S.B. from London.*
 7.30.—Local News.

From Orient to Ulster.

THE "2BE" STATION CHORUS AND ORCHESTRA.
 GLADYS PALMER (Contralto).
 JEANNIE ERSKINE and ANNA WARNOCK.
 THE ORCHESTRA.
 7.35. "Japanese Bridal Procession".....*Tellier*
 7.40. "KUBLA KHAN".....*(Coleridge-Taylor)*
 A Cantata for Contralto Solo and Chorus.
 8.15. THE ORCHESTRA.
 Suite, "Orientale".....*Londry*
 8.25. GLADYS PALMER.
 "The Rainbow Child".....*Coleridge-Taylor*
 "Beat, Beat Drums".....*Coleridge-Taylor*
 "The Island of Gardens".....*Coleridge-Taylor*
 "Life and Death".....*Coleridge-Taylor*
 8.38. THE ORCHESTRA.
 Entr'acte, "A Dervish Chorus in the Sudan".....*Sebek*
 Intermezzo, "Burma Maid".....*Ancliffe*
 8.50. JEANNIE ERSKINE and ANNA WARNOCK
 Present
 "A RAMLET OF PUCE"
 (A. M. Warnock).
 9.2. THE ORCHESTRA.
 Musical Interlude, "Two Irish Tone Sketches".....*Walter O'Donnell*
 9.17. JEANNIE ERSKINE and ANNA WARNOCK
 Present
 "CHOOSING A MINISTER FOR 2ND DRUMACHONEY"
 (A. M. Warnock).

Dance Music.

9.30. THE ORCHESTRA.
 Fox-trots { "He's the Kind of Man".....*Lewis*
 "Charleston".....*Johnston*
 Waltz, "Sometime".....*Friml*
 Fox-trot, "Clo, Clo".....*Lehar*
 One-step, "I Doan Wanna Go".....*Bennett*
 Fox-trot, "On the Old Back Seat".....*Dillon*
 10.0-11.30.—*Programme S.B. from London.*

FRIDAY.

11.30-12.30.—Gramophone Records.
 4.0.—Afternoon Concert: The Station Orchestra.
 Gladys Palmer (Contralto).
 5.30.—CHILDREN'S CORNER.
 5.55-6.0.—Children's Letters.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 G. A. ATKINSON. *S.B. from London.*
 7.25.—Local News.
 7.30.—Musical Interlude. *S.B. from London.*
 7.40.—Ministry of Agriculture Talk. *S.B. from London.*
 8.0.—*Programme S.B. from London.*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 10.15.—SYDNEY N. NESBITT. *S.B. from London.*
 10.45.—Close down.

SATURDAY.

4.0-5.0.—The "2BE" Trio. E. J. Harris (Solo Clarinet).
 5.30.—CHILDREN'S CORNER.
 5.55-6.0.—Children's Letters.
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Topical Talk. *S.B. from London.*
 7.25.—Local News.

Light and Shade.

THE STATION ORCHESTRA.
 JEANNE PAUL and LEONI LASCELLES
 (Introduce a Piano, and Themselves).
 NORMAN GRAHAM (Baritone).
 THE BELFAST RADIO PLAYERS.
 THE ORCHESTRA.
 7.30. "Bal Masque".....*P. Fletcher*
 Crescendo.....*Lasson*
 7.45. JEANNE PAUL and LEONI LASCELLES.
 "Tell All the World".....*Thayer and Parsons*
 "Is There Anybody Here?".....*Hedley*
 "Far Away From London".....*Leslie Allyn*
 "Red Head Mama".....*Mills, Dubin, and Sain*
 8.0. NORMAN GRAHAM.
 "The Windmill".....*Nelson*
 "Sea Fever".....*Ireland*
 "Thy Foe".....*Blumenthal*
 8.15. THE ORCHESTRA.
 "Moonlight in the Forest".....*Le Thiere*
 "Dance of the Nymphs".....*Le Thiere*
 8.30. JEANNE PAUL and LEONI LASCELLES.
 "Piccaninny Baby Boy".....*Jeanne Paul*
 "Them Were Days".....*Gallaty*
 "Croon a Tune".....*Glason and Pollack*
 "Alabama Bound".....*Ray Henderson*
 8.45. THE ORCHESTRA.
 "In the Shadows".....*Finck*
 "The Merry Nigger".....*W. H. Squire*
 9.0. NORMAN GRAHAM.
 "Nita Gitana".....*Newton*
 "Old Barty".....*Douglas Grant*
 "Ould John Braddlem".....*Lyall Johnston*
 9.15. THE RADIO PLAYERS
 Present
 "LIGHT AND SHADE."
 A Comedy by
L. du Gard Peach.
 Reggie.....*ARTHUR MALCOLM*
 Delia.....*KATHLEEN PORTER*
 9.30. THE ORCHESTRA.
 Overture, "Champagner"
Waldemar von Baussem
 Entr'actes { "Sweet Brier".....*W. H. Squire*
 "Slumber Song".....*W. H. Squire*
 Valse-Caprice (Muller-Berghaus).....*Rabinstein*
 10.0-12.0.—*Programme S.B. from London.*

Some Famous School Songs.

By A. B. Cooper.

[A number of Public School Songs will be broadcast from Newcastle on Monday, September 7th.]

ALMOST every great public school in England has a song of its own; but it is just as true of songs as it is of poets, that they "are born, not made." Similarly, just as it is said of kissing, that it "goes by favour," so of school songs; you may write a song for a school, and they may sing it on state occasions, but it is ten to one [that the] boys will sing something else for choice.

Nevertheless, there are some school songs which are as much part and parcel of the school as its desks or cloisters, songs which are sung spontaneously, in season or out of season, in term and out of term, and of these there is, of course, none more widely known, even among the general public who never knew a public school, than Winchester's "*Dulce Domum*."

A Pleasant Tradition.

This is not only the oldest public school song, but it makes an appeal, by virtue both of its sentiment and its setting, far beyond the bounds of school life. It is still sung every evening during term, as it has been for some 240 years past, and it is more than probable that its Latin title was James Howard Payne's cue for the most popular song in the world—"Home, Sweet Home."

Tradition asserts that the words were composed, about 1650, by a Wykehamist who had been kept in school to write an "impot" whilst his comrades were having a half-holiday; but, like many another pleasant tradition, it lacks positive proof—a lack which precludes no Old Wykehamist from believing it.

The two Latin stanzas, beginning "*Concinamus O soldates*" have been translated by Mr. Alfred Perceval Graves for "The National Song Book" as follows:—

Come, companions, join your voices,
Hearts with pleasure bounding;
Sing we the noble lay,
Sweet song of holiday,
Joys of home, sweet home, resounding.

Home! sweet home, with ev'ry pleasure,
Home! with ev'ry blessing crown'd!
Home! our best delight and treasure!
Home! the welcome strain resound!

Quit, my weary muse, your labours,
Quit your books and learning;
Banish all cares away,
Welcome the holiday,
Hearts for home and freedom yearning.
Home! sweet home, etc.

"Forty Years On."

Next in order of fame and of popular appeal comes, undoubtedly, Harrow's much more modern, but truly splendid "Forty Years On." The lyric which Harrow's famous music master, John Farmer, set to music in 1869, was written by E. E. Bowen, who collaborated with Mr. Farmer on many occasions for the well-known Harrow Song Book, and it is with one exception the nearest approach to true poetry made by any of the school song writers. We have not space for more than the first and final verse:—

Forty years on, when afar and asunder
Parted are those who are singing to-day,
When you look back, and forgetfully wonder
What you were like in your work and your play,
Then, it may be, there will often come o'er you,
Glimpses of notes like the catch of a song—
Visions of boyhood shall float them before you,
Echoes of dreamland shall bear them along.

Chorus.

Follow up! Follow up! Follow up!
Till the field ring again and again
With the tramp of the twenty-two men.
Follow up! Follow up!

Forty years on, growing older and older,
Shorter in wind, as in memory long,
Feeble of foot and rheumatic of shoulder,
What will it help you that once you were strong?
God give us bases to guard or beleaguer,
Games to play out, whether earnest or fun;
Fights for the fearless and goals for the eager,
Twenty, and thirty, and forty years on!
Follow up!

Rugby, ever redolent of "Tom Brown" and his "school-days," fragrant with memories of the great Thomas Arnold and his greater son, Matthew, of Arthur Penrhyn Stanley, Dean of Westminster in "Good Victoria's golden reign," and of Arthur Hugh Clough, has an excellent school song, "*Floreat Rugbeia*," written in 1870 by the Rev. Charles Edward Moberly. It is in Latin, and its inspiration is evidently the ancient "*Dulce Domum*."

Eton's "Boating Song."

A large number of schools have their "*Carmens*," including Westminster, Wellington, Cheltenham, Haileybury, Eton, and Charterhouse; but it seems a pity that there is not a little more originality of idea in them. Take the Eton song, for instance. Doubtless "*Carmen Etonense*" is sung at Eton, but the real, the authentic song of the school, as so well befits a school which almost lives in or on the Thames, is the famous "Eton Boating Song." Here are two of the five verses:—

Jolly boating weather
And a hay-harvest breeze,
Blade on the feather,
Shade off the trees;
Swing, swing together
With your backs between your knees.

Skirting past the rushes,
Ruffling o'er the weeds,
Where the lock stream gushes,
Where the cygnet feeds.
Let us see how the wine glass flushes
At supper on Boveney meads.

Immortalized by Thackeray.

A state of things somewhat similar, though not so marked, obtains at Godalming, for the "*Carmen Carthuseanum*," although the official school song, has not the prestige of "*Laeti laudate Dominum*" at the school which Thackeray immortalized in "The Newcomes." This stately song was written by William Horsley, who was organist at the Charterhouse School from 1843 to 1873. His Latin dedication ends with the cry dear to all Carthusians: "*Floreat Aeternum Carthusiana Domus*."

Haileybury's "*Carmen*," although a fine Latin song, is also generally ousted on all but state occasions by A. G. Butler's stirring "*Vivat Haileyburia!*" Written as late as 1892, it lacks the "old and crusted" bouquet of an old vintage like "*Dulce Domum*." Nevertheless, its author has had boys in mind and has made a song in the right spirit, as witness:—

The Romans were a knowing race,
Vivat Haileyburia!
They made a road down to this place,
Vivat Haileyburia!
Romans came and passed away;
Normans followed; where are they?
But we are here, and here we stay!
Vivat Haileyburia!

Then *vivat, vivat*, round the board;
Vivat Haileyburia!
And yet once more with louder chord,
Vivat Haileyburia!
For we've been boys and men together,
Have wielded bat and hunted leather,
When life was bliss in summer weather,
Vivat Haileyburia!

Studios Old and New.

Improvements to Aid Transmission.

IN the great building at 2, Savoy Hill, which houses London Station and the central offices of the B.B.C., workmen are busily engaged on the construction of four new studios. When these are completed, it will not mean the dismantling and putting out of commission of the two old studios. These, it is hoped, will still continue to play their part after they have been renovated and brought up-to-date.

Hallowed Ground.

To think of all that the original studios have heard and witnessed—from the first opening ceremony, conducted by H.R.H. Princess Alice, down through all these months of rapid development and varied extension of aim! Think of the great artists who, after facing the largest and most critical audiences in Europe, had entered these little rooms in fear and trembling to try a new medium for their art; and of the young artists, who had never known what it was to face a great concert crowd in the flesh, and had found acceptance and popularity almost instantaneously with unseen thousands of listeners! Where these incidents had taken place was surely hallowed ground!

So it is a relief to know that the old studios have not been condemned—that while the original one may be pensioned off on to lighter work, its successor on the first floor will be brought up-to-date and will continue in use.

Of the four rooms under construction, two are designed to be suitable for the transmission of talks and plays.

Reserved for Talks.

The average learned authority who comes to deliver a fifteen-minute dissertation upon his special subject is embarrassed if he finds himself sandwiched in between a high-stepping Radio chorus and an orchestral item. Under the new arrangements, he will be able to deliver his talk under ideal conditions, in a small cosy sanctum, specially built and specially reserved for talks, with a comfortable chair drawn into a gently-sloping desk on which his manuscript lies—lit up by an adjustable standard lamp. The microphone will be at the top of the desk at the desired distance from the speaker and the room is to be draped and carpeted so as to give the least possible echo effect.

Perhaps the most interesting of the new studios is a large room divided by a glass partition and glass doors, which is set apart for rehearsals and dramatic transmissions. The two halves of this room are differently constructed and arranged. In the one, the players will speak their parts; in the other, the effects will be produced, by assistants who can see when is the right moment through the glass. For the former, the walls are hung with fixed drapery—to avoid echo—and the floors are carpeted; in the latter, the drapery is variable and the floor uncarpeted to permit of experiments with noise effects.

After Many Experiments.

A silence-cabinet will make it possible for the dramatic producer to see what is going on in both rooms and to hear how the sounds blend as they are transferred by two separate microphones to the amplifying room; he will be able to indicate by word of mouth, or by an indicator-board, to those in either room whether they are too loud or too slow, and, if need be, cut off the effects when they are drowning the diction of the players.

It is not everyone who realizes what infinite ingenuity and art go to the construction of a successful transmission studio. The present plans are the result of many experiments, and the B.B.C. engineers have by no means finished with their experimenting.

The Reason Why of Call Signs.

By P. P. ECKERSLEY.

I SUPPOSE that the average man—or shall we say the man uninterested in wireless?—wonders sometimes to hear the jargon on the lips of “fans.” The average man, indeed, might have been surprised to hear someone about 1911 say: “I got ‘FL’ on a bedstead,” and could little guess that the speaker referred to receiving Paris (on a crystal) on his spring-frame mattress aerial.

The letters “FL” convey, I suppose, to all the old gang of wireless enthusiasts their introduction to wireless. Believe it or not, but to hear once a day perhaps “per pah per per—per per pah per was sufficient thrill to us older wirelessites to keep us busy with cardboard and wire and crystals and quaint aeriols for days and nights.

The “LO” Tradition.

There is something definite and personal about a call sign, and now, with the advent of broadcasting, a quite definite entity is built about certain letter combinations.

No one will ever forget “2LO.” One is glad to feel that “3LO” is within the Empire and one feels that Melbourne will live up to the “LO” tradition.

And “KDKA,” with the pause between “KD” and “KA” given in the slightly nasal accent of our cousins in Pittsburg—what vision does that cabalistic region conjure up? Long nights in the winter, I expect, trying to drive your receiver down shorter and shorter—X’s—lots of X’s—and a wish for a warmer dressing-gown and sorrow that you hadn’t made up the fire.

Signals that Vanished.

Long handles on condensers, and signals, faint at first—that vanished did one so much as change one’s mind. Sets that changed theirs if we moved a hand, petulance at a wireless widow’s voice over the banisters—and finally that great night when, clear, strong and beautiful the loud speaker gave up its struggle, cleared its throat and poured out: “‘KD—KA,’ East Pittsburg, U.S.A., calling!” Mystic letters, indeed, meaning a wealth of struggle and achievement to you. To others, of course, just “KDKA,”

spelling nothing, meaning nothing, unless it be the name of a Polish town.

People have often asked how call signs are allotted and readers might be interested to know just a little of the machinery. When one applies to the Post Office for permission to erect a transmitting station, if one gets that permission, thrown in, you will find an allocation of certain letters. You are “5XY” or “3OK,” or something. Many have wondered if there is any underlying scheme.

It is obvious that for the many broadcasting stations a plan has been followed. Thus, “KH,” for Hull, was allotted because what you and I call Hull is really Kingston-on-Hull. The call sign, “HL,” was not allotted.

An Unfortunate Mistake.

Sheffield has a famous call sign with “FL,” but herein lies a tale. The letters allotted were “SL,” but in such a hurry were we in those days that a telephone message misread made the local man read “F” for “S.” As an order was on hand for the printing of two or three thousand badges, or something, the mistake could not have been rectified, and so it is “FL” to the end of time. “2LO” is pretty obvious, but why “5IT” and “2ZY”?

The Birmingham Station explains its call sign in a way acceptable to its proper pride, the letters, however, were allotted to the experimental station originally erected at the “G.E.C.” works there. The same with “2ZY.” These were simply letters that might have been allotted to any station, but were, in fact, given to the Metro. Vickers Experimental Station that was the nucleus of the present Manchester Broadcasting Station.

Why is Cardiff “5WA”? Think it out!

Their Real Meaning.

“5XX” might be more applicable, it might be thought, to certain types of liquid refreshment, but everyone knows that Chelmsford was originally Xperimental, if not extra so.

Sometimes owing to obvious letters having been allotted to other stations at previous times a place name is not exactly reproduced in its call sign.

We shall always remember them, though—“WGY,” “WEAF,” “2LO,” and “FL,” and the rest, just a combination of letters, but how much more? Let us hope that to one and all of you they convey goodwill, entertainment and service. That is what they really mean, and so I sign myself P. P. E.—B.B.C.



[A Caricature by Nerman.]

POPULAR SYNCOPATORS.

Layton and Johnstone, the American Negro comedians, are now as well-known to listeners as they are to patrons of “the halls.” They have personalities all their own and their melodies are of the kind that haunt one.

LISTENERS can look forward to some interesting talks this week. On Monday, September 7th, at 6.40 p.m., the Earl of Donoughmore will make an appeal on behalf of the London Homœopathic Hospital. On the eve of the St. Leger, September 8th, at 7.40 p.m., “Faugh-aballagh” will give a talk on the prospects of the race; and on Saturday, September 12th, Mr. A. H. Tear, a member of the House of Keys for Ramsey, will talk from Liverpool to other Stations on “Manxland and Its Parliament.”

* * * *

A PIANOFORTE RECITAL of interest to Fifo listeners will be broadcast from the Dundee Station on Friday, September 18th, when Mr. Drake Rimmer, the pianist-composer, will play a number of his own compositions, including “The Spring Song,” and the first movement from the Concerto in C.

SONGS YOU OUGHT TO KNOW: “Love’s Old Sweet Song.”

THIS famous old song will be broadcast from Bournemouth on Friday, September 11th. The words are of that doyen of song writers, G. Clifton Bingham, and the music is by J. L. Molloy. We publish the words by permission of the Publishers, Messrs. Boosey and Co.

ONCE in the dear dead days beyond recall,
When on the world the mists began to fall,
Out of the dreams that rose in happy throng,
Low to our hearts Love sung an old sweet song;
And in the dusk where fell the firelight gleam,
Softly it wove itself into our dream.

Just a song at twilight, when the lights are low,
And the flick’ring shadows softly come and go,
Though the heart be weary, sad the day and long,
Still to us at twilight comes Love’s old song,
Comes Love’s old sweet song.

Even to-day we hear Love’s song of yore,
Deep in our hearts it dwells for evermore;
Footsteps may falter, weary grow the way,
Still we can hear it at the close of day,
So till the end, when Life’s dim shadows fall,
Love will be found the sweetest song of all.

Just a song at twilight, when the lights are low,
And the flick’ring shadows softly come and go,
Though the heart be weary, sad the day and long,
Still to us at twilight comes Love’s old song,
Comes Love’s old sweet song.

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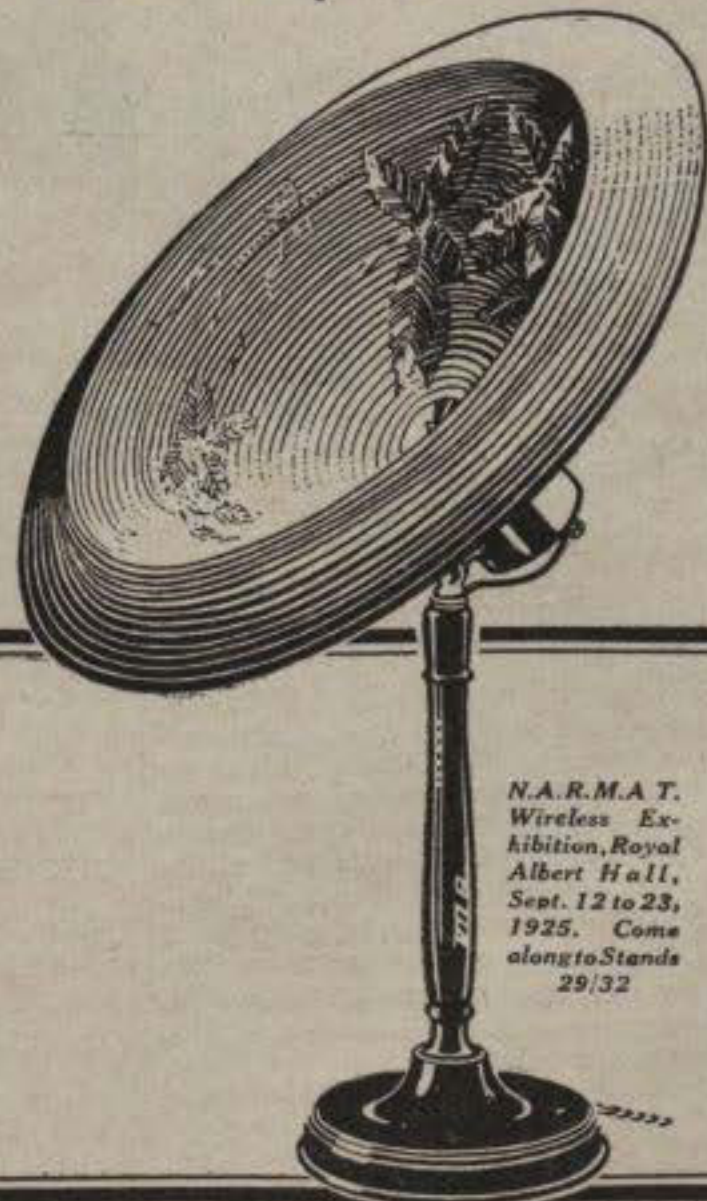
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Edinburgh Programme.
 2EH 328 M.
 Week Beginning Sunday, September 6th.

SUNDAY, September 6th.
 3.30-5.30.—Programme S.B. from London.
 8.30. Studio Service.
 9.0-10.30.—Programme S.B. from London.
MONDAY, September 7th.
 3.0-4.0.—The Station Pianoforte Trio.
 5.0.—Afternoon Topics.
 5.15.—CHILDREN'S CORNER.
 5.50-6.0.—Children's Letters.
 6.40.—Programme S.B. from London.
 8.0.—Programme S.B. from Glasgow.
 10.0-10.45.—Programme S.B. from London.

TUESDAY, September 8th.
 11.30-12.30.—Gramophone Records and Andrew Simpson (Tenor).
 3.0-4.0.—The Station Pianoforte Trio.
 5.0.—Afternoon Topics.
 5.15.—CHILDREN'S CORNER.
 5.50-6.0.—Children's Letters.
 6.40-11.30.—Programme S.B. from London.

WEDNESDAY, September 9th.
 3.0-4.0.—The Station Pianoforte Trio.
 5.0.—Afternoon Topics.
 5.15.—CHILDREN'S CORNER.
 5.50-6.0.—Children's Letters.
 6.40.—Programme S.B. from London.
 7.35.—Mr. J. S. CHISHOLM: Horticultural Talk.
 7.40.—The Rev. EDWARD BRUCE KIRK. S.B. from Glasgow.
 8.0.—Programme S.B. from London.
 10.45-12.0.—"THE ROMANY REVELLERS," from the Dunedin Palais de Danse.

THURSDAY, September 10th.
 11.30-12.30.—Gramophone Records.
 3.0-4.0.—The Station Pianoforte Trio.
 5.0.—Afternoon Topics.
 5.15.—CHILDREN'S CORNER.
 5.50-6.0.—Children's Letters.
 6.40-11.30.—Programme S.B. from London.

FRIDAY, September 11th.
 3.0-4.0.—The Station Pianoforte Trio.
 5.0.—Afternoon Topics.
 5.15.—CHILDREN'S CORNER.
 5.50-6.0.—Children's Letters.
 6.40.—Programme S.B. from London.
 JOHN COLLINSON (Tenor)
 in a Recital of Folk Songs of the Colonies.
 MARGARET ANDERSON (Contralto).
 LEONARD ROBERTS AND DAVID MILNER
 in a Banjo and Song Recital.
 THE EUTERPE DANCE ORCHESTRA.
 Part I.

8.0. JOHN COLLINSON.
 Australia—Aboriginal Folk Songs:
 "Ah! Wy-a-boo-ka" ("The Turtle Song")
 (As Sung by the Wellington Valley Tribe of Australia).
 "Dital, Dital, Baloonai"
arr. Montague Clayton
 "Waltzing Matilda" Carey
 "Beneath the Gums" Herbert Oliver
 8.12. MARGARET ANDERSON.
 "To Music" Schubert
 "Love Song" }
 "The Sandman" } Brahms
 8.22. JOHN COLLINSON.
 Africa—Zulu Songs:
 "Iga'ma lo Kusi'na"
Madikane Cele, arr. Curtis
 "Iga'ma le 'Mpi" ("Song of War")
Madikane Cele, arr. Curtis
 (With Tom-tom Accompaniment.)
 Colonial—Dutch:
 "Mij matras 'n jou combeirs."
 8.32. MARGARET ANDERSON.
 "The Oak and the Ash" Old English
 "Golden Days" Sullivan
 "Lie There, My Love" MacQuinn
 (Continued in the next column.)

(Continued from the previous column.)
 8.44. JOHN COLLINSON.
 Zulu Songs:
 "Iga'ma la Bantwa'na"
Madikane Cele, arr. Curtis
 "Maurapaya" ("Love Song") .. Bullock
 (With Tom-tom Accompaniment.)
 (Mr. Collinson will describe the conditions under which these Folk Songs are sung.)
 Part II.

9.0. LEONARD ROBERTS.
 "Harlequin" Sanderson
 "Brian of Glenaar" Graham
 "Comrades of Mine" W. S. James
 9.10. MARGARET ANDERSON.
 Three Negro Spirituals *arr. Burleigh*
 "Deep River"; "Swing Low, Sweet Chariot"; "Didn't It Rain?"
 9.20. THE DANCE ORCHESTRA.
 In Selections from their Repertoire.
 9.30. LEONARD ROBERTS and DAVID MILNER.
 "Love, Could I Only Tell Thee." *Capel*
 "Me and Ma Little Banjo." *S. Gatty*
 "Love's Old Sweet Song." *Malloy*

9.40. THE DANCE ORCHESTRA.
 In Selections from their Repertoire.
 9.50. DAVID MILNER.
 "Hungarian Rhapsody," No. 2
Liszt, arr. Hunter
 "Camptown Carnival"
Morley, arr. J. A. Trower
 "Sweet and Low" .. *Barnby, arr. Milner*

10.0.—WEATHER FORECAST and NEWS.
 S.B. from London.
 Station Director's Talk.
 Local News.
 10.15-10.45.—Programme S.B. from London.
SATURDAY, September 12th.
 3.0-4.0.—The Station Pianoforte Trio.
 5.0.—Afternoon Topics.
 5.15.—CHILDREN'S CORNER.
 5.50-6.0.—Children's Letters.
 6.40-12.0.—Programme S.B. from London.

(Continued from column 3.)
 From Far and Near.
 THE EBOR TRIO.
 THE "2LS" FIRESIDE PLAYERS:
 Under the Direction of CLIFFORD BEAN.
 8.0. THE TRIO.
 Suite, "Sylvan Scenes" .. *Percy Fletcher*
 8.10.—We shall take you round the British Isles for an hour, and let you hear what other Relay Stations are doing.
 9.10. "Filtered Philosophy," by the Alchemist.
 9.15. THE TRIO.
 Suite, "Cobweb Castle" .. *Liza Lehmann*
 9.25. The Players Present
 "OLD PIERROT."
 A Cameo in Two Scenes.
 By Clifford Bean.
 Characters:
 (In the order of their appearance.)
 Old Pierrot CLIFFORD BEAN
 Young Pierrot GEORGE WRIGHT
 The Stranger DORIS NICHOLS

9.50. THE TRIO.
 Suite, "Summer Days" *Eric Coates*
 10.0.—WEATHER FORECAST and NEWS.
 S.B. from London.
 Local News.
 10.15-10.45. WILFRED G. KEMP'S CRITERION DANCE BAND.
 Relayed from the Majestic Restaurant, Leeds.

SATURDAY, September 12th.
 11.30-12.30.—The Harrogate Royal Baths Quartet, relayed from Harrogate.
 2.45-3.45.—The Station Trio.
 5.45.—CHILDREN'S CORNER: Visitors' Day.
 6.20.—Children's Letters.
 6.25.—Teens' Corner: "Shakespeare," by Auntie Doll.
 6.40-12.0.—Programme S.B. from London.

Leeds-Bradford Programme.
 2LS 346 M. 310 M.
 Week Beginning Sunday, September 6th.

SUNDAY, September 6th.
 3.30-5.30.—Programme S.B. from London.
 8.15. Service.
 Relayed from Queen Street Chapel, Leeds.
 Address by the Rev. E. LEWIS.
 9.0-10.30.—Programme S.B. from London.

MONDAY, September 7th.
 2.45-3.45.—The Station Trio.
 5.45.—CHILDREN'S CORNER: Uncle Bob's Evening of Song and Story.
 6.20.—Children's Letters.
 6.25.—Teens' Corner.
 6.40.—Programme S.B. from London.
 7.40.—Mr. R. B. MEADOWS: "Salesmanship—A Science and An Art."
 8.0-10.45.—Programme S.B. from London.
 10.45-11.15. Experimental Transmission for Amateurs.

TUESDAY, September 8th.
 11.30-12.30.—The Harrogate Royal Baths Quartet, relayed from Harrogate.
 4.15.—Wilfred G. Kemp's Criterion Dance Band, relayed from the Majestic Restaurant, Leeds.
 5.15.—Afternoon Topics.
 5.45.—CHILDREN'S CORNER: A Musical and Dramatic Evening by Uncle Max.
 6.20.—Children's Letters.
 6.40.—Programme S.B. from London.
 7.40.—Major A. E. BEATTIE, M.I.A.E., M. Inst. T. A Chat to Motorists.
 8.0-11.30.—Programme S.B. from London.

WEDNESDAY, September 9th.
 11.30-12.30.—Music.
 4.0-5.0.—Signor Calafani and his Orchestra, relayed from the Scala Theatre, Leeds.
 5.45.—CHILDREN'S CORNER: An Excursion with Auntie Nora.
 6.20.—Children's Letters.
 6.25.—Teens' Corner.
 6.40.—Programme S.B. from London.
 7.35.—Horticultural Talk.
 7.40.—"On My Anvil," by the Smilesmith.
 8.0-10.45.—Programme S.B. from London.

THURSDAY, September 10th.
 11.30-12.30.—The Harrogate Royal Baths Quartet, relayed from Harrogate.
 4.0-5.0.—Signor Calafani and his Orchestra, relayed from the Scala Theatre, Leeds.
 5.15.—Afternoon Topics.
 5.45.—CHILDREN'S CORNER: A Fairy Play, by Uncle Thespis.
 6.20.—Children's Letters.
 6.25.—Teens' Corner.
 6.40.—Programme S.B. from London.
 7.40.—Scouts' Corner: "The Log of a Belgian Hike," by E. ROBERTS.
 8.0-11.30.—Programme S.B. from London.

FRIDAY, September 11th.
 11.30-12.30.—Music.
 3.30-4.0.—Talk to Local Schools: Mr. Herbert Bardgett on "Musical Appreciation."
 4.15-5.15.—Wilfred G. Kemp's Criterion Dance Band, relayed from the Majestic Restaurant, Leeds.
 5.45.—CHILDREN'S CORNER: Auntie Doll's Evening.
 6.20.—Children's Letters.
 6.25.—Teens' Corner.
 6.40.—Programme S.B. from London.
 7.40.—Mr. H. CROWTHER, F.R.M.S., F.Z.S., "Wild Nature in Yorkshire—(1) In a Flowery Meadow."
 (Continued in the previous column.)



THE modern motor car and the growth of wireless have made the storage battery—once a box of mystery—a vitally interesting subject to everyone.

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See the displays and ask for leaflets.



Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, September 6th.

SUNDAY, September 6th.

3.30-5.30.—Programme S.B. from London.
8.30.—Religious Service from Studio. Address by the Rev. CELESTINE SHEPPARD, O.S.B., of St. Anne's, Edge Hill.
9.0-10.30.—Programme S.B. from London.

MONDAY, September 7th.

11.30-12.30.—Gramophone Lecture Recital by Moses Baritz.
4.0.—Harold Gee and his Orchestra, from the Trocadero Cinema.
5.0.—Afternoon Topics.
5.15.—CHILDREN'S CORNER.
6.0.—Patrizov and his Orchestra, from the Futurist Cinema.
6.30-6.40.—An Appeal on behalf of the Liverpool Heart Hospital, by Col. Rea.
6.40-10.45.—Programme S.B. from London.

TUESDAY, September 8th.

4.0.—Afternoon Topics.
4.15.—The Station Pianoforte Quartet, and Phyllis Cooper-Davies (Soprano).
5.15.—CHILDREN'S CORNER.
6.0.—Gaillard and his Orchestra, from the Scala Super Cinema.
7.0-11.30.—Programme S.B. from London.

WEDNESDAY, September 9th.

11.0-12.0.—Midday Concert.
4.0.—Afternoon Topics: Mr. James D. Bacon on "Aerial Photography."
4.15.—Patrizov and his Orchestra, from the Futurist Cinema.
5.15.—CHILDREN'S CORNER.
6.0.—Harold Gee and his Orchestra, from the Trocadero Cinema.
6.25.—Boys' Brigade Bulletin.
6.30.—Harold Gee and his Orchestra, from the Trocadero Cinema.
7.0.—Programme S.B. from London.
7.35.—Station Director's Talk and Horticultural Bulletin.
8.0-10.45.—Programme S.B. from London.

THURSDAY, September 10th.

4.0.—Afternoon Topics.
4.15.—Gaillard and his Orchestra, from the Scala Super Cinema.
5.15.—CHILDREN'S CORNER.
6.0.—Patrizov and his Orchestra, from the Futurist Cinema.
6.25.—Girl Guides' Bulletin.
6.30.—Patrizov and his Orchestra from the Futurist Cinema.
7.0-11.30.—Programme S.B. from London.

FRIDAY, September 11th.

3.15-3.45.—Transmission to Schools: Dr. J. E. Wallace, on "Musical Appreciation" (3).
4.0.—Afternoon Topics: Mr. Edward P. Genn on "Art and the Theatre" (2).
4.15.—The Station String Quartet and Edith Hunter (Solo Pianoforte).
5.15.—CHILDREN'S CORNER.
6.0.—Gaillard and his Orchestra, from the Scala Cinema.
7.0.—Programme S.B. from London.
7.40.—"The Liverpool River" (1), by Mr. K. RUSSELL BRADY.

LEWYS JAMES (Baritone).

THE STATION REPERTORY PLAYERS.

THE STATION ORCHESTRA:

Under the Direction of FREDERICK BROWN.

Romance.

8.0. THE ORCHESTRA.
Overture, "Romeo and Juliet"....Bellini
Suite, "Cyrano de Bergerac".....Rosse
8.25. LEWYS JAMES.
"The Devout Lover"....M. Valeris White
"An Eriskay Love Lilt"....Kennedy-Fraser
"Irish Love Song".....arr. Needham
8.35. THE ORCHESTRA.
Idyll for Strings, "Devotion Rustique" Matt
8.40. TWO PROPOSALS.
A Comedy of Contrasts by EDWARD P. GENN.

(Continued in the next column.)

(Continued from the previous column.)

Scene I.—A Victorian Drawing Room: 1865.
The Maiden...BARBARA CLEMENTS
The Chaperon...MARVEL HULME
The Suitor...PHILIP HERBERT
Scene II.—A Lounge Hall: 1925.
Teddie...BARBARA CLEMENTS
Billie...PHILIP HARPER
Poor Old Father...WALTER SHONE
Presented by the Author.

9.10. THE ORCHESTRA.
Suite, "Tales by Moonlight"....Thomas
LEWYS JAMES.
9.25. Three Cavalier Songs...Stanford
"Rimini," Marching Song of the Norman
Legions...Edmonds
9.35. THE ORCHESTRA.
"The Laughing Cavalier"...Haydn Wood
Suite, "In Days of Old"...Ball
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

War.

10.15. THE ORCHESTRA.
Overture, "The Siege of Rochelle"...Balfe
LEWYS JAMES with ORCHESTRA.
"When the King Went Forth to War"
Koenemann
"A War Song"...Elgar
THE ORCHESTRA.
Overture, "The Merry War"...Straus
10.45.—Close down.

SATURDAY, September 12th.

4.0.—Harold Gee and his Orchestra, from the Trocadero Cinema.
5.0.—Afternoon Topics: Jean Whitford on "The Advantages of the Autumn Holiday."
5.15.—CHILDREN'S CORNER.
6.0.—Patrizov and his Orchestra, from the Futurist Cinema.
7.0-12.0.—Programme S.B. from London.

(Continued from column 3.)

DOROTHY BENNETT.

"Fly Away, Pretty Moth" } Lisa Lehmann
"Cherry Ripe" }
JOHN WIGHTMAN.
"Winter".....Balfour Gardiner
"Vagabond".....John Ireland
"When I Think Upon the Maidens"
Michael Head

JOSEPH E. HEATH.

Humorous Patter Song, "Living Animals of the World".....H. Wright
FREDERICK HODGKINSON.
"Slumber Song".....Quilter
"Valse Apache".....Van Biene
DOROTHY BENNETT.

"Rain".....Pearl Curran
"Ho! Mr. Piper" }
JOHN WIGHTMAN.
"Twilight It Is" }
"A Love Song" }...John Wightman
"Tewkesbury Road" }

JOSEPH E. HEATH.

Humorous Patter Song, "The Lighthouse Keeper".....B. Merson
FREDERICK HODGKINSON.
Serenade.....Kenneth Park
Gavotte.....Popper
DOROTHY BENNETT.

"Damon".....Max Strange
"Ma Little Banjo".....William Dichmont
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15. JOHN WIGHTMAN.

"I Heard You Singing".....Eric Coates
"Let My Voice Ring Out" John Wightman
"The Daughter of Peggy"....Traditional
JOSEPH E. HEATH.
Two Light Humorous Songs.
"What's It Got To Do With You?" Tennent
"Catch Me".....Margaret Cooper
DOROTHY BENNETT.
"Una voce poco fa".....Rossini
10.45-11.0.—Interval.

11.0-12.0.—THE SAVANNAS BAND, relayed from the Palais de Danse.

SATURDAY, September 12th.

3.45.—The Savannas Band.
5.0.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0-6.10.—"Teens' Corner."
6.40-12.0.—Programme S.B. from London.

Nottingham Programme.

5NG 326 M.

Week Beginning Sunday, September 6th.

SUNDAY, September 6th.

3.30-5.30.—Programme S.B. from London.
8.30. Service in the Studio.
Hymn, "Praise, My Soul, the King of Heaven." Prayer. Lesson.
Anthem, "There is a Green Hill" (Somerset).
Address by the Rev. ALEXANDER MANN.
Hymn, "Father in High Heaven Dwelling."
Benediction. The Sevenfold Amen.
(The Castle Gate Congregational Church Choir will attend.)
9.0-10.30.—Programme S.B. from London.

MONDAY, September 7th.

11.30-12.30.—Midday Transmission.
3.45.—The Scala Picture Theatre Orchestra: Musical Director, Andrew James.
4.45.—Afternoon Topics.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0-6.10.—Station Topics.
6.40-10.45.—Programme S.B. from London.

TUESDAY, September 8th.

11.30-12.30.—Midday Transmission.
3.45.—Lyons' Café Orchestra: Conductor, Brassey Eyton.
4.45.—Afternoon Topics.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0-6.10.—"Teens' Corner."
6.40.—Programme S.B. from London.
7.40.—Mr. FRANK HEALD: "The Dales of Derbyshire."
8.0-11.30.—Programme S.B. from London.

WEDNESDAY, September 9th.

11.30-12.30.—Midday Transmission.
3.45.—Lyons' Café Orchestra: Conductor, Brassey Eyton.
4.45.—Afternoon Topics.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0-6.10.—"Teens' Corner."
6.40.—Programme S.B. from London.
7.40.—Mr. NEIL WRIGHT, M.A., B.Ed., "Public Opinion" (1).
8.0-10.45.—Programme S.B. from London.

THURSDAY, September 10th.

11.30-12.30.—Midday Transmission.
3.25.—Transmission to Schools: Brig.-Gen. J. K. Bagnall-Wild, C.N.C., C.B.E., "The Designing of Aircraft" (2).
3.45.—The Scala Picture Theatre Orchestra: Musical Director, Andrew James.
4.45.—Gramophone Records.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0-6.10.—"Teens' Corner."
6.40-11.30.—Programme S.B. from London.

FRIDAY, September 11th.

11.30-12.30.—Midday Transmission.
3.45.—Lyons' Café Orchestra: Conductor, Brassey Eyton.
4.45.—Afternoon Topics.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0-6.10.—"Teens' Corner."
6.40.—Programme S.B. from London.

A Ballad Concert.

DOROTHY BENNETT (Soprano).
JOHN WIGHTMAN (Baritone).
FREDERICK HODGKINSON (Cello).
JOSEPH E. HEATH (Entertainer at Piano).
JOHN WIGHTMAN.

8.0. "Secrecy".....Wolf
"I Love Thee".....Grieg
"Like a Blossoming Lilac".....Brahms
JOSEPH E. HEATH.
"Out of Town".....E. Kent
"The Country's the Place for Me"
Sterndale Bennett

FREDERICK HODGKINSON.

"Serenade" }
"Berceuse" }.....Frank Bridge
"Orientale".....Cesar Cui
(Continued in the previous column.)

THE WUNCELL

—a centenarian among Valves!

OUR morning mail would be exceptional if it did not contain at least one letter from some enthusiastic Cossor user commenting upon the long life of his valve. Among our most treasured possessions are these hundreds of letters—each one of which has been written spontaneously to express the writer's keen approval of the satisfactory service he has received.

Typical among them is the following from Mr. H. Hayward, of 9 Daisy Gardens, Dagenham, Essex. He writes as follows :

"On looking through one of your ads. in 'Modern Wireless' a few days ago, and noticing the claims of some of your users, I think I ought to bring to your notice the performance of one of your valves. I bought this in July 1923, and after using it practically 4 hours per night on the average, and more so during week-ends, it has just given up the ghost. I reckon the life of this valve at about 4000 hours. Can anyone beat this? I won't say any more!"

But if the Cossor bright emitter is reckoned to possess a long working life, then truly the Wuncell Dull Emitter is a centenarian among valves. Here is a valve which is fitted with an entirely new type of filament—one which can be obtained in no other valve.

A filament which, instead of being whittled down to an exceptional thinness to obtain low current consumption, is actually *built up layer upon layer* until it is practically as stout as that used in a bright emitter valve. A filament which, mounted in arch formation and further secured at its centre by a third support, will readily withstand all the shocks and abuses of everyday use. A filament, moreover, that owing to its unique method of manufacture gives off an intensely powerful electron stream when barely glowing.

Ally such a wonderful filament to the Cossor construction and you'll readily appreciate why the Wuncell gives a standard of performance which has not yet been approached by any other valve.

The essential features of every Cossor Valve—irrespective of type—are its hood-shaped Grid and Anode and its arched filament. As every wireless enthusiast knows, the action of the 3-electrode valve depends upon an effective use being made of the electron stream given off by the heated filament. Previous to the introduction of the Cossor this had always been done by means of a spiral grid and a tubular anode. But obviously such a design suffers from severe limitations on account of considerable leakage of electrons from each end of the anode. In the Cossor, on the other hand, the arched filament is almost totally enclosed by the hood-shaped Grid and Anode, and few, if any, of the electrons can escape.

The Wuncell Dull Emitter incorporates every salient Cossor feature. It functions at 1.8 volts, while its current consumption is only .3 amp.—so low as to enable the standard six-volt accumulator, with its cells connected in parallel, to last six times as long as with bright emitter valves. The man changing over to Wuncells from ordinary valves, therefore, gets an additional *five weeks' Broadcasting free of cost* every time he has his accumulator charged.

So that, not only do you get a long-life valve when you choose the Wuncell, but you effect tremendous economies as well. In the face of such incontrovertible facts can you delay buying Wuncells any longer? In two types: W1 for use as a Detector or L.F. amplifier, and W2 (with red top) for use as a high-frequency amplifier. 14/- each from all Wireless Dealers.

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Address

City

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, September 6th.

SUNDAY, September 6th.

3.30-5.30.—Programme S.B. from London.
 8.30.—Religious Service: Conducted by the Rev. G. LESLIE THOMPSON, M.A., B.D., Giffillan Memorial Church.
 9.0-10.30.—Programme S.B. from Glasgow.

MON., Sept. 7th, THURS., Sept. 10th.

11.30-12.30.—Recital of New Gramophone Records. (Thurs.)
 3.30.—Driffen's Tea-Room Orchestra.
 5.0.—Afternoon Topics.
 5.15.—CHILDREN'S CORNER.
 5.50-6.0.—Children's Letters.
 6.40.—Programme S.B. from London.
 8.0.—Programme S.B. from Glasgow.
 10.0 onwards.—Programme S.B. from London.

TUESDAY, September 8th.

11.30-12.30.—Recital of New Gramophone Records.
 3.30.—La Scala Picture House Orchestra: Musical Director, Fred. R. Bell.
 4.30.—Afternoon Topics.
 5.15.—CHILDREN'S CORNER.
 5.50-6.0.—Children's Letters.
 6.40.—Programme S.B. from London.
 10.15-11.30.—Programme S.B. from Glasgow.

WEDNESDAY, September 9th.

3.30.—La Scala Picture House Orchestra: Musical Director, Fred. R. Bell.
 4.30.—Afternoon Topics.
 5.15.—CHILDREN'S CORNER.
 5.50-6.0.—Children's Letters.
 6.40-7.35.—Programme S.B. from London.
 7.40.—Programme S.B. from Glasgow.
 10.0-10.45.—Programme S.B. from London.

FRIDAY, September 11th.

3.30.—La Scala Picture House Orchestra: Musical Director, Fred R. Bell.
 4.30.—Afternoon Topics.
 5.15.—CHILDREN'S CORNER.
 5.50-6.0.—Children's Letters.
 6.40.—Programme S.B. from London.

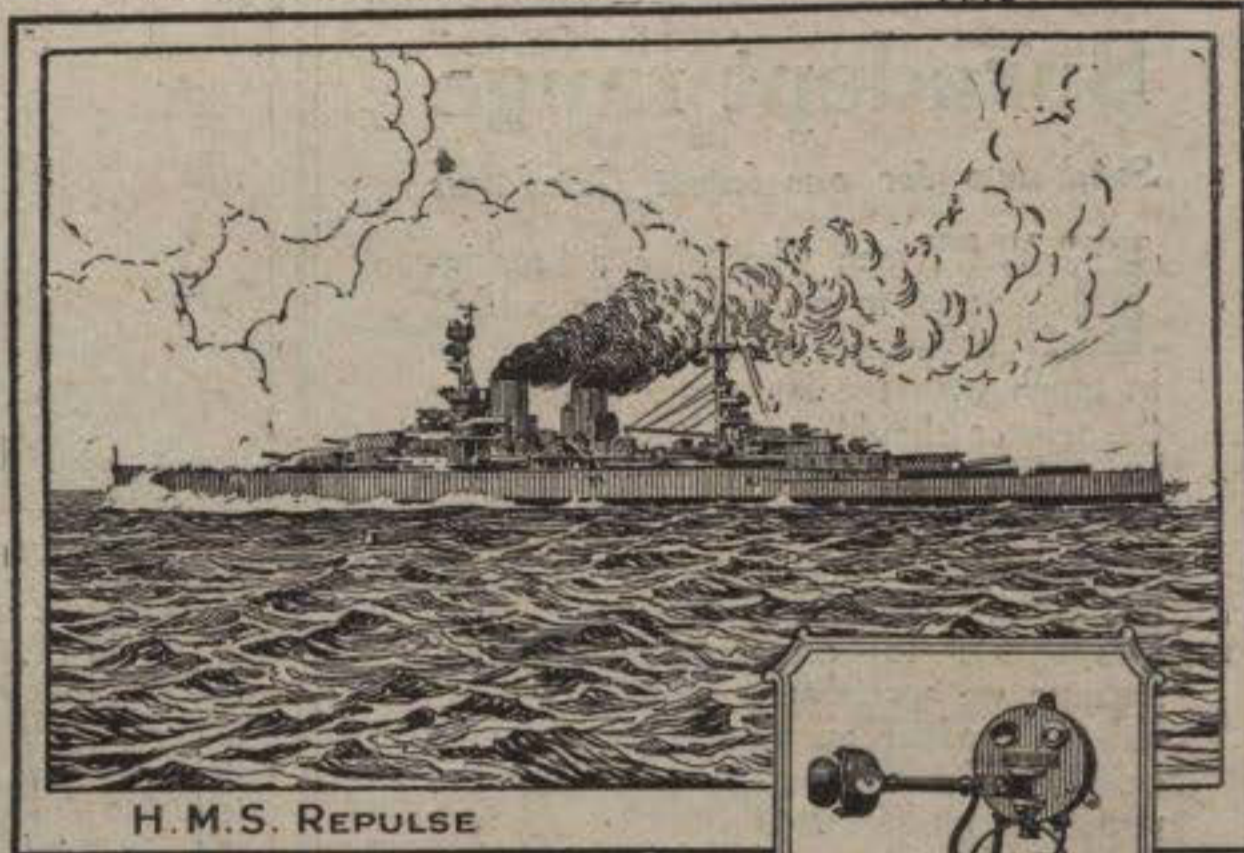
Swedish—Finnish—Norwegian.

JOHANNE LARSEN (Norwegian Soprano).
 CONSTANCE JENKINS (Pianoforte).
 WILLIAM HARTLEY (Violin).
 THE STATION TRIO.
 THE TRIO.
 8.0. Norwegian DancesGrieg
 8.15. JOHANNE LARSEN.
 "Paa Solen Jeg Ser"Ole Bull
 "Solvat" ("Silver")Lammers
 8.25. WILLIAM HARTLEY.
 "Romance"Svendsen
 8.35. CONSTANCE JENKINS.
 Lecture Recital on Swedish and Finnish Composers.
 SWEDISH:
 "Boatman's Song"; "Love Song";
 "Sketch"; "Donnie"Sjogren
 FINNISH:
 Idyll; Kyllike; Barcarolla; Valse...Sibelius
 BerceuseMelartin
 9.0. JOHANNE LARSEN.
 "Der Shrek en Fugl"Sinding
 9.5. CONSTANCE JENKINS and WILLIAM HARTLEY.
 Sonata in C Minor for Violin and Piano Grieg
Modern English.
 9.30. THE TRIO.
 Miniatures (Nos. 7, 8 and 9) ... Frank Bridge
 9.40. JOHANNE LARSEN.
 "The Blackbird's Song"Cyril Scott
 "The Glory of the Sea"Sanderson
 "What's in the Air To-day?"Eden
 9.50. THE TRIO.
 "Petite Suite Moderne"Rosse
 10.0-10.45.—Programme S.B. from London.

SATURDAY, September 12th.

3.30.—Driffen's Tea-Room Orchestra.
 4.30.—Afternoon Topics.
 5.15.—CHILDREN'S CORNER.
 5.50-6.0.—Children's Letters.
 6.40.—Programme S.B. from London.
 7.40.—"2DE" Sports Corner.
 8.0-12.0.—Programme S.B. from London.

A BRITISH BATTLE CRUISER



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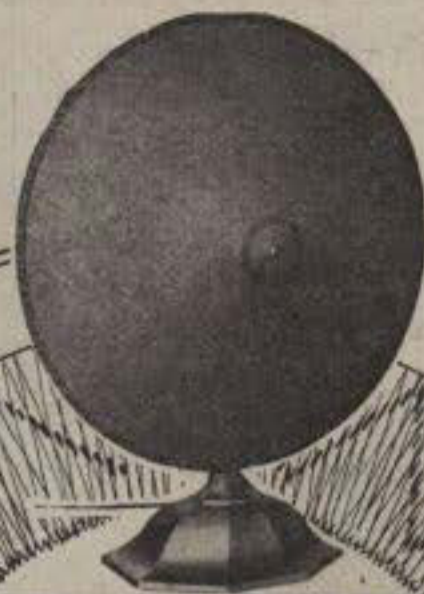
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A NEW invention of the Western Electric Company, that will put a new complexion on Loud Speaker reproduction.

The "Kone" Loud Speaker, as its name implies, has been evolved by the scientific application of two cones, with the result that absolutely faithful reproduction is assured of every musical note and complete freedom from the objectionable guttural tones associated with most Loud Speakers of the horn type.

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KONE LOUD SPEAKER

par excellence

Hull Programme.

6KH 335 M.

Week Beginning Sunday, September 6th.

SUNDAY, September 6th.

3.30-5.30. } Programmes S.B. from London.
8.30-10.30. }

MONDAY, September 7th.

3.0.—Music relayed from the Majestic Picture House.
4.0-4.30.—Afternoon Topics and Gramophone Records.
5.15.—Children's Letters.
5.25-6.0.—CHILDREN'S CORNER.
6.40-10.45.—Programme S.B. from London.

TUESDAY, September 8th.

3.0.—Herman Darewski and his Band, relayed from The Spa, Bridlington.
4.0-4.30.—Afternoon Topics and Gramophone Records.
5.15.—Children's Letters.
5.25-6.0.—CHILDREN'S CORNER.
6.20-6.30.—Hull Wireless Society's Talk.
6.40-11.30.—Programme S.B. from London.

WEDNESDAY, September 9th.

3.0.—Music relayed from the Majestic Picture House.
4.0-4.30.—Afternoon Topics and Gramophone Records.
5.15.—Children's Letters.
5.25-6.0.—CHILDREN'S CORNER.
6.40.—Programme S.B. from London.
7.35.—Horticultural Bulletin.
7.40-10.45.—Programme S.B. from London.

THURSDAY, September 10th.

3.0.—Herman Darewski and his Band, relayed from The Spa, Bridlington.
4.0-4.30.—Afternoon Topics and Gramophone Records.
5.15.—Children's Letters.
5.25-6.0.—CHILDREN'S CORNER.
6.40-11.30.—Programme S.B. from London.

FRIDAY, September 11th.

3.0.—Music relayed from the Majestic Picture House.
3.30.—Transmission to Schools.
4.0-4.30.—Music and Afternoon Topics.
5.15.—Children's Letters.
5.25-6.0.—CHILDREN'S CORNER.
6.40.—Programme S.B. from London.

Music and Plays.

FREDERICK TODD (Baritone).

DAVID MILNER (Solo Banjo).

WILLIAM MACREADY and EDNA GODFREY-TURNER.

GODFREY-TURNER.

In Presentations of Comedy and Drama.

8.0. FREDERICK TODD:

"O Captain! My Captain"

Charles Wood

Sea Songs: "By the Sea" Quilter

"The Song of the Homeward Bound" ... Coningsby Clarke

8.15. WILLIAM MACREADY and EDNA GODFREY-TURNER

Present

Scenes from Great Plays.

"THE LADY OF LYONS"

(Lytton).

"INGOMAR THE BARBARIAN"

(Lovell).

8.45. DAVID MILNER.

"Infanta March" Gregory

"Purke Hunter's Waltz" Hunter

"Swanee River" (Varied) Foster

9.0. FREDERICK TODD.

"She Alone Charmeth My Sadness" ("La Reine de Saba") Gounod

"The Red Star of the Romany" Sanderson

"Brown Eyes" Del Riego

9.15. WILLIAM MACREADY and EDNA GODFREY-TURNER

Present

Scenes from Great Comedies.

"THE SCHOOL FOR SCANDAL"

(Sheridan).

"CASTE"

(Robertson).

(Continued in column 1, page 493.)



Any valve will fit your set—any valve. But the Cosmos valve, of all valves, will render the voice of the hidden station with all sympathy and truth. As the strings are to the cello, so are the Cosmos Valves to your set.



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with
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Power*



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Got signals with simply no kick-in 'em.
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PHONE, HOP-1315.

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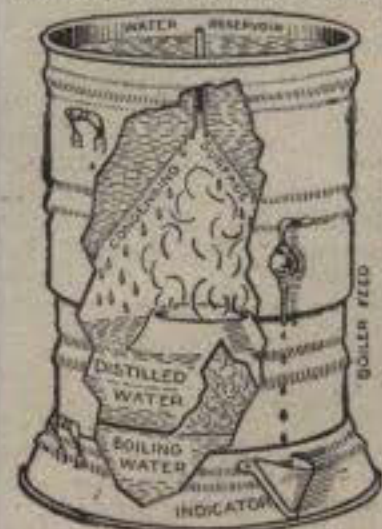
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Water that has too much mineral matter (commonly spoken of as *lime*) in it. Many people get stiff in the joints, slow in the circulation and wrinkled in the face without so much as suspecting *the water*.

All these dangers are in addition to the danger everybody runs of getting **TYPHOID FEVER (Enteric), CHOLERA, &c.**, from drinking water that contains the germs of disease. It was long thought that an analytical Chemist could tell whether water was *safe*. He can not. He can tell you when water is *very bad and dangerous* but he cannot tell you *certainly* whether water is *actually safe*. On the other hand Scientists agree that the most effective way of getting *absolutely pure, palatable and safe* water for drinking, cooking, &c., is by distilling it. And "The Lancet," "The Hospital," "Public Health," and other medical and hygienic journals have testified to the Efficacy, Simplicity, and Handiness of the

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Swansea Programme.

5SX 482 M.

Week Beginning Sunday, September 6th.

SUNDAY, September 6th.

3.30-5.30.—Programme S.B. from Cardiff.
8.30.—Studio Service.
9.0-11.0.—Programme S.B. from Cardiff.

MONDAY, September 7th.

3.45.—Afternoon Topics.
4.0-5.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director, Jack Arnold.
5.15.—CHILDREN'S CORNER.
5.45.—"The Post-Bag."
5.50.—Musical Interlude.
6.40-10.45.—Programme S.B. from London.

TUESDAY, September 8th.

4.0.—Gramophone Records.
5.15.—CHILDREN'S CORNER.
5.45.—"The Post Bag."
5.50-6.15.—Musical Interlude.
6.40-11.30.—Programme S.B. from London.

WEDNESDAY, September 9th.

3.45.—Afternoon Topics.
4.0-5.0.—The Castle Cinema Orchestra.
5.15.—CHILDREN'S CORNER.
5.45.—"The Post Bag."
5.50.—Musical Interlude.
6.15.—Talk to 'Teens: Mr. R. Hellyar, "Natural History."
6.40.—Programme S.B. from London.
7.40.—Lt. Col. WEAVER PRICE, of Brecon, on "Bees."
8.0.—Programme S.B. from Cardiff.
10.0-10.45.—Programme S.B. from London.

THURSDAY, September 10th.

4.0-Edgar Williams' String Quartet.
5.15.—CHILDREN'S CORNER.
5.45-5.50.—"The Post Bag."
6.15.—Talk to 'Teens: Mr. G. C. S. Ingram on "Wild Birds of the Month."
6.40-11.30.—Programme S.B. from London.

FRIDAY, September 11th.

3.0.—Transmission to Schools: Prof. F. W. Cavanagh and Dr. A. E. Truman.
4.0-5.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director, Jack Arnold.
5.15.—CHILDREN'S CORNER.
5.45.—"The Post Bag."
5.50.—Musical Interlude.
6.15.—Talk to 'Teens: "Rugby Football," by Dr. Morgan. S.B. to Cardiff.
6.40.—Programme S.B. from London.

Request Programme.

Repeat Performance of

"BLODWEN."

("WHITE FLOWER.")

A Welsh Opera in Three Acts.

The Music by Dr. Joseph Parry.

Welsh Words by Mynyddog.

English Words by Prof. Rowlands (Brecon College).

Edited and Revised by Dr. D. C. Williams.

Blodwen (Daughter of Rhys Gwyn, a Welsh Hero supposed to have fallen in Battle)

ANNIE DAVIES (Soprano)

Ellen (Daughter of Lady Maelor)

OLIVE WILLIAMS (Soprano)

Lady Maelor MATTIE DAVIES (Contralto)

Sir Howell Dhu (The Knight of Snowdon Castle) DAVID HARRY (Tenor)

The Messenger of Lady Maelor

DAVID DANIEL (Tenor)

Arthur of Berwyn (A Welsh Warrior)

WILLIAM LEWIS (Bass)

Iolo (A Bard) . . WILLIAM LEWIS (Bass)

A Monk . . ERASMUS MORGAN (Bass)

Rhys Gwyn ERASMUS MORGAN (Bass)

Soldiers, Servants, Huntsmen, Castle-Keepers, The Multitude, etc.

Produced and Conducted by T. D. JONES.

8.0.—ACT I. Scene 1. An Apartment in Maelor Castle.

Scene 2. Maelor Castle—The Marriage Festivities.

9.0.—ACT II. Scene 1. In front of Maelor Castle—The Chase.

Scene 2. In Maelor Castle.

Scene 3. Apartment in Maelor Castle.

(Continued in column 1, page 493.)

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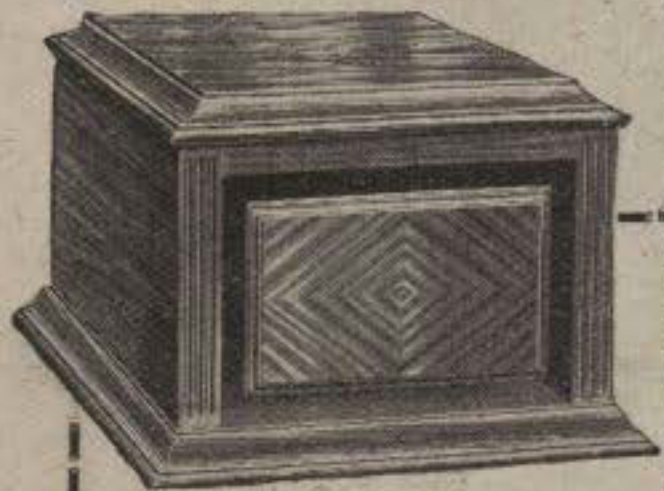
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A handsome new Loud Speaker possessing the same beauty of outline as the luxurious Q type whilst retaining the full volume and sensitiveness of the well-known H1. Available in a rich brown colour or a glossy black with polished mahogany base and nickelled fittings. A superb instrument which will charm everyone with its exceptional fidelity of reproduction. **£6**
Height 20 in. 4000 ohms.
Also in 120 and 2000 ohms.



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fine quality
All-British
Loud Speakers
at your Dealer's



—the new H3

A new Loud Speaker embodying all the well-known Brown features. Although only 15 inches high it gives the same superb tone as the larger H1 and is equally clear on speech and music. No other Loud Speaker on the market within several pounds of its price can give such a fine volume as the H3. In all resistances. **£3**



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Saves its cost within a few weeks, yet lasts a lifetime. Illustrated Pamphlet and full particulars post free on request.
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Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, September 6th.

SUNDAY, September 6th.

3.30-5.30.—Programme S.B. from London.
 8.30.—Religious Service from the Studio.
 Address by the Rev. E. BARRATT, M.A.,
 Tunstall.
 9.0-10.30.—Programme S.B. from London.

MONDAY, September 7th.

3.30-4.30.—The Capitol Cinema Orchestra.
 5.0.—CHILDREN'S CORNER.
 5.40.—Children's Letters.
 5.45.—Teens' Corner.
 6.0.—Gramophone Lecture Recital by Moses
 Baritz.
 7.0.—Programme S.B. from London.
 7.40.—Boys' Brigade Monthly Bulletin.
 8.0-10.45.—Programme S.B. from London.

TUESDAY, September 8th.

12.30-1.30.—Midday Concert.
 3.0.—Afternoon Topics.
 3.30-4.30.—The Capitol Cinema Orchestra.
 5.0.—CHILDREN'S CORNER.
 5.40.—Children's Letters.
 5.45-6.0.—Teens' Corner.
 6.40-11.30.—Programme S.B. from London.

WEDNESDAY, September 9th.

3.30-4.30.—The Capitol Cinema Orchestra.
 5.0.—CHILDREN'S CORNER.
 5.40.—Children's Letters.
 5.45-6.0.—Teens' Corner.
 6.40-10.45.—Programme S.B. from London.

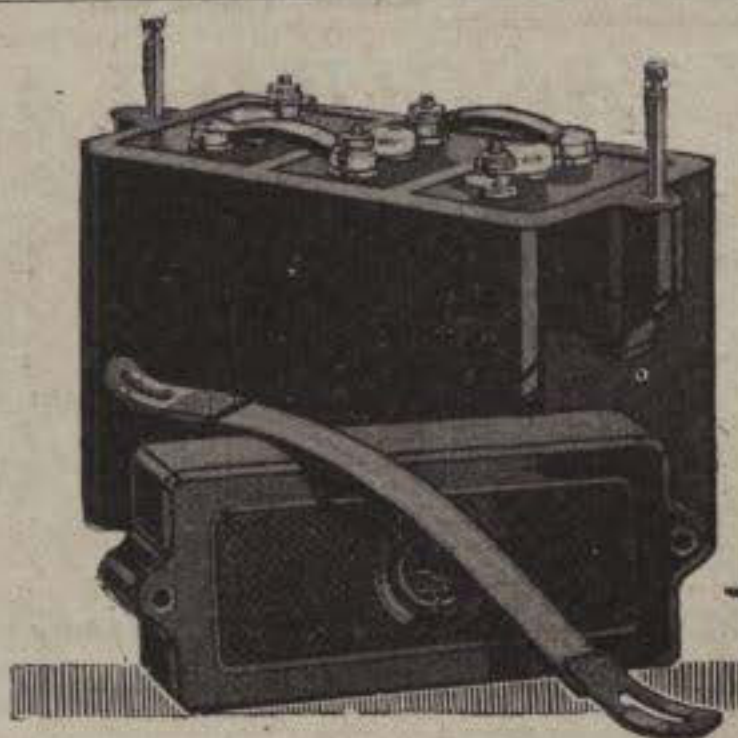
THURS., Sept. 10th, and SAT., Sept. 12th.

3.0.—Afternoon Topics.
 3.30-4.30.—Gramophone Records of the Week.
 3.30-4.30.—The Capitol Cinema Orchestra (Sat.).
 5.0.—CHILDREN'S CORNER.
 5.40.—Children's Letters.
 5.45-6.0.—Teens' Corner.
 6.40 onwards.—Programme S.B. from London.

FRIDAY, September 11th.

12.30-1.30.—Midday Concert.
 3.0.—Transmission to Schools: Talk on "Wild
 Animals of Staffordshire," by Mr. J. R. B.
 Maisfield.
 3.30-4.30.—The Capitol Cinema Orchestra.
 5.0.—CHILDREN'S CORNER.
 5.40.—Children's Letters.
 5.45-6.0.—Teens' Corner.
 6.40.—Programme S.B. from London.
 7.40.—Station Topics.
 8.0. CECIL COOPER (Baritone).
 "Tis the Day" Leoncavallo
 "Eleagore" Hulbert
 MABEL WILSHAW (Soprano).
 "I've Been Roaming" C. E. Horne
 "Dan Cupid" Mana Zucca
 FRANK EDGE (Tenor).
 "Adelaide" Beethoven
 ETHEL DAVIS (Contralto).
 "Arise, O Sun" M. Craske Day
 "Slave Song" Teresa del Riego
 W. T. BONNER (Solo Pianoforte).
 Serenade Moszkowski
 French Dance Raff
 MARTHA FROST (Comedienne).
 "Hullo, Tu Tu!" Scott Gatty
 "You've Got To Be Cute As Well As
 Beautiful" Leslie Allyn
 JAMES FROST (Bass).
 "Songs of the Sea" Stanford
 MABEL WILSHAW and
 ETHEL DAVIS.
 "May Morning" Denza
 "In Springtime" Newton
 CECIL COOPER.
 "Fill a Glass With Golden Wine" Roger
 "Now Sleeps the Crimson Petal" Quilter

(Continued on page 493.)



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"M-I-L-A-M" means Moulded In Lucas Acid-proof Material and its use enables the outside covering to be moulded integral with the cells—this prevents leakage of acid, gives great mechanical strength to the battery, also a separate case or crate is not required.

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WE hire specially constructed Rotax Wireless Accumulators of various sizes, clean and fully charged, keeping you continuously supplied by punctual weekly or fortnightly deliveries anywhere in Greater London from 9/6 per quarter and guarantee complete satisfaction. If you have your own

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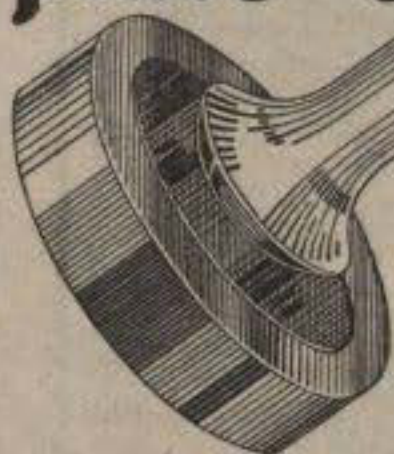
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Abolish your Crystal and cats-whisker and adopt this trouble-free method of detection. Not a permanent detector, but a readily adjustable one, with a zinc ball making contact with a smooth plate coated with mineral compounds.

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Stoke-on-Trent Programme.

(Continued from page 491.)

MABEL WILSHAW.

"The Fairy Shoon" M. Craske Day
 "The Lass With the Delicate Air"
 arr. A. L.

FRANK EDGE.

"Onaway, Awake, Beloved"
 Coleridge-Taylor

"Sea Gipsy" Michael Head

ETHEL DAVIS.

"Lullaby" } Brahms
 "The Sandman" }

W. T. BONNER.

"Hungarian Rhapsody" Liszt

MARTHA FROST.

"Hallo, Martha" Vere Smith
 "Shall I Have It Bobbed or Shingled?"
 Weston and Lee

JAMES FROST.

"Sombre Woods" Lully
 ETHEL DAVIS and
 CECIL COOPER.

"The Singing Lesson" W. H. Squire

10.0-10.15.—Programme S.B. from London.

10.15. Half-an-Hour with
Old Favourites.

JAMES FROST.

"Simon the Cellarer" Holton
 MABEL WILSHAW.

"The Last Rose of Summer" Moore
 FRANK EDGE.

"The Death of Nelson" Braham
 ETHEL DAVIS.

"Love's Old Sweet Song" Molloy
 CECIL COOPER.

"The Village Blacksmith" Weiss
 FRANK EDGE and
 JAMES FROST.

"Love and War" Cook
 10.45.—Close down.

Hull Programme.

(Continued from page 487.)

9.45. DAVID MILNER.
 "Rugby Parade" Oakley
 "Belles of New York" Kennedy
 "Wave Crest" Milner
 "The Mocking Bird" (Varied)
 arr. Hunter

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

10.15. WILLIAM MACREADY and EDNA
 GODFREY-TURNER
 Present
 The Farce,
 "AN AWKWARD DILEMMA"
 (Donald Edwards).

10.45.—Close down.

SATURDAY, September 12th.

3.0.—Herman Darewski and his Band, relayed
 from The Spa, Bridlington.

4.0-4.30.—Afternoon Topics and Gramophone
 Records.

5.15.—Children's Letters.
 5.25-6.0.—CHILDREN'S CORNER.

6.40-12.0.—Programme S.B. from London.

Swansea Programme.

(Continued from page 489.)

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

"BLODWEN."

10.15.—ACT III. Scene 1. Maelor Castle—
 The Death of
 Arthur.

Scene 2. Lady Maelor's
 Room.

Scene 3. Chester Jail—The
 Condemned
 Knight.

10.45.—Close down.

SATURDAY, September 12th.

3.45.—Afternoon Topics.
 4.0.—The Castle Cinema Orchestra.

5.15.—CHILDREN'S CORNER.
 5.45.—"The Post Bag."

5.50-6.15.—Musical Interlude.
 6.40.—Programme S.B. from London.

7.40.—Programme S.B. from Cardiff.
 10.0-12.0.—Programme S.B. from London.



THE B6 Valve, whilst possessing similar characteristics to the B.T.H. Type B4 Valve, is designed for use with dry batteries and can be operated in the same circuit with the B5 Valve. The combination of B5 Valves for H.F. and detector stages with B6 Valves for the L.F. stages means efficiency and economy. Below are given the electrical characteristics which contribute to the excellence of the B6 Valve:—

Filament Voltage	-	-	-	3 volts
Filament Current	-	-	-	0.12 amp
Anode Voltage	-	-	-	40 to 120 volts
Anode Resistance	-	-	-	12,000 ohms

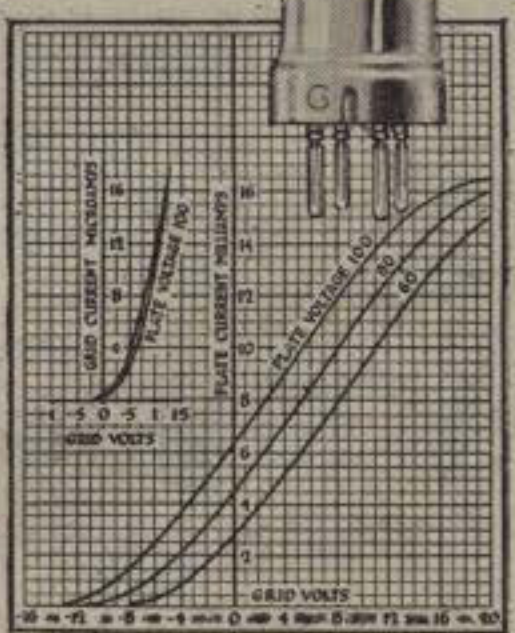
Remember, a three valve set, fitted with two B5 valves and one B6 valve requires only 0.24 of an ampere for its operation.

Price - - 22/6

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 Filament Current 0.7 Amp.
 Max. Plate Voltage 100 Volts.
 - B3** Filament Voltage 1.8 Volts. 14/-
 Filament Current 0.35 Amp.
 Max. Plate Voltage 80 Volts.
 - B5** Filament Voltage 3 Volts. 16/6
 Filament Current 0.06 Amp.
 Max. Plate Voltage 80 Volts.
- Power Amplifying**
- B4** Filament Voltage 6 Volts. 22/6
 Filament Current 0.15 Amp.
 Max. Plate Voltage 120 Volts.
 - B6** Filament Voltage 3 Volts. 22/6
 Filament Current 0.12 Amp.
 Max. Plate Voltage 120 Volts.
 - B7** Filament Voltage 6 Volts. 24/6
 Filament Current 0.05 Amp.
 Max. Plate Voltage 120 Volts.



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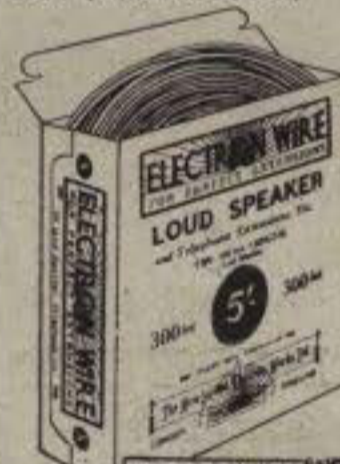
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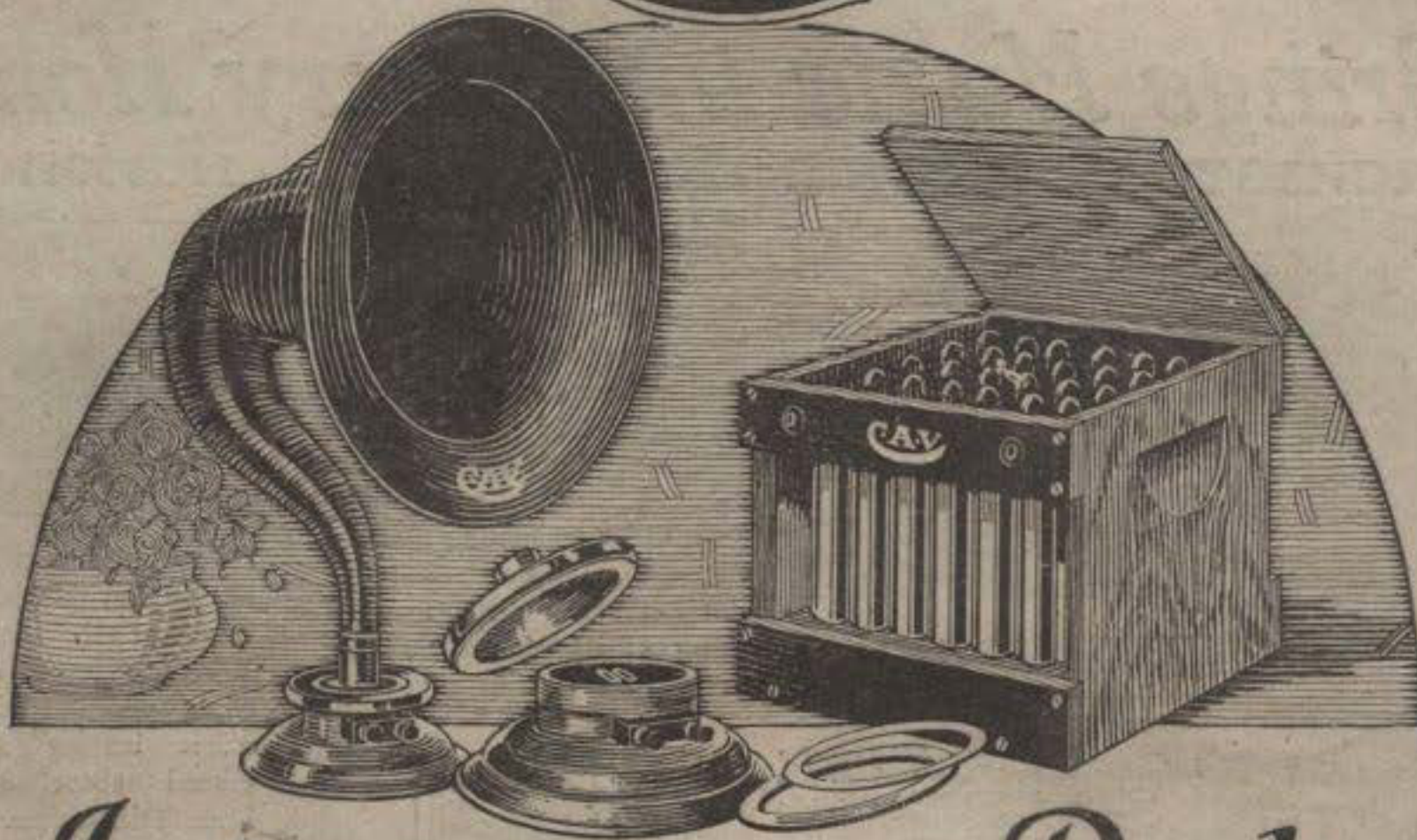
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