

MAKING YOUR SET WORTH WHILE. BY P. P. ECKERSLEY.



THE OFFICIAL ORGAN OF THE B. B. C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, March 22nd.

MAIN STATIONS.

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

HIGH-POWER STATION.

(Chelmsford)

RELAY STATIONS.

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

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COMIC SONGS OF THE PAST.
By Edwin Pugh.

ROMEO AND THE RADIO.
By Alfred Heard.

THE MAKING OF MILITARY BANDS.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR NEXT WEEK.

IMPORTANT TO READERS.

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Problems of the Programmes.

By J. C. SQUIRE.

[The writer of this article is a well-known author and journalist, and is Editor of the "London Mercury." His views on the ideal broadcast programme should prove both valuable and instructive].

THE programmes of the B.B.C. have lately been subjected to a good deal of criticism. The complainants come from the minority who think that the programmes are not "good" enough. I happen to belong to that minority; but I happen also to be sufficient of a realist to be aware that my tastes are not everybody's tastes, and that it would be a crime to inflict programmes which would altogether suit me upon the masses of my fellow-countrymen.

Let us try to face the question squarely. To do that, we have to realize the nature of the public, or publics, whom we are serving, or whom we desire to serve. First of all, let us make a rough division. There is no use in pretending that the majority of the population wishes to hear the music of Debussy or Ravel, or even to hear young poets reciting their works, or even to hear old poets reciting their works. To the majority of listeners, whether we think of the million licensees existing or of the whole population which may become licensees, these things are, and will be, caviare. They are not interested; or they do not understand; or they have a hard day and are only seeking for entertainment.

On the other hand, there is a minority keenly interested in good music, or even in modern music, or even in modern verse, who chafe and fret if they are served with a long series of fox-trots, one-steps, songs about lifeboatmen, and lectures about carburettors.

These are rough divisions, but there are all sorts of cross-divisions. People are not all of one piece; intellectual and artistic

or unintellectual and inartistic. There are people who would be satisfied to hear a lecture about the fauna of Kent, but whose tastes in music are very elementary; there are people who have a discriminating ear for the latest music, but who do not in the least want to listen to sober lectures on difficult, or even serious, subjects. There are certain popular elements—in a programme—the after-dinner fox-trot, for instance—which are probably wanted by almost every individual in the country in an age when poets or Fellows of the Royal Society dance, and dance in the same measures as subalterns, housemaids, shop-assistants and American visitors.



Mr. J. C. SQUIRE.

There are, again, certain "high-brow items," such as operatic performances, which make a much wider appeal than other "high-brow items."

The B.B.C. for two years has been attempting the difficult task of pleasing all these publics and cross-publics with a single programme. The term "a single programme" may be disputed. There has certainly been a number of area programmes. But, in point of fact, one seldom finds that switching off to a provincial station is much good if one is looking for something less popular than the London Station is giving out. In the nature of things the country programmes are even more "popular" than the London

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The Making of Military Bands.

What Kneller Hall is Doing for British Music.

MOST of us who are confirmed listeners are also confirmed critics of broadcasting. Each of us has his own notions of how broadcasting should be conducted. Some of us are more articulate about wireless than about anything else. The British Broadcasting Company, I believe, has yet to hear of an enthusiast who is unequivocally satisfied.

But one feature of the programmes that, so far as my own experience goes, has been a little carped about as any, and is evidently more widely appreciated than many, is the inclusion of the military bands—the band of H.M. Grenadier Guards, the Royal Air Force band, the Coldstream Guards' band, and others—that at intervals have entertained us from the various stations.

A Stimulant For Troops.

Without drawing invidious comparisons, it is fair, I think, to say that these bands have captured the imagination of listeners as no other bands could. Why? One may give as the answer that our liking for martial music is more or less primal. As Colonel J. A. C. Somerville, Commandant of the Royal Military School of Music, pointed out to me recently, "The pomp and panoply of glorious war" have been from time immemorial linked with music in some form or other.

"Until comparatively recently," said Colonel Somerville, "music, from the military standpoint, was looked on as a stimulant for troops going into action, or as a signal for the performance of certain evolutions. For this reason, the trumpet and the drum were for a long time the only instruments used by armies. Bartholmæus, writing in 1366, mentions that a 'trompe is an instrument properly ordeyned for man that fighteth in battayle . . . Men in old tyme usyd trompes in battayle to fere and affraye theyr ennyes, and to comfort their own knyghtes and fyghtynge men.'

Introduced by the Crusaders.

"Precisely how the British Army got its bands, or the rudiments of them, it is not easy to say. The Crusaders are believed to have introduced the drum; while it is known that a type of clarion, and a wooden pipe, called a 'wayghte,' were added by degrees. The fife was in use in the middle of the sixteenth century, drums and fifes being referred to in a record pertaining to a muster of London troops in 1540. At the battle of St. Quentin, in 1557, there was a trumpet to each English cavalry troop, and a drum and fife to each hundred men on foot. Here, I think, we have the first step in the formation of the military band as we know it."

Queen Elizabeth had a preference for military music, according to one chronicler, and often commanded a recital of kettledrums, trumpets, and fifes and drums combined.

Paid by the Officers.

By the middle of the eighteenth century, drum and fife bands were widely established among infantry regiments, the trumpet prevailing among the cavalry. From this period onward the military band proper began to take definite shape, the first mention of an organized "band of musick" being in 1760, the band in question being composed of trumpets, horns, bassoons, and hautbois, the last-named soon afterwards being displaced by the clarinet, said to have been introduced into this country by the father of Johann Sebastian Bach.

One of the earliest forerunners of the modern military band was the Royal Artillery band, formed in 1762, and based on certain bands

already instituted in Germany. At this time, and, indeed, for a considerably later period, the military band had no official status whatever. The bands were composed of civilian players; they were engaged by the officers of the regiment, by whom they were paid.

At one time there was a decided preference for German players; at another Italians were in favour; and at another Negro drummers were much in demand. Traces of the last-named vogue remain in the leopards' skins worn by some drummers, and in the gyrations of the drum-major's staff, the last regiment to disband its black drummers being the 29th Foot, in 1843.

The Bewildered Duke.

The history of the British military bands up to this time is largely one of extraordinary divergencies in organization and instrumentation, each band being subject to the whims of its bandmaster, who pursued his course without reference to, or concern for, the progress of military music as a whole. It is a fact that our army bands of to-day are suffering, in at least one gravely important detail, from the muddle existing at this period, namely, in the matter of musical pitch, which differs from that of all other bands. The massed British bands at the Queen's birthday parade at Varna, in 1854, struck up the National Anthem in such a bewildering variety of pitches, that the Duke of Cambridge was moved, when he became Commander-in-Chief, to order that henceforth the National Anthem should be played in B Flat!

A Gulf Between.

It was through the Duke of Cambridge's initiative that the Royal Military School of Music, centred at Kneller Hall, Twickenham, came into being seventy years ago. Regiments were invited to subscribe to the cost of training bandmen and fully qualified bandmasters, and military bands began to take a more important part in regimental history.

Unfortunately, the Kneller Hall authorities standardized a pitch for military bands that fixed a gulf between military and civil music, with the result that ever since that time co-operation between the two has been quite impracticable. One of Colonel Somerville's aims has been to see this radical difference abolished.

Trained From Boyhood.

"The status of the military band in the world of music," said Colonel Somerville, "is rapidly improving, and composers of the first rank are now writing music specially for it. Most of our army bandmen, some of whom are very fine musicians, have been in training from boyhood, as members of the various schools and institutions from which most of them are recruited. At Kneller Hall each student is given a thorough grounding in such subjects as harmony, instrumentation, aural training, composition, elocution, choral work, and conducting. All the students in turn receive practical instruction in the last-named throughout the three years' course by means of the outdoor military band concerts in summer, and indoor orchestral performances in winter. An examination in the theoretical subjects is held two years after a student joins the school. His third and final year is devoted to the more practical aspects of the work."

That the military band is no longer regarded as being an inconsiderable force in music is due very largely to Colonel Somerville's own efforts to raise in every possible way the prestige of military music.

R. P.

Problems of The Programmes.

(Continued from the previous page.)

ones, and the times are few when one can turn off London to find something more recherché (forgive the term) coming from Bournemouth or Birmingham, where resources are naturally not what they are in London.

How has the B.B.C. in the London Station done its work? As one who has at least glanced through most of its programmes, I think it has done it extremely well. There was a certain amount of groping at the beginning, but recently the programmes have, I believe, been as good as they could be. Complaints have been made. They have been made from two sides. We have had the minority complaining that they really don't want the Children's Hour, that they cannot bear "I'll Sing Thee Songs of Araby," and that what they want is an unbroken stream of concertos, symphonies, Schubert, and Hugo Wolf rounded off with speeches and recitations by the greatest statesmen and the most accomplished men-of-letters of the day. This complaint is the one of which we have heard most.

There are people, no doubt, who are annoyed whenever they hear songs about "My Beautiful Garden of Love"; but it should not be forgotten that the B.B.C. is consciously boring a very large number of licensees every time that it permits somebody to talk sense about the League of Nations or to sing a song by Schumann or to play anything Russian except, perhaps, Rachmaninoff's "Prelude." My own impression is that the B.B.C. have not been conspicuously neglectful of their duty to culture or of the needs of the "minority public."

Nevertheless nobody is satisfied; nobody even approaches being satisfied. What is the deduction? The deduction is that it is impossible to please even the present large public of listeners—with a single programme. It is true that several programmes are available. As it is, the alternative service from the new high-power station reaches perhaps nearly half the population "on crystal." This is not enough. Agreed. But the point is really irrelevant. I have always believed that discontent will not be allayed or the possibilities of broadcasting fully exploited until at least two complete programmes are sent out side by side from the London Station every day. I am not suggesting an ideal; the ideal would be "one man—one programme," which is patently impracticable; I am only suggesting an approach to the ideal.

There is no question of branding one listener as a Philistine and one as a cultivated person, one as a sheep and one as a goat. The transition from one wave-length to another can be made, and will thousands of times a day be made, in an instant. But the regular, unintermittent programme for educated people ought to be there every week, for the minority to use all or most of the time, and the majority to dip into whenever they feel inclined for something less ephemeral than usual and whenever they are tempted by a theme which happens to be within their special field of interest. The London Station is an essential for programme No. 2; the music may be played anywhere, but executive talent is chiefly centred in London.

I am convinced that an "A" service, run every day from London, and run on the standards of the best concert-halls and the most educated magazines, would satisfy, as they are not being satisfied at present, the needs of tens of thousands of persons and would draw into the wireless net tens of thousands who have remained rather superiorly apart from it.

The Human Touch.

A Blind Girl's Tribute to Wireless.

[The following article was written by Miss B. Johnston, one of the blind readers in the stereotyping department of the National Institute for the Blind, and it gives a vivid impression of what wireless can mean to a person who is deprived of the priceless boon of sight.]

WIRELESS means so much to those of us who are unable to keep up with the times by reading the newspapers, and gives so much entertainment to those who would otherwise have none, that I feel a personal kinship with the people at the studios and stations who provide us with such excellent programmes.

When important events take place, there are lonely blind people who would know nothing about them were it not for the announcer at the broadcasting station.

A Link With the World.

To the blind, wireless is a means of overcoming social handicaps, and enjoying things that others enjoy.

Braille, for example, is a means to an end—that of acquiring knowledge; but broadcasting is a beginning which never should end, for, by it, the blind are enabled to take their stand with others in the existing world of intellectual enjoyment and pleasure.

Pleasure is as necessary to health as work, and pleasure such as the wireless offers is infinitely valuable.

To come home and listen to the news; then to a variety of entertainment, and thus quietly to feel oneself to be in the heart-centre of real brightness and movement means—to me, at all events—something similar to the acquirement of sight!

It is the link with the world as it is that we blind people need, unvenured by ridiculous, shallow sentiment.

Children Once Again.

The wireless play, again, is a great accomplishment in the broadcasting scheme; for to blind people a play loses nothing by the lack of scenery, and a chair by one's own fireside is more comfortable than the most comfortable seat in a theatre.

Organ recitals are (if I may so put it) inspiring in their very restfulness. When Sunday comes, with all its attendant thoughts, it is sweet to feel that our little crystal set can switch us on to our "Family Gathering" at the studio. We can hear the many "uncles" and "aunts" of the little children, and we ourselves become children again while listening to their pleasant stories.

We feel what good we can derive as a nation from broadcasting when the children are brought close to us by radio-magic, and blindness itself, with all its tragedy, is lightened—even conquered—for the time by that wonderfully subtle something which I should myself define as "the radio-human touch."

B. JOHNSTON.

WATER is not usually regarded as a source of inspiration, but Sir Alexander Houston, Director of Water Examination for the Metropolitan Water Board, had some very interesting things to say in his recent address from the London Station.

He pointed out that the seven million people of the London area require an average of 250 million gallons a day. This represents a weight of one million tons.

The shares of the New River Water Company, valued originally at £100, eventually reached a figure of £130,000 each.

As an instance of the importance of avoiding the waste of water, the lecturer mentioned that a single leaking tap may mean the loss of 55,000 gallons of water in a year.

Romeo and the Radio.

The Story of a Voice that Charmed. By Alfred Heard.

"I OFTEN wonder," remarked the Soprano, in a thoughtful tone, to the other artists in the waiting-room, "what idea the listener gets of the appearance of an artist he has never seen. I suppose the voice of the singer has some influence on the imagination of the listener?"

The Entertainer laughed sarcastically. "I happened to meet a young girl the other day," he said, "who had heard me over the wireless, but had never seen my classic profile. When she heard my name, she started violently. 'My Aunt!' she cried, 'I thought you were young and handsome! Were you a prize-fighter before you became funny, or did your mother drop you when you were quite young?'"

The Tenor, stout but presentable, smiled reminiscently. "The point you raise, Miss Claire," he said, "reminds me of an amusing, yet romantic, story of a keen business man who was passionately fond of music. There will be time for me to tell the story while the orchestra is playing *Raymond*, if you would care to hear it?"

Polite murmurs arose from the waiting artists, and the Tenor, clearing his throat and taking up a graceful pose, began. "Wilfrid Keene," he said, "might be described, vaguely, as an agent. He had a small office in the City and, in addition to a few clerks, employed a girl typist who also acted as his private secretary.

This typist, Mary Selwood, was a short, slim, and very pretty brunette. Always dressed very inconspicuously, she was brisk, businesslike, and, in the opinion of the male staff, distinctly stand-offish. Keene himself, a good-looking man of about thirty, and unmarried, did not appear to notice that his private secretary was more than ordinarily attractive, and treated her exactly as he would one of his own sex.

"As I said before, Keene was a great lover of music and naturally possessed a wireless set. It is more than likely that he will be listening to us to-night, by the way; or, perhaps, I should say most of us, because he abhors entertainers."

"I suppose he finds the efforts of the Tenor so much funnier," growled the Entertainer.

The Tenor chuckled, and continued. "Now, one evening, while listening to the London programme, Keene was much struck by a beautiful soprano voice. Glancing at the programme in *The Radio Times*, he learnt that the singer's name was Myrtle Brook; a strange name to him, and evidently a new artist. Possessed of a keen musical ear, he listened to the singer with delight, and conjured up visions of a tall Marguerite-like beauty with long ropes of golden hair. The vision haunted him, asleep or awake, and he looked forward with feverish eagerness to the next appearance of the unknown singer's name on the programme.

"In about a fortnight's time, Myrtle Brook sang again, and Keene listened enraptured. A man of impulse, he decided to send a box of flowers to the studio with a note expressing his great admiration of her singing, trusting to the B.B.C. to forward the parcel to her private address. A few days later, he was delighted to receive a few lines from Miss Brook, thanking him for his gift.

"The note gave no clue to the girl's address, but being by this time quite infatuated with the unknown fair one, Keene wrote again, and going somewhat into detail as to his private circumstances, with the utmost delicacy begged the girl to disclose whether her affections were

engaged. If not, he implored her to grant him an interview."

"That young man should go far," remarked the Entertainer, admiringly. "He's wasted in the City; he ought to be in the country, selling condensed milk to dairy farmers."

"If you interrupt me, I shan't have time to finish the story," said the Tenor. "The girl replied, confessing that she was single and heartwhole, and that she was much impressed by Keene's letter. At the same time, she did not think it quite *comme il faut* to grant the desired interview, un-introduced as they were.

"Keene then lost his head completely; showered flowers, hot-house fruit, chocolates and even jewellery on his unseen *inamorata*. Obsessed with the idea that she was tall and fair, he referred to her as his stately golden-haired goddess, and finally, in a passionate epistle, asked her to marry him!"

The Soprano leant forward in her chair eagerly.

"Tell us quickly what Miss Brook replied, Mr. De Vere. I am due to sing in two minutes' time."

With a careless gesture, the Tenor pulled out his cigarette-case, took out a cigarette and tapped it very reflectively on the back of his hand.

"The girl replied," he said, "that she would give him an answer in person on the following day. There would be no need to make an appointment; they could not fail to meet.

"Thoroughly puzzled, and in a state of great nervous excitement, Keene turned up at the office next day, sat down at his desk, and rang for his private secretary, Mary Selwood tripped in with her note-book and fountain-pen, and, instead of taking her seat at her own desk, went up close to Keene, perched on his desk, to his amazement, and in a demure voice said, very clearly: 'I shall be happy to be your wife, Wilfrid, dear!'"

"Great snakes!" cried the Entertainer, "do you mean to say—"

"I do," retorted the Tenor, calmly. "Mary Selwood had been studying at one of the colleges for some years; had decided to begin her career by singing for the B.B.C., and, after a satisfactory audition, had gone down on the programme as Myrtle Brook—her mother's maiden name."

"And did Wilfrid Keene marry her?" inquired the Soprano, anxiously, gathering her music together.

"I was present at the wedding," replied the Tenor, "and I can tell you that Keene is quite satisfied that his wife is every bit as attractive as the vision he conjured up when he heard her singing over the wireless!"

[We shall shortly publish another story in this Series.]

THE POTTERIES CHORAL SOCIETY, conducted by Mr. Carl Oliver, will broadcast for the first time from the Stoke-on-Trent Station on Friday, March 27th. This Society is well known in the district, and their programme should prove interesting to local listeners.

SCHUMANN'S Piano Concerto will be played by Miss Irene Scharrer at the London Station on Wednesday, March 25th, in a "Popular Classics" programme which will also include the first of the Brahms Symphonies.



Official News and Views. GOSSIP ABOUT BROADCASTING.

Well-Known Poetess to Broadcast.

LADY MARGARET SACKVILLE, the poetess, will broadcast for the second time from the Edinburgh Station on Thursday, April 2nd. She will give a short lecture recital on the Scottish Ballads, and the programme will be S.B. to all stations.

Light Music from London.

A pleasing change from the ordinary Sunday afternoon concert will be given at London on March 29th, when the programme will consist chiefly of chamber music of a light nature. The Quartet engaged is the Catterall String Quartet. Mr. Catterall has just retired from the leadership of the Hallé Orchestra, with which he has been associated for many years. Mr. Dale Smith, baritone, Miss Sidonie Goossens, harpist, and Mr. Angus Morrison, pianist, will contribute to the programme.

Far-Distant Listeners.

In *The Radio Times* postbag last week three letters of special interest were received. One was from Psawam, in the Bush of the Gold Coast, West Africa, recording clear reception of the Savoy Bands; another was from Heliopolis, Egypt, thanking the B.B.C. for an opera received on two valves from Bournemouth—"Every word clear and with good volume." This letter stated that the Bournemouth Station is received there every night, and generally very clearly. The third communication was from Bombay, and described an evening in the Bombay Radio Club, when programmes from Newcastle and London provided an evening's entertainment for the members.

A New Radio Singer.

Part of the programme to be broadcast from Edinburgh on Friday, April 3rd, will consist of a recital of operatic arias by Mlle. Lucy Romain. She was a pupil of Mme. Elena Gerhardt and Sir George Henschel, and this will be her first performance before the microphone. Mlle. Romain will sing, among other arias, "Batti Batti," from *Don Giovanni*, by Mozart, with cello obbligato, and a seldom-heard aria from *The Taming of the Shrew*, by Goetz.

Morse Practice from Sheffield.

The Sheffield Station will be transmitting Morse practice between 6.40-6.55 on Mondays and Thursdays from April 6th. In order that amateurs may have an opportunity of following the exact text of this practice, it will be taken from the "Official News and Views" in the current issue of *The Radio Times*.

"The Gamblers."

The popularity of two-hour plays at the Manchester Station has induced the "2ZY" Dramatic Company to prepare the production, under Mr. Victor Smythe, of *The Gamblers*, a play in three acts, by Charles Klein. The performance will take place on Monday, March 30th. The play is of the sensational type, after the manner of *The Third Degree*, by the same author. This play, it will be remembered, was the one with which the "2ZY" Dramatic Company opened their season in September last.

Manchester's Surprise Programme.

Owing to the collapse of some of the trunk lines to Manchester during the recent gale, when an S.B. programme was being relayed, the Station Director had hastily to provide an impromptu concert from some of the provincial stations. Manchester listeners apparently enjoyed the uncertainty of not knowing what the next item was to be. Accordingly, another surprise programme is being arranged by the station. It will be given on April 3rd, but the details of it will not be published.

A Religious Broadcast.

The religious service to be broadcast from Liverpool on Sunday, March 22nd, will be of particular interest to Roman Catholics. The address will be delivered by the Rev. Dr. T. E. Flynn, of St. Joseph's College, Upholland. The Catholic Choral Union Choir will also take part in this service.

Something New.

Something new in the way of programmes is promised by the Cardiff Station for Wednesday, April 1st. The performance will take the form of a music-hall show in two "houses," and no fewer than twelve different artists will offer "turns." At 7.30 listeners will be conducted to the first house of the "Colosseum," where Miss Helen de Frey, the coloratura soprano, will "top the bill." A feast of variety will be offered, including Warwick Braithwaite and his orchestra. Mr. Donald Davies will present his sketches of "Men, Music and Miscellanea." Somebody will syncopate, and the audience will stream out in good humour after the last turn by Miss Katie Goldsmith with her violin.

Topical Events by Radio.

Finding the evening still young, the "Parthenon" will be the next port of call, and here will be found a programme including Miss Mollie Seymour and Miss Nellie Norway, with violin and silver handbell solos; Mr. Olly Oakley and Miss Julia Larkins with a banjo, a piano and a gift for child impersonations; a boxing match which is guaranteed to last no longer than one round, and Mr. Sidney Evans, comedian. If time permits, a mystery item, showing the first Biograph of Topical Events by radio without the aid of television will be included.

Belfast's Afternoon Concerts.

The afternoon orchestral concerts on Tuesdays and Thursdays are a very popular feature of the Belfast programmes. Letters have been received from all parts of Ireland, Scotland and the North of England testifying to the success of the recent series of Haydn and Mozart Symphonies. On Thursday, April 2nd, the programme will be devoted to the more popular works of Dvorák and Brahms. Miss Rosa Knight will sing a group of songs by each, and the orchestra will include two of the Slavonic Dances of Dvorák, and the Largo movement of his New World Symphony, and two of the best-known Brahms intermezzi.

"For the Crown."

Another Radio Fantasy will be given at the Birmingham Station on Wednesday, April 1st. This is the fourth of the series and is entitled "For the Crown." The libretto is by John Overton, the novelist, who has chosen the period of the Cavaliers and Roundheads as the source of inspiration, a period which greatly lends itself to romantic and imaginative treatment. The music to which this fantasy is set has been specially selected for the occasion by Mr. Joseph Lewis, the Musical Director of the Birmingham Station, who conducted the recent performance of *The Pilgrim's Progress* at Covent Garden.

Plymouth's Request Programme.

The first "Request Programme" will be given from the Plymouth Station on April 3rd. Miss Kathleen Drake, soprano, will be supported by the band of H.M. Royal Marines, in light and popular numbers. Mr. Edwin Birch will give a Dickens recital, and Madame Delsie Elgar will join him in a duologue by Dawson Milward.

Life In The Ancient World.

The series of talks which Dr. R. W. Livingstone, Vice-Chancellor of the Queen's University, Belfast, is giving at the Belfast Station each Monday at 9.40, will be continued during April. His subject, "Some Views of Life in the Ancient World," is one with which he is well qualified to deal.

Dr. Livingstone, late fellow, tutor and librarian of Corpus Christi College, Oxford, has had a distinguished academic career, and he was a member of the Prime Minister's Committee on Classics in 1920. He has also published a number of books on classical subjects.

Plays at Aberdeen.

The first broadcast performance of the Rhapsody for Flute, Cor Anglais, String Quartet, Bass and two voices, by Mr. Arthur Blise, will be given at the Aberdeen Station on Friday, April 3rd. The following night Aberdeen will broadcast *The Glass Panel*, a comedy in one act, by Arthur Black, and *Is It Possible?* a sketch by Dorothy Langton.

"David Garrick" to be Broadcast.

The Leeds-Bradford Station Quintet, under Mr. Percy Frostick, will support Mr. William Macready and Miss Edna Godfrey-Turner on Friday, March 27th, when a series of plays will be presented, consisting of *David Garrick*, in four scenes; *A Daughter's Choice*; and *Married Life*, a farce in one act.

A Guessing Competition.

A Request Night and a Guessing Competition will be given at Bournemouth on Saturday, April 4th. The programme will consist of request items, and a prize to the value of £3 3s. 0d. will be awarded to the listener who sends in the most correct list of titles and composers' names of the items. Further details will be given in the programme.

Three Radio Dramas.

Three short plays are to be performed at the Stoke-on-Trent Station, on Friday, April 3rd. Mr. William Macready and Miss Edna Godfrey-Turner are then to present *The Irish Doctor*, a farce in one act, by J. K. Wood; *A Daughter's Choice*, by Donald Edwards, and *Love in an Office*.

Anatole France.

In the course of the French talk from London on Thursday, March 26th, M. Stéphane will continue his survey of the work of Anatole France. He calls this talk "Anatole France et l'Histoire," and in illustration of the points made, he will, at the end of the talk proper, give an account of Anatole France's celebrated story "Le Procureur de Judée."

Aberdeen's New Assistant.

Mr. Henry M. Fitch has been appointed Assistant at Aberdeen Station. He is an ex-regular R.N. officer who during the war held the dual ranks of Naval Secretary to a Vice-Admiral and Major, R.N. Division. During his Eastern service he was attached to the Staff of the Crown Prince of Serbia, and speaks Serbian.

For the Children.

Drama and its exponents, the romance of the commonplace, music and books, talks on the open country, the fairyland of science, folk songs, and similar subjects are to be dealt with by the various "aunts" and "uncles" who conduct the "Teens' Corner" of the Leeds-Bradford Station from Monday, March 23rd. This part of the programme will now take place between 6 p.m. and 6.15 p.m. daily. The Children's Corner of this Station will, from the above date, be conducted from 5.15 p.m. to 6 p.m.

PEOPLE YOU WILL HEAR NEXT WEEK.



[Maurice Beck & Macgregor.
Miss DORIS VANE, a former member of Pellissier's "Follies," who will broadcast from London on Sunday, March 22nd.



[Lalson.
Miss MARJORIE SINCLAIR (Soprano) will sing at Belfast on Wednesday, March 25th.



[Foulsham & Banfield.
Miss MARGIA BOURN and Miss LENA COPPING (Entertainers) will be heard from Bournemouth on Monday, March 23rd.

A Self-Taught Musician.

It may be a wrong quotation, but a true saying, that "Some are born to greatness, some achieve greatness, whilst others have greatness thrust upon them."

In the middle category must be placed Mr. Albert Sammons, the well-known English violinist, who broadcasts from Birmingham on Saturday, March 28th. As an instrumentalist from the age of seven, it can truly be said that Mr. Sammons is one of the few self-taught musicians who have achieved any marked degree of fame. After earning his living for years as a member of provincial orchestras, he migrated to London, where he was not long in meeting with the recognition that was his due.



[Harris & Brooks.
Miss ROSE MYRTIL (Contralto) will sing at Cardiff on Monday and at Manchester on Friday.



Mr. ALBERT SAMMONS. [Holt.

It was when playing a movement from the Mendelssohn Concerto that he came under the notice of Sir Thomas Beecham, who was so impressed with his playing that not only did he ask him to join his orchestra, but appointed him, some twelve months later,

as his leader. From that time success hard earned and well merited has followed Mr. Sammons.

Composer of "The Red Pen."

Mr. Geoffrey Toye, whose light opera, *The Red Pen*, will be broadcast to all stations except Chelmsford on March 24th, is the son of a late House Master of Winchester College. A distinguished musician, he conducted *The Bluebird* at the Haymarket Theatre before the war, as well as other well-known theatrical productions and Queen's Hall performances.



[Vartsky.
Miss NINA FFONORA (Mezzo-Soprano) will sing at Hull on Friday, March 27th.



[Maurice Beck & Macgregor.
Mr. A. P. HERBERT, the well-known humorist, is author of "The Red Pen," which will be broadcast to all stations, except Chelmsford, on Tuesday, March 24th.



[Maurice Beck & Macgregor.
Mr. GEOFFREY TOYE.



[Maurice Beck & Macgregor.
Mr. L. STANTON JEFFERIES, Deputy Director of Music to the B.B.C., will conduct the music to "The Red Pen" on Tuesday, March 24th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BEETHOVEN'S "PASTORAL" SYMPHONY, No. 6.

THIS particular Symphony enters into every argument on "Programme Music," or "Absolute Music"—two technical terms which may be broadly defined thus: *Programme Music* is music which is avowedly written on some literary or pictorial basis (that is, on a "programme" of ideas outside music); *Absolute Music* is music which has no basis exterior to itself—music pure and simple.

When Beethoven wrote his *Pastoral* Symphony he was at great pains to have it understood as (to use his own words) "more expression of feeling than painting." Listeners may find interest in deciding for themselves how far this is true.

I.

"AWAKENING OF JOYFUL FEELINGS ON ARRIVAL IN THE COUNTRY."

(*Quick, but not too quick.*) The First Movement is simply a delightful piece of music in which you may, if you wish, ignore the title. It is, in fact, in the usual First-Movement Form; two Main Tunes are given out in the Exposition, developed in the Development Section, and repeated in the Recapitulation.

The FIRST MAIN TUNE is very simple. A short phrase is played by STRINGS, is repeated (slightly differently) and continued, other instruments gradually joining in until something of a climax is built up. This ends on a rapidly repeated chord in CLARINETS and BASSOONS, answered by a rising phrase (derived from the First Main Tune) in FIRST VIOLINS. These two answering phrases are both repeated three times, then the Violins lead in the—

SECOND MAIN TUNE. When listening to this, it is interesting to try to decide whether the treble or bass has the more important melody. For here are heard two tunes at the same time—a smooth, waving one which FIRST VIOLINS start, and another (in slower notes) played with it and below it by 'CELLOS.

Note how, when First Violin and 'Cello have finished these little Tunes, each takes up the other's. Then the FLUTE enters with the slower-note Tune, and later other instruments, the volume of sound steadily increasing.

At the climax, the Strings are left to play still another short Tune. Two or three more are added. So we have here quite a group of tunes.

The Exposition ends in a whisper from the Strings.

The Development Section treats little but the First Main Tune. It and the Recapitulation maintain the feeling and style of the Exposition unbroken, and are very straightforward.

The Coda (or "Tail-piece") is long, but contains nothing new. It merely brings the movement to a satisfying close.

II. "BY THE BROOKLET."

In this Movement the impression is one of rippling along dreamily, without a pause.

One notices chiefly TWO SOLO 'CELLOS, MUTED, whose lines of melody are generally doubled, an octave above, by other Strings.

At the end, birds begin to sing. The trilling of the Nightingale is represented by a Flute, the high repeated notes of the Quail by an Oboe, and the lower call of the Cuckoo by the Two Clarinets.

III. "A VILLAGE FESTIVAL"

(*Quick.*) This is practically a country dance, German, of course, not English, though the first phrase is curiously B&A Irish fig. The village

band is at times clearly burlesqued, with its typical *doh-sch-doh* bass. The festivities are suddenly interrupted by—

IV. "A THUNDER STORM."

This is thoroughly realistic. The thunder is sometimes violent (loud Drum-rolls) sometimes a mere rumble (Lower Strings). Upper Woodwind help to suggest lightning. The abatement of the storm is welcomed by—

V. "A SHEPHERD'S SONG—

THANKSGIVING AFTER THE STORM."

(*Fairly quick.*) A CLARINET begins a Tune in the shepherd's-pipe manner. It is echoed by a HORN.

This Movement, like all the others, except the First, does not seem to want a detailed analysis in a brief description of the Symphony.

BRAHMS'S CLARINET QUINTET.

(CHELMSFORD, THURSDAY.)

This is written for Clarinet and String Quartet (Two Violins, Viola and 'Cello).

It is not a mere show-piece for Clarinet, though it does, indeed, use all the best resources of the instruments. But the Clarinet is here very little more prominent than the Strings, and, in fact, this Quintet owes much to the Clarinet's capacity for taking an unobtrusive part in the general conversation with the Strings.

There are Five Movements, the Third being joined to, and almost an introduction to, the Fourth.

The FIRST MOVEMENT (*Quick*) is fairly complicated, but none the less beautiful. There are at least four short tunes, given in turn to most instruments impartially.

In the SECOND MOVEMENT (*Slow*) the Strings are muted. It is more lyrical, but the middle part of the Movement consists chiefly of elaborations in Clarinet and First Violin.

The THIRD MOVEMENT (*Moving steadily*) is exceedingly simple and hymn-tune-like. As already said, it is joined to the—

FOURTH MOVEMENT (*Rapid, but not too rapid, and with feeling*). This is playful, whimsical, and has some interesting colour effects.

The FIFTH MOVEMENT (*With speed*) is an Air-with-Variations. The Air is in two sections, the second of which is repeated. There are five Variations, each with its own character. Towards the end, a suggestion of the First Movement becomes increasingly marked, until we come to the *Coda*, which is founded on the First and last Movements.

JOHN IRELAND RECITAL.

(GLASGOW, BELFAST, AND ABERDEEN, FRIDAY.)

John Ireland was born at Bowdon, in Cheshire, in 1879.

He has written music in most branches, vocal, and instrumental, but by far the greater part of his output, up to the present, has been Chamber Music, Piano Music, and Solo Songs.

His PHANTASY TRIO for Violin, 'Cello and Piano is a continuous work, but is in four definite sections. The second section is slower than the first, the third is a shortened repetition of the first, and the last is a lively coda.

His FIRST VIOLIN SONATA, on the other hand, has three separate Movements.

The FIRST MOVEMENT is vigorous; it is built upon several well-defined short phrases.

The SECOND MOVEMENT is called a *Romance*—a title to which its lyrical, and at times passionate expression lives up.

The THIRD MOVEMENT is a *Rondo*—a quick (this time, very boisterous, dance-like) piece in which one Main Tune recurs frequently.

Listeners' Letters.

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

The Young Idea.

DEAR SIR,—During a hygiene lesson last week, in answer to the question "What poisonous air do we breathe out?" the class was convulsed with laughter by the answer "2LO."

Yours, etc.,

Harrow.

"THE TEACHER."

Why Jazz is Interesting.

DEAR SIR,—The writer of your article entitled "In Defence of Jazz," appears to have some wrong ideas on the subject which should be contradicted without further delay.

To begin with, he talks as if syncopation were a new thing which had been discovered quite recently. This is not so. As far back as the fourth century it was being used in hymn tunes and, since then, all the great composers have judiciously used it in their works.

Syncopation is briefly this: The making of an accent between two beats of a bar on what should really be the unaccented note. That is, the strong beat is tied so that it cannot take the ordinary accent, but must be silent. The result is that the accent is thrown forward upon the next beat, and just as when a jet of water is stopped for a second and, on being freed, flows on with renewed vigour, so the stream of music flows on with renewed vigour when it is released.

This form of expression is capable of making the most trivial and commonplace tune sound interesting when heard the first time, and that is why it is so popular with the "pot boiling" fraternity of so-called composers and the musically uneducated public.

But to say that jazz is an important contribution towards musical development is nonsense.

Modern dance music and popular songs are syncopated, and, as syncopation is no new thing, where does the important contribution to music come in?

Yours, etc.,

Belfast.

A. B.

The New Tuning Note.

DEAR SIR,—I think a satisfactory solution of this problem would be achieved if the piano were used to play a prelude instead of the scale. As "E. K. F." says, the volume of the tone increases as the pitch lowers, and no indication of the true output of the set can be obtained.

A composition which would be ideal is Chopin's Prelude in A, a short piece of about twenty bars and of as uniform a pitch as, I think, could be obtained.

I am sure it would be both artistic and useful, because, when all is taken into account, the high whistle is very annoying.

Yours, etc.,

Wakefield.

F. H.

Talks in the Evening.

DEAR SIR,—Your correspondent, "Mrs. H. E. M.," asks for music only from 7.30 to closing down time. Surely she overlooks the great army of workers who, like myself, have no chance of enjoying the afternoon talks, and depend entirely on the evening programmes.

While fully appreciating the musical items, I, and many of my friends, look forward to hearing the news bulletins, lectures, talks, and public speeches, and would be greatly disappointed if these were withdrawn from the programmes.

Yours, etc.,

London, N.

Mrs. E. A. C.

(Continued on the facing page.)

Listeners' Letters.*(Continued from the previous page.)***High-Brow and Low-Brow.**

DEAR SIR,—I have been reading various criticisms of the music in the broadcast programmes, and I have come to the conclusion that those who sign themselves "Low-Brow" or "Middle-Brow" are themselves the only stumbling-blocks in the way to the love of music.

The average man is terrified by the word "classical." This is a word which, when applied to music, includes the music and musicians of the eighteenth and nineteenth centuries. To explain away his terror at this word, the unfortunate person invents a word for himself, "High-Brow." This is intended to convey that the music of the Great Masters is either (1) below his dignity as an upholder of the rights of the uninitiated to imbibe "music and morals" from across the Atlantic, or else (2) too deep and abstruse for his untrained intellect to enjoy. Such people are very broad-minded! There is a happy medium, though, and people in this state can enjoy both good and bad.

The fears of the "Low-Brows," are, however, groundless. If one were to play them a Mozart sonata, and tell them it was by the author of the latest fox-trot, they would thoroughly enjoy it; and if they heard a Schubert song, and were told that it was by the author of "Coal Black Mammy," there would be no bounds to their admiration.

For real "tunes" let them try the Masters. As soon as people realize that music, real music, is the expression of the emotions of men who had their loves, troubles, and joys, just like other men, then will the great works of Beethoven, Mendelssohn, Mozart, and Haydn, and the glorious songs of Schubert, Schumann, and Brahms, come into their own, and oust the jazz bands and saxophones which are plaguing the world.

Yours, etc.,

Manchester. "A LOVER OF MUSIC."

Studying Languages by Radio.

DEAR SIR,—As a student of the French language, I follow with avidity the broadcasting in that language, and the sympathetic understanding of the speakers in the matter of learners' difficulties is gratefully noted.

I presume that the frequency of these and other language lectures (e.g., Spanish from Manchester, by Mr. Bletcher) varies according to public request. I feel, however, that if the demand is small, this is to be regretted.

Reception from the Continent can hardly be quite so satisfactory—except, possibly, by valve sets. If, therefore, more frequent lectures could be found practicable, their educative value to the individual and to the nation could scarcely be over-estimated.

Yours, etc.,

Derby. "SANS FIL"

A Crystal User's Grievance.

DEAR SIR,—I wish to voice a grievance which listeners in this part of the world who only possess the humble crystal set have to suffer.

Frequently the B.B.C. broadcasts a play, or scenes from a play, revue, opera, etc., from a London theatre, and by some evil mischance we who can only pick up London through Chelmsford have, on those particular nights, had to put up with a very much less interesting concert at Chelmsford itself.

Can your readers picture our disappointment at being compelled to listen to a concert from Chelmsford on a night when London is broadcasting, say, *The Beggar's Opera*, that finest of musical productions of recent times?

One more complaint. The latest method of tuning in by piano is no improvement; on the contrary, it is worse.

Yours, etc.,

Newington, Kent. A. B. C.

Schubert's Place in Music.**His Influence on Later Song Writers. By George L. Marshall.***

EVER since Schubert's death, nearly one hundred years ago, his music has gradually become more widely known, until his name is now as familiar on programmes as that of Mozart or Beethoven. Quite recently there has been a sudden recrudescence of his popularity, fostered, perhaps, by a successful play dealing with an episode of his life—real or imaginary—set to his music, and to-day snatches of his melodies may be heard at street corners, not only in Continental cities, but in this country, as they doubtless were in Vienna when they began to capture the public imagination there.

Composed Over Six Hundred Songs.

To most people, Schubert is only known as a writer of songs, and it certainly is in this capacity that he has made the deepest impression on the world. But it should not be forgotten that he composed a great mass of choral and instrumental music, much of which is of the highest level. When he reveals defects, however, it is in these latter compositions and not in his songs, where he reaches sublime heights, and the whole range of them—he composed considerably over six hundred in his short life of thirty-one years—maintain a level of consistent excellence which is astonishing.

The first thing that strikes us about him is his amazing fertility. As Schumann said of him, "If fertility be a distinguishing mark of genius, then Franz Schubert is a genius of the highest order." He seems to have been incapable of expressing himself except in terms of music, and he even bashfully confessed when quite a boy that he could not help composing, for melodies seemed to keep flooding his brain and compelling him to pour them forth on paper.

Ideas Like a River.

It is a remarkable fact that although for some years he taught a class in his father's school, he had leisure to write such a quantity of things, many of them among his finest works, and it goes to show that, like Mozart, he was endowed with that rare gift of fluency which enabled him to commit his ideas to paper without the need of subsequent alteration.

This fluency was probably the cause of Schubert's only defect, not, of course, always apparent, namely, diffuseness and a lack of ability to mould his ideas into adequate and concise form. He sometimes seems to run away with himself from a sheer wealth of invention and to allow his ideas to spread themselves out like a river overflowing its banks.

His early music teachers, astonished by the fertility of his genius, seem to have ceased attempting to teach him the theoretical or, indeed, any other, branch of his art, and in later years Schubert himself confessed his lack of a sound knowledge of counterpoint and determined to repair the deficiency. Unhappily, he never survived to do so.

Making a Poet Understand.

The next point that strikes us about Schubert's music is the variety of his invention, and this is most clearly exemplified in his songs, where his remarkable ability to make his music appropriate to the words, stamps him as the greatest of song writers. A contemporary poet, a number of whose poems Schubert set to music, admitted that he never realized the full significance of his words until he heard them sung to the music of Schubert.

It would not be difficult to cite a host of examples in Schubert's songs of the complete harmony between music and words. He catches the atmosphere of a poem and transfers it to

his music as no other song writer has done—at least, with such consistence.

Another characteristic of Schubert is his modulation, that is, the way in which he passes from one key to another. Sometimes he moves through several keys in as many bars, or suddenly changes from a major to a minor key, or the reverse, with striking effect. Frequently, he makes a song in a minor key end in the major, as in the case of "Her Picture," or "The Romance from Rosamunde." He seems to have been particularly fond of this mode of expression, although it sometimes takes him out of his depth.

His Lack of Knowledge.

His almost invariable practice of never altering his notes when once they were written down was bound sometimes to lead him into the paths of diffuseness which we have already noted. He was unwilling to polish and repolish his work as Beethoven did, apparently in the belief that it would give it an air of artificiality. Beethoven's laborious efforts, on the other hand, to make his compositions as perfect as possible, had the effect of making them appear spontaneous. Handel and Mozart wrote down their notes rapidly without subsequent alteration, but they had the advantage of a very complete knowledge of counterpoint.

Schubert was endowed with as great facility as either Handel or Mozart, but his lack of theoretical knowledge puts him at a disadvantage when compared with them.

Again, his modulations are sometimes rather clumsy, as in the transition from the first to the second subject of the "Unfinished Symphony." But Schubert's defects of workmanship are far outweighed by his inventive faculty, which puts him among the world's great masters of melody. He has not Beethoven's broad humanity, sublime ideas, nor his great moral force, nor has he Mozart's faultless simplicity both of form and idea. He was not a musical virtuoso like almost all other great composers, but he was a creative artist of the first rank and as a song writer he has no superiors.

"The Divine Fire."

We can detect a trace of sadness in his melodies, due, perhaps, to his life of hardship and poverty, and to the lack of encouragement from his fellow men. His gentle and unassuming nature would not permit him to impose the force of his genius upon others and thus gain the recognition and affluence which would probably have been the means of prolonging his life.

His influence on later song writers has been very great and the art-song, that is, a song that does not consist simply of the repetition of the same melody for each successive verse, owes its development to him.

"Truly, he has the divine fire," said Beethoven of Schubert, after he had come to know some of the work of his younger contemporaries, and such musicians as Schumann, Mendelssohn, and Liszt have paid him a similar homage.

A PROGRAMME of Chamber Music will be given from the High-Power Station on Thursday, March 26th, by the Snow String Quartet, assisted by Mr. Frederick Thurston, clarinet player, with songs by Miss Dorothy Helmrich, contralto. The programme will include Haydn's Quartet in G, Op. 64, a Brahms Quintet for Clarinet and Strings, and the Ravel Quartet in F. In addition, an interesting short Overture on the Hebraic Themes, by Prokofiev, the modern Russian, will be played by the Quartet, assisted by Mr. Stanford Robinson.

* In a talk from Edinburgh.

WIRELESS PROGRAMME—SUNDAY (March 22nd.)

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

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

2LO LONDON. 365 M.

DE GROOT and the
PICCADILLY ORCHESTRA.
MAY BLYTH (Soprano).
A. E. Y. BENHAM (Bass).
CHARLES LEGGETT (Solo Cornet).
S.B. to other Stations.
The Orchestra.
3.0. Grande Fantaisie, "Manon" Massenet
May Blyth.
"Ritorna Vincitor" ("Return Victorious")
("Aida") Verdi
Micaela's Aria, "I Try Not to Own That I
Tremble" ("Carmen") Bizet
The Orchestra.
Selection of Russian Melodies.

3.30 (approx.). A. E. Y. Benham.
"Se il rigor" ("La Juive") Helweg
"Vulcan's Song" ("Philemon and Baucis")
Gounod

Charles Leggett.
"The Children's Home" Cowen
The Orchestra.
"Liebestraume" ... Liszt, arr. Mulder (1)
Violoncello Solo, "Kol Nidrei" Max Bruch
(Soloist, J. SAMEHTINL.)
Dance from "The Bride of Kashmir"
Rubinstein

4.5 (approx.). May Blyth.
"I Love the Moon" Rubens
"You Don't Believe in Fairies" Hope (1)
"Twilight It Is" Wightman
The Orchestra.
Nocturne from 2nd String Quartet
Borodin, arr. Weninger

"Clair de Lune" Massenet
"Pas des Fleurs" ("Nalla") Delibes
4.30 (approx.). A. E. Y. Benham.
"The Raven" Schubert
"The Lute Player" Allitsen
Charles Leggett.

"The Chorister" Sullivan
The Orchestra.
Valse ("Rosenkavalier") Strauss
"Abide With Me" Liddle (1)
5.0-5.30.—CHILDREN'S CORNER. *S.B.*
from Newcastle.

8.30.—Hymn, "Forty Days and Forty Nights"
(A. and M., No. 92).
Bible Reading.
Anthem, "O Lord, Turn Thy Wrath"
(Byrd).
Address by the Rev. G. C. WILTON, M.A.,
Rector of St. Anne's, Soho.
Hymn, "Holy Father, in Thy Mercy"
(A. and M., No. 595).

Ballad Programme.

DORIS VANE (Soprano).
NORMAN NOTLEY (Baritone).
UNA BOURNE (Solo Pianoforte).
THE "2LO" QUARTET.
The Quartet.
9.0. "Ritournelle" Chaminade (5)
"La Cinquantaine" Gabriel Marie
"All Souls' Day" Lassen
Doris Vane.
"Do Not Go, My Love" Hageman
"The Willow" Goring-Thomas
"When'er a Snowflake" Lehmann
Norman Notley.
"A Lover's Garland" Parry (11)
"Flow Down, Cold Rivulet" Graham Peel
"A Farewell" Christabel Marillier (2)
"Eleanore" Coleridge-Taylor (11)

9.30 (approx.). Una Bourne.
Nocturne Respighi
"Little Waltz," No. 1
"Water Wagtail"
Impromptu, "By a Moun-
tain Brook" Cyril Scott (4)
The Quartet.
Favourite Airs from "Cavalleria Rusti-
cana" Mascagni

Doris Vane,
"In Brittany" Baynon
"Sea Lullaby" Edward German
"A Birthday" Cowen (15)

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

10.15. Norman Notley.
"Mattinata" Tosti
"Song of Solace" Sinclair Logan
"Go, Lovely Rose" Roger Quilter
"The Roadside Fire" Vaughan-Williams (1)
Una Bourne.

Gavotte Una Bourne
Finnish Rhythms, Op. 31 Palmgren
"Sevillanas" (from Spanish Suite) Albeniz
The Quartet.
"Meditation" ("Thais") Massenet
Norman Notley (with the Quartet).
"Ombra mai fu" (The Largo) ... Handel

10.45.—Close down.

5IT BIRMINGHAM. 475 M.

Classical Programme.

3.0-5.0. THE STATION ORCHESTRA.
Conducted by JOSEPH LEWIS.
EMILY BROUGHTON (Soprano).
HAROLD CASEY (Baritone).
WALTER HEARD (Solo Flute).
The Orchestra.

Overture, "Oberon" Weber
Harold Casey.
"The Wanderer" Schubert
"Vulcan's Song" Gounod
The Orchestra.

Suite, "Mozartiana" Tchaikovsky
Emily Broughton.
Aria, "O, Had I Jubal's Lyre" Handel (11)
Walter Heard.

"Remembranz Napolitaine" Paggi
"Hinten Idylle" Kohler
The Orchestra.
"Melodie and Valse Mignonne" Moszkowski
"Siegfried Idyll" Wagner
Harold Casey.

"The Lotus Flower" } Schumann
"I Will Not Grieve" }
Walter Heard.
"La Tremolo" Demerssema
"Valse du Printemps" de Jong
Emily Broughton.

"The Violet" Mozart
"Sweet Melodies" Brahms
"The Erl-King" Schubert
"The Tryst" Sibelius
The Orchestra.

Suite, "Ballet Egyptien" Luigini
5.0-5.30.—CHILDREN'S CORNER. *S.B.*
from Newcastle.

8.0-8.45.—Religious Service conducted by the
Hon. and Ven. the ARCHDEACON of
SALOP. Relayed from the Cathedral.

9.0-10.0.—Programme *S.B. from Manchester.*

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

10.15-10.45.—Programme *S.B. from Manchester.*

6BM BOURNEMOUTH. 385 M.

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

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

8.30-9.0.—Service and Religious Address by
The Most Rev. W. J. F. ROBBERS,
D.D., LL.D., Primus of the Episcopal
Church in Scotland. *S.B. from Dundee.*

9.0-10.0.—Programme *S.B. from Manchester.*

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

10.15-10.45.—Programme *S.B. from Manchester.*

5WA CARDIFF. 351 M.

3.0-4.40. ARTHUR ANGLE'S STRING
ORCHESTRA.

JENNIE ELLIS FRANKLIN (Mezzo
Soprano).
DAVID THOMAS (Tenor).
Orchestra.

"Russian Folk Songs" Yakov Krein
Jennie Ellis Franklin.

"O Flower of All the World"
Amy Woodforde-Finden (1)

"A Little Pink Rose" Carrie Jacobs-Bond
"Sing, Joyous Bird" .. Montague Phillips
Orchestra.

"Olga's Love Song" Gibson
"Rondo des Lutins" Razigade
David Thomas.

"A Little Prayer" Russell (1)
"Little Mother of Mine" H. Burleigh
"Elegy" Massenet
Jennie Ellis Franklin.

"Homing" Teresa del Riego
"Sing Merrily To-Day" M. Phillips
"The Curtain Falls" Guy d'Hardelot
Orchestra.

"Mock Morris Dance" .. Percy Grainger
"Serbian Dance" V. Sisek
David Thomas.

"Songs of Roumania" H. Lohr
"Serenade" Schubert
"On Wings of Song" Mendelssohn
Orchestra.

"Statue Music" Gluck
"Humoreske" Tchaikovsky
5.0-5.30.—CHILDREN'S CORNER. *S.B. from*
Newcastle.

8.30-9.0.—Service and Religious Address by
The Most Rev. W. J. F. ROBBERS,
D.D., LL.D., Primus of the Episcopal
Church in Scotland. *S.B. from Dundee.*

"The Song of Miriam."

(Franz Schubert).
BLANCHE ALLEN (Soprano).
THE "5WA" CHORUS.
THE STATION SYMPHONY
ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.

9.25. The Music of Spring.
Orchestra.

"Spring" Debussy
Blanche Allen.

"The Smile of Spring" Percy Fletcher (11)
"April" Quilter
Orchestra.

"Winter Storms Have Waxed" ("The
Valkyrie") Wagner
Blanche Allen.

"Spring Comes Laughing" M. Carew
"Wake Up" M. Phillips

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

10.15. "Spring" ("The Seasons") .. German (11)

10.30.—"The Silent Fellowship."
10.45.—Close down.

2ZY MANCHESTER. 375 M.

3.0-5.0.—Programme *S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B.*
from Newcastle.

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

Religious Service.

Relayed to "5XX."

8.25.—Hymn, "Jesu, Lover of My Soul"
(Tune, "Hollingside") (English Hymnal,
No. 414).
Religious Address by the Rt. Rev. The
LORD BISHOP OF MANCHESTER.
Hymn, "Saviour, When in Dust to Thee"
(Tune, "Aberystwyth") (English Hym-
nal, No. 87).

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 597.

Sunday's Programme.

(Continued from the facing page.)

"Wagner" Concert.

S.B. to "5XX" and other Stations.

Performed by the
BRITISH NATIONAL OPERA
COMPANY.

THE B.N.O.C. ORCHESTRA:
Conducted by AYLMER BUESST.

- 9.0. Act I. of
"THE VALKYRIE."
Sieglinde..... GLADYS ANCRUM
Siegmund..... WALTER HYDE
Hunding..... WILLIAM ANDERSON
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
- 10.15. Orchestra.
Prelude to "Tristan."
- 10.20. WALTER HYDE.
The Prize Song ("The Mastersingers").
- 10.30. Orchestra.
Overture, "The Flying Dutchman."
- 10.45.—Close down.

5NO NEWCASTLE. 400 M.

- 3.0-5.0.—Programme S.B. from London.
- 5.0-5.30.—CHILDREN'S CORNER. S.B. to all Stations.
- 8.30-9.0.—Service and Religious Address by The Most Rev. W. J. F. ROBBERDS, D.D., LL.D., Primus of the Episcopal Church in Scotland. S.B. from Dundee.

9.0-10.0.—Programme S.B. from Manchester.

- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
- 10.15-10.45.—Programme S.B. from Manchester.

2BD ABERDEEN. 495 M.

- 3.0-5.0.—Programme S.B. from London.
- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Newcastle.
- 8.30-9.0.—Service and Religious Address by The Most Rev. W. J. F. ROBBERDS, D.D., LL.D., Primus of the Episcopal Church in Scotland. S.B. from Dundee.

3.0-10.0.—Programme S.B. from Glasgow.

- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
- 10.15-10.45.—Programme S.B. from Manchester.

5SC GLASGOW. 420 M.

- 3.0-5.0.—Programme S.B. from London.
- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Newcastle.
- 8.30-9.0.—Service and Religious Address by The Most Rev. W. J. F. ROBBERDS, D.D., LL.D., Primus of the Episcopal Church in Scotland. S.B. from Dundee.

9.0. Art in Italy.

S.B. to Aberdeen and Belfast.

ROBERT WATSON (Baritone).

A. PARRY GUNN (Recital).

HARRY CARPENTER (Solo Violin).

Robert Watson.

"Vezzozette e Care" ("Bonnie and Dear")

(Gavotte)..... Falconiere, 15.-16..

Madrigal, "Amarilli"..... Caccini, 1546-1614

"Vittoria, Vittoria"..... Carissimi, 1604-1674

Harry Carpenter.

"La Folia" ("The Leaf")

Corelli, 1653-1713, arr. H. Leonard

(Continued in the next column.)

HIGH-POWER PROGRAMME.

5XX. 1600 M.

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

SUNDAY, March 22nd.

- 3.0-5.0.—Programme S.B. from London.
- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Newcastle.
- 8.25-9.0.—Religious Service and Address by the Rt. Rev. the LORD BISHOP OF MANCHESTER. S.B. from Manchester.
- 9.0-10.0.—B.N.O.C. CONCERT. S.B. from Manchester.
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- 10.15-10.45.—B.N.O.C. Concert. S.B. from Manchester.

MONDAY, March 23rd.

- 5.30-10.30.—Programme S.B. from London.

TUESDAY, March 24th.

- 5.30-7.30.—Programme S.B. from London.
- GEORGE PIZZEY (Baritone).
- THE NOVELTY TRIO:
(HARRY EAST, MARGARET GLANVILLE, RONALD GOURLEY.)
- CASANO'S OCTET.
- 7.30. The Octet.
"Had My Thoughts Wings"..... }
"L'Heure Exquise" ("The Hour of Ecstasy")..... } Hahn
"Offrande" ("The Offering")..... }
"Réverie"..... }
George Pizzey.
- "Roadways"..... H. Lohr
- "A Vagabond's Song"..... Edric Cundell
- The Octet.
- "To a Wild Rose"..... } MacDowell,
"At An Old Trysting Place"..... } orchestrated
"From Uncle Remus"..... } G. Wood-
"To a Water-Lily"..... } house (4)
- Intermezzo, "Adriana Lecouvreur"..... Cilea
- S.0 (approx.). The Novelty Trio.
Duet, "Since I Married You" (Margaret Glanville and Harry East)..... East
- Music and Humour (Ronald Gourley).
- Song, "My Arabian Maiden" (Margaret Glanville).
- The Octet.
- Selection, "The Mastersingers"
Wagner, arr. C. Woodhouse
- 8.40 (approx). George Pizzey.
"To-Morrow"..... Frederick Keel
- "The Fishermen of England" ("A Rebel Maid")..... Montagu Phillips
- The Octet.
- "Mädchen" ("Maidens")..... Sibelius
- Vorspiel (Prelude) to "Tristan"
Wagner, arr. C. Woodhouse
- The Novelty Trio.
- Song, "The Restaurant Band" (Harry East)..... (13)
- Duet (Margaret Glanville and Harry East).
- "Who'll Shut the Door?" (The Trio). (7)
- 9.15 (approx.). The Octet.
- "On Wings of Song"..... Mendelssohn
- "Nell"..... Faure

- "How Oft My Soul is Moved"..... Bendel
- "The Golliwog's Cake Walk"..... Debussy
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. R. S. PAIT. S.B. from Glasgow.
- 10.0-11.0.—THE SAVOY BANDS. S.B. from London.

WEDNESDAY, March 25th.

- 5.30-10.30.—Programme S.B. from London.

THURSDAY, March 26th.

- 5.30-7.30.—Programme S.B. from London.
- Chamber Music Evening.
- DOROTHY HELMRICH (Contralto).
- THE SNOW STRING QUARTET:
(JESSIE SNOW, KENNETH SKEAPING, ERNEST TOMLINSON, EDWARD J. ROBINSON). Assisted by FREDERICK THURSTON (Clarinet) and STANFORD ROBINSON (Pianoforte).
- 7.30. The Quartet.
Quartet in G, Op. 64..... Haydn
- Allegro con brio; Minuetto e- trio;
Adagio; Finale, presto.
Dorothy Helmrich.
- "O Kuhler Wald" ("O Forest Cool")
Brahms
- "After a Dream"..... }
"Cradle Song"..... } Faure
- "Jewish Song"..... Moussorgsky
- "Titania"..... Jarnesfelt
- "Lullaby"..... Grechaninov
- 8.5 (approx.) The Quartet,
assisted by Frederick Thurston.
- Quintet for Clarinet and Strings, Op. 115
Brahms
- Allegro; Adagio; Andantino, Presto non assai; Con moto.
- 8.40. (approx.) Dorothy Helmrich.
- "Bee's Song"..... Frederick Keel
- "I Have Twelve Oxen"..... }
"Her Song"..... } John Ireland
- "Go Not, Happy Day"..... Frank Bridge
- "Morning Hymn"..... Henschel
- 8.50 (approx.) The Quartet,
assisted by Frederick Thurston and Stanford Robinson.
- Overture on Hebraic Themes .. Prokofiev
- 9.0 (approx.) Frederick Thurston.
- Concert Aria, Op. 10..... Sobek
- Idyll..... Harold Samuel
- 9.10 (approx.) The Quartet.
- Quartet in F..... Ravel
- Allegro Moderato—Très Doux; Assez Vif
—Très Rhythme; Très lente; Vif e Agité.
- 9.30-11.0.—Programme S.B. from London.

FRIDAY, March 27th.

- 5.30-10.30.—Programme S.B. from London.

SATURDAY, March 28th.

- 5.30-7.30.—Programme S.B. from London.
- 7.30-9.30.—LIGHT SYMPHONY PROGRAMME. S.B. from Birmingham.
- 9.30-12.0.—Programme S.B. from London.

(Continued from the previous column.)

A Parry Gunn.

A Personality,

"FRA LIPPO LIPPI"

(Robert Browning).

Fra Filippo Lippi was a Florentine painter who lived from 1412 to 1469. Botticelli was his pupil. Circumstance made Lippi a Monk, but, not possessing the monkish temperament, he was given to breaking bounds and joining bands of roysterers in their nocturnal adventures. In this Poem (which, like all his best work, is dramatic in form) Browning imagines Lippi caught by the Watch on one of his night rambles. He makes friends with the Chief of the Guard, and to him expounds his philosophy of Art and of Life.

The Poem is generally acknowledged to be one of the clearest and finest existing expressions of the principles upon which

the Italian painters of the greatest period founded their practice.

Robert Watson.

"Infelici e tu credici" ("Unhappy Me! And I Believed Thee") ("Ernani")

Verdi

"King Phillip's Aria" ("Don Carlos")

Verdi

"Pro Piccatis" ("Stabat Mater")

Rossini

Harry Carpenter.

"Canto Amoroso" ("Love Song")

Sammartini, arr. Mischa Elman

"Praeludium and Allegro"

Gaetano Pugnani, arr. Kreister

10.0—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15-10.45.—Programme S.B. from Manchester.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 597.

WIRELESS PROGRAMME—MONDAY (March 23rd.)

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

The High-Power (Oheimsford) Programme will be found on page 585.

2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools: Mr. GEOFFREY SHAW on "Music."

4.0-5.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cochaigno. "The Physical Education of the Baby and Toddler," by Muriel Wrinch. Music performed during Afternoon Tea at the Trocadero.

5.30-6.15.—CHILDREN'S CORNER: Stories by Elizabeth Clark. Music by Auntie Sophie. "The Yellow Spotted Dog," by Christine Chaundler.

6.40-6.55.—Mr. J. TIMMS: "Water Divining."

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Mr. J. R. NORMAN, of the Natural History Museum, "Some Fishes of the Sea Shore." *S.B. to all Stations.*

Local News.

THE "ROOSTERS":
ARTHUR MACKNESS (Tenor);
SEPTIMUS HUNT (Baritone);
PERCY MERRIMAN (Entertainer);
WILLIAM MACK
(Humorous Entertainer);
GEORGE WESTERN
(Pianist and Entertainer).

Assisted by
THE WIRELESS ORCHESTRA:
and DAN GODFREY, Junr.
Present

7.30. A SERIES OF CAMEOS.

"At the B.B.C." Percy Merriman
"By the Sea" William Mack
"Up West" Percy Merriman
"Down East" George Western

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

Topical Talk. Local News.

10.0. The Orchestra.

Selection, "Sybil" Jacobi
MABEL COSTANDUROS
in Original Cockney Sketches.
The Orchestra.

"Czardas" Michiels

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Mona Moir (Soprano).

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Horticultural Hints, "New Hybrids," Stanley Finchett (Songs).

5.30-6.25.—CHILDREN'S CORNER.

6.25-6.40.—"Teens' Corner: Norman E. L. Guest, B.A., History Talk, "Houses and Customs of the Middle Ages."

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

Mr. J. R. NORMAN. *S.B. from London.*
Local News.

Popular Music.

THE STATION ORCHESTRA.
ISABEL TEBBS (Soprano).
RICHARD MERRIMAN (Solo Cornet).
THE THREE ACES (Entertainers).

7.30. The Orchestra.

March, "Phantom Brigade" Myddleton
Suite, "Four Indian Love Lyrics"

Woodforde-Finden (1)

"The Temple Bells"; "Less than the
Dust"; "Kashmiri Song"; "Till I
Wake."

Isabel Tebbs.

"She Wandered Down the Mountain Side"
Frederic Clay (1)

"The Swallows" Cowen (1)
Richard Merriman.

"Love's Garden of Roses" .. Haydn Wood
The Orchestra.

Waltz, "Lysistrata" Linche

THE EXPERIMENTAL TRANSMISSION
for Amateur Wireless Engineers
will be carried out by
THE EDINBURGH STATION,
10.30-11.0.

8.15. The Three Aces.
In Thirty Minutes of Fun and Frolic written
and composed by J. H. Potter and F. R.
Jukes, introducing:
"A Topical Budget."

"The Lark."
"The Girls of the Year."
"A Hungry Medley."
"The Sun Will Be Shining Soon."
"Proverbs."

8.45. An Impromptu Duet.
The Orchestra.
Pot-Pourri, "A Musical Switch" .. Alford
Intermezzo, "In a Persian Market" Kettelbey
Isabel Tebbs.

"Carmena" Lane Wilson (22)
"Love's a Merchant" Carew
The Orchestra.

Waltz, "Madame Pompadour" Fall
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.

Topical Talk. Local News.

10.0. Richard Merriman.

"Because" Guy d'Hardelot
Isabel Tebbs.

"The Dancing Lesson" Oliver (8)
"One Morning Very Early" Sanderson (1)
The Orchestra.

Suite, "Yankiana" Thurban (1)
March; Serenade; Sketch.

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Fashion Talk to Women by Louis
de Mayo. Marcia Bourn and Lena
Copping (Entertainers). THE ROYAL
BATH HOTEL DANCE ORCHESTRA,
relayed from King's Hall Rooms. Musical
Director, DAVID S. LIFF.

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "William
Wilberforce," by Hubert Hill.

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

Mr. J. R. NORMAN. *S.B. from London.*
Local News.

7.30-8.0.—Interval.

Winter Gardens Programme.

THE LLEWELYN BEVAN LONDON
BALLAD SINGERS.

Relayed from the Winter Gardens.

8.0. LLEWELYN BEVAN (Solo Pianoforte).
Polonaise in A Flat Chopin
DAVID EVANS.

Aria, "Largo al factotum" ("The Barber of
Seville") Rossini
MONA GREY (Dramatic Recital).

"The Bells" E. A. Poe
MAIR JONES.

"Lo! Here the Gentle Lark" Bishop
Llewelyn Bevan.

"Norwegian Bridal and Processional
March" Grieg
David Evans.

"Serenade" Schubert
Mona Grey.

"A Musical Sketch."
Interval.

"Villanella" F. dell'Acqua
Llewelyn Bevan.

"Nocturne No. 9 in B Major" Chopin
"Polish Dance" Scharwenka
David Evans.

"Give a Man a Horse He Can Ride"
Michael Head (1)

"The Christening" Howard Fisher
Mona Grey.

Selections from her Repertoire.
Mair Jones.

"A Prayer in Absence" May Brahe

David Evans and Mair Jones.
"Trot Here, Trot There" ("Véronique")
Messenger

10.0.—WEATHER FORECAST and NEWS.
Local News.

10.15-10.30.—Programme *S.B. from London.*

5WA CARDIFF. 351 M.

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

4.0-4.30.—Concert of Gramophone Records.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.15.—"Teens' Corner.

6.40-6.55.—Dr. Jas. J. Simpson, M.A., D.Sc.,
"Romances of Natural History."

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

Mr. J. R. NORMAN. *S.B. from London.*

Local News.

Request Programme—V.

ROSE MYRTIL (Contralto).
WILLIAM PRIMROSE (Solo Violin).

THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.
Orchestra.

7.30. March, "Hands Across the Sea" .. Sousa
Overture, "Rosamunde" Schubert

7.45. Rose Myrtil.
"Angus MacDonald" J. Roedel
"Kathleen Mavourneen" Crouch

7.55. William Primrose.
Hungarian Dance, No. 2 Brahms
Serenade Drdla

8.5. "A NASTY NIGHT IN NUBIA."
A Radio Melodrama by
Ivor Herbert McClure.

Performed by

THE "5WA" RADIO PLAYERS.

8.40. Orchestra.
Selection, "The Belle of New York" Kerker

8.55. Rose Myrtil.
"My Ships" Barratt
"The Enchantress" Hatton (1)

9.5. William Primrose.
Andantino Martini-Kreisl
Caprice Viennois Kreisl

9.15. Orchestra.
"Melodious Memories" Finck

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

Station Director's Talk. Local News.

10.0. William Primrose.
Air on G String Bach

10.5. Rose Myrtil.
"Ave Maria" Schubert
(With Violin Obbligato.)

"Three Fishers" Hatton (1)
Orchestra.

10.15. "The Parade of the Tin Soldiers" .. Jessel
"In a Chinese Temple Garden" .. Kettelbey
"March of the Gladiators" Fucik

10.30.—Close down.

2ZY MANCHESTER. 375 M.

3.0-3.30.—Concert by the "2ZY" Quartet.

3.30-4.0.—Broadcast for Secondary Schools
(Juniors): James Bernard, "The Cauldron
Scene" and "Macbeth's Last
Fight" ("Macbeth") (Shakespeare).

4.0-4.30.—WOMEN'S HALF-HOUR: Wilfred
Abar (Tenor).

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.55.—J. E. Russell, "Musical Apprecia-
tion" (12).

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

Mr. J. R. NORMAN. *S.B. from London.*

Local News.

More Favourites.

JENNIE COPELAND (Soprano).
ALFRED BEATTIE (Humorist).

FRED TILSLEY (Solo Oboe).

THE "2ZY" ORCHESTRA.

7.30. Orchestra.
Overture, "William Tell" Rossini

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 597.

WIRELESS PROGRAMME—MONDAY (March 23rd.)

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

- Jennie Copeland.
 "Coming Thro' the Rye"
 "Cherry Ripe" C. C. Dorn
 Orchestra.
 "In a Persian Market" Ketelbey
 7.55 (approx.) Alfred Beattie.
 Song, "Colds" Tom Clare (13)
 Monologue, "Reflections of a Penny"
 S. Bennett (13)
 Orchestra.
 "The Harmonious Blacksmith" ... Handel
 8.20 (approx.) Fred Tilsley.
 "Absence" Barret
 "1st Solo" Colin
 Orchestra.
 Selection, "Chu Chin Chow" ... Norton (31)
 Jennie Copeland.
 "Love's Old Sweet Song" J. L. Molloy (1)
 "Kathleen Mavourneen" .. F. N. Crouch
 8.55 (approx.) Orchestra.
 Overture, "The Yeomen of the Guard"
 Sullivan
 Alfred Beattie.
 Song, "Listening In" Orphorp (13)
 Monologue, "The Rover" Barker (6)
 Orchestra.
 Selection, "Carmen" Bizet
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Topical Talk.
 Local News.
 10.0. Fred Tilsley.
 "Serenade" Schubert
 "Cradle Song" (Berceuse) Reber
 Welsh Air and Variations Traditional
 Orchestra.
 Selection, "The Belle of New York"
 Kerker
 10.30.—Close down.

5NO NEWCASTLE. 400 M.

- 3.45-5.15.—Jane Fleming (Mezzo-Soprano). The Station Septet.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Scholars' Half-Hour: Thos. Carter, M.I.C.E., M.L.E.E., Fel.A.I.E.E., "How We Know What Time It Is."
 6.35-6.50.—Farmers' Corner: Mr. H. C. Pawson, "Spring Sown Crops" (11).
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. J. R. NORMAN. *S.B. from London.*
 Local News.

Variety.

DORIS MILLER (Soprano).
 ANDREW MAGNAY (Entertainer).
 THE WALLSEND MALE VOICE
 CHOIR:

Conductor, GEORGE W. DANSKIN.
 THE "5NO" REPERTORY
 COMPANY.
 THE STATION ORCHESTRA:
 Conductor, EDWARD CLARK.
 The Orchestra.

- 7.30. Overture, "Zanetta" Auber
 7.45. Doris Miller (with Orchestra).
 "Jealous" Little
 "Memory Lane" Conrad
 "Doodle de Doo" Kussal
 7.55. Andrew Magnay.
 "Cum Geordie Haad the
 Bairn" Joe Wilson,
 "Divvent Clash the
 Door" arr. Warrington
 The Orchestra.
 8.5. "The Lilac Domino Waltz" ... Cuwillier (6)
 8.15. Choir.
 "The Soldiers' Chorus" ("Faust")
 Gounod (2)
 "The Owl and the Pussycat" de Koven (2)
 "Timbuctoo" Geibel (2)
 8.25. Choir.
 North Country Songs with Chorus.
 "John Peel"; "The Keel Row"; "Billy
 Boy."
 (Soloist, FARQUHAR LYNCH, Baritone).
 8.35. Andrew Magnay.
 "Jackie Robison Taaks" W. J. Robson

8.45. Repertory Company. "CONGO NIGHT." A Play by Richard Hughes.

Cast:
 Harry GORDON LEA
 Bill ERIC STUART
 Studdart (an African Gold Prospector)
 ALAN THOMPSON
 A Girl MARY PETTIE
 Scene: The Congo Bush at night.
 "THE PERFECT PAIR."
 A Duologue by Vera Beringer.

Cast:
 Jas. Willingham GORDON LEA
 Dora (His Wife) MARY PETTIE
 The Action passes in the drawing-room of
 the Willinghams' House.
 Plays produced by GORDON LEA.

9.0. Doris Miller (with Orchestra.)

"Lazy"
 "All Alone" Irving Berlin
 "Bagdad"

9.10. Choir.

Songs with Chorus.
 "Bound for the Rio Grande" arr. Terry (2)
 "The Old Folks at Home"
 arr. Vaughan-Williams (14)
 "The Poacher" arr. Austin
 (Soloist, TOM STIMPSON, Bass).

9.20. Orchestra.

Overture, "Poet and Peasant" Suppé
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.

10.0. Local News.

10.0. Choir.

"Comrades in Arms" Adam (2)
 "In Absence" Dudley Buck (2)
 "Jemima" Bootham (2)
 "Sumer is i Cumen In" ... John of Fornsete
 "The Long Day Closes" Sullivan (11)
 10.30.—Close down.

2BD ABERDEEN. 495 M.

- 3.30-5.0.—Concert: The Wireless Dance Or-
 chestra. Feminine Topics.
 5.30-6.0.—CHILDREN'S CORNER. Adventu-
 res at the Piano: (2) "The Island and
 the Tails."
 6.15-7.0.—Girl Guides' News Bulletin. Con-
 stance M. Ogston, Capt. 24th Company,
 "How to Raise Company Funds." Boy
 Scouts' News Bulletin. Scoutmaster
 George M. Leys, "Scouting in the
 Schools."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. J. R. NORMAN. *S.B. from London.*
 Local News.

Chamber Concert.

- ANNE THURSFIELD (Contralto).
 THE WIRELESS ORCHESTRA.
 7.30. The Wireless Quartet.
 Quartet in F Major Beethoven
 Anne Thursfield.
 7.45. "Who is Sylvia?"
 "Hark, Hark the Lark"
 "Death and the Maiden" Schubert
 "The Wild Rose"
 "Margaret at the Spinning Wheel"
 8.0. Duet for Two Violins Bach
 8.30. Anne Thursfield.
 "The White Peace"
 "The Market Girl" Arnold Bax
 "Cradle Song"
 "Rann of Exile"
 "I Began to Dance"
 8.50.—Quintet for Oboe and Strings.... Mozart

CHAPPELL and WEBER

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

- 9.15.—Duet for Two 'Cellos Lee
 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
 Dr. R. W. LIVINGSTONE. *S.B. from
 Belfast.*
 Local News.

- 10.0. THE WIRELESS DANCE ORCHESTRA.
 Fox-trot, "Follow Yvette"; Waltz, "Dream
 Voyage" (8); One-step, "Keep On
 Never Minding"; Fox-trot, "Horse
 Shoe Blues"; Waltz, "Just to Hold
 You in My Arms"; Fox-trot, "I Love
 Me" (9); Waltz, "Isle of Sweethearts."
 10.30.—Close down.

5SC GLASGOW. 420 M.

- 3.30-4.30.—An Hour of Melody with the Wire-
 less Quartet and Peter Rosetti (Violinist).
 4.45-5.15.—WOMEN'S HALF-HOUR.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—"Ompax" on "Football."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. J. R. NORMAN. *S.B. from London.*
 Local News.

"In Days of Old."

S.B. to Dundee.

THE STATION ORCHESTRA.

Conducted by
 HERBERT A. CARRUTHERS.
 GERTRUDE EDGARD (Soprano).
 ISAAC LOSOWSKY (Solo Violin).
 THE STATION CHOIR.
 Orchestra.

- 7.30. Ancient Dances and Airs for the Lute—A
 Free Transcription for Orchestra
 Ottorino Respighi
 Balletto Simone Molinaro—1599
 Gagliarda Vincenzo Galilei—155-
 Villanella
 Passo Mezzo e } Composer unknown—end of
 Mascherata } 16th century

7.55. Gertrude Edgard.

"Hope the Hermit"
 "Come, Lasses and Lads"
 "The Name of My True
 Love" arr. J. Oxenford
 "There Was a Simple
 Maiden"

8.5. Isaac Losowsky.

Chaconne Vitali—1644-74
 Orchestra.

8.12. "Water Music" Handel, arr. Hartly

8.35. Gertrude Edgard.

"Under the Greenwood
 Tree"
 "The Parting"
 "My Lodging is in the
 Cold, Cold Ground"
 (This song was sung by
 Mary Davis before King
 Charles II. in Sir W.
 Davenant's play, "The
 Rivals," in 1668.)
 "Past Three o'Clock"
 arr. J. Oxenford

8.45. Choir and Orchestra.

"Ode on St. Cecilia's Day"
 Purcell—1658-95

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.
 Dr. R. W. LIVINGSTONE, "Some Views
 of Life in the Ancient World—A Philo-
 sophic Slave." *S.B. from Belfast.*

10.0. Isaac Losowsky.

Sonata in G Minor... Purcell—1658-95
 Gertrude Edgard.

10.10. "At Her Cottage Door, Mary"

"Send Me a Lover, St.
 Valentine"
 "As Down in the Meadows"
 arr. J. Oxenford

10.20. Orchestra.

Sonata on "Sancta Maria"
 Monteverdi—1567-1643

10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 597.

Continental Broadcasting.

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

FRANCE.
RIFFEL TOWER (FL)—Paris, 2,600 m. (6 kw.).
 Daily: 6.40 a.m., Weather (exc. Sun.); 11.0, Markets (exc. Sun. and Mon.); 11.15, Time Sig., Weather; 2.45, 3.35, 4.30 * p.m., Stock Exch. (exc. Sun. and Mon.); 6 p.m., Con., News; 6.45 p.m., Paris Fashions (in English)—temp.—(Wed. and Sat.)—7 p.m., 10.10, Weather (exc. Sun.). * On 1st and 15th of each month at 4.45 p.m.; 8.30 p.m., Con. relayed from PTT (Fri.). (Also testing on 1,500 m.).
RADIO-PARIS (SFR)—Paris, 1,780 m. (3-4 kw.). Shortly testing on 1,125 m.
 Sundays: 12.45 p.m., Orch.; 1.45, News; 4.45, Con.; 8.30 p.m., News; 9 p.m., Dance.
 Weekdays: 12.30 p.m., News, Stock Exch., Orch.; 4.30, Markets, Con.; 5.45, Stock Exch., News; Women's Hour; 8.50, Con.; 9 p.m., Time Sig., Dance (Thur.). *Le Matin*, Paris, provides a special Con. every 2nd and 4th Sat. in each month, at 9 or 10 p.m. (SFR frequently relays 5XX after 10 p.m.)
ECOLE SUP. DES POSTES ET TELEGRAPHES (PTT)—Paris, 458 m. (400 w.).
 2 p.m., Lec. relayed from Sorbonne University (Thu.); 3 p.m., Outside relay (Sat. irreg.); 3.45 and 5 p.m., Sorbonne Lec. relayed (Wed.); 4 p.m., Outside relay (irreg.); 8 p.m., English Talk (Tue.); 8.30, Lec. or Con. (almost daily), Con. relayed by PTT on 2,600 m. (Fri.); 8.45 p.m., Lec. (Sun.); Organ Recital on 3rd Sun. each month; 9.30 p.m., Con. (Sun.). Power will shortly be increased.
"PETIT PARISIEN"—Paris, 345 m. (500 w.).
 9.30 p.m., Con. (Tue., Thu., Sun.), Dance (Sat.).
LYON (RADIO SUD-EST)
 Testing simultaneously on 87 and 440 m.
TOULOUSE AERODROME (MKD)—1,525 m.
 9.42 a.m. and 7.42 p.m., Weather (daily).

GERMANY.
CASSEL (Relay Station)—288 m. (1 1/2 kw.). From Frankfurt.
DRESDEN (Relay Station)—280 m. (1 1/2 kw.). From Leipzig.
HANOVER (Relay Station)—290 m. (1 1/2 kw.). From Hamburg, also Concert daily, 4 p.m.
BREMEN (Relay Station)—330 m. (1 1/2 kw.). From Hamburg.
NURKEMBURG (Relay Station)—340 m. (500 w.). From Munich.
GLEWITZ (Upper Silesia) (Relay Station)—Under construction.
STETIN (Relay Stations)—Under construction.
KIEL (Relay Stations)—Under construction.
DORTMUND (Main Station)—Under construction.
HAMBURG—395 m. (1 kw.).
 Sundays: 7.55 a.m., Time Sig., Weather, News, Lec.; 10.0, Sacred Con., Chess; 12.0, Con., Lec.; 4 p.m., Children; 5 p.m., Con.; 6 p.m., English; 7 p.m., Con. or Opera, Sport, Weather, News; 9 p.m. onwards, as Weekdays. Will shortly be increased to 3 kw.
 Weekdays: 6.25 a.m., Time Sig., News, Weather; 7.30, Theatre News; 11.55, Time Sig.; 12.10, English (Wed.); 2 p.m., Political News, Markets; 3 p.m., Women; 3.30, Lec., Esperanto (Mon.); 4.5, Lec., Markets; 5 p.m., Con., Lec.; 6.25 p.m., Lec., English (Tue. and Fri.); Spanish (Mon. and Thu.); 7 p.m., Weather, Con. or Opera; 9.0 p.m., Weather, Markets, Sport; 9.50 p.m., News (in English), Dance (daily, exc. Sun.).
MUNSTER—410 m. (1 1/2 kw.).
 11 a.m., Sacred Con. (Sun.), News; 11.30 (week days); 11.55, Time Sig.; 2.30 p.m., Markets; 3.30 p.m., Children (Sun.); Lec. (weekdays); 6.40 p.m., Weather, Time Sig., Lec.; 7.25, Women, Con. or Opera; Dance (Sat.); 9 p.m., English, Esperanto or Spanish; News; Dance (Sat.).
BRESLAU—418 m. (1 1/2 kw.).
 10.15 a.m., Stock Exch., Weather; 11.0, Factory Con. (weekdays); Sacred Con. (Sun.); 11.55, Time Sig. (Sun.); Weather, Stock Exch.; 2 p.m., News (weekdays); 3 p.m., Children (Sun.); 4 p.m., Lec., Orch., Children (Fri.); 4.45, Con. (Sun.); 5 p.m., Shorthand (Sat.); Mah-Jongg (Wed.); 6 p.m., Esperanto (Mon.), English (Thu.), Shorthand (Wed.), Lec. (other days); 7.30 p.m., Con., Weather, Time Sig.; 8.30 p.m., Dance (Sun.); 9.15 p.m. (Mon.).
BERLIN (RI)—505 m. (1 1/2 kw.).
 8 a.m., Sacred Con. (Sun.); 9 a.m., Markets, News, Weather; 10 a.m., Factory Con. and Tests; 10.30, Educat. Hour (Sun.); 11.15, Stock Exch.; 12.0, Time Sig., News, Weather; 1.15 p.m., Stock Exch.; 2 p.m., Educ. Lec. (Sun.); Markets (weekdays); 2.30, Children (Sun., Wed.); 3 p.m., Esperanto (Sat.); 3.30, Orch., French (Tue.); 5.30, Lec.; Women; 6 p.m., French Lesson (Mon.), Lec. (Tue.); 6.30, Lec.; English (Thu.); 7.0, Theatrical News (Tue.); 7.30, If Opera, usually at 6.30 p.m.; Con., Weather, News, Time Sig.; 9.30, Chess (Mon.); Dance until 11 p.m. (Thu., Sat., Sun.).
TELEFUNKEN CO. (Berlin)—290 m. (100 w.).—Testing. About 10.20 p.m. daily.
STUTTGART—443 m. (1 kw.).
 6.30 a.m., Time Sig., Weather (weekdays); 10.30, Con. (Sun.); 3 p.m., Time Sig., Con., News (Sun.); Children (Sat.); 4.45 p.m., Children (Wed.); 6.30 p.m., Lec. (weekdays); 7 p.m., Con. (daily); 8.15 p.m., Time Sig.; 10 p.m., Weather, News, Dance (Sun.).
LEIPZIG—454 m. (700 w.). (Temp. w.l.)
 7.30 a.m., Sacred Con.; 10 a.m., Educat. Hour (Sun.); 10.55, Markets, Orch., Time Sig.; 3 p.m., Markets; 3.30, Orch., Children (Wed.); 4.30, Lec. (Tue.); 5.30, Lec. (Tue.); Experimentals (Wed., Sat.); 6 p.m., Lec.; 7.15 p.m., Con., Weather, News; 9 p.m., Con. (not daily). Will shortly be increased to 5 kw.
KOENIGSBERG—463 m. (1 kw.).
 8 a.m., Sacred Con. (Sun.); 10.15, Markets; 11.55, Time Sig., Weather; 1.15 and 3 p.m., Markets; 3.30, Children (Tue., Wed., Sat.), Orch.; 6.30 p.m., Lec., Esperanto (Thu., Sat.); 7 p.m., Con. or Opera; 8 p.m., Orch. or Lec., News, Dance (Thu., Sun.).

FRANKFORT-ON-MAIN—470 m. (1 1/2 kw.).
 7.30 a.m., Sacred Con. (Sun.); 10.10, Stock Exch.; 10.55, Time Sig., News; 3 p.m., Children (Sun.); Markets (weekdays); 3.30, Con., Women; 4 p.m., Con. (Sun.); 5 p.m., Markets, Lec., Children (Wed.); 6 p.m., Lec. (daily), Shorthand (Wed.), Esperanto (Fri.); 6.30, Educat. Hour; 7 p.m., Lec., English (Mon.); 7.30, Con. (daily), Jaza Band (Fri.); 8.30 p.m., Time Sig., Weather, News, Dance or late Con. (not daily).
MUNICH—485 m. (1 kw.).
 10.30 a.m., Lec. (Sun.), Con.; 1 p.m., News, Weather, Time Sig., Snow Forecast; 2 p.m., Con. (Sun.); 3 p.m., Lec. (Sun.); 3.30, Orch. (weekdays); 4 p.m., Orch. (Sun.), Children (Wed.); 5 p.m., Agricultural Talks (Mon.); 5.30, Con.; 6 p.m., Lec., English Lesson (Mon. and Fri.), Italian (Tue.), Esperanto (Thu.), Russian (Sat.); 7.30, Con. (daily); 8.30, News, Weather, Time Sig.; 9 p.m., late Con. (Sun.); Lec. (Tue.), Dance (Sat.).
KOENIGSWUSTERHAUSEN (LP)—Near Berlin.
 2.450 m. (5 kw.). 6.30 a.m. to 7.40 p.m., Wolff's Press News. (At the end of each transmission announcer states time of next call.)
 2.900 m. (6 kw.). 10.30 a.m., Con. (Sun.), Esperanto Lec. 3.150 m. (5 kw.). 6.45 a.m. to 6.45 p.m., News.
 4.000 m. (10 kw.). 6 a.m. to 8 p.m., News Service.
EBERSWALDE (Lorenz Co.)—280 m.—Testing almost daily.
AUSTRIA.
VIENNA (RADIO WIEN)—530 m. (1 kw.).
 Daily: 8 a.m., Markets (exc. Sun.); 10, Con.; 12.5 p.m., Time Sig.; 12.30, Weather; 2.30, Stock Exch. (exc. Sun.); 3 p.m., News, Con.; 3.10, Children (Wed.); 5 p.m., Lec. (Tue., Wed., Thu., Sat.); Children (Mon., Fri.); 5.20 p.m., Women (Tue.); 6 p.m., News, Weather, Snow Forecast (Fri., Sat.); 7 p.m., Time Sig., Con., News; 9 p.m., Dance (Wed., Sat.).
GRAZ (Relay Station)—404 m. From Vienna. Testing.
INNSBRUCK (Relay Station)—Under construction.
BELGIUM.
BRUSSELS—265 m. (1 1/2 kw.).
 Daily: 5 p.m., Orch., Children (Wed. and Thu.); Dance (Tue. and Sat.); 6 p.m., News; 8 p.m., Lec.; 8.15, News, Con.; 10 p.m., News.
HAEREN (BAV)—1,100 m. (250 w.).
 Weekdays: 1 p.m., 2 p.m., 4.50 and 6.50 p.m., Weather.
CZECHO-SLOVAKIA.
KBELY (OKP)—1,160 m. (1 kw.).
 Weekdays: 10.30 a.m., 12, 12.45 p.m., Stock Exch.; 4 p.m., Con. (Wed., Sat.); 6.30 p.m., Lec., News, Weather, Con. (Time Sig., 7 p.m.) daily; 10 a.m., Con. (Sun.).
KOMAROV (OKB)—1,180 m. (1 kw.).
 1 p.m., Stock Exch., Weather, News (weekdays); 5.30, Con. (Thu.); 9 a.m., Con. (Sun.).
STRANICE (Straschnitz)—430 m. (1 kw.). Testing.
DENMARK.
COPENHAGEN (Kjobenhavns Radiofonistation)—475 m. (1 kw.).
 6.25 p.m., Notices, Lec., Con.* (Tue., Thu., Sat.).
 * This Con. is also relayed by the Aalborgshavn Ship Station on 510 m.
LYNGBY (OXE)—2,400 and 2,700 m.
 Weekdays: 6.20 p.m., News, Stock Exch. (2,700 m.); 8 p.m. and 9 p.m., News, Weather, Time Sig. (2,400 m.).
 Sundays: 3 p.m. and 8 p.m., News (2,400 m.).
RYVANG—1,025 m. (1 kw.).
 7 p.m., Con., News (Tue., Wed., Thu., Fri.).
FINLAND.
HAELSIUKKI—400 m. (temp. w.l.). Testing almost daily.
HOLLAND.
AMSTERDAM (PCFP)—2,125 m. (1 kw.).
 Daily: 7.55 * a.m. to 4.10 p.m., News, Stock Exch., Time Sig. (9.55 a.m. and 4.10 p.m.). * Exc. Mon. and Sat. (10.10-11.10).
AMSTERDAM (PA9)—1,050 m.
 Con., 7.40 p.m. (Wed. only).

AMSTERDAM (PX9)—1,070 m. (400 w.).
 8.40 p.m., Con. or Organ Recit. (Mon.).
HILVERSUM (HDO)—1,090 m. (2 1/2 kw.).
 2.10 p.m., Con. (Sun., irreg.); 5.40 p.m., Children (Mon.); 7.40 p.m., Relay of Amsterdam Orchestra (Thu.); 7.55 p.m., Radio Talk (Wed.); 7.40 p.m., Con. or Lec. (Sun. and Fri.).
VOSSEGAT (Be)—1,050 m.
 12.10 and 7.40, Weather.
SOESTERBERG—1,050 m.
 7.20 p.m., Weather.
BLOEMENDAAL—Abt. 345 m.
 8.40 a.m. and 4.40 p.m., Sacred Service (Sun.).
HUNGARY.
BUDA-PESTH—(1 kw.).—New Station testing shortly.
ITALY.
ROME (IRO)—425 m. (3 kw.).
 Weekdays: 4 p.m., Orch., Stock Exch.; 7.30 p.m., Time Sig., News, Con.; 8.15 p.m., News, Stock Exch., Con.; 9.10 p.m., Dance, 9.20 p.m., Final News and Weather.
 Sundays: 9.30 a.m., Sacred Con.; 3.45 p.m., Children, Stock Exch.; 4.15 p.m., Orch. (relayed from Hotel di Russia); 4.45 p.m., Jaza Band; 7.35 p.m., Con.; 9.30 p.m., Dance.
MILAN—New Station. Testing shortly. Abt. 650 m.
JUGO-SLAVIA.
BELGRADE—1,650 m. (2 kw.).
 5.30 p.m., Con., News, Weather (Tue., Thu., Sat.); Weather, News only (Mon., Wed., Fri.).
LETTLAND.
RIGA—(2 kw.). Under construction.
LITHUANIA.
KOVNO—(15 kw.). Under construction.
NORWAY.
OSLO—320 m. (wave-length not definitely fixed) (500 w.).
 About 7.30 p.m., almost daily Tests.
POLAND.
WARSAW (Radopol)—385 m. (1 kw.).
 5-6 p.m., Tests almost daily.
RUSSIA.
MOSCOW—
CENTRAL WIRELESS STATION—1,450 m.
 Sundays: 12.45 p.m., Lec.; 3.30 p.m., News; 4.15 p.m., Con.
 Weekdays: 1 p.m., Markets; 3.30 p.m., News or Con.
SOKOLNIKI STATION—1,010 m.
 Sundays: 9 a.m., Lec.; 10.0, Radio Talk; 1.30 p.m., Lec., 2.30 p.m., Con.; 5 p.m., Lec. and Con. (Tue., Thu., Fri.).
TRADES UNION COUNCIL STATION—450 m.
 5 p.m., Con. (Mon. and Wed.).
SPAIN.
MADRID (RD)—392 m. (3 kw.).
 Daily: 12.30 (weekdays only), News, Talks, etc.; 10 p.m., Time Sig., Con., News; *La Libertad* Con. (Tue. and Fri.).
 Sundays: 4.30 p.m., Con. (irreg.).
BARCELONA (Radio Barcelona) (BAJ)—325 m. (600 w.).
 6 p.m., Lec., Stock Exch., Markets, Con. or relay of Opera; 8.30 p.m., News and Con.
SEVILLE (RAJ5)—350 m. (1 kw.).
 6.30 p.m., Con., Weather; 7 p.m., Time Sig., Lec. (irreg.), Con., News; 7.45 p.m., Con.
BILBAO (Radio Vizcaya)—350-400 m. Testing shortly.
SWEDEN.
STOCKHOLM (SASA)—430 m. (500 w.).
 Sundays: 9.55 a.m., Sacred Service; 4 p.m., Children; 5 p.m., Sacred Service; 7 p.m., Con.; 8.30 p.m., News, Weather.
 Weekdays: 11.30 a.m., Weather, Stock Exch., Time Sig. (11.55); 6 p.m., Lec., (irreg.); 7 p.m., Con., Lec., News, Weather.
GOTHENBURG (SASB)—290 m. and 700 m. (500 w.).
 10 a.m., Fishery Reports (on 700 m.); 11.55, Time Sig.; 7 p.m., * Programme S.B. from Stockholm.
MALMOE (SASG)—270 m. (500 w.).
 11 a.m., Weather; 7 p.m., * Programme S.B. from Stockholm.
BODEN (SASB)—1,200 m.
 6 p.m., Con. (Tue., Fri., Sun.), temp.
 * Local programmes are also broadcast at times.
SUNDSVALL (SASD)—450 m. 500 m. Testing.
SWITZERLAND.
ZURICH (Höngg)—515 m. (500 w.).
 Weekdays: 11 a.m., Weather; 11.55, Time Sig., Weather, News, Stock Exch.; 3 p.m., Con. (exc. Sun.); 5.15 p.m., Children (Mon., Wed., Thu., Sat.); 6 p.m., Weather, News (exc. Sun.); 7.15 p.m., Lec., Con., Dance (Fri.); 8.45 p.m., News.
GENEVA (HB1)—1,100 m. (500 w.).
 Daily: 12.15, Lec. (exc. Sun.).
LAUSANNE (HB2)—850 m. (500 w.).
 Weekdays: 7.5 a.m., 12.30 p.m., Weather, Markets, Time Sig., News; 4 p.m., Children (Wed.); 5.55, Weather, News; 7 or 7.15 p.m., Con. or Lec. (daily), Dance (Thu. and Sat.).
PRINCIPAL AUSTRALIAN BROADCAST STATIONS.
SYDNEY (2BL)—350 m.
 (2FC)—1,100 m. (5 kw.).
PERTH (6WF)—1,250 m.
MELBOURNE (3LO)—1,720 m.
AFRICAN STATIONS.
CAPE TOWN (WAMG)—375 m. (from 4.30 p.m.).
JOHANNESBURG (JB)—400 m. (from 4.30 p.m.).
DURBAN—400 m.
GRAHAMSTOWN—Under construction.
BOUZAREAH (near Algiers)—(2 kw.) (w.l. not fixed)—abt. 300-450 m.). Testing shortly.
PRINCIPAL U.S.A. AND CANADIAN BROADCAST STATIONS.
KGO—312 m. Oakland, Cal.
CNRA—313 m. Moncton, New Brunswick.
KDKA—326 m. East Pittsburg, Pa.
WBZ—337 m. Springfield, Mass.
WMAF8—360 m. Dartmouth, Mass.
WGY—380 m. Schenectady, N.Y.
WJAX—395 m. Cleveland, Ohio.
WJY—405 m. New York City.
CKAC—425 m. Montreal, Ca.
CFAC—430 m. Calgary, Ca.
WJZ—455 m. } New York City.
WEAF—492 m. }

B.B.C. STATION ADDRESSES.

MAIN.		
Address.	Telephone No.	
ABERDEEN	17, Belmont Street	2295
BELFAST	31, Lincenhall Street, Belfast.	
BIRMINGHAM	105, New Street Midland	209-19
BOURNEMOUTH	72, Holdenhurst Road.	3460-1
CARDIFF	39, Park Place	2514-5
GLASGOW	21, Blythswood Square	Douglas 1192-4
LONDON	2, Savoy Hill, W.C.2.	Regent 6727
MANCHESTER	Orme Buildings, The Parsonage	City 9646-7
NEWCASTLE	24, Eldon Square.	Central 5865
RELAY.		
EDINBURGH	79, George Street.	Central 9595
HULL	26-27, Bishop Lane.	Central 6138
LIVERPOOL	85, Lord Street.	Bank 5018
PLYMOUTH	Athenaeum Chambers	
SHEFFIELD	Athenaeum Lane	2283
	Messrs. Union Grinding	
	Wheel, Corporation Street.	
		Central 4029
LEEDS-BRADFORD	Cabinet Chambers, Basinghall	
	Street, Leeds	28131
STOKE-ON-TRENT	Majestic Buildings,	
	Stoke-on-Trent.	Hanley 1970
NOTTINGHAM	4, Bridlesmith Gate.	
	Nottingham	6944 and 6945
DUNDEE	1, Loches Road.	Dundee 5209
SWANSEA	Oxford Buildings, Oxford	
	Street	Swansea 3117

WIRELESS PROGRAMME—TUESDAY (March 24th.)

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

The High-Power (Ochelsford) Programme will be found on page 585.

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. Music played during Luncheon at the Holborn Restaurant.
- 3.15-3.45.—Transmission to Schools: "The Countryside—Geology," by Patricia Johnson.
- 3.50-4.50.—CHILDREN'S CONCERT, relayed from the Battersea Town Hall.
- 4.50-5.0.—"The Planning of Stage Scenery," by Mrs. Lovat Fraser.
- 5.30-6.15.—CHILDREN'S CORNER: Violoncello Solos by Yvonne Morris. "Simple Astronomy," Series 2, No. 1, by Capt. M. Ainslie. "The Fire of London," by Violet M. Methley.
- 6.40-6.55.—Capt. I. CHALMERS: "On the Iceberg Track."
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* Mr. A. S. E. ACKERMANN, B.Sc. Eng. (Lond.), A.M.I.C.E., "Popular Fallacies in Engineering and Science." *S.B. to all Stations.* Local News.
- 7.30-9.30.—All Stations Programme. (For particulars see centre column.)
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Prof. R. S. RAIT, C.B.E., LL.D., "Seven Critical Moments in British History: The Death of Queen Anne." *S.B. from Glasgow to all Stations.* Local News.
- 10.0.—THE SAVOY ORPHEANS and SAVOY HAVANA BAND, relayed from Savoy Hotel, London. *S.B. to all Stations.*
- 11.0.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.0.—Lozells Picture House Orchestra.
- 4.0-4.30.—School Transmission: Principal Alfred Hayes (of the Birmingham and Midland Institute), "English Literature."
- 5.0-5.30.—WOMEN'S CORNER: S. Scott-Whitehouse, "Music in the Home." May Martin (Contralto).
- 5.30-6.25.—CHILDREN'S CORNER.
- 6.25-6.40.—"Teens' Corner: Uncle Bonzo, "Experiences in South Africa and Elsewhere."
- 7.0-11.0.—*Programme S.B. from London.*

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—Travel Talk to Women by Major Cooper-Hunt: The Orpheus Quintet. Muriel Barkas (Soprano).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour.
- 6.30-6.45.—Farmers' Talk: "The Spring Feeding of Bees," by A. B. Flower.
- 7.0-11.0.—*Programme S.B. from London.*

5WA CARDIFF. 351 M.

- 3.0-3.30.—Transmission to Schools: Mr. Warwick Braithwaite, "Beethoven's Boyhood."
- 3.30-4.0.—The Station Trio.
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS": Mr. Isaac J. Williams, Keeper of Art, The National Museum of Wales, "The British School of Water Colour Painters."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.15.—"Teens' Corner."
- 6.40-6.55.—Mr. R. T. Evans, B.A., "Economics of Everyday Life."
- 7.0-11.0.—*Programme S.B. from London.*

2ZY MANCHESTER. 375 M.

- 1.15-2.0.—Mid-day Concert, relayed from Houldsworth Hall. Pianoforte Recital by Isidor Cohn.
- 3.0-3.30.—Music relayed from the Oxford Picture
- 4.0-4.30.—Theatre. Conductor, S. Spurgin.

ALL STATIONS PROGRAMME (except "5XX").

7.30-9.30.

First Performance of

"The Red Pen."

A Ballad Opera in Two Acts by A. P. Herbert. Music by Geoffrey Toye. Produced and Conducted by L. STANTON JEFFERIES.

Cast:

- Sir Robert Quint (a Cabinet Minister) BERTRAM AYRTON
- The Hon. Michael Gray (a Private Secretary) EDWARD LEER
- Henry Wordsworth (a General Secretary) STUART ROBERTSON
- Samuel Slate (a Pressman) JOHN BUCKLEY
- Capt. Danby (a Military Officer) GLADYS PALMER
- Mary Jane Blake (Asst. Private Secretary) GEOFREY STANTON
- Leader of the Consumers' Deputation Daffodil Smith (Asst. General Secretary) VIVIENNE CHATTERTON
- Poets and Writers, Soldiers, Policemen, Pressmen, Loafers, Orators, Newsboys.

Act I.—Hyde Park.

Act II.—St. James's Park.

Time: The Near Future.

"From My Window," by Philemon, will be given between the Acts of "The Red Pen."

- 3.30-4.0.—Broadcast to Schools: Mr. E. Sims Hilditch, "Musical Appreciation."
- 4.30-5.0.—WOMEN'S HALF-HOUR: Dorothy Bentley (Soprano).
- 5.0-6.0.—CHILDREN'S CORNER.

6.30-6.55.—Talk by Mr. Hamilton Richards, of the Manchester Guardian Radio Society

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

5NO NEWCASTLE. 400 M.

- 11.30-12.30.—Evelyn Longstaffe (Contralto). Alfred Smith (Oboe).
- 3.45-5.15.—Eva Lethbridge (Soprano). Harry Shuttleworth (Bass). Ralph Elliott (Solo Pianoforte). Lilian Boag, "Poetry in Everyday Life."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Mr. H. A. Mackenzie, "Humour: Its Use and Abuse."
- 7.0-11.0.—*Programme S.B. from London.*

2BD ABERDEEN. 495 M.

- 3.30-5.0.—Concert: The Wireless Orchestra. Andrew M. Campbell (Baritone). Feminine Topics. Eileen Nash, "Sweet-making—(1) Fondants and Chocolate Creams."
- 5.15-6.0.—CHILDREN'S CORNER: Auntie Peg, "A Child's Garden of Verses."
- 6.40-7.0.—The Rev. Walter A. Mursell: Literary Talk, "Book Titles."
- 7.0-11.0.—*Programme S.B. from London.*

5SC GLASGOW. 420 M.

- 3.30-4.30.—An Hour of Melody: The Wireless Quartet and Lisa D. Herd (Contralto).
- 4.45-5.15.—WOMEN'S HALF-HOUR.
- 5.15-5.50.—CHILDREN'S CORNER.
- 5.50-6.5.—Scholars' Hour: Poems and Ballads for the Children: No. 3, "The Story of Horatius," by Marion Henderson.
- 6.5-6.7.—Weather Forecast for Farmers.
- 6.40-6.55.—Agricultural Talk by Prof. Paterson, Principal of the West of Scotland Agricultural College.
- 7.0-9.40.—*Programme S.B. from London.*
- 9.40.—Prof. R. S. RAIT, C.B.E., LL.D., "Seven Critical Moments in British History: The Death of Queen Anne." *S.B. to all Stations.* Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 597.

EVENTS OF THE WEEK.

SUNDAY, March 22nd.

- LONDON and "5XX," 3.0.—De Groot and the Piccadilly Orchestra. *S.B. to other Stations.*
- LONDON, 9.0.—Ballad Programme.
- BIRMINGHAM, 3.0.—Classical Programme.
- CARDIFF, 9.0.—"The Song of Miriam" (Schubert) and other music.
- MANCHESTER and "5XX," 9.0.—Wagner Programme by the British National Opera Company. *S.B. to other Stations.*
- GLASGOW, 9.0.—"Art in Italy."

MONDAY, March 23rd.

- BOURNEMOUTH, 8.0.—Winter Gardens Programme.
- ABERDEEN, 7.30.—Chamber Concert.
- GLASGOW, 7.30.—"In Days of Old."

TUESDAY, March 24th.

- "5XX," 7.30.—Casano's Octet.
- ALL STATIONS except "5XX," 7.30.—A Ballad Opera, "The Red Pen."

WEDNESDAY, March 25th.

- LONDON and "5XX," 7.30.—Popular Classics.
- BIRMINGHAM, 7.30.—Operatic Programme.
- CARDIFF, 7.30.—Early Italian Opera.
- CARDIFF, 8.30.—A Few Welsh Favourites.

MANCHESTER, 7.30.—Band of the Prince of Wales' Volunteers.

GLASGOW, 7.30.—"Where the West Begins."

BELFAST, 7.30.—Symphony Concert.

THURSDAY, March 26th.

"5XX," 7.30.—Chamber Music Evening.

CARDIFF, 7.35.—An Hour with Beethoven, and an Hour of Light Music.

MANCHESTER, 7.30.—The Hallé Orchestra Pensions Fund Concert. Conducted by HAMILTON HARTY. *S.B. to other Stations.*

ABERDEEN, 7.35.—Music and Drama.

FRIDAY, March 27th.

LONDON and "5XX," 7.30.—Band of H.M. Grenadier Guards. *S.B. to Belfast.*

BIRMINGHAM, 7.30.—Ballad Programme.

BOURNEMOUTH, 7.30.—"Bournemouth Calling Belgium."

CARDIFF, 7.30.—"A Night of Adventure."

ABERDEEN, 7.30.—Brahms and Schumann.

GLASGOW, 8.0.—John Ireland Recital. *S.B. to Aberdeen and Belfast.*

SATURDAY, March 28th.

BIRMINGHAM and "5XX," 7.30.—Light Symphony Programme.

NEWCASTLE, 7.30.—Music and Drama.

ABERDEEN, 7.30.—The Barnardo Musical Boys.

WIRELESS PROGRAMME—WEDNESDAY (March 25th.)

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

The High-Power (Chelmsford) Programme will be found on page 585.

2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools: "Special Applications of Wireless," by Mr. H. J. HINKS (Radio Association).

4.0-5.0.—Time Signal from Greenwich. Concert, The "2LO" Trio and Vera Florence (Soprano). "My Part of the Country," by A. Bonnet Laird. "Women of the Past—(3) Catherine de Medici," by Helen Townroe.

5.30-6.15.—CHILDREN'S CORNER: Music and Humour by Ronald Gourley. "Children Down the Ages: In Norman Times," by J. St. Clair Henderson. Stories by Auntie Yvette.

6.40-6.55.—"The Humours and Curiosities of Parliament—Unparliamentary Language," by "An M.P."

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

Prof. T. H. PEAR, M.A., B.Sc., "Psychology—Are Examinations Doomed?" *S.B. from Manchester to all Stations.*

Local News.

Popular Classics.

IRENE SCHARRER (Solo Pianoforte). ROBERT PITT and LANGTON MARKS. THE WIRELESS SYMPHONY ORCHESTRA.

Conducted by DAN GODFREY, Junr. The Orchestra.

7.30. "Coronation March"....Ed. German (11) Overture, "Carnival".....Dvorak Symphonic Poem, "With the Wild Geese" Hamilton Harty (11)

7.55 (approx.). Irene Scharrer. Concerto for Piano and Orchestra in A Minor.....Schumann

8.30 (approx.). The Orchestra. Symphony No. 1 in C.....Brahms

9.15 (approx.). Robert Pitt and Langton Marks in "A Topical Budget."

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

Dr. L. STORR-BEST, "A Travel Picture—Social Life in Moscow To-Day." *S.B. from Sheffield to all Stations.*

The Week's Work in the Garden, by the Royal Horticultural Society. *S.B. to other Stations.* Local News.

10.5. The Orchestra. Suite, "Casse Noisette" ("Nutmacker") Tchaikovsky

Hungarian Rhapsody, No. 1 in F....Listz

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Pianoforte Quintet. 5.0-5.30.—WOMEN'S CORNER: Louise Thibault, "Physical Culture Hints." Florence Cleeton (Soprano).

5.30-6.25.—CHILDREN'S CORNER. 6.25-6.40.—"Teens' Corner: Janet Joye (Dramatic and Humorous Recital).

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

Prof. T. H. PEAR. *S.B. from Manchester.* Local News.

Mainly From the Operas.

THE STATION ORCHESTRA.

GERTRUDE DAVIES (Soprano). FRANK EDWARDS (Solo Pianoforte). HERBERT ALDRIDGE (Entertainer).

7.30. Overture, "The Magic Flute"....Mozart "Evening Star" ("Tannhäuser") Wagner

Fantasia, "Carmen".....Bisot-Tavan Gertrude Davies. "One Fine Day" ("Madame Butterfly") Puccini

Frank Edwards. Prelude from English Suite in D Minor Bach

"Arabesque".....MacDowell (4) "Nautilus"....."Of Br'er Rabbit".....

8.25. The Orchestra. Bridal March ("Lohengrin").....Wagner Gertrude Davies.

Mimi's Song ("La Bohème")....Puccini The Orchestra.

Barcarolle ("The Tales of Hoffmann") Herbert Aldridge.

"Bertram Addresses the Tenants" Rutherford (13) The Orchestra.

9.0. Selection, "Rigoletto".....Verdi Frank Edwards.

Rhapsodie in G Minor.....Brahms "Danse de Puck".....Debussy

"Minstrels"....."WEATHER FORECAST and NEWS. *S.B. from London.*

Dr. L. STORR-BEST. *S.B. from Sheffield.* Royal Horticultural Society Talk. *S.B. from London.* Local News.

10.5. Herbert Aldridge. "If Life Were a Play".....Clifford (13) The Orchestra.

Valse, "Eugen Onégin".....Tchaikovsky Selection, "Faust".....Berlioz-Foulds

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Gardening Talk to Women by George Dance. The Cross Word Party (without a Cross Word).

5.0-6.0.—CHILDREN'S CORNER. 6.0-6.30.—Scholars' Half-Hour: "Home Handicrafts," by W. Mold.

6.30-6.45.—Station Director's Talk. 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Prof. T. H. PEAR. *S.B. from Manchester.* Local News.

"A Little of Everything."

THE WIRELESS AUGMENTED ORCHESTRA:

Conductor,

Capt. W. A. FEATHERSTONE.

RAY WALLACE (Entertainer).

DAVID OPENSHAW (Bass).

Mrs. E. M. SMITH (Concertina).

HARMAN DRAPER (Ragtime Pianist).

7.30. Wireless Orchestra. Overture, "Rosamunde".....Schubert

7.40. Ray Wallace. 7.50. David Openshaw.

"The Witch of Bowden".....Smith (31) "Goldilocks".....Matheson

7.55. Mrs. E. M. Smith. "Light Cavalry Overture" Suppe, arr. for Concertina by J. Howard Shackleton.

8.0. Wireless Orchestra. Ballet Music, "Coppelia"....Delibes-Tavan

8.10. "FORCE, WITS—AND A WOMAN" (James Hare.) THE STATION PLAYERS.

Produced by William R. Keene and George Stone.

8.50. Wireless Orchestra. Selection, "Aida".....Verdi-Tavan

9.0. Ray Wallace. 9.10. Wireless Orchestra. Chamber Music.

Excerpts from Octet, Op. 20...Mendelssohn David Openshaw.

"The Old Bold Mate".....Bristol "Wimmen! Oh, Wimmen".....Phillips

9.25. Harman Draper. "Tickles".....Ross (9) "My Pet".....Confrey (9)

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

Dr. L. STORR-BEST. *S.B. from Sheffield.* Royal Horticultural Society Talk. *S.B. from London.* Local News.

THE ROYAL BATH HOTEL DANCE ORCHESTRA. Relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF.

10.5. Dance Music. 10.15. Wireless Orchestra.

"The Unfinished Symphony" (1st Movement).....Schubert

10.30.—Close down.

5WA CARDIFF. 351 M.

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

4.0-4.30.—Concert of Gramophone Records. 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER. 6.0-6.15.—"Teens' Corner."

6.40-6.55.—Principal J. C. Newsham, of the Monmouthshire Agricultural Institute: "Dairy Farming."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Prof. T. H. PEAR. *S.B. from Manchester.* Local News.

Early Italian Opera.

MAVIS BENNETT (Soprano). JOSEPH FARRINGTON (Bass-Baritone). THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE.

7.30. Orchestra. Overture, "Ali Baba"....Cherubini, 1760

7.45. Mavis Bennett. Recit.: "How Wonderful" ("E' Strano")

Aria, "Ah, Was It He?" ("Ah fors'è lui").....Verdi

(With Orchestral Accompaniment.) 7.55. Joseph Farrington.

Recit., "Che mai veggio".....Verdi

Aria, "Hapless Silva" ("Ernani")

("Infelice").....(With Orchestral Accompaniment.)

8.5. Orchestra. Overture, "Norma".....Bellini, 1801

8.20. Mavis Bennett. Aria, "Robert, My Beloved, Behold Me" ("Roberto, O tu che adoro") ("Robert il Diavolo").....Meyerbeer

(With Orchestral Accompaniment.)

A Few Welsh Favourites.

(Selected by Vote.)

THE GWALIA QUARTET:

MARION KEMPTON (Soprano). LOTTIE WAKELIN (Contralto). DAVID THOMAS (Tenor). TALBOT THOMAS (Baritone).

THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE.

8.30. Orchestra. "Welsh Reminiscences".....Godfrey Quartet.

"Ar Hyd y Nos"....arr. Harry Evans David Thomas.

"Baner Ein Gwlad".....Joseph Parry "Yr Hen Gerddor".....Pughe Evans

Marion Kempton and David Thomas. "Hywel a Blodwen".....Joseph Parry

Orchestra. "March Past of the Welsh Regiments." Quartet.

"Dyddiau Dyn Sydd Fel Glaswelltyn" T. Davies.

Talbot Thomas. "Y Dymestl".....R. S. Hughes

"Cymru ty Ngwlad".....Pughe Evans David and Talbot Thomas.

"Plant y Cedyrn".....Joseph Parry Marion Kempton.

"Y Fam a'i Baban".....John Thomas "Llaim y Cariadau".....R. S. Hughes

Quartet. "Y Delyn Aur".....arr. J. Parry "Hen Wlad Fy Nhadau".....James

Orchestra. "Welsh Medley".....arr. Somers (9)

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

Dr. L. STORR-BEST. *S.B. from Sheffield.* Royal Horticultural Society Talk. *S.B. from London.* Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 587.

WIRELESS PROGRAMME—WEDNESDAY (March 25th.)

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

10.5. Joseph Farrington.
 "Would You Care?"..... *Percy Kahn*
 "Milkmaids"..... *Peter Warlock* (5)
 "Loveday"..... *G. O'Connor-Morris* (5)
 "The Song of the Road"..... *Geoffrey Stanton*
 Orchestra.
 10.15. Suite, "The Merchant of Venice"..... *Sullivan*
 10.30.—Close down.

2ZY MANCHESTER. 375 M.

3.0-3.30. Concert by the "2ZY" Quartet.
 4.0-4.30. Broadcast to Primary Schools: Mr. H. B. Brenan, B.A., "A Visit to Paris."
 4.30-5.0.—WOMEN'S HALF-HOUR: Frank Hutchinson (Baritone).
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.55.—Major W. Peer Groves, "Across the Continent by Easy Stages" (4).
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. T. H. PEAR, M.A., B.Sc., "Psychology—Are Examinations Doomed?" *S.B. to all Stations.* Local News.

A Famous Military Band.

THE PRINCE OF WALES' VOLUNTEERS.
 (South Lancashire Regt.)
 Conductor, F. W. COLEMAN.
 BETTY WHEATLEY (Soprano).
 LEONARD GOWINGS (Tenor).
 GEORGE LISTER (Humorist).
 Band.

7.30. March, "Lorraine"..... *Ganne*
 Excerpts from "Petite Suite de Concert"
Coleridge-Taylor
 "Caprice de Nanette"; "Demande et Réponse"; "Tarantelle."
 Betty Wheatley.
 "Valse Song" ("Romeo and Juliet") *Gounod*
 8.0 (approx.). George Lister.
 "The Assurance Man"..... *Fred Romé* (13)
 "The Bolshevik"..... *Weston and Lee* (7)
 Band.
 Intermezzo, "In a Monastery Garden"
Ketelbey (8)
 Selection, "Pagliacci"..... *Leoncavallo*
 8.32 (approx.). Leonard Gowings.
 "Love Goes Gathering Roses" *Haydn Wood*
 "So Fair a Flower"..... *Hermann Lohr*
 Band.
 Tubular Bells, "Bells of Ouseley"
Ord Hume (1)
 (Soloist, Sergt. FERRIS.)
 Overture, "William Tell"..... *Rossini*
 9.0 (approx.). Betty Wheatley.
 "I Know"..... *Spross*
 "At Dawning"..... *Cadman* (1)
 George Lister.
 "Shakespeare Snapshotted"..... *Reg. Low*
 "The Rich Man and the Poor Man"
Weston and Lee (7).
 Band.

Clarinet Solo, "Romance and Polacca"
Le Thiere
 (Soloist, Corporal FEARN.)

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Dr. L. STORR-BEST. *S.B. from Sheffield.*
 Royal Horticultural Society Talk.
 Local News.
 10.5. Leonard Gowings.
 "Murmuring Breezes"..... *A. Jensen*
 "The Garden of Your Heart" *F. Dorel* (1)
 Band.
 Humorous Paraphrase, "Three Blind Mice"
Lotter
 Regimental Marches.
 10.30.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I., Spanish Talk. *S.B. to Stoke-on-Trent.*
 11.0.—Close down.

5NO NEWCASTLE. 400 M.

3.45-4.45.—Tilley's Restaurant Orchestra.
 4.45-5.15.—Isabel Spence (Soprano). London Papers.
 5.15-6.0.—CHILDREN'S CORNER.

6.0-6.20.—Scholars' Half-Hour; Mr. L. Orange, M.B.E., B.Sc., F.I.C., "Metals in History."
 6.35-6.50.—Farmers' Corner; Mr. R. W. Wheldon, "Corn Pests" (11).
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. T. H. PEAR. *S.B. from Manchester.*
 Local News.

7.35-9.30. NEWCASTLE AND GATESHEAD CHORAL UNION:
 Conductor, Dr. W. G. WHITTAKER.
 Relayed from the Town Hall.
 Overture, "Il Seraglio"..... *Mozart*
 "Noble Squire Dacre" (A Northumbrian Pipe-Tune)..... *arr. W. G. Whittaker*
 "King Olaf"..... *Elyar*

ELSIE SUDDABY.

J. ADAMS.

E. J. POTTS.

THE PHILHARMONIC ORCHESTRA.

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Dr. L. STORR-BEST. *S.B. from Sheffield.*
 Royal Horticultural Society Talk.
 Local News.
 10.5.—FENWICK'S ORCHESTRA.
 10.30.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—Concert: The Wireless Orchestra. Ethel Farquhar (Mezzo-Soprano). Feminine Topics.
 5.30-6.0.—CHILDREN'S CORNER.
 6.40-7.0.—Mr. James W. Stewart, Secretary, League of Nations Union for the North, on "The League and Disarmament—The Geneva Protocol."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. T. H. PEAR. *S.B. from Manchester.*
 Local News.

Popular Programme.

SOPHIE ROWLANDS (Soprano).
 DOROTHY F. HOBBIE (Contralto).
 TOM KINNIBURGH (Bass).
 THE WIRELESS ORCHESTRA.

7.30. Selection, "From the Highlands" *Langley*
 Sophie Rowlands.
 7.40. "One Fine Day" ("Madame Butterfly")
Puccini
 "The Birth of Morn"..... *Leoni*
 "She Wandered Down the Mountain Side"
Clay (1)

7.55. Tom Kinniburgh.
 "Within These Sacred Bowers" ("The Magic Flute")..... *Mozart*
 "Youth"..... *Allitsen* (1)
 "St. Nicholas-at-Wade"
Kennedy Russell (1)

8.10. Dorothy F. Hobbie.
 American Songs.
 "Nocturne"..... *Curran*
 "Run, Mary, Run"..... *Guion*
 "Deep River"..... *Burleigh*
 "Lift Thine Eyes"..... *Logan*

8.20. Orchestra.
 Overture, "Tam o' Shanter"
Drysdale (14)
 "Scottish Serenade"..... *Stephen*
 Sophie Rowlands.

8.30. "Come, O Come, My Life's Delight"
Harty (1)
 "O Mistress Mine"..... *Quilter* (1)
 "The Throstle"..... *White*

8.40. Tom Kinniburgh.
 "Spanish Gold"..... *Fisher* (1)
 "From Inverness to Fell"..... *Fisher*
 "Bonnie Dundee"..... *Traditional* (25)
 8.55. Dorothy F. Hobbie.
 American-Indian Songs.
 "Spring Song of the Robin Woman"
Cadman

"By the Waters of Minnetonka"
Lienrance
 "The Moon Drops Low"..... *Cadman*
 Orchestra.
 9.5. Overture, "Dowie Deas of Yarrow"
MacCunn

"Balmoral Valse"..... *Lotter*

9.15. Dorothy F. Hobbie.
 American Songs.
 "The Old Road"..... *Scott*
 "Ishtar"..... *Spross*
 "Dawn"..... *Curran*
 "A Birthday"..... *Huntington-Woodman*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Dr. L. STORR-BEST. *S.B. from Sheffield.*
 Royal Horticultural Society Talk. *S.B. from London.* Local News.

10.5.—Programme in connection with the Scottish Association for the Speaking of Verse.
 10.30.—Close down.

5SC GLASGOW. 420 M.

11.30-12.30.—Mid-day Transmission.
 3.30-4.0.—Broadcast to Schools.
 4.0-4.45.—Musical Moments by The Wireless Quartet and Bertram Griffiths (Baritone).
 4.45-5.15.—WOMEN'S HALF-HOUR.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 6.25-6.40.—Mr. T. Munro, of the Scottish Board of Agriculture, on "Rat Destruction."
 6.40-6.55.—Mr. J. R. Peddie, M.A., on "Literature."
 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Prof. T. H. PEAR. *S.B. from Manchester.*
 Local News.

"Where the West Begins."

S.B. to Edinburgh and Dundee.

EMPIRE PHONO-FLIGHTS.

No. 1—CANADA.

7.30.—Just a picture of one of these far-off parts of the British Empire. Many of us have, by reading, been to countries other than our own, and have imprinted on our minds vivid pictures which give unbounded pleasure—many of us have experienced that yearning to visit certain lands. To-night, then, "5SC" will ring up the curtain on Canada.

Make yourself quite comfortable, adjust your ear-phones, and if you act on our advice by lowering the lights, we feel sure you will receive a picture of the Dominion as it is to-day, with here and there a phase from the past, showing the struggles and successes of the great Pioneers.

The train will leave Quebec at 7.35. p.m., and we shall halt at Montreal, Ottawa, Toronto, Hamilton, Niagara, Winnipeg, Saskatoon, Edmonton, Jasper Park, Vancouver.

First Phase: A Prairie Scene in 1870—twenty-one years after the Gold Rush.
 Second Phase: Fighting a Forest Fire by Aeroplane. (From A. Corbett Smith's "Riders of the Air.")

Third Phase: Captain H. G. Mansfield (Late N.-W. Mounted Police) in Songs, Recitation, and Stories of the Cowboys, with a word-picture of a "Prairie Policeman's Beat."

Fourth Phase: The Land of the "Midnight Sun"—The Land of "Mushers," Trappers, and Traders.

The Phono-Flight will include the following: Guide, GEORGE ADAM, of the C.N.R., DOROTHY ROBSON (Soprano), ELDER CUNNINGHAM (Baritone), AUGUSTUS BEDDIE.

Capt. H. G. MANSFIELD.
 HALBERT TATLOCK and his Dramatic Company.

THE STATION ORCHESTRA.

Conducted by HERBERT A. CARRUTHERS.
 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Dr. L. STORR-BEST. *S.B. from Sheffield.*
 Royal Horticultural Society Talk. *S.B. from London.* Local News.

10.5.—DANCE MUSIC relayed from "The Plaza."
 11.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 597.

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

The Greedy Wolverine.

HULLO, children!

You have all heard of a wolf; but how many of you have ever heard of a wolverine? Here is an interesting talk by Captain H. G. Mansfield that will tell you all about this curious animal.

The wolverine is a most destructive beast. He is also greedy, fierce and mischievous, and he is often called the Glutton. This name he gets because of the habit he has of robbing the traps made and set by the trappers.

This rascal of a fellow is about the size of a retriever dog, though more heavily built and with shorter, stronger limbs. His fur is blackish-brown in colour, with a lighter band of fur starting on his shoulders, passing along the sides of his body and meeting again on the back just in front of where his short bushy tail starts. Like the beaver, he has also a thick woolly under-fur.

Specially Made Traps.

Though clumsy in appearance, he can be remarkably nimble, and when surprised can make off at a great rate. But he seldom moves out of his lair, except at night, when he rambles off in search of food.

I was once with an Indian when he found one in a trap specially made to try to catch this troublesome rogue. And how pleased the Indian was to find the wolverine in the trap, because if it had not been caught, it would have spoiled the traps by knocking them down and stealing the baits. These traps were set for marten—dead-fall traps they are called, and they are made of sticks and logs put up in a special way. This kind of trap is the best one to use as it is much more humane than any other. The Indian or the white trapper makes long lines of these traps, many lines running for miles up and along the sides of the forest-covered mountains.

When a wolverine finds the track or path

made by the trapper, he usually follows it and diligently smashes each trap and devours the bait. And not only the bait, but often enough the beautiful marten caught in a trap. He is a lazy fellow and finds this way of getting food much easier than hunting it himself. Or, if already gorged with food, he will perhaps carry the marten away and hide it in the woods, or he may just tear it to pieces and leave the bits lying about.

A Bitter Foe.

Besides these rascally ways, he has been known to visit the camps of trappers in their absence and either destroy or carry away all the necessary things that the trapper needs so badly—food, blankets, snowshoes, and even pots and frying-pans. So you can realise how glad the Indian was to catch his enemy the wolverine and why he carried it so cheerfully on his back to the trading post. Not only had he got rid of one of the trapper's most bitter foes, but he had also secured a valuable skin.

But how different were the feelings of another poor Indian who was prevented by illness from making his usual visit to his traps. He was only ill a week and then round his lines of traps he went, to find that a wretched wolverine had paid them a visit. The Indian arrived at a place where he had placed a fox trap and was bitterly disappointed to find that a beautiful black fox had been caught and that the wolverine had eaten it all up with the exception of the tail and a few bits of fur.

The poor man came back to the trading post carrying the tail and feeling and looking dreadfully woe-begone, for he had lost a prize such as he might never catch again, for black and silver foxes are few and far between and very valuable.

Meeting the fur trader shortly after, I enquired as to what the skin would have been worth had the trapper brought it to the post

intact. Wasn't I astonished when he told me that he thought the skin would have been worth over two hundred pounds?

So though the trapper's life is considered a hard and lonely one, prizes are won (and lost) at times.

Nothing like such a prize came my way, though I spent the whole of one long winter trapping, and though life was hard at times, I thoroughly enjoyed a great deal of it. What I liked most was being out in the great snow-bound woods alone with Nature in its wildest and purest state.

But once, when out with a comrade, we found that we, too, had been visited by a wolverine. We were slowly making our way through the woods up the steep slopes of one of the Rocky Mountains when we discovered that a number of our traps had been partially knocked down and the baits set for the marten taken.

Missed His Prize.

What a nuisance it was, for every trap had to be at least partially rebuilt and fresh baits placed in position. But what we feared most was that he had visited our camp at the end of our line and done a lot of damage there. Knowing what a destructive rogue the Glutton is, we quite expected to find our food supplies gone, our blankets torn to shreds and probably all our cooking utensils taken away and hidden in the snow. So on we went, making our way through the deep fresh-fallen snow and on approaching our camp—it was but a tiny shelter—we found, to our joy, that the wolverine had sheered off and gone away through the woods. If he had kept on a little further, he would have found, as we did, a splendid dark-brown marten in the very last trap before reaching our little camp.

So you see that the wolverine is an interesting rogue of a fellow, though he spoils himself by being so greedy.

THE PRINCESS WHO GIGGLED.

By LANGFORD REED.



The fairy godmother suddenly appeared before her.

ears that stuck out, or who suffered from any other slight peculiarity.

At heart, she was as kind and sweet as she was beautiful, and serious misfortune always made her feel sad, so that she gave away most of her pocket-money to poor orphans and beggars, and adopted so many starving and homeless cats and dogs that a whole staff of servants had to be engaged to look after them. Her failing arose from the fact that, like some little girls to-day (and, I regret to say, some big ones also!) she had got into the giggling habit and

when once the fit was on her, she found it hard to stop.

Her kind-hearted and foolish parents, instead of giving her a well-deserved smacking, tried to cure her by talking about serious and depressing topics, such as wet blankets and willow trees and sack-cloth and sea-sickness and thunderstorms and toothache, but the more they tried, the more she giggled.

So that the King and Queen were at their wits' end to know what to do.

Now it happened that her godmother was a fairy. She had been in the fairy business all her life and was most reliable. The Queen called on her for aid.

"Yes, I can cure her," said the fairy. "Put her in my charge for a day and give me a free hand, and I promise to return her to you unharmed and entirely free from giggling."

"Your suggestion commends itself to me," answered the Queen, "and if you are successful, there is nothing my husband and I will not do to show our gratitude, even to giving you half of our Kingdom."

"Don't mention it," said the fairy, "the satisfaction at a good deed done will be its own reward."

Thus it happened that when the Princess awoke next morning, she found herself in Fairyland. At first, she was delighted, but when she realized that she was a kind of prisoner, her joy changed to sorrow, especially when she discovered that she was an object of ridicule to the fairies for being so different from them.

"Isn't she big and clumsy?" they mocked.

And they went off into fits of giggling. Of course, beside her, they were tiny little folk and their voices sounded like mere squeaks. They teased her so much that she tried to catch them to smack them. But they flew up in the air, or made themselves invisible, and then pulled her hair or poked her in the back, making fun all the time at her clumsy attempts to catch them. She never giggled once, all the time she was in Fairyland, but was giggled at, till she hated the very sound of giggling. And by the time the day was over, she had cried more than ever she had done in her life, so that when the fairy godmother suddenly appeared before her, in the guise of a kind-looking old woman, with a funny hooked nose that almost met the point of her long chin, she did not giggle in the least, but only implored to be allowed to go home.

"Yes, my child, I think you can go home now," said the fairy, changing into her own beautiful self and waving a wand over her. "In a few minutes you will fall asleep, and when you wake up, it will be in your own little bed and all that has happened will seem to you a dream."

And it was just as the fairy said, and from that day the Princess was the nicest, jolliest girl in the Kingdom, full of fun, and always ready to laugh at anything worth laughing at, but quite cured of the foolish giggling which had been her one great fault in the past.

I hope you are not a giggling girl. If so, do try to cure yourself, or you may grow into a giggling woman, and that is very much worse.

WIRELESS PROGRAMME—THURSDAY (March 26th.)

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

The High-Power (Chelmsford) Programme will be found on page 585.

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.
- 3.15-3.45.—Transmission to Schools: "The Children in Dickens—Pip." Lecture Recital by J. C. STOBART and R. E. JEFFREY.
- 4.0-5.0.—"More Letters of O Toyo," by C. Romanné James. Music performed during Afternoon Tea at the Trocadero. "Motor Collisions—Who Pays?" by The Barrister-at-Law.
- 5.30-6.15.—CHILDREN'S CORNER: L. G. M. of the *Daily Mail*—Zoo Story, "New Zoo Babies." Pianoforte Solos by Melven Yeates.
- 6.35-6.50.—"Cats of Various Breeds," by a West End Veterinary Surgeon.
- 6.50-6.55.—Market Prices for Farmers. *S.B. to all Stations.*
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- FRENCH TALK under the auspices of L'Institut Français. *S.B. to all Stations.* Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
- 7.30-9.30.—HALLE ORCHESTRA PENSIONS FUND CONCERT. *S.B. from Manchester.*
- 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Topical Talk: "The Boat Race." *S.B. to all Stations.*
- Local News.
- 10.0.—THE SAVOY ORPHEANS and SAVOY HAVANA BAND, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.0.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—The Station Pianoforte Quintet.
- 5.0-5.30.—WOMEN'S CORNER: Jessie Russon (Solo Pianoforte). E. Dorothea Barcroft (General Interest Talk).
- 5.30-6.25.—CHILDREN'S CORNER.
- 6.25-6.40.—"Teens' Corner: Florence M. Austin, "Friends or Strangers."
- 6.50-7.30.—Programme *S.B. from London.*
- 7.30-9.30.—Programme *S.B. from Manchester.*
- 9.30-11.0.—Programme *S.B. from London.*

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—Talk to Women: "London Papers," by Anne Farnell-Watson. Beethoven Programme: The Wireless Orchestra, conducted by Capt. W. A. Featherstone.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: "The Solar Spectrum," by R. M. Clark, B.Sc.
- 6.50-7.30.—Programme *S.B. from London.*
- 7.30-9.30.—Programme *S.B. from Manchester.*
- 9.30-11.0.—Programme *S.B. from London.*

5WA CARDIFF. 351 M.

- 3.0-4.0.—Concert of New Gramophone Records.
- 4.45-5.15.—"5WA'S" "FIVE O'CLOCKS." Miss Eleanor Vachell, F.L.S., Member of the Botanical Exchange Club of the British Isles, "Wild Flowers."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.15.—"Teens' Corner."
- 6.35-6.50.—Mr. Richard Treseder, F.R.H.S., "Gardening."
- 6.50-6.55.—Market Prices for Farmers. *S.B. from London.*
- 7.0.—WEATHER FORECAST and NEWS *S.B. from London.*
- FRENCH TALK. *S.B. from London.*
- Radio Society Talk. *S.B. from London.*
- Local News.

GERTRUDE JOHNSON (Soprano). SYDNEY COLTHAM (Tenor). LEONARD BUSFIELD (Solo Violin). THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE. An Hour with Beethoven.

- 7.35. Orchestra.
- Overture, "Coriolanus." Gertrude Johnson.
- 7.45. Aria with Orchestra. Leonard Busfield.
- 7.55. Romance in G for Violin and Orchestra. Sydney Coltham.
- 8.10. "Adelaide" Beethoven
- 8.20. Orchestra.
- Overture, "Fidelio." **An Hour of Light Music.**
- 8.30. Orchestra.
- Selection, "The Magic Flute" Mozart-Tavan Sydney Coltham.
- 8.45. "She is Far from the Land" Lambert
- "A Dream" Bartlett
- "It is Only a Tiny Garden" Wood
- 8.55. Orchestra.
- "Merry Andrew" John Ireland
- "Rosemary" Elgar (4)
- 9.10. Gertrude Johnson.
- "Fairy Cradles" Molly Carew
- "Canterbury Bells" } Molly Carew
- 9.20. Orchestra.
- Overture, "Maritana" Wallace
- March, "Boys of the Old Brigade" Myddleton
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk. *S.B. from London.*
- Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

2ZY MANCHESTER. 375 M.

- 4.30-5.0.—WOMEN'S HALF-HOUR. Betty Benyon (Contralto).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.25-6.50.—Farmers' Corner.
- 6.50-6.55.—Market Prices for Farmers. *S.B. from London.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- FRENCH TALK. *S.B. from London.*
- Radio Society Talk. *S.B. from London.*
- 7.30. HALLE ORCHESTRA PENSIONS FUND CONCERT. *S.B. to other Stations.*
- Relayed from the Free Trade Hall. THORPE BATES (Baritone). THE HALLE ORCHESTRA: Conductor, HAMILTON HARTY.
- Brandenburg Concerto in G for Strings Bach Thorpe Bates.
- "Credo" ("Othello") Verdi
- Orchestra.
- Irish Symphony H. Harty
- Interval.
- Orchestra.
- Divertimento, "The Village Musician" Mozart
- Thorpe Bates.
- "Don Juan's Serenade" Tchaikovsky
- "Summertime in Bredon" Graham Peel
- "When Lights Go Rolling Round the Sky" John Ireland
- Orchestra.
- Symphony in G Minor Mozart
- "Pacific 251" Honegger
- Overture, "The Mastersingers" Wagner
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk. *S.B. from London.*
- Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

5NO NEWCASTLE. 400 M.

- 3.45-5.15.—Beethoven: Bella Redford (Soprano). The Station Trio.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.50-7.30.—Programme *S.B. from London.*
- 7.30-9.30.—Programme *S.B. from Manchester.*
- 9.30-11.0.—Programme *S.B. from London.*

2BD ABERDEEN. 495M.

- 3.30-5.0.—Concert: The Wireless Orchestra. Chamber Concert. Feminine Topics.
- 5.30-6.0.—CHILDREN'S CORNER.
- 6.5-6.50.—Girls' Guildry News Bulletin: The Hon. Mrs. MacGilchrist: Talk. Boys' Brigade News Bulletin: Capt. J. H. Gatt, 40th Coy., "Suggestions on Running a Company—(5) Football Club."
- 6.50-6.55.—Market Prices for Farmers. *S.B. from London.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- FRENCH TALK. *S.B. from London.*
- Radio Society Talk. *S.B. from London.*
- Local News.

Music—Drama.

- MARGARET AITKEN (Contralto). RUTHRIESTON PARISH CHURCH DRAMATIC SOCIETY. THE WIRELESS ORCHESTRA.
- 7.35. Orchestra.
- Selection, "Monsieur Beaucaire" *Messenger*
- 7.45. Margaret Aitken.
- "The Blackbird's Song" Scott (4)
- "Faery Song" ("The Immortal Hour") Boughton (14)
- "Far Off I Hear a Lover's Flute" Dramatic Society.
- 8.0. "GUY MANNERING" (Abridged) or "THE GIPSY'S PROPHECY." A Musical Play in Three Acts, by Daniel Terry.

Characters:

- Col. Mannering WILLIAM MCKERRON
- Henry Bertram JAMES CARROLL
- Dominic Sampson G. G. PATERSON
- Dandie Dinmont MAX ANTON
- Dirk Hatteraick CHARLES SINCLAIR
- Bailie Mucklethrift GEORGE HAY
- Gilbert Glossin ARTHUR HENDERSON
- Gabriel LESLIE
- Sebastian, a Gipsy McINTOSH
- Franco, a Boy GEORGE HAY
- ALEX. MARSHALL
- Jack Jobos (Ostler to Mrs. McCandlish) JAMES MURRAY
- Sergeant PATRICK REID
- Julia Mannering E. HOWIE
- Lucy Bertram BARBARA MCKERRON
- Meg Merrilies ETHEL DAWSON
- Mrs. McCandlish ETHEL MCKAY
- Flora MARY WEBSTER
- Gipsies, Soldiers, Peasants, etc. Scene—Scotland.
- Arranged for Broadcast by W. D. SIMPSON.
- Margaret Aitken.

- 9.0. "Ye Banks and Braes" } Traditional (25)
- "Jock o' Hazledean" } Traditional (25)
- "Down the Burn" } Traditional (25)
- 9.15. Orchestra.
- Suite, "Cleopatra" Oehmler
- 9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Topical Talk. *S.B. from London.*
- Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.

5SC GLASGOW. 420 M.

- 3.30-4.30.—An Hour of Melody with the Wireless Quartet and Margaret Watson (Soprano).
- 4.45-5.15.—WOMEN'S HALF-HOUR.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.50-6.55.—Market Prices for Farmers. *S.B. from London.*
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- FRENCH TALK. *S.B. from London.*
- Radio Society Talk. *S.B. from London.*
- Local News.

(Continued in column 1, page 619.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 597.

WIRELESS PROGRAMME—FRIDAY (March 27th).

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

The High-Power (Chelmsford) Programme will be found on page 585.

2LO LONDON. 365 M.

1.0-2.0.—Time Signal from Greenwich. Music played during Luncheon at the Hotel Metropole.

3.15-3.45.—Transmission to Schools: "Albania," by Miss Ruby Hamilton.

4.0-4.30.—London Scholars' Half-Hour. Mr. Edward C. Ash on "Pond Life."

4.30-5.0.—Organ Music, relayed from Shepherd's Bush Pavilion.

5.30-6.15.—CHILDREN'S CORNER: A Story by Pollard Crowther. Stories from the "Merry-Go-Round," told by Rose Fyleman. Songs by Wynne Ajello (Soprano).

6.40-6.55.—Mr. C. J. L. CLARKE, "Observation."

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.* Local News.

Military Band Night.

FLORENCE HOLDING (Soprano).

ADELINA LEON (Solo Violoncello).

LESLIE ELLIOTT (Songs at the Piano).

GEORGE and KENNETH WESTERN (Entertainers).

JOHN HENRY.

THE BAND OF H.M. GRENADIER GUARDS.

(By permission of Col. B. N. Sergison Brooke, C.M.G., D.S.O.).

Director of Music, Lieut. G. MILLER.

7.30. The Band.
Grand March from "Parsifal" ... Wagner
Overture, "William Tell" ... Rossini
Adelina Leon.

Old Swedish Melody ... arr. Percy Grainger
Orientale ... César Qui
Tarantella ... David Popper

8.0. (approx.). John Henry.
The Band.

Descriptive Fantasia, "The Battle of Waterloo" ... Eckersberg
Including: Adagio, The Morning Gun, The Church Clock, Reveillé, The Camp in Motion, Alarm, Original March of the French Army, To Horse, March of the British Army, The British Grenadiers, Prayer before the Battle, Advance of the Irish Brigade, Trot Advance of the British Cavalry, The Campbells are Coming, The Men of Harlech, British Cavalry Charging, Gun, Charge, Report of Cannon, The Battle, Flight of the French Army, Grand Victory March of the British Army.

Florence Holding.

"Ah! lo so" ... Mozart

"Lullaby" ... Kenneth Wright

"Charming Chloe" ... Ed. German (11)

"Bird of Blue" ... Ed. German

8.30 (approx.). Kenneth and George Western,
The Perfectly Polite Pair,
in an Interlude of

Little Languid Lullabies and
Desultory Discourses.

Adelina Leon.

Aria ... Tenaglia—1600

Poem ... Fibich

Spanish Serenade ... Glazounov

8.55 (approx.). The Band.

Selection of Oliver's Songs ... (8)

"The Dancing Lesson"; "Down Vauxhall Way"; "O Day Divine"; "When the Flag Goes By."

Leslie Elliott

In Original Items.

The Band.

Variations on a Theme ... Tchaikovsky

9.30.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND GEN-

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

Ministry of Agriculture Talk: Sir STEWART STOCKMAN, "A Menace to Sheep." *S.B. to all Stations.*

Local News.

10.0. The Band.

Quick Step, "Olympic" ... Storey

Duet for Cornets, "El Desdichado" ... Saint-Saens

(Corpl. W. WEST and Musn. E. HUTCHINS.)

Florence Holding.

"The First Primrose" ... Grieg

"Solweig's Song" ... Grieg

"With a Water Lily" ... Peter Warlock

"Piggensie" ... Peter Warlock

John Henry.

The Band.

Tone Poem, "Finlandia" ... Sibelius

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—Lozells Picture House Orchestra.
Dorothy Woodbridge (Soprano). Catherine Sutherland (Contralto).

5.0-5.30.—WOMEN'S CORNER: Estelle Steel Harper, "Something about Inn Signs." Elsie Wilson (Soprano).

5.30-6.25.—CHILDREN'S CORNER.

6.25-6.40.—"Teens' Corner: Monsieur R. Thibault, French Talk.

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

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

Local News.

7.30.—German Lecture, relayed from the Cosmopolitan Club. Prof. F. E. SANDBACH, Ph.D., M.A. (of Birmingham University), "Die Verwandtschaft der Deutschen Sprache mit der Englischen."

Ballad Programme.

GERTRUDE JOHNSON (Soprano).

ALICE VAUGHAN (Contralto).

SYDNEY COLTHAM (Tenor).

JOSEPH FARRINGTON (Bass).

ARNOLD NICKSON (Entertainer).

8.0. Joseph Farrington.

"Four By the Clock" ... A. Mallinson

"Eleanore" ... Gertrude Johnson

"The Piper of Love" ... Molly Carew

"Fairy Cradles" ... Sydney Coltham.

"Canterbury Bells" ... Sydney Coltham.

"Rose of My Heart" ... Löhr

"A Dream" ... Bartlett (5)

"Ye Banks and Braes" ... Traditional (34)

8.30. Alice Vaughan.

"On the Road to Ballyshee" ... Dallaway (31)

"Mifanwy" ... Dorothy Forster

Arnold Nickson.

"A Humorous Medley" ... Nickson

Joseph Farrington.

"Slow, Horses, Slow" ... Mallinson

"We Sway Along the Ridges" ... Gertrude Johnson.

9.0. Gertrude Johnson.

"Cradle Me Low" ... May Brahe (5)

"Oh, Tell Me, Nightingale" ... Liza Lehmann

"What's in the Air To-day?" ... Robert Elen (4)

Sydney Coltham.

"A Memory" ... Edna Park (5)

"The Willow" ... Goring Thomas

Alice Vaughan.

"Hame" ... Walford Davies

"Homing" ... del Riego.

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

Sir STEWART STOCKMAN. *S.B. from London.*

Local News.

10.0. Arnold Nickson.

"A Cinematograph Film" ... Nickson

Joseph Farrington.

"Wander-thirst" ... Landon Ronald (5)

"Milkmaids" ... Peter Warlock (5)

"Loveday" ... G. O'Connor-Morris (5)

Sydney Coltham.

"Ninetta" ... Brewey (1)

"E Lucevan le Stelle" ("Tosca") Puccini

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0-3.30.—Educational Talk: "Books: How and What to Read—Characters in Fiction," by Mr. J. C. B. Carter, B.A.

3.45-5.0.—"Cookery Talk" to Women. Gilbert Wright (Cornet). W. T. O'Brian (Clarinet). Mary Lewis (Harp). W. E. Gill (Horn). Ethel Stride (Soprano).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "Some Aspects of Life in France," by A. J. Small.

6.30-6.45.—Farmers' Talk: "Poultry Feeding," by A. Turner.

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

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

Local News.

Other Nations:

No. 7—Bournemouth calling Belgium.
THE AUGMENTED ORCHESTRA:

Conductor,

Capt. W. A. FEATHERSTONE.

DIANA WEBSTER (Contralto).

JULIETTE FOLVILLE (Pianoforte).

J. P. K. GROVES.

7.30. Orchestra.

Fantasia on "Walloon Carols" ... Jongen

7.45. Diana Webster.

"Ecstasy" ... J. Th. Rodouz

(With Violin Obligato.)

7.50. Juliette Folville and Orchestra.

"Variations Symphoniques" ... Cesar Franck

Orchestra.

8.5. Symphonic Fragments from the Opera,

"Atala" ... Juliette Folville

Prelude; Indian March; Entr'acte;

Dances.

"Milenka Fair" ("Kermesse de Milenka")

Jan Blockx

8.30. Diana Webster.

"On the Sea Shore" ... Jongen

8.35. Juliette Folville.

Adagio from 4th Concerto ... H. Viennet

(With Violin, Orchestra and Harp

Obligato.)

Orchestra.

8.45. Suite of Flemish Dances ... Jan Blockx

8.55. Juliette Folville.

Suite en Forme de Sonata ... Jongen

Sonatine; Minuet danse; Rondeau.

9.10. Diana Webster.

"Into Exile" ("Vers l'exil")

Juliette Folville

9.15. J. P. K. Groves and Orchestra.

Carillon, "Chantons Belges"

Emile Cammaerts, music by Elgar (4)

(J. P. K. Groves—Declamation of Chantons

Belges.)

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

Sir STEWART STOCKMAN. *S.B. from London.*

Local News.

Half-an-Hour of Light Opera Music.

10.0. Orchestra.

Overture, "The Pirates of Penzance"

Sullivan

Selections { "Merrie England" Ed. German

"La Mascotte" ... Audran (1)

10.30.—Close down.

5WA CARDIFF. 351 M.

3.0-3.30.—Transmission to Schools: "The Great Pyramid," by Mrs. M. M. Drysdale, in co-operation with Mr. Morton Edgar.

3.30-4.0.—The Station Trio.

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

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.15.—"Teens' Corner."

6.40-6.55.—Mr. J. Kyrle Fletcher, "The True Story of the Maid of Cefn Ydr."

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

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

Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 597.

WIRELESS PROGRAMME—FRIDAY (March 27th).

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

A Night of Adventure.

- SEYMOUR DOSSER (Tenor).
THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.
Orchestra.
- 7.30. Overture, "Calm Sea" Mendelssohn
- 7.40. "Blow, Blow, Thou Winter Wind"
..... Quilter (1)
- "On the Beach of Otahai" J. Harrison (5)
- "The Sea Gipsy" Michael Head (1)
- 7.50. "LIFE IN THE ANTARCTIC."
A Radio Picture of several incidents in the Shackleton Expedition of 1914-16 by an Officer of the *Endurance*, Captain L. GREENSTREET.
- 8.25. Orchestra.
- "Captain Oates" ("Three Heroes") Carr
Seymour Dossier.
- 8.35. "To the Children" Elgar (4)
- "The Soldier" John Ireland
- "Lohengrin's Narration" Wagner
- 8.45. "A DRAMA OF THE NORTH."
A True Story of a Crime and its Investigation in the Backwoods of Canada, by Captain H. G. Mansfield, late of the Royal North-West Mounted Police.
Performed by
THE "5WA" RADIO PLAYERS.
Orchestra.
- 9.15. Tone Picture, "On the March"
..... Hervey (11)
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir STEWART STOCKMAN. *S.B. from London.* Local News.
- 10.0.—Dance Music.
- 10.30.—Close down.

2ZY MANCHESTER. 375 M.

- 12.30-1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.
- 3.0-3.30. Concert by the "2ZY" Quartet.
- 4.0-4.30. Broadcast for Secondary Schools (Seniors). Father A. L. Cortie, S.J., "The Numbers and Distances of the Stars."
- 4.30-5.0.—WOMEN'S HALF-HOUR: Gwendolyn Clarke (Soprano).
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.30-6.55.—Major W. Peer Groves, "Across the Continent by Easy Stages" (5).
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.* Local News.
- Vocal, Instrumental and Humorous.**
ROSE MYRTIL (Contralto).
LEE THISTLETHWAITE (Baritone).
ALFRED BARKER (Solo Violin).
WILLIAM WATSON (Entertainer).
THE BLACK DYKE BAND HARMONY QUARTET PARTY.
(B. CHATBURN, F. HAIGH, J. WOOD, P. SHAW.)
Quartet.
- 7.30. "Pilgrim" W. Rimmer
- "Eve's Glittering Star" Anon.
Rose Myrtil.
- "I Love Thee" Grieg
- "Drink to Me Only" Quilter
- "Lullaby" Cyril Scott (4)
- 7.53. Alfred Barker (with Orchestra).
- "Méditation" Glazounov
- "Moto Perpetuum" Novacek
Lee Thistlethwaite.
- "Sword of Ferrara" Bullara
- "When I Was a Page" ("Falstaff") Verdi
William Watson.
- "The Watermill" S. Doudney (13)
- "The Street Watchman's Story"
..... Winter (13)
- 8.25. Quartet.
- "O Harmony" Hollingworth
- "Sleep, Gentle Lady" Bishop
Rose Myrtil.
- "Ships that Pass" Stephenson (1)

- "Sapphic Ode" Brahms
- "Still as the Night" Carl Bohm
Alfred Barker.
- "Legende" Delius (2)
- "La Capricieuse" Elgar
Quartet.
- "Comrades in Arms" Adam
- "Le Prophete" Meyerbeer
Lee Thistlethwaite.
- "Had I a Golden Pound to Spend"
..... F. Keel (1)
- "Dreams Fleeting" G. Oldroyd (4)
- "Song of London" O. Scott (4)
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir STEWART STOCKMAN. *S.B. from London.*
Station Director's Talk. Local News.
- 10.15. WILLIAM WATSON (Entertainer).
- "Snorkins" M. B. Spurr (13)
- "It Isn't Done" H. M. Burnaby (16)
- "Comfort" R. Service
- 10.30.—Close down.

5NO NEWCASTLE. 400 M.

- 3.30-4.0.—Transmission to Schools.
- 4.0-5.15.—F. Harrington (Baritone). Robert Mark (Violoncello). Agnes Strong on "Sintram and His Companions."
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.20.—Scholars' Half-Hour: Mr. T. W. Moles, B.A., B.Sc., "Music of Words in Poetry."
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.* Local News.
- SOPHIE ROWLANDS (Soprano).
TOM KINNIBURGH (Bass).
THE STATION ORCHESTRA:
Conductor, EDWARD CLARK.
THE "5NO" MERRY ORPHANS.
Orchestra.
- 7.30. Ballet Music from "Rosamunde" Schubert
- 7.50. Sophie Rowlands.
"Come, O Come, My Life's Delight"
..... Harty (1)
- "The Throstle" White
- 8.0. Orchestra.
- "Valse de Fleurs" ("Naïfa") Delibes
- 8.10. Tom Kinniburgh.
- "The Wayfarer's Night Song"
..... Easthope Martin (5)
- "An Old English Love Song" Allitsen (1)
- 8.20. Orchestra.
- Selection, "Cavalleria Rusticana" Mascagni
- 8.30. Sophie Rowlands.
- "All For You" Easthope Martin (5)
- "Jingle Hat" ("The Mountebank")
..... Easthope Martin (5)
- 8.40. Orchestra.
- March from Tannhäuser Wagner
- 8.50. Tom Kinniburgh.
- "Spanish Gold" Howard Fisher
- "St. Nicholas at Wade" Kennedy Russell
- 9.0. The Second Appearance of
The "5NO" Merry Orphans.
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir STEWART STOCKMAN. *S.B. from London.* Local News.
- 10.0. The "5NO" Merry Orphans.
- 10.30.—Close down.

2BD ABERDEEN. 495 M.

- 3.30-5.0.—School Transmission: Mr. Harry Townend, M.A., on "Art." Mr. John McFarlane, M.A., M.Com., on "People of the Tropical Forest." The Wireless Orchestra. Feminine Topics.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.15.—Football Corner: Conducted by Peter Craigmyle.
- 6.15-6.30.—Farmers' Advice Corner, under the auspices of the North of Scotland Agricultural College: Conducted by Don G. Munro, B.Sc.
- 6.30-6.35.—Agricultural Notes.
- 6.40-6.55.—Mr. James Nichol. *S.B. from Dundee.*

- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.* Local News.
BELLA REDFORD (Soprano).
JULIEN ROSETTI (Solo Pianoforte).

- An Hour of Schumann.**
Julien Rosetti.
- 7.30. Symphonic Studies, Op. 13.
Papillons, Op. 2.
Vienna Carnival, Op. 26.
- 8.15. Bella Redford.
- "Boses From the East."
"The Land Afar."
"Hee Baloo" (Words by Burns).
"Ah No, I Cannot Believe It."
"A Night in Spring."
- 8.30.—Programme *S.B. from Glasgow.*
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir STEWART STOCKMAN. *S.B. from London.* Local News.
- Half-an-Hour of Brahms and Schumann.**
Bella Redford.
- 10.0. "True Love"
"There Among the Willows"
"Fainter and Fainter is My Slumber"
"Lullaby" } *Brahms*
- 10.15. Julien Rosetti.
Fantastic Pieces *Schumann*
- 10.30.—Close down.

5SC GLASGOW. 420 M.

- 11.30-12.30.—Mid-day Transmission.
- 3.30-4.0.—Broadcast to Schools.
- 4.0-4.45.—Musical Moments by the Wireless Quartet and Reginald Talbot (Baritone).
- 4.45-5.15.—WOMEN'S HALF-HOUR.
- 5.15-5.50.—CHILDREN'S CORNER.
- 5.50-6.5.—Scholars' Hour: Poems and Ballads—No. 4, "The Battle of Otterbourne," by Marion Henderson.
- 6.5-6.7.—Weather Forecast for Farmers.
- 6.40-6.55.—Mr. James Nichol. *S.B. from Dundee.*
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. *S.B. from London.* Local News.
- 7.30-7.45.—Programme *S.B. from London.*
- 7.45. CHRIS HORNBY (Tenor).
"Up in the Saddle" W. Wallace
"Oh, But to Hear Thy Voice" Tchaikovsky
"In Summertime On Bredon" Graham Peel
"Trade Wings" ("Four Salt Water Ballads") F. Keel (1)
- 8.0-9.30. **John Ireland Recital.**
S.B. to Aberdeen and Belfast.
Relayed from the Engineers' and Ship-builders' Institute.
JOHN IRELAND (Pianist).
BESSIE SPENCE (Violinist).
IAN MACPHERSON (Baritone).
JOHN B. DICKSON ('Cellist).
Phantasy Trio in A Minor for Violin, 'Cello and Piano.
Ian MacPherson.
- "Spring Sorrow."
"The Heart's Desire."
"Hope the Hornblower" (1)
John Ireland.
- "The Island Spell."
"Chelsea Reach and Ragamuffin."
Bessie Spence and John Ireland.
Sonata No. 1 in D Minor.
Allegro leggiadro; In tempo sostenuto quasi adagio; Allegro sciolto assai.
Ian MacPherson.
- "The Bells of San Marie."
"If There Were Dreams to Sell."
"I Have Twelve Oxen."
John Ireland.
- "Amberley Wild Brooks."
"The Holy Boy."
"On a Birthday Morning."
- 9.30-10.30.—Programme *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 597.

WIRELESS PROGRAMME—SATURDAY (March 28th.)

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

The High-Power (Chelmsford) Programme will be found on page 585.

2LO LONDON. 365 M.

4.0-5.30.—Time Signal from Greenwich. Concert: The "2LO" Octet. Gerald Adams (Tenor). Gordon Loates (Entertainer). London Streets: "The Strand," by Derwent Miall. "Bills in Parliament Affecting Women and Children," by a Non-Party Woman.

5.30-6.15.—CHILDREN'S CORNER: Music by the Octet. "The Bear and the Old Man's Daughters," from "Picture Tales from the Russian," by Valerie Carrick, translated by Neville Forbes. Children's News.

6.40-6.55.—Mr. A. O. COLLARD, F.R.I.B.A., "County Patriotism."

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

Capt. H. G. MANSFIELD, F.R.G.S., late of the Royal North-West Mounted Police: "Hobnobbing with Grizzlies." *S.B. to Aberdeen.*

Local News.

Popular Night.

THE GALLOWAY DUO

(Ian MacRobert and Marjorie Ford).

CYRIL LIDINGTON (Recitals).

THE WIRELESS ORCHESTRA:

Conducted by DAN GODFREY, Junr.

7.30. The Orchestra.
March, "Belphegor"..... *Brepnant*
Overture, "Masaniello"..... *Auber*
Cyril Lidington.

"His First Long Trousers".....(13)

"Ef Yo' Like".....(13)

"The Revenge"..... *Tennyson*

The Orchestra.

Selection, "A Little Dutch Girl" *Kalman*

8.0. "AN HOUR IN A TRAIN."

(*R. Guy-Reeve*).

Introducing

VERA LOWE,

LOUIS HERTEL,

and FREDERICK LLOYD.

THE GALLOWAY DUO

will include a Selection from the following

Songs and Duets:

"The Old Woman and the Pedlar".....

Gould and Sharp (2)

"O, Can Ye Sew Cushions?".....

Traditional Scotch (1)

"The Oblation"..... *Vincent Thomas*

"The Sword"..... *A. Woodforde-Finden (1)*

"Cold Blows the Wind"..... *Gould*

"The Cuckoo and the Nightingale"..... *Gould and Sharpe (2)*

"I'm Ower Young Tao Marry Yet"..... *Scotch*

"To-Day I Heard the Cuckor Call".....

Radcliffe Hall

"The Old Man and His Wife".....

Gould and Sharp (2)

"As I Was Going to Banbury"..... *Sharp (11)*

9.0 (approx.). The Orchestra.

"Three Dream Dances"..... *Coleridge-Taylor*

"The Irish Patrol"..... *Puerner*

Selection, "The Rebel Maid".....

Montague Phillips

Czardas..... *Michiels*

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

Mr. HUGH M. BELL: Lacrosse Talk.

S.B. to all Stations. Local News.

10.0.—THE SAVOY ORPHEANS, SAVOY HAVANA BAND and SELMA FOUR, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

12.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—Children's Concert.

5.0-5.30.—WOMEN'S CORNER: Herbert Stanley, "Journal Keepers." Beatrice Dickson (Contralto).

5.30-6.25.—CHILDREN'S CORNER: Auntie Phil and a further Snooky Adventure.

6.25-6.40.—Teens' Corner: Capt. Cuttle. "Sailors' Slang."

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

Mr. COLIN H. GARDNER (Midland Organizing Secretary of the Radio Association), "The Year's Wireless Troubles." Local News.

Light Symphony Programme.

Relayed to "5XX."

THE STATION AUGMENTED

ORCHESTRA:

Conducted by JOSEPH LEWIS.

GEOFFREY DAMS (Tenor).

JAMES HOWELL (Bass).

ALBERT SAMMONS (Solo Violin).

7.30. The Orchestra.

Overture, "The Mikado"..... *Sullivan*

Geoffrey Dams.

"Four Songs of Chivalry".....

Julius Harrison (1)

"St. Giles' War Song"; "Gwendolen";

"The Eve of Crecy"; "The Gilliflower of Gold."

The Orchestra.

Intermezzo from "Cavalleria Rusticana".....

Mascagni

"Two Hungarian Dances"..... *Brahms*

Albert Sammons, with Orchestra.

First Movement from Concerto in D.....

Beethoven

Melodie..... *Gluck-Kreisler*

Moment Musical..... *Schubert-Kreisler*

Valse in A..... *Brahms-Hockstein*

Hungarian Dance in B Flat.....

Brahms-Joachim

James Howell.

Song Cycle, "Lords of the Sea".....

William Wallace

The Orchestra.

Suite, "L'Arlésienne," No. 1..... *Bizet*

Albert Sammons.

Melodie..... *Gluck-Kreisler*

Moment Musical..... *Schubert-Kreisler*

The Orchestra.

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

Suite, Three Dances ("Henry VIII").....

German (11)

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

Mr. HUGH M. BELL. *S.B. from London.*

Local News and Football Review.

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

12.0.—Close down.

6EM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk on College Life by Beryl Trevelyan, B.A. Harry Oldfield (Bari-tone). THE ROYAL BATH HOTEL

DANCE ORCHESTRA, relayed from

King's Hall Rooms. Musical Director—

DAVID S. LIFF.

5.0-6.0.—Scholars' Half-Hour: "Geography of Clothing," by W. F. Perry.

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

Mr. J. H. THOMAS: "To the Back of Beyond in Central Africa."

Local News.

THE WIRELESS ORCHESTRA:

Conductor—

Capt. W. A. FEATHERSTONE.

ALICE MOXON (Soprano).

GLADYS PALMER (Contralto).

"A Dainty Hour."

7.30. Orchestra.
Selection from the Fairy Opera, "Hänsel and Gretel"..... *Humperdinck*

7.45. Gladys Palmer.
"O That It Were So"..... *F. Bridge*
"Surely the Time for Making Songs Has Come"..... *Rogers*

7.50. Alice Moxon.
"Gather Ye Rosebuds"..... *Sanderson*
"Lullaby"..... *Cyril Scott (4)*
"Tiptoe"..... *Molly Carew*

7.55. Orchestra.
Flower Suite, "Pizzicato" ("Sylvia")..... *Delibes*

8.10. Gladys Palmer and Alice Moxon.
Duet, "Fairings"..... *Easthope Martin (5)*

8.20. Orchestra.
"Pizzicato"..... *Drigo*
"A Children's Suite"..... *Anseli*

"Popular Hour."

8.30. Gladys Palmer.
"Tired Hands"..... *Sanderson (1)*
"Harbour Night Song"..... *Sanderson (1)*

8.35. Orchestra.
"A Lightning Switch"..... *Alford*

8.45. Alice Moxon.
"Who Shall Say?" ("Merrie England")..... *German*

8.50. Orchestra.
Suite, "Americana"..... *Thurban*

9.5. Gladys Palmer and Alice Moxon.
Duet, "Barcarolle"..... *Offenbach*

9.15. Orchestra.
"Melodious Memories"..... *Finkel*

9.30-12.0.—Programme *S.B. from London.*

5WA CARDIFF. 351 M.

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

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.15.—Teens' Corner.

6.40-6.55.—Mr. F. J. Harries: "Matthew Arnold at the Eisteddfod."

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

Local Sports Corner, conducted by L. E. WILLIAMS.

Local News.

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

2ZY MANCHESTER. 375 M.

3.30-4.30.—Music relayed from the Oxford Picture Theatre. Conductor—S. Spurgin.

4.30-5.0.—WOMEN'S HALF-HOUR: Vera Ware (Mezzo-Soprano).

5.0-6.0.—CHILDREN'S CORNER.

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

Mr. F. STACEY LINTOTT: Weekly Talk on Sport.

Local News.

Old Time Dances, Songs, and Humour.

MASSEY'S DANCE BAND.

LAWRENCE WILDGOOSE (Tenor).

JOSEPH FARRINGTON (Bass).

ISAAC DEAN (Dialect Entertainer).

7.30. Band.

Waltz, "Gilded Youth" ("Jeunesse Dorée")..... *Waldteufel*

Mazurka, "The Czarina"..... *Ganne*

Lawrence Wildgoose.

"Onaway, Awake, Beloved".....

Coleridge-Taylor (11)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 597.

WIRELESS PROGRAMME—SATURDAY (March 28th.)

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

Isaac Dean.
 "Cricket Match at Tum Fowl" Ashton Band.
 Polka, "Bonne Bouche" Waldteufel
 Barn Dance, "Careless Cuckoos" Bucalossi
 8.15. Joseph Farrington.
 "She is Far from the Land" ... F. Lambert
 "Come, My Own One" Butterworth
 "Old Clothes and Fine Clothes" Martin Shaw
 Lawrence Wildgoose.
 "An Evening Song" Blumenthal
 "I'll Sing The Songs of Araby" Clay Band.
 Lancers, "The Merry Widow" Lehar-Keifer
 8.45. Isaac Dean.
 "Tim Bloggs and th' Lawyer" John Barron
 Joseph Farrington.
 "Wander-thirst" Landon Ronald (5)
 "The Southdown Shepherd" J. Albeyn (5)
 "The Song of the Road" G. Stanton
 "I'm a Roamer" Mendelssohn Band.
 Waltz, "Destiny" Baynes
 "Sir Roger de Coverley and Galop."
 9.30-12.0.—Programme S.B. from London.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Tilley's Restaurant Orchestra. London Papers.
 5.15-6.0.—CHILDREN'S CORNER.
 6.50-6.55.—Poultry Notes.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 JOHN KENMIR: Football Talk.
 Local News.
Musical and Dramatic.
 GEORGE TINDLE (Baritone).
 THE STATION MILITARY BAND.
 Conductor: EDWARD CLARK.
 7.30. Band.
 Overture, "Semiramide" Rossini
 7.50. George Tindle.
 "Quaff with Me the Purple Wine" Shield
 "The Gay Highway" Drummond
 "Sea Fever" John Ireland
 8.0. SHAKESPEAREAN RECITAL.
 ANNE THURSFIELD (Soprano).
 THE "5NO" REPERTORY COMPANY.
 9.0. George Tindle.
 "Captain Mac" Sanderson (1)
 "Friend o' Mine" Sanderson (1)
 "Coaling" William Helmore (7)
 9.10. Band.
 Suite, "Casse Noisette" Tchaikovsky
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
 Mr. HUGH M. BELL. S.B. from London.
 Local News.
 10.0. TILLEY'S DANCE ORCHESTRA.
 Relayed from the Grand Assembly Rooms, Barras Bridge.
 11.0.—THE SAVOY BANDS. S.B. from London.
 12.0.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—Concert: The Wireless Orchestra.
 Harold F. James (Baritone). Feminine Topics: The MARCHIONESS OF ABERDEEN and TEMAIR: "The Work of the International Council of Women."

5.30-6.0.—CHILDREN'S CORNER: Choruses by the Uncles.

6.15-7.0.—This Week's Interesting Anniversary (prepared by John Sparke Kirkland):
 "Goldsmith, died March 25th, 1813."
 The Rev. Dr. Charles Whyte, F.R.A.S.:
 "The Zodiacal Light."

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

Capt. H. G. MANSFIELD. S.B. from London.
 Local News.

Miscellaneous Programme.

ROBERT D. STRANGWAYS (Baritone).
 THE BARNARDO MUSICAL BOYS.
 Conductor: WILLIAM WIGG.

7.30. Barnardo Musical Boys.
 Handbells, "Bric-à-Brac Polka" C. Coote
 Sleighbells, "The Green Hills of Tyrol" Rossini

Miniature Chimes, "Scotch Airs" arr. W. Wigg
 (Introducing "Duncan Gray," "Robin Adair," "Mary of Argyll," "Highland Laddie.")

Mandolines, "Fanfrelucke."
 Xylophones and Tubephone, "The Gordon March" H. J. Ellis

Handbells, "The Bridal March" Wagner
 Selection on Bagpipes, including "Crusaders' March" and "Highland Wedding."

Ocarinas, "Come to My Heart" Oscar Verne
 Marimbaphones, "Autumn Leaves" C. Delacour

Fairy Bells and Auto Harp, "Rousseau's Dream."
 Handbells, "The Parade of the Tin Soldiers" Leon Jessel (5)

8.15. Robert D. Strangeways.
 "The Farmer's Pride" Russell
 "To-Morrow" Keel
 "Jane" Barker
 "Oh, Falmouth is a Fine Town" Ronald (5)

8.30. Barnardo Musical Boys.
 Handbells, "Poet and Peasant" ... Suppe
 Sleighbells, "Garden of Happiness" Daniel Wood (5)

KEY LIST OF MUSIC PUBLISHERS.

- Boosey and Co.
- Curwen, J., and Sons, Ltd.
- Herman Darewski Music Publishing Co.
- Elkin and Co., Ltd.
- Enoch and Sons.
- Feldman, B., and Co.
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- The B. F. Wood Music Co.
- Parcell, Haigh and Co.

Miniature Chimes, Favourite Airs, introducing:—

"The Maid o' Mourne" H. Collosson
 "Danny Boy" Weatherly (1)

Ballad, "Mary" Richardson (34)
 Mandolines, "Jessamine Polka" ... Ellis

Xylophones and Tubephone, Intermezzo,
 "On the Road to Moscow" P. de Loetz (12)

Handbells, "Land of Hope and Glory" Elgar (1)

Highland Bagpipes, "Prince Charlie,"
 "Scotland the Brave."

Ocarinas, "If Winter Comes" ... Tennent
 Marimbaphones, "Papillonette" Gambrell

Fairy Bells and Auto Harp, "Those Endearing Charms."
 Handbells, "The Boys of the Old Brigade" Myddleton (1)

9.15. Robert D. Strangeways.
 "A Jolly Old Cavalier" Dix (1)

"Mother Earth" Sanderson (1)
 "The Wheel-Tapper's Song" ... Charles (1)

9.30-12.0.—Programme S.B. from London.

5SC GLASGOW. 420 M.

3.30-4.30.—An Hour of Melody with the Wireless Quartet and J. H. N. Craigen (Humorist).

4.45-5.15.—WOMEN'S HALF-HOUR.

5.15-6.0.—CHILDREN'S CORNER: At-Home Day for Children of All Ages.

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Glasgow Radio Society Talk.

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

Prof. PATERSON, Principal of the West of Scotland Agricultural College: Agricultural Talk.

Local News.
Request and Dance.
 S.B. to Dundee.

THE STATION ORCHESTRA.
 Conducted by

HERBERT A. CARRUTHERS.
 BELLA REDFORD (Soprano).

7.30. Orchestra.
 Selection, "The Mousmé" Monckton and Talbot

7.45. Bella Redford.
 "Ave Maria" ("Cavalleria Rusticana") Mascagni

Negro Spiritual, "Oh, Didn't It Rain?" arr. H. T. Burleigh

"The Songs My Mother Sang" arr. H. T. Grimshaw (1)

"Invitation" Kathleen Barry

7.55. Orchestra.
 Selection, "The Lilac Domino" Cuvillier (6)

8.20. Bella Redford.
 "The Blind Ploughman" Coningsby Clarke

"Rosebud" Drummond (8)
 "May Dream" Lyall Phillips
 "Love's Garden of Roses" ... Haydn Wood

8.30. Orchestra.
 Entr'acte, "Mystic Beauty" Finck
 March, "Entry of the Boyards" Halvorsen

8.45-9.30.—DANCE MUSIC from the Plaza.

9.30-12.0.—Programme S.B. from London.

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

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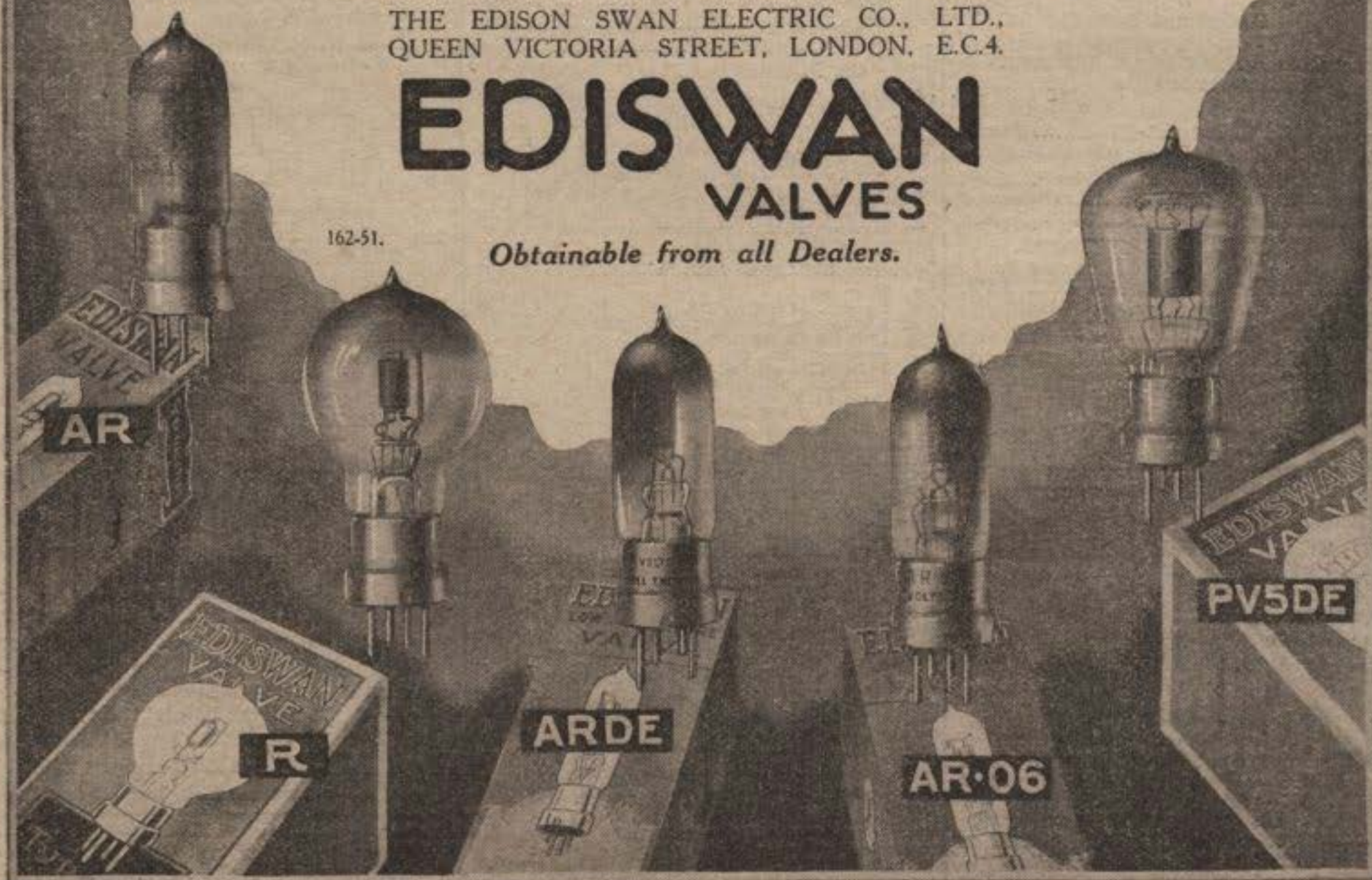
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WIRELESS PROGRAMME—BELFAST (March 22nd to March 28th.)

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

2BE 435 M. SUNDAY.

3.0-5.0.—Programme S.B. from London.
 5.0-5.30.—CHILDREN'S CORNER. S.B. from Newcastle.
 8.30-9.0.—Service and Religious Address by the Most Rev. W. J. F. ROBBERS, D.D., LL.D., Primus of the Episcopal Church in Scotland. S.B. from Dundee.
 9.0-10.0.—Programme S.B. from Glasgow.
 10.0-10.45.—Programme S.B. from London.

MONDAY.

4.0-5.0.—The "2BE" Quartet.
 5.30-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Mr. J. F. Bigger: "Ulster Antiquities—Primeval Belfast."
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Mr. J. R. NORMAN. S.B. from London. Local News.

Song, Play, and Travel.

CHARLES KNOWLES (Baritone).
 TYRONE POWER (Recital).
 THE BELFAST RADIO PLAYERS.
 THE STATION ORCHESTRA:
 Light Music of Different Nations.
 7.30. Orchestra.
 One-step, "Savoy English Medley" Somers (9)
 Selection, "Merrie England" .. German
 Two Old French Dances .. Bombic Charles Knowles.
 Recit., "Dear Gift of My Sister" .. ("Faust") } Gounod
 Air, "Even Bravest Heart" ..
 "Son of Mine" .. ("Free booter" William
 "The Rebel" .. Songs") } Wallace
 Orchestra.
 Two Norwegian Country Dances .. Borch
 Tyrone Power will speak Verse.
 Charles Knowles.
 "When the Swallows" .. } Maude Valerie White
 "A Memory" .. }
 "Let Us Forget" .. }
 "A Jolly Old Cavalier" .. Airlie Dix (1)
 "If I Were" .. David Richards (1)
 Orchestra.
 Suite, "A Day in Naples" .. Byng
 9.0. The Radio Players
 in a Revival of
 "THE GLITTERING GATE"
 (Lord Dunsany).
 Cast:
 Jim .. CHARLES K. AYRE
 Bill .. J. R. MAGEEAN
 Produced by TYRONE POWER.
 Orchestra:
 Descriptive Piece, "In a Persian Market" Kotelbey

9.30.—WEATHER FORECAST and NEWS. S.B. from London.
 Dr. R. W. LIVINGSTONE, Vice-Chancellor of Queen's University, "Some Views of Life in the Ancient World—A Philosophic Slave." S.B. to Scottish Stations. Local News.
 10.0. Orchestra.
 "Hindoo Song" .. Rimsky-Korsakov
 "African Suite" .. Barcraft (1)
 One-step, "Savoy Irish Medley" Somers (9)
 10.30.—Close down.

TUESDAY.

11.30-12.30. Gramophone Records.
 4.0-5.30. THE STATION ORCHESTRA.
 ISOBEL PICKERING (Contralto).
 REGINALD DOBSON (Solo Violoncello).
 Orchestra.
 Military March, No. 4 in G, "Pomp and Circumstance" .. Elgar (1)
 Ballet Suite, "Victoria and Merry England" Sullivan
 Two Pieces for Orchestra, "Dream Children" .. Elgar

Reginald Dobson.
 Bourrée .. Squire
 Orchestra.
 Suite, "At the Play" .. York Bowen
 Isobel Pickering.
 "I Have Hung My Tent in Crimson" Spross
 "By the Yang-Tse-Kiang" Baynton-Power (8)
 "My Ain Folk" .. Laura Lemon (1)
 "Where Dreams Are Made" E. Johnson
 Orchestra.
 Selection, "Puppets" .. Novella
 Fox-trot, "Leander" ("Katja") Gilbert
 One-step, "If All the Girls" Clarke and Donaldson (16)

5.30-6.15.—CHILDREN'S CORNER.
 7.0-11.0.—Programme S.B. from London.

WEDNESDAY.

4.0-5.0.—The "2BE" Trio.
 5.30-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Mr. Alec Riddell: "Ulster Memories."
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Prof. T. H. PEAR. S.B. from Manchester. Local News.
Symphony Concert.
 THE AUGMENTED STATION ORCHESTRA:
 Conducted by E. GODFREY BROWN.
 MARJORIE SINCLAIR (Soprano).
 ARNOLD TROWELL (Solo Cello).
 7.30. Orchestra.
 Overture, "The Yeomen of the Guard" Sullivan
 Legend for Orchestra, "The Enchanted Lake" Op. 62 .. Liadov
 Arnold Trowell.
 2nd Concerto in D Major .. Haydn
 Orchestra.
 Fantasia, "Une Nuit sur le Mont Chauve" Moussorgsky
 Marjorie Sinclair,
 Aria, "Voi che sapete" ("Nozze di Figaro") .. Mozart
 Arnold Trowell.

Nocturne .. Trowell
 Minuetto .. Beethoven
 Mazurka .. Chopin
 Melodie .. Schumann
 Caprice Ancien .. Trowell
 Orchestra.
 Entr'acte, "Baba-Yaga" .. Liadov
 Marjorie Sinclair.
 "She Wandered Down the Mountain Side" .. Clay (1)
 "Dainty Little Maiden" .. Keel
 "I'd Be a Butterfly" .. T. H. Bayley—1797-1839, arr. Flora Woodman
 Orchestra.

Popular Russian Air, "Doubinouchka" .. Rimsky-Korsakov
 "The Flight of the Bumble Bee" ..
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
 Dr. L. STORR-BEST. S.B. from Sheffield.
 Royal Horticultural Society Talk. S.B. from London. Local News.
 10.5. Orchestra.
 Two Aubades .. Lalo
 Tone Poem, "Finlandia" .. Sibelius
 Gopak, "The Fair at Sorochinsk" Moussorgsky
 10.30.—Close down.

THURSDAY.

4.0-5.0.—The "2BE" Quintet.
 5.30-6.15.—CHILDREN'S CORNER.
 6.30-6.50.—Ministry of Agriculture of Northern Ireland Bulletin.
 Radio Association (N. Ireland) Talk.
 6.50-6.55.—Market Prices for Farmers. S.B. from London.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 FRENCH TALK. S.B. from London.
 Radio Society Talk. S.B. from London.
 Local News.

A Varied Menu.

THE STATION ORCHESTRA.
 PERCY WHITEHEAD (Baritone).
 HARRY LOWE (Viola).
 PAULINE BARKER (Harp).
 JAMES HOWE (French Horn).
 Mrs. ROONEY of Belfast.
 7.35. Orchestra.
 Waltz, "Du und Du" .. Strauss
 Overture, "An Irish Comedy" .. Ansell
 Percy Whitehead.
 "Go, Lovely Rose" .. Quilter
 "Eldorado" .. Walthew (1)
 "A Hymn for Aviators" .. Parry (1)
 Orchestra.
 Entr'acte, "Swedish Song" ("Chanson Suédoise") .. Cantu
 "Barcarolle" .. F. Manns
 Mrs. Rooney of Belfast.
 Percy Whitehead.
 "O Mistress Mine" .. }
 "The Rain It Raineth } .. Stanford (1)
 Every Day" .. }
 "Johnnie" .. }
 Harry Lowe.
 "Romance" and "Allegretto" Wolstenholme (11)
 James Howe with Orchestra.
 "Berceuse de Jocelyn" .. Godard
 Pauline Barker.
 "All Through the Night" .. arr. Thomas
 Mrs. Rooney of Belfast.
 Orchestra.
 March, "Old Faithful" .. Holymann
 9.30-11.0.—Programme S.B. from London.

FRIDAY.

11.30-12.30.—Gramophone Records.
 2.50-3.20.—School Transmission: "Appreciation of Music."
 4.0-5.30.—The Station Orchestra. Muriel Childe (Mezzo-Contralto). E. Norman Hay (Solo Pianoforte).
 5.30-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Mr. James Nichol. S.B. from Dundee.
 7.0-8.30.—Programme S.B. from London.
 8.30-9.30.—Programme S.B. from Glasgow.
 9.30-10.30.—Programme S.B. from London.

SATURDAY.

4.0-5.0.—The "2BE" Trio. E. J. Harris (Solo Clarinet).
 5.30-6.15.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Mr. J. FLEMING: "Cricket."
"A Musical Salad."
 THE STATION ORCHESTRA.
 THE "2BE" BRASS QUARTET.
 NORMAN GRAHAME (Baritone).
 WILLIAM BATES (Solo Bassoon).
 RAY WALLACE (Entertainer).
 7.30. Orchestra.
 March, "Colonel Bogey" .. Alford
 Overture, "Opera Bouffe" .. Finck
 Norman Grahame.
 "The Sailors' Paradise" .. Richards (8)
 "A Devonshire Wedding" Lyall Phillips
 "Why Shouldn't I?" .. Kennedy Russell (1)
 Ray Wallace will Entertain.
 Brass Quartet.
 Quartet for Brass Instruments. Glazounov
 William Bates, with Orchestra.
 "Lucy Long" (with Variations) Godfrey
 Ray Wallace will Entertain.
 Norman Grahame.
 "A West Country Courting" Sanderson (1)
 "The Barber of Turin" Kennedy Russell
 "The Bold Unbiddable Child" Stanford (14)
 Orchestra.
 "Surprise Symphony" .. Haydn
 9.30-12.0.—Programme S.B. from London.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 537

Should We Laugh at These Now?

Comic Songs That Once Were the Rage. By Edwin Pugh.

WHAT goes to the making of a really good comic song: the idea, the words, the music, the chorus, the comedian's rendering, his voice, his acting, his personality, or all or any of these in combination?

I should say that first the words and then the music are its most important factors. There are comic songs which owe everything to the singer, and when sung by anybody else are not in the least comic. There are others—far rarer—which "get over" (as actors say) by virtue of the exquisitely quaint or irresistibly droll accompaniment to which they are set.

Chirgwin's "Cockney Coon."

I must give just one of these, Chirgwin's "Cockney Coon," which only a few of us oldsters have heard. The tune mainly consists of variations on an old-fashioned English air, "Merrily Danced the Quaker's Wife." Still, the words themselves are not so bad, and somehow, here and there, read curiously up-to-date.

You've heard about the coon 's to be married very soon?

Well, there's a coon that I know.

(There's a coon that I know.)

He don't rhapsodize about his Dinah's eyes,
He thinks more of rhino.

He thinks that Alabama is as far off as the moon,

He knows more of Ally Sloper—this little Cockney Coon!

On Sunday night he'll buy a cigar,

Monday night a fag.

Tuesday, Wednesday, Thursday night,

A penn'orth o' threepenny shag.

Friday night he'll borrow a screw till Saturday afternoon.

(A stave or two from the "Quaker's Wife.")
'Arry, the Cockney Coon!

Broad Humour.

Chirgwin belonged properly to the palmy days of those Veterans of Variety whose performances most readers of *The Radio Times* have heard over the wireless, and not a few, I daresay, have witnessed on the stage. It is roughly to that and to the immediately preceding period that my own memory goes back when I recall the music-hall of my youth. It is to that memory I must trust in giving my impressions of some of those nineteenth-century ditties.

There was a good deal of coarseness on the music-hall stage then; the humour was sometimes a little broad, the wit not always too refined. But it had one outstanding merit which the modern equivalent for the old-fashioned music-hall seems to me to lack. The songs of those days were never, or very seldom, in the baser sense of the word, suggestive.

Funny Choruses.

Take, for example, these two choruses of songs, of which I forget the verses, as I forget the singers. The first is of love in low life.

Since Lizer's been in love, all sorts of things occur.

She cleans her teeth and combs her hair,
She's bought such curious things to wear—
Straight! she makes the neighbours stare,
Since Lizer's been in love!

The other, also of low life:—

Since our Bill's been and joined the Army,
We're fit to bust wi' pride.
He looks so nobby in his soldier clothes,
With a stripe straight down each side.
And when he's out on furlough
All the gals in the street go barmy.
England's not in danger now—
Since our Bill's been and joined the Army!

Both these songs embody a really funny idea, and so could be sung by any mere blundering

amateur and still be funny. As could also one of Gus Elen's earliest successes.

'Never interdooce yer donah to a pal,
'Cos the odds is ten to one he sneaks yer gal.

He will stand her wheelks and porter,

Take her where he didn't oughter—so!—

Never interdooce yer donah to a pal.

(Take my tip!)

Always keep yer optics on yer gal!

And—"The Brick Came Down." Three Irish labourers are debating whether they shall knock off for the day or go on working. "Let's toss up for it," says one—"with a brick. If the brick stays up, we will stick it out. If it comes down—"

The brick came down,

We had the 'arf a day. . . .

Fell Designs.

But the rest of the chorus is quite unworthy of the originally humorous idea. Then there is the man who married the tattooed woman, who insists on practising her art on him. Hear his plaint when she has accomplished her fell designs:—

All over me—all over me!

There's Indian ink all down my legs,

And ships of war and Easter eggs!

I'm just like a picture galler-ee,

You ought to look at the views of London—

All over me!

A little coarse? Maybe. But, after all, a healthy kind of coarseness, which its humour, like the humour of the following, surely condones:—

I will sing a song of faces

That you meet in different places,

At the police-court and the races,

And the Band of Hope.

Everybody's got 'em,

If you only spot 'em.

Some have mivs (faces) like dustmen's sieves:

They make 'em up and fake 'em up in places.

Every creature without warnin'

'S got to put up with the face he's born in. . .

The School of Lewis Carroll.

And so on. There's a rich inconsequentialness (if I may use the word) about that song, which, however remotely, does belong to the school of Lewis Carroll, Edward Lear, and other like Victorians. This also belongs to the Victorian era, but is more in the vein of Mr. Jerome K. Jerome.

When father papered the parlour,

You couldn't see him for paste!

Dabbing it here, dabbing it there!

Paste and paper everywhere!

Mother got stuck to the ceiling,

The children to the floor!

You never saw a family

So stuck up before!

Borrowed from Dickens.

I cannot conclude without giving at least one sample of a most peculiar form of humour in the way of the comic song which once had a tremendous vogue. Each verse described some unwise proceeding on the part of someone, which led to the inevitable result that—

His funeral's to-morrow,

My poor heart aches with sorrow!

No more he'll sleeve a card,

For I hit him rather hard—

And we're going to plant him to-morrow!

That last idea, by the way, of planting instead of burying the corpse was borrowed from Dickens, who, incidentally, not only enjoyed listening to, but likewise enjoyed singing, the various kinds of old comic songs that I have tried to describe. And if that great humorist and humanist delighted in that rough-and-ready humour, we surely must believe that there could never have been anything very wrong with it.

"The Red Pen."

Story of The Opera.

[On Tuesday, March 24th, this Ballad Opera will be broadcast for the first time to all Stations, except Chelmsford. The author, Mr. A. P. Herbert, is one of our best-known humorists, and the music is by Mr. Geoffrey Toye. This synopsis will enable listeners to follow the opera with greater interest.]

THE scene is Hyde Park; the particular spot, the orators' corner. Several of them are orating now. The strains of the "Red Pen" are heard approaching. This is the revolutionary marching song of the General Federation of Poets and Writers. The G.F.P.W. are coming to demonstrate for the nationalization of the Industry. Their leader is HENRY WORDSWORTH.

HENRY announces the strike of his members and states their demands. Soon no one is left but Comrade DAFFODIL SMITH, the Assistant General Secretary, and the reporter, SAMUEL SLATE.

Sir ROBERT QUINT, M.P., Minister of Drains, comes to the place with his personal staff, the Hon. MICHAEL GRAY, Private Secretary, and Miss MARY JANE BLAKE.

MICHAEL suggests to DAFFODIL that a solution of the trouble would be to have Sir ROBERT as Chief at the proposed Ministry of Poetry. He subsequently proposes to her, but she is secretly in love with "Stephen Byrne," the unknown author of the "best sellers," "Peppermint," and "Caramel." HENRY, in his turn, proposes to MARY JANE, but she is secretly in love with "Stephen Byrne." HENRY hints darkly that he is "Stephen Byrne." (Trio: "Who is my lover?") MARY JANE goes out, pursued by HENRY. DAFFODIL is no sooner left alone than the reporter emerges from behind the trees. He has overheard all except the name of the man she loves.

Sir ROBERT returns. SLATE asks him to confirm the rumour of his new appointment.

Sir ROBERT now mounts the tub to speak. HENRY demands to be arrested. The audience threaten the Minister. DAFFODIL presents their ultimatum. Sir ROBERT must be its Chief.

ACT II.

At the Ministry of Verse. (Song: "Monday Morning.") MARY JANE enters. HENRY WORDSWORTH is strolling out of the Office.

DAFFODIL is still being pursued by MICHAEL, but she cannot forgive him for his imposture of "Stephen Byrne." At length, he convinces her it is true.

Sir ROBERT comes in to hear the weekly Departmental Competition.

The staff decide they must change the Minister and decide upon "Stephen Byrne" as his successor.

They are departing when Sir ROBERT wants to know what the crowd of civilians is that has drifted into the Office. They are a deputation of Consumers of Poetry.

The Minister has letters to dictate to MARY JANE. One of them is for her, a proposal of marriage. She must officially decline, as she is another's, namely, "Stephen Byrne's."

The Deputation is let in. Their suggestion is that public confidence would be restored by the appointment of a practical poet, for instance, "Stephen Byrne."

The menacing and sinister Red Pen is heard approaching. HENRY and DAFFODIL hear a procession of poets and place a red Pen against Sir ROBERT'S heart. They demand his instant resignation, and intimate that his successor is to be "Stephen Byrne." "And who is he?" asks the Minister. "'Tis I," declare MICHAEL and HENRY, with one voice. Sir ROBERT begs their pardon. "It is he," and explains how it happened. Thus, he remains in Office. (Finale.)

Making Your Set Worth While.

The Delights of "Reaching Out." By P. P. ECKERSLEY, M.I.E.E.

HAVING given a brief survey of those parts of the transmitting system which deserve mention, I now have come, by easy stages, to your receiver. But here I am confronted with so large a field that I scarcely know where to start. It would seem logical first, however, to give some hints on matters common to all receivers.

I realize that there are two schools of listeners; those who are content, or are forced, to listen to their local station only, and those, more fortunate, who can afford to have apparatus to cut out their local station and who (theoretically), with but a turn of the wrist, can transfer themselves from Paris to Madrid, to Berlin, to Aberdeen, to Manchester, or even to America.

A Democratic Service.

British broadcasting has been framed to be democratic, and at the moment, thanks to relay, main and high-power stations, eighty per cent. of the population of the British Isles may receive a programme on a crystal set. Publicity has been given to this fact, and we have spoken with some pride that we have so nearly, and in two years, arrived at so democratic a service. In the minds of some, however, the reaction to our policy has been to think that we, as responsible for the transmission, are keen advocates of crystal sets *per se*. This is erroneous.

Our policy of providing possible crystal reception in all the densely populated areas has been prompted by two considerations. Firstly, we know that if it is possible to receive broadcasting on a crystal in a certain area, then the listener within that area, whatever set he may use, is sure of one programme at least that is entirely free from interruption (except oscillation).

Radio's Greatest Function.

In the second place, we realize that wireless, if it is to fulfil its greatest function, must be democratic, and we, therefore, within the limits of the art, make it possible for those of us who have not a great deal of spare cash still to participate in the pleasures of listening. Thanks to our policy, the average listener's capital outlay need not be more than a few pounds, and his subscription is only ten shillings yearly. Had we been content to abide by our original contract and only erected main stations, the fifty per cent. of the population outside the crystal areas might, with some justice, have asked why they should be less favourably treated. I would once more emphasize that we do not favour the crystal set itself when we speak in terms of crystal areas. We use the term to define a wireless condition of such an area.

How, then, has our scheme affected the listener who wishes to be able to roam further afield, who realizes that wireless has the added fascination of being able to allow the user to pick and choose his programmes, both British or Continental, or even American?

Some would answer that by erecting such a multiplicity of stations we have forced him, even though he is rich enough to afford more complicated sets, to listen to his local station. Here I am on delicate ground, because with some sets it is certainly true that the erstwhile "reacher out" is condemned to a local programme. It is, however, possible that his set has, in the natural course of events, become

obsolescent, and that had he a more selective arrangement, his local station would be no bar to excursions out to "fresh woods and pastures new." The listener may, at first sight, be irritated to think that he has sunk capital in a set which cannot cut out his local station; but he must remember that the art is expanding rapidly.

My American trip left me with a profound admiration for the selective qualities of many American sets. It is possible with the better types of such apparatus to live almost under the shadow of transmitting aerials, and yet to be able to roam afield undisturbed by the nearby station. I cannot speak in the highest terms of the quality of some of the sets that I heard; but I was only in the States a very short while and I would be foolish to assess all practice in terms of the few sets I sampled. In certain sets the two desirable qualities were combined in a remarkable degree; in the majority of cases, I was not so favourably impressed.

"Distant Listening."

I merely bring in this discussion to show that sets can be designed to cut out the local station, and, of course, many sets exist on the British market to-day which are quite as selective as is necessary to give the listener a wide choice of programmes. Let the listener not be hasty in criticism, bearing in mind the fact that British manufacturers have been severely hampered by the competition from the home maker who has few of their difficulties, and by the fact of a trade depression consequent upon the war. My arguments are called to disabuse the feelings that exist in certain quarters that our policy has prevented the possibility of developing the ubiquitous quality of wireless.

Before leaving this subject of "distant listening," let me warn people that, while it is an interesting hobby, there are many technical difficulties which tend to mar the pastime considered as an artistic enjoyment. I tried the other night, during the Glasgow "late rota,"

to listen to that station. All I heard was a "far, far away echo" of Scotland amid a chorus of cat-calls, shrieks and whistles that would put Inferno to shame, even if all got their deserts.

Distant listening is all right if too many people, each with wholly inadequate and badly-handled sets, are not trying to listen too. Distant listeners frequently foul their own nest. Jamming from spark stations never goes very well with a programme, however well executed. Night distortion and fading do not improve the reception considered as an artistic enjoyment. Atmospheric, crashing in here and there, are confusing, and apt to be out of time and tune with the music.

Fascinating Hours.

In spite of all this, some stations come in very well, and one can derive real pleasure from picking them up. I have spent many fascinating hours waiting for a station to give its call sign; I have enjoyed the romance of it all, and do not let it be thought that I am attempting to discourage anyone from going in for a branch of wireless which must always be a lure to anyone with a spark of imagination.

Primarily as a public service, however, we must remember that but a small percentage of listeners can afford to indulge in the delights of "reaching out," but to those who can, I say, without fear of contradiction, that with a suitable set nothing stands in their way, and a democratic and a ubiquitous service exists contemporaneously.

Reasons For the Long Wave-Length.

One last point before I leave this general discussion. The High-Power Station, working on 1,600 metres, has been criticised as introducing a factor which complicates receiver design. Many say that we ought to work the station between 300 and 500 metres. It is true that it is not easy to design an all-purpose receiver with a 1,600-metre adjustment. Again, however, it can be done. Our reasons for the long wave-length were threefold:—

(1) Having regard to the many unselective (usually home-made) receivers on the market, and remembering the small number of available wave-lengths, a high-powered station would, if working between 300-500 metres, interfere with the existing service.

(2) Short waves give night distortion, fading, and shielding more than long waves, and the station was designed to give service over large areas.

(3) The jamming on short waves is so acute that we should have hardly improved many areas as regards uninterrupted reception had we not used a wave-length far removed from marine working.

The above is not an *apologia*; it is a statement of fact which will, I hope, stimulate further discussion. We realize that the whole subject bristles with contentious matter; but the views set forth above briefly indicate that, in our opinion, our service, within the limits of the art, fulfils democratic ideals and yet provides variety for those who can afford to benefit by its widest potentialities.



Dear old Party (Listening for the first time): "Here you are—take these ear things! I won't listen to such nonsense. Here's a man talking about what the Prince of Wales did in 1750, and I know for a fact that he's only just over 30 now!"



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British Manufacture.
(B.B.C. Stamped.)

When we assemble the *Matched Tone* Headphones we select, by means of a special apparatus, two earpieces whose electrical properties closely agree. One by one the earpieces are tested by vibrating the diaphragm of a fixed telephone receiver with an oscillating current. The vibration is transmitted by a closed column of air to the diaphragm of the one on test which is adjusted immediately beneath the permanently fixed example. It then vibrates in sympathy, thus causing a current to flow through the bobbins. The volume of the current is indicated on the dial of the testing apparatus. Any two 'phones which closely agree are matched and are assembled in one headphone, hence *Matched Tone*. This means greater purity, strength and sensitivity. Obviously, the joint energies of both earpieces in perfect unison means redoubled effectiveness in all these three qualities. Ask your Dealer for Brandes.

The Table Talker is another Brandes quality product at moderate price. Its full round tones are wonderfully clear and pleasing. The horn is matched to the unit so that the air resistance produced will exactly balance the mechanical power of the diaphragm. This means beautiful sound-balance. Gracefully simple of line, it is finished a shade of neutral brown and is twenty-one inches high.



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42/-

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WORKS:

Slough, Bucks.

20/-

Superior "Matched Tone" Headphones

TRADE MARK

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, March 22nd.

SUNDAY, March 22nd.

3.0-5.30.—Programme S.B. from London.
 8.30-9.0.—Service and Religious Address by the Most Rev. W. J. F. ROBBERS, D.D., LL.D., Primus of the Episcopal Church in Scotland. S.B. to other Stations.

9.0-10.45.—Programme S.B. from Manchester.

MONDAY, March 23rd.

3.0-4.30.—Concert. Women's Topics.
 5.15-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Mr. W. Boyd Martin, Chairman of the East of Scotland Beekeepers' Association, "Working for Honey" (4).
 7.0-10.30.—Programme S.B. from Glasgow.

TUESDAY, March 24th.

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

WEDNESDAY, March 25th.

3.0-4.30.—Concert. Women's Topics.
 5.15-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Capt. J. L. Cumming, "1925 Camp" (Boys' Brigade).
 7.0-11.0.—Programme S.B. from Glasgow.

THURSDAY, March 26th.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.
 4.30-5.0.—Recital of New Gramophone Records.
 6.0-6.30.—CHILDREN'S CORNER.
 6.50-7.30.—Programme S.B. from London.

"Stars and Stripes."

7.30. DOROTHY F. HOBBIE (Contralto).
 American Indian Songs:
 "Spring Song of the Robin } Cadman (1)
 Woman }
 "The Moon Drops Low" }
 "By the Waters of Minnetonka" Lieurance
 ANNIE SEMPLE LORIMER.
 Excerpt from "Hiawatha" ... Longfellow
 "The Gift of Tritemius" ... Whittier
 "The Old Man's Dream" ... O. W. Holmes
 "The Slave's Dream" ... Longfellow
 "The Sea's Voice" ... Foster
 "England" ... Aldrich
 F. ELLIOT DOBIE (Bass-Baritone).
 Plantation Songs.
 "I see Gwine Back to Dixie" ... White (25)
 "Poor Old Joe" ... Foster (25)
 "The Old Folks at Home" }
 "Pale Moon" ... Logan (7)
 HAROLD COPESTICK (Saxophone).
 "Château de Westerloo" ... Beckman
 "Solo" ... Demersseman
 Dorothy F. Hobbie.
 Negro Spirituals.
 "Run, Mary, Run" ... Guion
 "Deep River" ... Burleigh
 "Lift Thine Eyes" ... Logan

"The Open Road."

F. Elliot Dobie.

"The Vagrant" ... Mullinar
 "The Tinker's Song" ... Newton
 "The Vagabond" ... Cundell
 "When You're Jogging Along the Highway" ... Samuels
 Harold Copestick (Solo 'Cello).
 "Ume Larne" ... Dunkler
 "Robin Adair" ... Sharp
 "Romanes" ... Becker
 Annie Semple Lorimer.
 "Tewkesbury Road" ... Masefield
 "Sea Fever" ... Masefield
 "Lone Dog" ... Irene McLeod
 "Wander Thirst" ... Gerald Gould
 "The Seekers" ... Masefield
 9.30-9.55.—Programme S.B. from London.
 Local News and Station Topics.

Operatic Recital.

10.0. AMY MURDOCH (Soprano).
 "Ocean, Thou Mighty Monster" ("Oberon") ... Weber
 Waltz Song ("Tom Jones") ... German
 Waltz Song ("Romeo and Juliet") ... Gounod
 (Continued in column 2, page 619.)

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, March 22nd.

SUNDAY, March 22nd.

3.0-4.0.—BOYS' BRIGADE ANNUAL CHURCH PARADE, relayed from the Usher Hall. Speaker, The Rt. Hon. Lord SANDS, K.C., LL.D., D.L.

4.0-5.30.—Programme S.B. from London.
 8.30-9.0.—Service and Religious Address by The Most Rev. W. J. F. ROBBERS, D.D., LL.D., Primus of the Episcopal Church in Scotland. S.B. from Dundee.
 9.0-10.45.—Programme S.B. from Manchester.

MONDAY, March 23rd.

3.0-4.0.—The Station Pianoforte Trio.
 5.0-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Mrs. Hamilton More-Nisbett, Director of the S.S.P.C.A., "Traffic in Horses" (Animals' Welfare Week).
 7.0-9.40.—Programme S.B. from London.
 9.40.—Dr. R. W. LIVINGSTONE. S.B. from Belfast. Local News.
 10.0-10.30.—Programme S.B. from London.

Experimental Transmission for Amateurs.

10.30.—THE BRITISH LEGION MILITARY BAND.
 March, "Florentiner" ... Fucik
 "Humoreske" ... Dvorak
 Fantasia on Scottish Airs ... Bonnisseau
 11.0.—Close down.

TUESDAY, March 24th.

11.30-12.30.—Gramophone Records.
 3.0-4.0.—The Station Pianoforte Trio.
 5.0-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—Mr. H. Mortimer Batten, F.Z.S., "Homes of the Earth."
 7.0-11.0.—Programme S.B. from London.

WEDNESDAY, March 25th.

2.30-3.30.—The Station Pianoforte Trio.
 3.30-4.0.—Talk to Schools: Prof. H. J. C. GRIERSON, LL.D., D.Litt., of Edinburgh University: "The Latin Element in English Language and Literature."
 5.0-6.0.—CHILDREN'S CORNER.
 7.0-9.55.—Programme S.B. from Glasgow.
 9.55.—Mr. J. S. CHISHOLM: Horticultural Talk.
 Local News.
 10.5-10.30.—Programme S.B. from Glasgow.
 10.30.—The MARCHIONESS of LINLITHGOW: "Our Sailors."
 10.45-12.0.—"THE ROMANY REVELLERS," from the Dumedin Palais de Danse.

THURSDAY, March 26th.

11.30-12.30.—Gramophone Records.
 3.0-4.0.—The Station Pianoforte Trio.
 5.0-6.0.—CHILDREN'S CORNER.
 6.50-6.55.—Market Prices for Farmers. S.B. from London.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 FRENCH TALK. S.B. from London.
 Radio Society Talk. S.B. from London.
 Local News.

Beethoven Concert.

(Beethoven died, March 26th, 1827.)
 DOROTHY KING (Soprano).
 JOHN TENNANT (Tenor).
 THE AUGMENTED ORCHESTRA:
 Under the Direction of HERBERT MORE.
 7.35. Orchestra.
 Overture, "Egmont."
 Symphony in C Minor, No. 5 (Four Movements).
 8.20 (approx.) Dorothy King.
 "Song of Penitence."
 8.27. John Tennant.
 "Adelaide."

Vocal, Instrumental and Dramatic.

8.35. Dorothy King.
 "Margaret's Song and the Spinning Wheel" ... Schubert
 "Noble Signors" ... Meyerbeer
 8.46. John Tennant.
 "Ah, Moon of My Delight" ... Lehmann
 "I Hear a Thrush at Eve" ... Cadman (1)
 "Eleanore" ... Coleridge-Taylor (11)

(Continued in column 1, page 619.)

Hull Programme.

6KH 335 M.

Week Beginning Sunday, March 22nd.

SUNDAY, March 22nd.

3.0-5.30.)
 8.30-9.0.) Programmes S.B. from London.
 9.0-10.45.—Programme S.B. from Manchester.

MONDAY, March 23rd, and WEDNESDAY, March 25th.

3.0-3.30.) Music relayed from the Majestic
 4.0-4.30.) Picture House.
 3.30-4.0.—WOMEN'S HALF-HOUR.
 5.15-6.15.—CHILDREN'S CORNER.
 6.40-6.55.—Boy Scouts' Talk.
 7.0-10.30.—Programme S.B. from London.

TUESDAY, March 24th, and THURSDAY, March 26th.

3.0-3.30.) Gramophone Records.
 4.0-4.30.)
 3.30-4.0.—WOMEN'S HALF-HOUR.
 5.15-6.15.—CHILDREN'S CORNER.
 Hull Wireless Society Talk (Tuesday).
 6.35-6.50. Mr. C. W. H. Glossop, "The Greatest of All Foods—Milk" (Thursday).
 6.50-6.55.—Market Prices for Farmers. S.B. from London (Thursday).
 7.0-11.0.—Programme S.B. from London.

FRIDAY, March 27th.

3.0-3.30.) Music relayed from the Majestic
 4.0-4.30.) Picture House.
 3.30-4.0.—WOMEN'S HALF-HOUR.
 5.15-6.15.—CHILDREN'S CORNER.
 7.0-7.30.—Programme S.B. from London.

Gleanings From Other Lands.

NINA FNONORA (Mezzo-Soprano).
 SIDNEY SANDERSON (Tenor).
 OLGA MARTIN (Recitals).
 THE STATION ORCHESTRA:
 Conducted by EDWARD STUBBS.
 7.30. ENGLAND.
 Orchestra.
 Selection, "The Rose" ... arr. Myddleton
 Olga Martin.
 "Henry V.'s Speech Before Harfleur" ("Henry V.") ... Shakespeare
 Sidney Sanderson.
 "Mistress Mine" ... Roger Quilter (1)
 "As Ever I Saw" ... Peter Warlock
 "When Laura Smiles" ... F. Keel

7.55. FRANCE.
 Orchestra.
 Parisian { "Demoiselle Chic" }
 Sketches { "Reconciliation" } Fletcher
 { "Bal Masque" }
 Nina Fnonora.
 "Chanson de Florian" ... Godard
 "Petronille" ... Weckerlin

8.15. WALES.
 Olga Martin.
 "The Ash Grove" ... Llwyn On
 "St. David's Day" ... Dydd Gwyl Dewi
 Orchestra.
 Selection, "The Leek" ... arr. Myddleton

8.35. ITALY.
 Sidney Sanderson.
 "Per la Gloria" ... Bononcini
 "Una Furtiva Lagrime" ... Donizetti
 "Lia è morta" ... M. Widor
 Orchestra.
 Serenade-Bolero, "Bonita" ... Mezzacapo
 Romanza, "Pensées d'Amour" ... Bucalossi
 Tarantelle, "Napoli" ... Mezzacapo
 Nina Fnonora.

"Spiriti Rei" ... August Lindner
 "O Cessate di piagarmi" ... A. Scarlatti

9.5. SCOTLAND.
 Orchestra.
 Selection, "The Thistle" ... arr. Myddleton
 Olga Martin.

"Lochinvar" ... Sir Walter Scott
 Sidney Sanderson.
 "The Pibroch" ... C. V. Stanford (5)
 "Scotch Love Song" ... Del Riego
 "An Eriskay Love Lilt" Kennedy-Fraser (1)

9.30-10.0.—Programme S.B. from London.
 (Continued in column 2, page 619.)

Reduced B.T.H. Prices of Radio Apparatus

In consequence of the reductions in the prices of B.T.H. Headphones and B.T.H. Radio Valves, coupled with the increased demand for Radiola Receivers, the following revised schedule of prices is current as from February 17th.

Apparatus	Complete with			Old Price	New Price
	Headphones	Valves	Dry Batteries		
Radiola "Bijou" Crystal Receiver	1 set 4000 ohm.	—	—	£ 3 5 0	£ 2 15 0
Radiola "Model A" Crystal Receiver	1 set 4000 ohm.	—	—	4 15 0	4 5 0
Loading Device, 1,600 Metres, for above	—	—	—	8 6	8 0
Radiola I. Valve-Crystal Receiver	1 set 4000 ohm.	1 B5	H.T.	11 0 0	10 0 0
Loading Coils 1,600 Metres, for above	—	—	—	17 0	16 0
Radiola II. 2-Valve Receiver	1 set 4000 ohm.	2 B5	H.T. and L.T.	21 0 0	19 0 0
Radiola III. 3-Valve Cabinet Receiver, with enclosed Loud Speaker	1 set 4000 ohm.	3 B5	H.T. and L.T.	50 0 0	49 0 0
Radiola VI. 6-Valve Cabinet Receiver, with enclosed Loud Speaker	1 set 4000 ohm.	{ 4 B5 2 B6 }	H.T. and L.T.	137 0 0	135 0 0
Radiola Portable 3-Valve Receiver, Leather finish	1 set 4000 ohm.	3 B5	H.T. and L.T.	28 0 0	27 0 0
Ditto Mahogany finish	" "	" "	" "	30 10 0	29 10 0
Power Amplifier, 2-Valve	—	2B4 or 2B6	—	12 10 0	12 0 0
Unit Amplifier, 1-Valve	—	—	—	2 15 0	2 15 0
Portable Loud Speaker & Amplifier, Leather finish	—	2 B6	H.T. and L.T.	24 0 0	23 10 0
Ditto Mahogany finish	—	" "	" "	26 0 0	25 10 0
Headphones 4,000 ohms.	—	—	—	1 5 0	1 0 0
Headphones 120 ohms.	—	—	—	1 2 6	1 0 0
R Valve	—	—	—	12 6	11 0
B3 Valve	—	—	—	1 1 0	18 0
B4 Valve	—	—	—	1 15 0	1 10 0
B5 Valve	—	—	—	1 5 0	1 1 0
B6 Valve	—	—	—	1 15 0	1 10 0
B7 Valve	—	—	—	1 17 6	1 12 0

The new price of the Radiola, II 2-valve Receiver includes Loading Coils (1600 metres) for the High Powered Station.



Advertisement of The British Thomson-Houston Co. Ltd.

Leeds—Bradford Programme.

2LS 346 M. 310 M.
Week Beginning Sunday, March 22nd.

SUNDAY, March 22nd.

3.0-5.30.—Programme S.B. from London.
8.15-9.0.—Service relayed from Holy Trinity Church, Boar Lane, Leeds. Address by The Rev. J. E. ROBERTS, M.A.
9.0-10.45.—Programme S.B. from Manchester.

MONDAY, March 23rd.

11.30-12.30.—Gramophone Recital by Moses Baritz, "The Evolution of Opera" (1).
2.45-3.45.—The Station Trio.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
6.15-6.30.—Morse Practice.
6.40-6.55.—Scout Corner: "Travels in Russia and Siberia," by Charles Colles.
7.0-10.30.—Programme S.B. from London.

TUESDAY, March 24th.

11.30-12.30.—Gramophone Records.
2.30-4.0.—Isaac Freedman and his Orchestra, relayed from the Theatre Royal Picture House, Bradford.
4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, March 25th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Signor Calamani and his Orchestra, relayed from the Scala Theatre, Leeds.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
6.15-6.30.—Morse Practice.
6.40-6.55.—"On My Anvil," by the Smilesmith.
7.0-10.30.—Programme S.B. from London.

THURSDAY, March 26th.

11.30-12.30.—Gramophone Records.
2.30-4.0.—Isaac Freedman and his Orchestra.
4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
6.30-6.50.—Mr. Arthur Knight, "Life Assurance—Pitfalls to Avoid."
6.50-11.0.—Programme S.B. from London.

FRIDAY, March 27th.

11.30-12.30.—Gramophone Records.
3.30-4.0.—A Talk to Local Schools.
4.0-5.0.—Signor Calamani and his Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
6.15-6.30.—Morse Practice.
7.0-7.30.—Programme S.B. from London.

Musical and Dramatic Evening.

WILLIAM MACREADY AND EDNA GODFREY-TURNER

Present a Series of Plays.

THE STATION QUINTET:

Under the Direction of Percy Frostick.

7.30. The Quintet.
Selection, "Poppy"... Jones and Samuels
7.42. "DAVID GARRICK."
(William Macready.)
A Play in Four Scenes.
8.10. The Quintet.
"Love and Life in Vienna"... Komsak
8.50. "A DAUGHTER'S CHOICE."
(Donald Edwards.)
A Dramatic Episode in One Act.
9.20. The Quintet.
Entr'acte, "La Belle Pierrette"... Foulds
9.30-10.0.—Programme S.B. from London.
10.0. "MARRIED LIFE."
(Donald Edwards.)
A Farce in One Act.
10.30.—Close down.

SATURDAY, March 28th.

2.45-3.45.—The Station Trio.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
7.0-12.0.—Programme S.B. from London.

Test ANY Loud Speaker of other make against this



Also the "New" Junior de-Luxe with highly finished metal-ribbed wood horn. £3 5 0

50/- "New" AMPLION JUNIOR

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"THE GIFT OF TONGUES."

Truth's Remarkable Report on the New "Direct" Way of Learning Languages.

WRITE FOR FREE PARTICULARS TO-DAY.

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So says the famous journal *Truth* in a remarkable report on the new "direct" method of learning French, German, and Spanish.

The method investigated by *Truth* is directed by correspondence by the well-known Pelman Languages Institute.

This method enables you to learn French in French, Spanish in Spanish, and German in German. No English is employed. There is no translation. There are no vocabularies to be memorised. Grammatical complexities are avoided. And the system of instruction is so simple that even a child can understand it.

The Path to Fluency.

"The Pelman Languages Institute," says *Truth*, in a report entitled "The Gift of Tongues," "presents to the English student a book written entirely in French or German or Spanish and enables him to read it through with complete understanding, without once referring to a dictionary. From the first the student is free from the translation hindrance. He learns naturally and easily to express his thoughts directly in the foreign tongue, and for this reason his speech is fluent and idiomatic."

"The Pelman system," continues the report, "is a well-planned scheme which reveals new words as they are needed. No more than one new word is introduced at one time in any sentence, and each new idea is treated so thoroughly as to ensure its being both understood and memorised before proceeding to the next. The meanings of common nouns are pictorially suggested, and the names of abstract things are introduced into the text in so subtle a manner and used in so many different combinations that their meaning is also unmistakable."

Personal Tuition.

Although the Pelman method of learning French, Spanish and German is taught entirely through the post, each student receives personal tuition. As *Truth* remarks:—

"Despite its simplicity, the Pelman Languages course is very thorough, and leaves little to chance. If any loophole remains where the student may possibly go wrong, or be mystified at any point, he is speedily set right through his worksheet, his mistakes being corrected with helpful annotations, and his difficulties elucidated by one of the skilled tutors employed for this highly important work. In short, he enjoys the inestimable advantage of personal tuition, which must specially commend itself to those who have failed to learn languages through class work. By this means his personal interest, application, and intelligence govern his rate of progress, his own particular difficulties being explicitly dealt with at length."

Remarkable Tributes.

Everyone who has adopted this new method is delighted with it. Here are a

few typical letters received from readers who have taken one or other of the three Courses:—

"I find the Pelman method is the best way of learning French without a teacher." (H. 682)

"By your method, which is gradual and sure, the pupil learns more in one year than in four years by the ordinary method." (S. M. 163)

"In the space of eight months I have learnt as much Spanish as I learnt French in eight years at school." (S. K. 119)

"I find it both interesting and instructive. The method appeals to me, and I shall certainly recommend it to anyone I may meet who desires to acquire a thorough and practical knowledge of the French language in a pleasant and easy fashion." (L. 111)

"Although I disliked languages intensely at school and did not believe they could be interesting, I decided to try your system and have found it 'perfect'—one becomes fascinated almost against one's will." (M. 668)

"Every lesson has made me regret the time wasted previous to commencing your splendid system. I cannot speak too highly of it; as it is so interesting and makes study a pleasure." (L. 277)

"I have enjoyed my lessons very much and think the Course is simply wonderful." (K. 293)

"With regard to Part I., I have found this most interesting. The method employed seems to introduce one to a knowledge of the language quickly and effectively." (H. 112)

"The French Course is certainly a brain-wave on someone's part; although I am fairly fluent in the language there is a lot to learn even in Part I." (C. 118)

"I am very well satisfied with the result of my French Course. I have often tried to learn French at different times (I am 57 years old) and have tried most of the advertised systems. Yours seems to me to be the most practical and thorough. I hope you will make a great success of these Courses—they certainly deserve it." (C. 155)

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"I should like to say again how very interesting the two Courses have been to me. When I first saw your advertisement I doubted if it was possible to read the booklets which contained no word of English. But I may truthfully say that I have read and understood each one in turn, without having to consult a dictionary once." (W. 614)

"The Course has been a godsend to me, for I have very bad health and spend nearly all the winter in bed. Until I began to learn French with your wonderful system, I found time hang very heavily on my hands. I am delighted with the progress I have made, and even while ill I find I can both study and enjoy French by the way you teach it. I never knew anything so absolutely simple—doing away with all the drudgery in beginning a language." (L. 458)

"I have already recommended the German Course to one student, who has struggled for years under the old, and happily obsolete, methods, and I was able truthfully to describe your system as the only one which makes acquiring a vocabulary not merely inevitable, but simply inevitable." (G. B. 122)

Hundreds of similar letters could be quoted did space permit.



This wonderful new Pelman method of learning French, Spanish, and German is explained in three little books (one for each language).

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Strike out two of these,

together with a copy of *Truth's* report entitled "The Gift of Tongues" and full particulars of the New Pelman Method of Learning Foreign Languages without using English.

NAME.....

ADDRESS.....

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, March 22nd.

SUNDAY, March 22nd.

3.0-5.30.—Programme S.B. from London.
8.30-9.0.—Religious Service from Studio.
9.0-10.45.—Programme S.B. from Manchester.

MONDAY, March 23rd.

11.0-12.0.—Midday Concert.
3.30-4.30.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

TUESDAY, March 24th.

3.30-4.0.—WOMEN'S HALF-HOUR.
4.0-5.0.—The "State Brighter Liverpool" Band, relayed from the State Café.
5.30-6.30.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, March 25th.

11.0-12.0.—Midday Concert.
3.30-4.30.—Gramophone Lecture by Moses Baritz.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

THURSDAY, March 26th.

3.30-4.0.—WOMEN'S HALF-HOUR.
4.0-5.0.—Gaillard and his Orchestra.
5.30-6.30.—CHILDREN'S CORNER.
6.50-11.0.—Programme S.B. from London.

FRIDAY, March 27th.

3.15-3.45.—Transmission to Schools.
4.0-5.0.—The "State Brighter Liverpool" Band.
5.30-6.30.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.

Concert Party Programme.

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Presents

"THE FROLICS,"

7.30.—"THE FROLICS" Introduce Themselves
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Quartet.

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NORMAN TAYLOR (Baritone).

"Me and My Jane" .. Sterndale

"It's a Beautiful Day" .. Bennett

"The Frolics" will tell you of

"The Rot that Rita Wrote" .. Beattie

JOHN MELVEY (Tenor).

"Passing By" .. Purcell

"My Lovely Celia" .. arr. Lane Wilson (1)

JENNIE REDFERN (Soubrette).

"Just Her Way" .. Aitkin

"Janie" .. Scott Gatty

"The Frolics" and Norman Taylor.

"Kentucky Home" .. McCarthy (9)

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Hilda Pritchard and John Melvey.

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A Topical Quartet .. Beattie and Derbyshire

Norman Taylor will give Lottie Madigan

"A Singing Lesson" .. Squiers

Quartet, "Good Night, Beloved" .. Piments

"The Frolics" will Bid you "Good Night."

Kunneke (6)

9.30-10.0.—Programme S.B. from London.

10.0-10.30.—Half-an-Hour's Music from the
Scala Super Cinema.

SATURDAY, March 28th.

3.0-4.0.—Mr. Ellingford's (City Organist) Organ
Recital, relayed from St. George's Hall.

5.30-6.30.—CHILDREN'S CORNER.

7.0-12.0.—Programme S.B. from London.



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Me Neenyah—Fox Trot	(Savoy Orpheans)	} B 1975
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"The Dollar Princess"—Waltz	(Savoy Havana Band)	} B 1965
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Haunting Melody—Waltz	(Savoy Orpheans)	} B 1954
Copenhagen—Fox Trot	(Savoy Orpheans)	
Why did you call me wonderful one?—Fox Trot	(Savoy Orpheans)	} B 1919
Go 'long Mule—Fox Trot	(Savoy Orpheans)	
Dream Daddy—Fox Trot	(Savoy Orpheans)	} B 1917
Driftwood—Fox Trot	(Savoy Havana Band)	

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Nottingham Programme.

5NG 328 M.

Week Beginning Sunday, March 22nd

SUNDAY, March 22nd.

3.0-5.30.—Programme S.B. from London.
8.30-9.0.—Service S.B. from Dundee.
9.0-10.45.—Programme S.B. from Manchester.

MONDAY, March 23rd.

11.30-12.30.—Pianola Recital.
3.30-4.30.—The Scala Picture Theatre Orchestras: Musical Director—Andrew James.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—"Teens' Corner."
6.20-6.35.—Station Topics.
6.35-6.55.—Prof. W. H. McMillan, B.Sc., M.I.Min.E., "Coal and the Coal Miner."
7.0-10.30.—Programme S.B. from London.

TUESDAY, March 24th.

11.30-12.30.—Gramophone Records.
2.30-3.30.—Moses Baritz, "English Music."
3.30-4.30.—Lyons' Café Orchestra: Conductor—Brassey Eyton.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—"Teens' Corner."
6.35-6.55.—Prof. A. W. Kirkaldy, M.A., B.Litt., M. Com., "The Romance of Trade" (4)
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, March 25th.

11.30-12.30.—Short Story Hour.
3.30-4.30.—Lyons' Café Orchestra.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.55.—Mr. Neil Wright, M.A., B.Ed., "Human Nature—(3) What is Character?"
7.0-7.30.—Programme S.B. from London.
7.30-9.0.—THE NOTTINGHAM MUNICIPAL ORCHESTRA.

Third Concert relayed from the Albert Hall.
Vocalist—ROBERT RADFORD.
Conductor—FREDERICK MOUNTNEY.

9.0-10.30.—Programme S.B. from London.

THURSDAY, March 26th.

11.30-12.30.—Pianola Recital.
3.25-3.45.—Transmission to Schools: Mr. G. H. Wright, "King Cole."
3.45-4.45.—The Scala Picture Theatre Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—"Teens' Corner."
6.50-11.0.—Programme S.B. from London.

FRIDAY, March 27th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Lyons' Café Orchestra.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—"Teens' Corner."
6.35-6.55.—The Rev. D. F. Wright, "Roses and Rosegrowing."
7.0-7.30.—Programme S.B. from London.

Mirth and Melody.

MABEL CLEWS (Contralto).
IDA SARGENT (Songs at the Piano).
HARRY HOPEWELL (Baritone).
FREDDY BATTERS (Entertainer).
THE NOTTINGHAM CONCERT TRIO.

7.30. Trio.
Trio in C Major Haydn
Mabel Clews.
"When the House is Asleep"
E. Stanford Haigh
"A Brown Bird Singing" .. Haydn Wood
Freddy Batters
Spins some of his Yarns.
Harry Hopewell.
"The Windmill" Nelcos
"I Did Not Know" Trolere
"Onaway, Awake, Beloved!" Cowen
Ida Sargent.
"Woman Costs Less Than a Man" Low (7)
"Little Mary Fawcett" Witty
Mabel Clews.
"I Hear You Calling Me" .. Marshall (1)
"It is Only a Tiny Garden" .. Haydn Wood
Freddy Batters
Gives an Extra Twist.
Harry Hopewell.
"The Hammock" }
"Boot and Saddle" } Rupert Marsh
"Pebbles" }

(Continued in column 2, page 619.)



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THE MARS AERIAL

Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, March 22nd.

SUNDAY, March 22nd.

3.0-5.30. } Programmes S.B. from London.
8.30-9.0. }
9.0-10.45.—Programme S.B. from Manchester.

MONDAY, March 23rd, and WEDNESDAY, March 25th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Ernest Manning and his Orchestra, relayed from the New Palladium Cinema. Vocalist: Dorothy Lincoln (Soprano).
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.
9.40-9.55.—Mr. H. RESEIGH, on "The Lure of the Prairie." (Monday.)

TUESDAY, March 24th.

3.30-4.30.—Ernest Manning and his Orchestra.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.30-6.40.—Mr. F. R. Pearse, Boy Scouts' Bulletin.
6.40-6.55.—Mr. Eric J. Patterson, M.A. (Cantab.), "Adult Education in the South-West of England" (8).
7.0-11.0.—Programme S.B. from London.

THURSDAY, March 26th.

4.0-5.0.—Albert Fullbrook and his Trio, relayed from the Royal Hotel.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.50-11.0.—Programme S.B. from London.

FRIDAY, March 27th.

3.30-4.0.—Talks to Schools: Mr. Henry Stone, "How Leather is Made." Musical Interlude. Mr. H. N. Clear, "Plymouth Sound and Shipping."
4.0-5.0.—Albert Fullbrook and his Trio.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.40.—Mr. J. H. Thomas, M.C., Late Military Administrator of the Central Cameroons, Africa, "Big Game Hunting in Central Africa."
7.0-10.30.—Programme S.B. from London.

SATURDAY, March 28th.

4.0-5.0.—Albert Fullbrook and his Trio.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.
7.30. "5PY'S" Birthday Party.
OUR FIRST ANNIVERSARY, in which Everyone Will Participate.
9.30.—WEATHER FORECAST and NEWS. S.B. from London.
Mr. HUGH M. BELL. S.B. from London. Local News.
10.0.—THE ROYAL HOTEL DANCE ORCHESTRA, relayed from the Assembly Rooms.
11.0-12.0.—THE SAVOY BANDS. S.B. from London.

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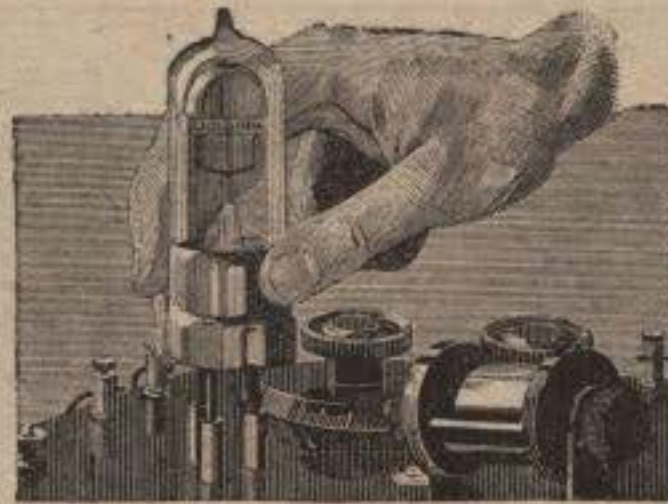
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3559 (Whisper and I Shall Hear (J. H. Squire Instrumental Trio)
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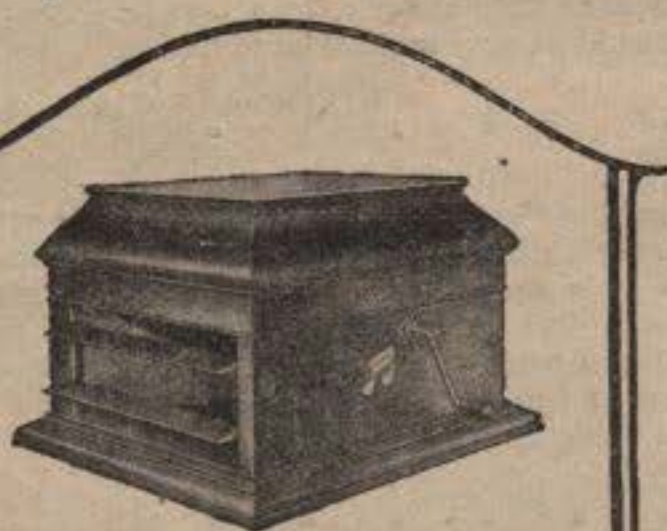
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Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, March 22nd.

SUNDAY, March 22nd.

3.0-5.30.—Programme S.B. from London.
8.30-9.0.—Service S.B. from Dundee.
9.0-10.45.—Programme S.B. from Manchester.

MONDAY, March 23rd, to THURSDAY, March 26th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Albert Hall Programme (Tuesday and Thursday).
Gramophone Records (Wednesday).
4.0-5.0.—The Grand Hotel Orchestra (Monday).
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
Mr. A. E. Morgan, M.A., Professor of English Language and Literature, (2) "Ibsen's Influence in England" (Tuesday).
6.35-6.50.—Mr. Eric N. Simons, "Hilaire Belloc" (Thursday).
6.50-6.55.—Market Prices for Farmers. S.B. from London (Thursday).
7.0 onwards.—Programme S.B. from London.
9.40-9.55.—Mr. L. STORR-BEST, D.Lit., M.A., "Social Life in Moscow To-day." S.B. to all Stations (Wednesday).

FRIDAY, March 27th.

11.30-12.30.—Gramophone Records.
3.30-4.0.—Mr. W. Percival Westell, F.L.S., "Wonderland Nature Talks—(6) "The Songs of a Nature Lover."
4.0-5.30.—Orchestral Music, relayed from the Grand Hotel.
5.30-7.0.—Chamber Music by the Yorkshire String Quartet, relayed from the Mappin Hall.
7.0-7.30.—Programme S.B. from London.
Dance Night.
THE COLIN BIGGIN BAND.
PEGGY PICKERING (Contralto).
H. BRAMALL and J. THORNTON (Saxophone Duetists).
H. BAKER (Solo Trumpet).
7.30. Band. Selected.
H. Bramall and J. Thornton.
"In Shadowland"
Sam Lewis, Joe Young (6) Band.
"Sunshine of Mine."
Peggy Pickering.
"Until"..... Sanderson (1)
"My Ships"..... Augustus Barratt (1) Band. Selected.
"STAINLESS STEPHEN" Entertains. Band.
"Eat More Fruit"..... (9) H. Baker.
"Colorado" Walter Hirsch and Harold Dallon Band.
"Everything You Do".....(9) Peggy Pickering.
"My Ain Folk"..... Laura G. Lemon (1)
"Melisande in the Wood"..... Alma Goetz Band. Selected.
9.30-10.0.—Programme S.B. from London.
10.0. Band. Selected.
Peggy Pickering.
"Passing By"..... Edward C. Purcell
"I Love the Moon"..... Paul A. Rubens Band.
"Jealous"..... (6)
10.30.—Close down.

SATURDAY, March 28th.

4.0-5.0.—Orchestral Programme, relayed from the Grand Hotel.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—Station Director's Talk.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
"The Harvest of a Quiet Eye—Robert Burns," by "Petronius."
7.30-12.0.—Programme S.B. from London.



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—'s this morning, and told him the result of my trial, and shall see others during the week. For I think that others should know of a good thing. It means a lot to me, as my health will not let me go out at night, and the Wireless is my only pleasure... I shall let all my wireless friends know that I have found a 'Winner.'"



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The Pressland Safety Lead-in

Is a self-contained discharge-gap, and provides for an external earth-wire. It is scientifically shaped to form a petticoat insulator—free from surface leakage.

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Phone: Molesey 21.

Stoke - on - Trent Programme.

6ST 306 M.

Week Beginning Sunday, March 22nd.

SUNDAY, March 22nd.

3.0-5.3.—*Programme S.B. from London.*
 8.15-9.0.—A Simple Service relayed from St. Peter's Church.
 9.0-10.45.—*Programme S.B. from Manchester.*

MONDAY, March 23rd, to WEDNESDAY, March 25th, and SATURDAY, March 28th.

12.30-1.30.—Mid-day Concert (Tuesday).
 3.30-4.30.—The Majestic Cinema Orchestra. Musical Director—Thomas Beckett.
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.55.—Instructions in the Morse Code (Tuesday).
 7.0 onwards.—*Programme S.B. from London.*
 10.30-11.0.—Mr. W. F. BLETCHER: Spanish Talk. *S.B. from Manchester.* (Wednesday.)

THURSDAY, March 26th.

3.30-4.30.—Gramophone Records of the week.
 5.0-6.0.—CHILDREN'S CORNER.
 6.30-6.50.—Instructions in the Morse Code.
 6.50-11.0.—*Programme S.B. from London.*

FRIDAY, March 27th.

12.30-1.30.—Mid-day Concert.
 3.0-3.30.—Transmission to Schools: Mr. J. H. Beckett, "Architecture."
 3.30-4.30.—The Majestic Cinema Orchestra.
 5.0-6.0.—CHILDREN'S CORNER.
 7.0-7.30.—*Programme S.B. from London.*
 THE MARY ABBOT TRIO;
 FRANK FENTON (Violin);
 HARRY STANIER (Violoncello);
 MARY ABBOT (Pianoforte).
 GERTRUDE COTTON (Soprano).
 THE POTTERIES CHORAL SOCIETY:
 Conductor—CARL OLIVER.
 7.30. Trio.
 Trio in D Minor (Part I.), Op. 32.... *Arensky*
 7.45. Choral Society.
 "God Sends the Night" ... *Somerville* (11)
 "Hail! Smiling Morn" ... *Spofforth* (11)
 "The Village Blacksmith" *Weiss-Newton*
 7.55. Harry Stanier.
 Selected.
 8.0. Gertrude Cotton.
 "April, My April" ... *Vincent Milligan* (1)
 "Ah! Though the Silver Moon" ... *Lohr*
 "Butterfly Wings" ... *M. Phillips*
 8.10. Trio.
 Trio in D Minor (Part II.) ... *Arensky*
 8.20. Choral Society.
 "I Would I Were the Glow Worm" (London-derry Air) ... *Rhodes* (11)
 "The Comrade's Song of Hope" ... *Adams*
 "Love the Minstrel" ... *Challinor*
 8.30. Mary Abbot.
 Polonaise in A Flat ... *Chopin*
 8.38. Gertrude Cotton.
 "The Jewel Song" ("Faust") ... *Gounod*
 Romanza and Scena ("Cavalleria Rusticana") ... *Mascagni*
 8.48. Trio.
 Trio in C Minor (Part I.), Op. 66
Mendelssohn
 9.10. Choral Society.
 "The Tide Rises" ...
 "The Beacon" ... *Adam Carse* (11)
 "Ring Out, Wild Bells" *Percy Fletcher* (11)
 "Love is Meant to Make Us Glad" *German*
 9.20. Frank Fenton.
 "Serenade Melancolique" ... *Tchaikovsky*
 "La Precieuse" ... *Couperin-Kreisler*
 9.30-10.0.—*Programme S.B. from London.*
 10.0. Choral Society.
 "Angelus" ("Maritana") ... *Wallace*
 "Eventide" ... *Challinor* (38)
 "Love and Summer" ... *John E. West* (11)
 "The Long Day Closes" ... *Sullivan* (11)
 10.12. Gertrude Cotton.
 "Happy Day" ...
 "Don't Hurry" ... *Sanderson* (1)
 10.17. Trio.
 Trio in C Minor, (Part II.), ... *Mendelssohn*
 10.30.—Close down.



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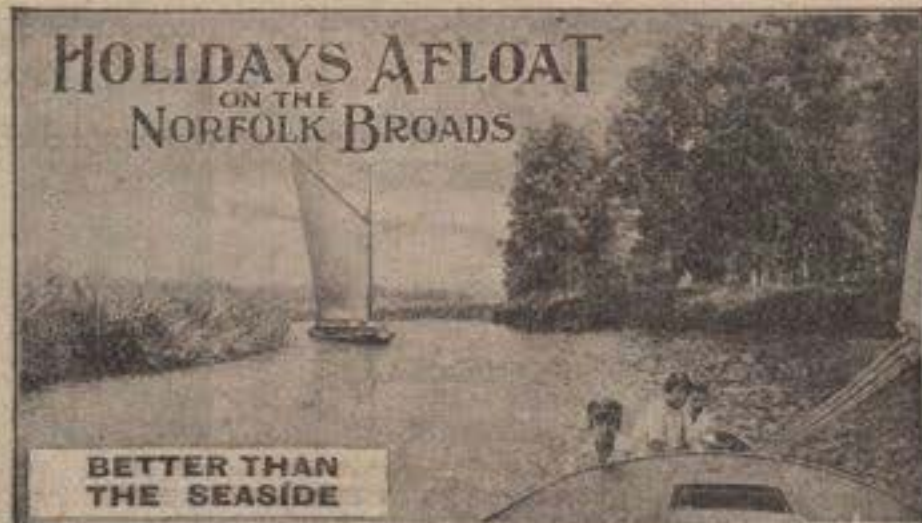
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Swansea Programme.

5SX 485 M.

Week Beginning Sunday, March 22nd.

SUNDAY, March 22nd.

3.0-5.30. } Programmes S.B. from Cardiff.
8.30-9.0. }
9.0-10.45.—Programme S.B. from Manchester.

MONDAY, March 23rd.

3.0-4.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director: Jack Arnold.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

TUESDAY, March 24th.

3.0-4.0.—Gramophone Records.
5.15-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, March 25th.

3.0-4.0.—The Castle Cinema Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from Cardiff.

THURSDAY, March 26th.

3.0-4.0.—T. D. Jones' Trio.
5.15-6.0.—CHILDREN'S CORNER.
6.50-11.0.—Programme S.B. from London.

FRIDAY, March 27th.

3.0-4.0.—Gramophone Records.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-7.30.—Programme S.B. from London.

W. H. HOARE'S ORCHESTRA.

MABEL TAIT'S DRAMATIC COMPANY.
MADAME ELLIS-FRANKLIN (Soprano).

7.30. Orchestra.
March, "Matadoc"..... Macchisio
Overture, "La Dame Blanche"..... Boieldieu
Madame Ellis-Franklin.
"The Curtain Falls"..... D'Hardelot
"I Forget What I Am" ("Le Nozze di Figaro")..... Mozart

7.55. Dramatic Company.
"WIDOWS."
A One-Act Play by Herbert Swears.

Characters:
Mrs. Smith.
Mrs. Pink.
Mrs. Yobb.

Scene: Mrs. Smith's Living Room in 1, Mawsby's Rents, Drury Lane.

8.20. Orchestra.
Valse, "Ciribiribin"..... Bucalossi
Morceau de Concert, "Day Dreams" Wood
Serenade, "Whistle For Me" Arthur Fane

8.45. Madame Ellis-Franklin.
"Life and Death"..... Coleridge-Taylor
"Be Still, Blackbird"..... Sanderson (1)

8.55. Dramatic Company.
"Noblesse Oblige" (A Dialogue for Women) Vera Beringer

9.10. Orchestra.
Suite, "Tales by Moonlight" Vincent Thomas

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir STEWART STOCKMAN. S.B. from London.
Local News.

10.0. Orchestra.
Melodia Argentina, "El Saludo"..... Ancliffe
Mazurka, "La Boulognaise"..... Matt

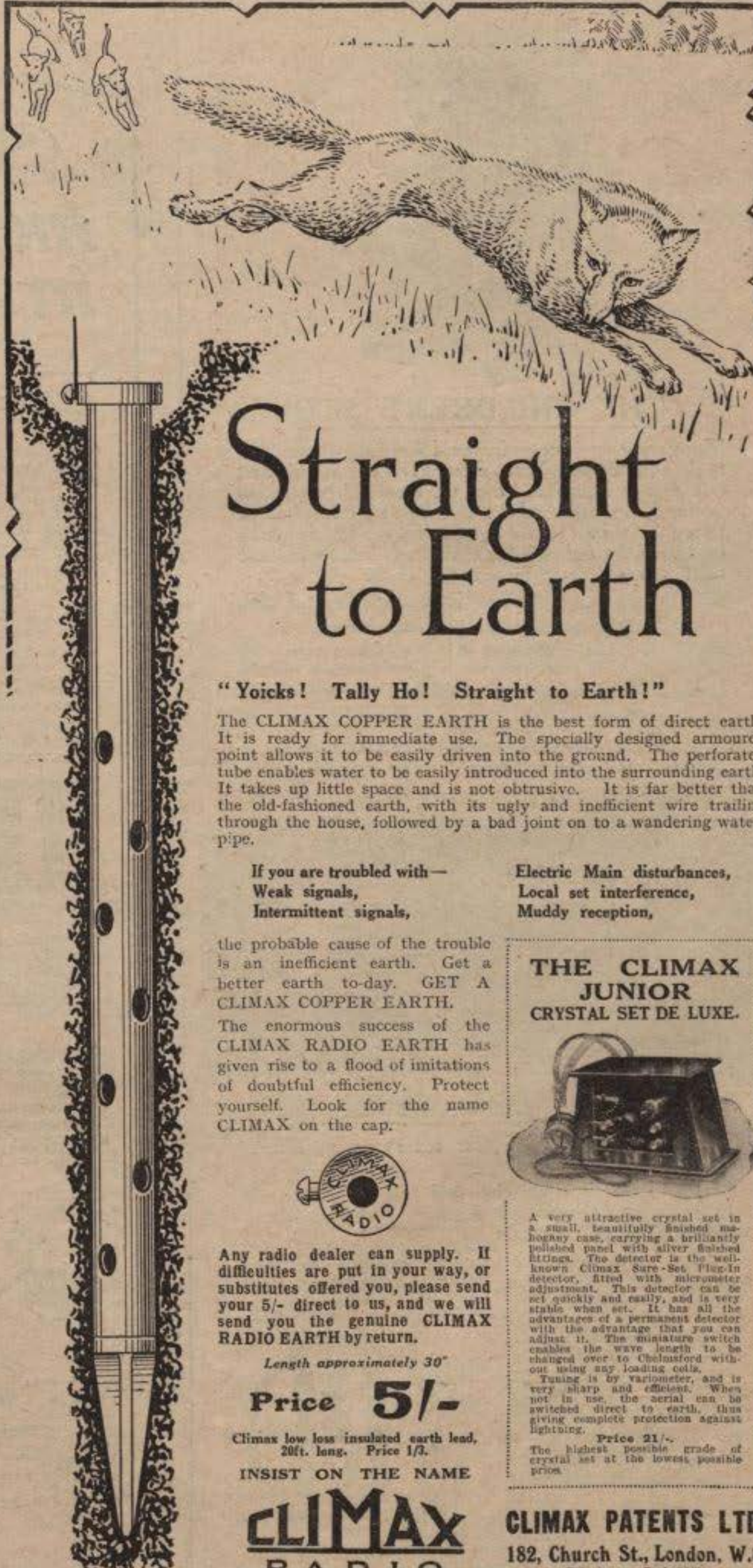
10.10. Madame Ellis-Franklin.
"If Thou Wert Blind"..... Noel Johnson
"Dafydd y garreg wen"..... Welsh Airs

10.20. Orchestra.
Fox-trot, "Sahara"..... Nicholls (9)
March, "Dawn of Freedom"..... Lotter

10.30.—Close down.

SATURDAY, March 28th.

3.0-4.0.—The Castle Cinema Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from Cardiff.



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"Yoicks! Tally Ho! Straight to Earth!"


The CLIMAX COPPER EARTH is the best form of direct earth. It is ready for immediate use. The specially designed armoured point allows it to be easily driven into the ground. The perforated tube enables water to be easily introduced into the surrounding earth. It takes up little space and is not obtrusive. It is far better than the old-fashioned earth, with its ugly and inefficient wire trailing through the house, followed by a bad joint on to a wandering water-pipe.

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A very attractive crystal set in a small, beautifully finished mahogany case, carrying a brilliantly polished panel with silver finished fittings. The detector is the well-known Climax Sure-Set Plug-in detector, fitted with micrometer adjustment. This detector can be set quickly and easily, and is very stable when set. It has all the advantages of a permanent detector with the advantage that you can adjust it. The miniature switch enables the wave length to be changed over to Chelmsford without using any loading coils. Tuning is by variometer, and is very sharp and efficient. When not in use, the aerial can be switched direct to earth, thus giving complete protection against lightning. Price 21/-. The highest possible grade of crystal set at the lowest possible price.

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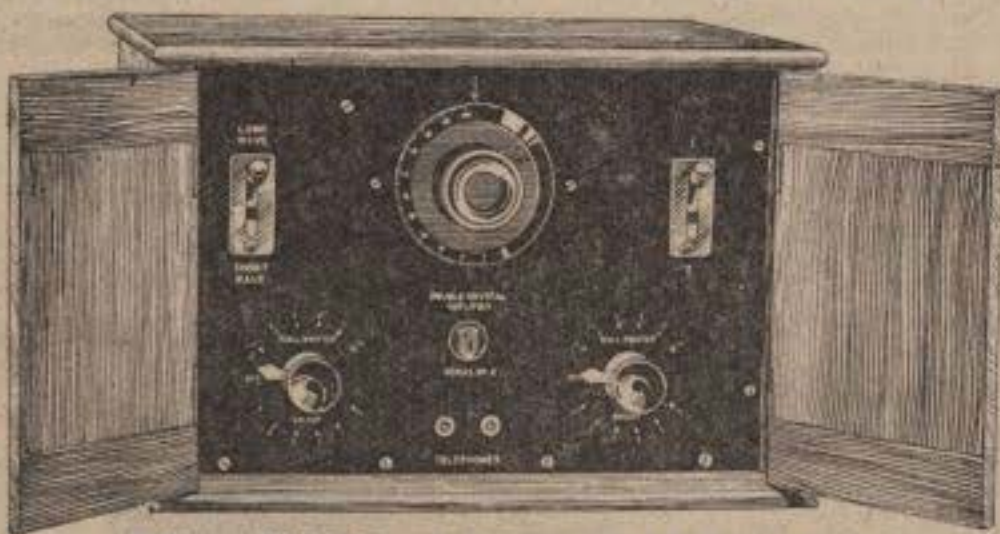
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EVER SO EASY—There is only one knob to turn. No adjustment of any description. Perfect reception always.

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GET ONE FOR YOUR KIDDIES
to-day, and make them happy for all time.



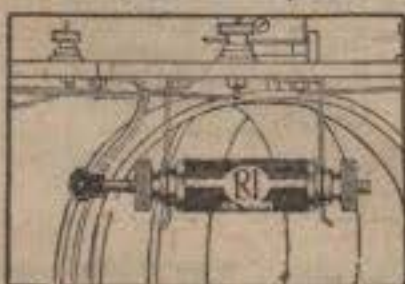
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Its reproduction is crystal clear and true, its volume will fill the largest of rooms and there is absolutely no crystal adjustment or varying results.

The R.I. Two-valve Amplifier in magnificent mahogany cabinet with folding doors, P.M. Detector and only one knob tuning. Price **£12-12-0.**

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"... It may interest you to know of the results I have obtained using a 'Uralium' Crystal on my S.T. 100 Reflex Receiver.

"I make no boast of any freak long range receptions, although I can get most of the European stations, but since replacing the crystal in my set for a piece of 'Uralium,' I have consistently obtained signals, not only of an increase of 30% in loudness, but of a purity which really surprises me... All the fidgeting to find a good 'spot' is done away with, since 'Uralium' seems to be one large Sensitive Spot."

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Uralium

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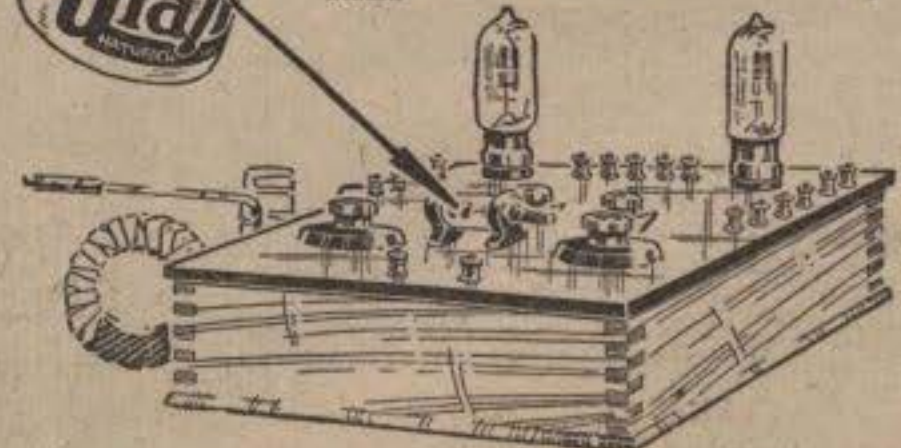
"One Large Sensitive Spot."

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Thursday's Programme.

(Continued from page 593.)

Miscellaneous Concert.

THE STATION ORCHESTRA:
Conducted by
HERBERT A. CARRUTHERS.
SOPHIE ROWLANDS (Soprano).
TOM KINNIBURGH (Bass).

- 7.35. Orchestra.
Overture, "Oberon" Weber
- 7.50. Sophie Rowlands.
"She Wandered Down the Mountain Side"
Clay (1)
- "Love's Philosophy" R. Quilter (1)
- "Do You Remember?" Somerville (11)
- 8.0. Orchestra.
Selection, "Sylvia" Delibes-Tavan
- 8.15. Tom Kinniburgh.
"Within These Sacred Bowers" ("The Magic Flute") Mozart
- "Youth" Allitsen (1)
- "The Lea Rig" Traditional (25)
- 8.25. Orchestra.
"Petite Suite" Debussy
- "En Bateau"; "Arabesque"; "A Dance of Delight"; "Song of the Lotus Lily."
- 8.40. Sophie Rowlands.
"The Throstle" M. V. White
- "Ca' the Yowes tae the Knowes" Traditional (25)
- "Within a Mile o' Edinburgh Toon" Traditional (25)
- 8.50. Orchestra.
Suite, "Where the Rainbow Ends" R. Quilter (4)
- 9.5. Tom Kinniburgh.
"Bonnie Dundee" Traditional (25)
- "Spanish Gold" Howard Fisher (1)
- "St. Nicholas-at-Wade" Kennedy Russell (1)
- 9.15. Orchestra.
Waltz, "Wine, Women and Song" Strauss
- March, "With Sword and Lance" Staks
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
- Topical Talk. S.B. from London.
- Local News.
- 10.0.—THE SAVOY BANDS. S.B. from London.
- 11.0.—Close down.

Edinburgh Programme.

(Continued from page 603.)

- 8.55. "A MOCK TRIAL."
The Judge.
The Jury.
Counsel.
A Policeman.
A Maidservant.
The Criminal (A Violent Oscillator).
This sketch will be in two scenes which are self-explanatory.
- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
- Topical Talk. S.B. from London.
- G. L. MARSHALL: "Station Topics."
Local News.
- 10.0 (approx.). Dorothy King.
"The Lass With the Delicate Air"
arr. A. L.
- "Serenade" Gounod
- "April Morn" Batten (1)
- 10.10. Orchestra.
"Cookney Suite" Ketselbey
- 10.30-11.0.—THE SAVOY BANDS. S.B. from London.

FRIDAY, March 27th.

- 2.30-3.30.—The Station Pianoforte Trio.
- 3.30-4.0.—Talk to Schools: Mr. W. J. M. MENZIES, of the Scottish Fishery Board.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Mr. James Nicol. S.B. from Dundee.
- 7.0-10.30.—Programme S.B. from London.

SATURDAY, March 28th.

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

Dundee Programme.

(Continued from page 603.)

- "Je Suis Titania" ("Mignon")...Thomas
- "Jewel Song" ("Faust") Gounod
- "Fair Spring is Returning" ("Samson and Delilah") Saint-Saens
- 10.30-11.0.—THE SAVOY BANDS. S.B. from London.

FRIDAY, March 27th.

- 3.30-4.30.—Kinbaird Hall Picture House Orchestra.
- 4.30-5.0.—Organ Recital.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.40-6.55.—Mr. James Nicol: "A Trip to the Western Isles" (1). S.B. to Glasgow, Aberdeen, Edinburgh, and Belfast.
- 7.0-10.30.—Programme S.B. from London.

SATURDAY, March 28th.

- 3.0-4.30.—Concert. Women's Topics.
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0-12.0.—Programme S.B. from Glasgow.

Hull Programme.

(Continued from page 603.)

- 10.0. * GERMANY.
Orchestra.
"Whispering of the Flowers" Von Blon
- Idylls "Sizilietta" Eilenberg
- "Mill in the Black Forest" Eilenberg
- Nina Fionora.
"Ich liebe Dich" Ed. Grieg
- "Still wie die Nacht" Böhm
- IRELAND.
Olga Martin.
"A Little Bit of Heaven."
"The Irishman" J. Orr
- "One Morning Very Early" P. J. O'Reilly
- "The Lake Isle of Innisfree" W. B. Yeats
- "Kitty of Coleraine" Anon.
- Orchestra.
Selection, "The Shamrock" arr. Myddleton
- 10.30.—Close down.

SATURDAY, March 28th.

- 3.0-3.30.) Gramophone Records.
- 4.0-4.30.)
- 3.30-4.0.—WOMEN'S HALF-HOUR.
- 5.15-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
- Local Talk. Local News.
- 7.30-12.0.—Programme S.B. from London.

Nottingham Programme.

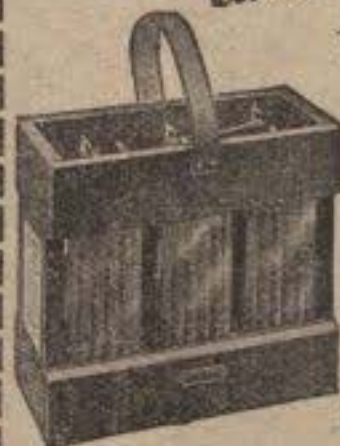
(Continued from page 609.)

- Ida Sargent.
"Foolish Questions" Harrison (6)
- "Soft as Oil Looks" Lyster (13)
- Trio.
Trio in E Flat Major, Op. 1, No. 1 Beethoven
Mabel Clews.
"Mate o' Mine" Percy Elliott
- "Two Troubled Eyes" } Freddy Batters
Gets Entangled in the Threads.
- 9.30-10.0.—Programme S.B. from London.
- 10.0. Trio.
Trio in E Flat Major (Rondo) .. Beethoven
Ida Sargent.
"Proposals" Sargent
- "Hallo, Martha" Smith
- Harry Hopewell.
"Thy Beaming Eyes" MacDowell (4)
- "The Bold, Unbiddable Child"
Stanford (14)
- "When a Maiden Takes Your Fancy"
("Il Seraglio") Mozart (11)
- Freddy Batters
Endeavours to Extricate Himself.
- 10.30.—Close down.

SATURDAY, March 28th.

- 3.15-4.15.—The Scala Picture Theatre Orchestra.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.35-6.45.—Mr. Frank Heald ("John o' Trent"):
"Outdoor Topics."
- 7.0-12.0.—Programme S.B. from London.

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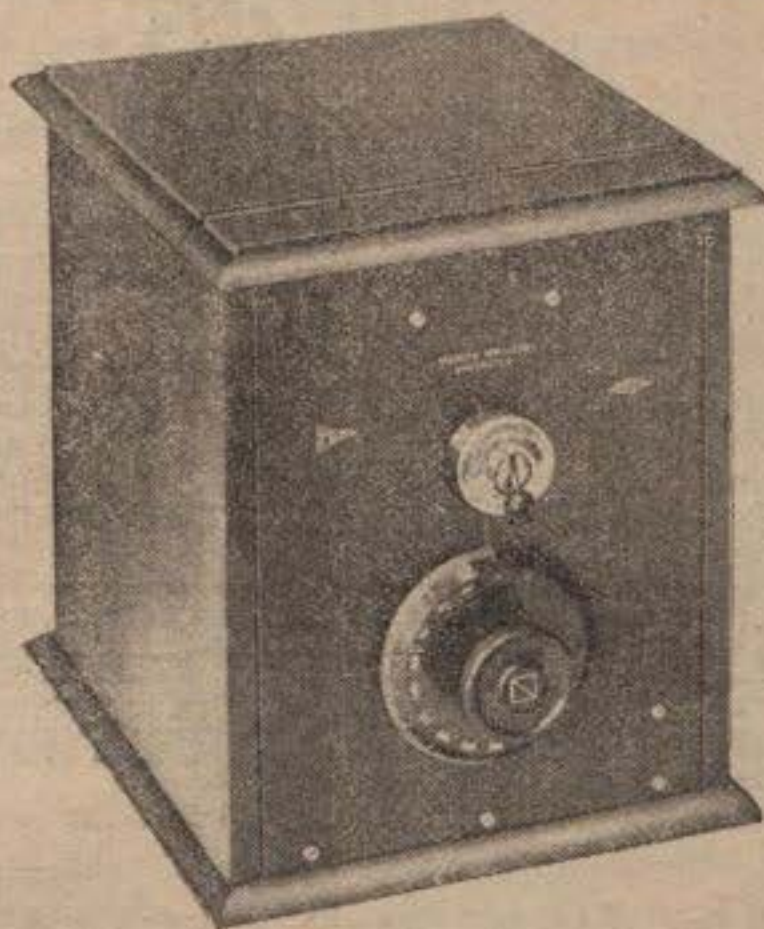
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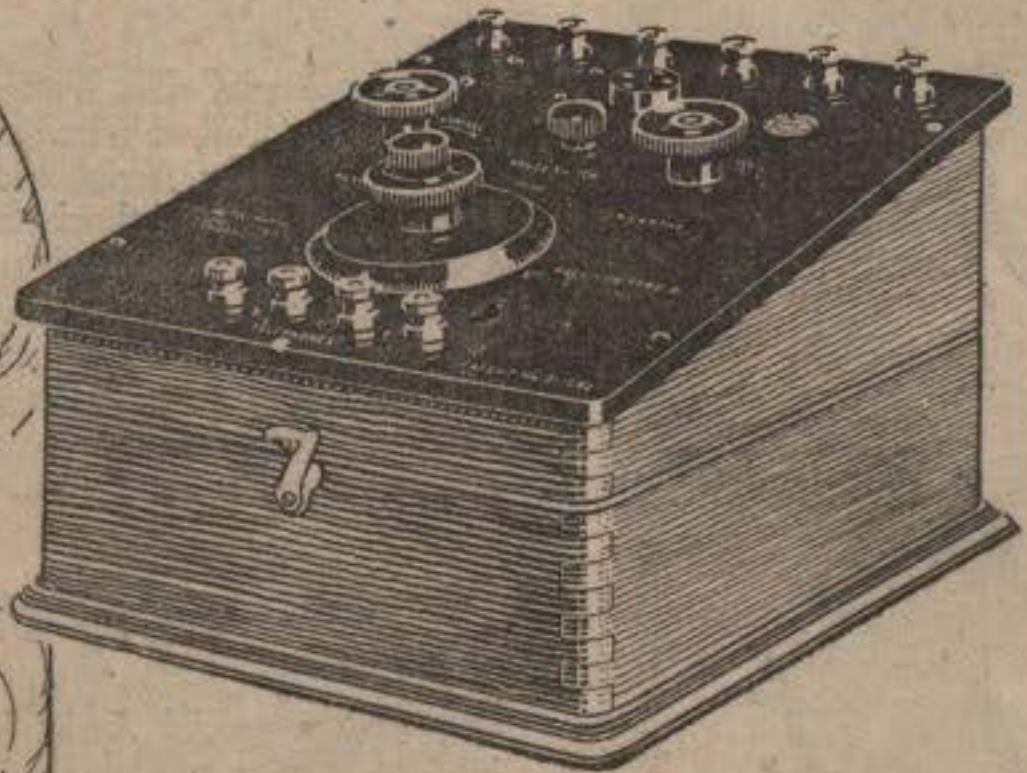
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