



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 3. No. 28.

[Registered at the G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the Week Commencing
SUNDAY, APRIL 6th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	

SPECIAL CONTENTS:

THE MIGHTY ATOM AND ITS WORK.
By Sir William H. Bragg, F.R.S., D.Sc.

BROADCASTING AND THE CINEMA.
By C. A. Lewis.

THE KING'S WIRELESS SET.

OFFICIAL NEWS AND VIEWS.

THE STORY OF "TOM BOWLING."

RATES OF SUBSCRIPTION to "The Radio Times" (including postage to any part of the world): SIX MONTHS, 6s. 9d.; TWELVE MONTHS, 13s. 6d.

What Is Time?

By J. C. W. Reith, Managing Director of the B.B.C.

YOU may have noticed a paragraph in these pages recently to the effect that watch-makers are benefiting considerably from the wireless signals which are broadcast, as people are discovering faults in their clocks and watches and wish them to go better. If a census were taken of all the clocks and watches in the houses of London, I wonder how many would be found to be correct to within sixty seconds, and how many would be going at all.

Some clocks are mathematical problems. I once heard a clock strike five when the hands were at half-past three. The owner told me that the time was a quarter to eight; he seemed quite satisfied with this sort of arrangement. The striking apparatus of clocks naturally runs down, but I once knew a clock, with aspirations, which on one occasion struck ninety-seven on end, and in America I heard a clock over a college building chime continuously for an hour on end after midnight.

There is one great point about the time transmitted by wireless: it cannot be wrong. We guarantee that, for behind us there is the power and the accuracy of the Royal Observatory—than which there is none greater in the world. We do not broadcast time for amusement, but as one of our serious contributions to public service. We are unlike the owner of a clever timepiece who was dilating to a friend on its several virtues: "It can tell you the day of the week, the month and the year, the temperature and the air pressure, and even show you the stars that you should see at night. It does not keep very good time, but you cannot expect a clock to do everything."

The broadcasting of accurate time-signals provides another instance of the way in which modern civilization has "speeded up." Our placid forefathers ambled easily through life, content to jog along without overmuch worrying

about the time. The sundial was the favourite method of keeping to time, and one supposes they were late if the day were dull.

Their interests were less wide than nowadays too, and one must remember that the 25-mile radius which to us means the range of a crystal set meant to them the limit of their visiting list and business interests. Outside that radius they rarely ventured, and cared little what happened beyond it. Small wonder that the sundial was sufficient for their needs.

The rushing world of to-day demands greater accuracy of its time-pieces, and is glad to seize the opportunity afforded by wireless of keeping Greenwich time. One cannot blame the weather nowadays when one is late—one must either blame the transport difficulties or the clock.

Rare as it is, or shall we say used to be, before the days of wireless, to find people who keep accurate time in daily life, it is infinitely easier to tell what the time is, correct to a fraction of a second, than to tell what is time. This is a problem which has confounded modern philosophers since the days of Immanuel Kant.

Most people have a sense of time more or less; less, when they keep us waiting. Where does this sense of time reside? Is it in our power of hearing? It may not be common knowledge that the human ear is so delicate an instrument that it can hear, as separate sounds, beats which are only one two-hundredth of a second apart.

But suppose no clock is heard or seen. Have we some internal or mental apparatus for measuring time? Some people seem to have; if one asks them the time, without consulting watch or clock, they can tell it correctly to within a few minutes. Many can make them-

(Continued overleaf in column 3.)

A Song that Helped the Navy.

The Story of "Tom Bowling." By A. B. Cooper.

CHARLES DIBDIN is the Laureate of the British Navy. It was said of him that he brought more men into the Navy than all the press-gangs, and if it be true that "one volunteer is better than three pressed men," as the old naval proverb goes, his contribution to the defence of his country, although he was never himself a sailor, must be reckoned invaluable.

Very fittingly he was a son of Southampton, where he was born, the eighteenth child of his father, March 15th, 1745; but he spent the greater part of his life in London, and died in Arlington Street, Camden Town, in 1814, and is buried in the graveyard of St. Martin's Church there.

Dibdin must have been rather a forward child,

Here, a sheer hulk, lies poor Tom
Bowling,
The darling of our crew;
No more he'll hear the tempest howling,
For death has broached him to.
His form was of the manliest beauty,
His heart was kind and soft;
Faithful, below, he did his duty;
But now he's gone aloft.

Tom never from his word departed,
His virtues were so rare,
His friends were many and true-
hearted,
His Poll was kind and fair;
And then he'd sing, so blithe and jolly,
Ah, many's the time and oft!
But mirth is turn'd to melancholy,
For Tom is gone aloft.

Yet shall poor Tom find pleasant
weather,
When He, who all commands,
Shall give, to call life's crew together,
The word to pipe all hands.
Thus Death, who Kings and tars
despatches,
In vain Tom's life has doff'd:
For though his body's under hatches,
His soul has gone aloft.

for he came to London, played the organ at St. Bride's, sold six original ballads to a publisher in St. Paul's Churchyard for three guineas, and had a musical drama produced all by the time he reached his seventeenth birthday! He was the forerunner, too, of men like Henry Russell, Corney Grain, and George Grossmith the Elder, for he seems to have been the original "public entertainer," writing his own songs, words and music, and singing them to his own accompaniment played upon a sort of "cross" betwixt pianoforte and organ.

This curious instrument had other peculiarities, for attached to it, and played in turn or together, as occasion demanded, was a set of bells, a side drum, a tambourine, and a gong. Thus, upon this showing, Dibdin might be credited—or discredited—with the evolution of the jazz band, for he seems only to have lacked a set of saucepan lids to make his pioneer attempt complete!

Dibdin's costume, when engaged in entertaining the public, consisted of a blue coat, a white waistcoat, with black silk breeches and stockings; he wore his hair in the fashion of the day, fully dressed and profusely powdered. His air was more that of a person entertaining a party of friends in a private drawing-room than of a performer exhibiting to a public audience and there can be no doubt that he and Garrick, with whom he was for some time associated, by their dignity and good-breeding, did much to re-

habilitate the depressed fortunes of "play-actors."

Dibdin wrote 1,400 songs, thirty dramatic pieces, and two novels, yet, until a grateful country gave him a pension of £200 per annum for his services to the defence of the realm and the building of the Empire, he was very frequently associated with financial disaster. Probably, like a good many men of genius, he was an indifferent man of business. But, although he wrote so much, his lasting fame depends entirely upon his sea-songs, which are unsurpassed in the language. This happy vogue he did not strike until he was thirty, when he occupied some portion of the thirteen weary hours taken in crossing from Calais to Dover in a gale, by penning his first sea-song, and still one of his best: "Blow High, Blow Low."

A Sad Blow.

There can be no doubt, however, as to which of Dibdin's songs has stood the test of time best. This place is by universal consent given to "Tom Bowling," which has all the simplicity, unaffected sentiment, and closely-knit construction of a first-class lyric. His favourite brother, Tom, much older than himself, was a sailor, and for a time a prisoner of war, captured at sea by the French, and it must have been a sad blow to Charles when the news arrived that Tom had died at sea. It is this sailor brother he has immortalized in "Tom Bowling," a song which has been sung in ten thousand fo'c'sles on every sea of the globe.

Women in Modern Fiction.

A Talk From London, by Marjorie Bowen.

ONLY in very modern times have women written about themselves; female novelists and poetesses of the past dealt with the types more or less stereotyped by men. Fanny Burney, Maria Edgeworth, Jane Austen, George Eliot—all wrote of women exactly as if they had been men. They took the conventional types, and treated them in a conventional manner, though after the fashion of their individual geniuses.

Charlotte Brontë came nearer to frankness in her heroines; but even she has traces of obvious and inevitable self-consciousness—how could it be otherwise in an age when it was not considered "nice" for a woman to write at all?

Fearless Pen Pictures.

That marvellous book, "Wuthering Heights," an exception to most rules, shows, with something of the lambent blue of a lightning flash, woman depicted by a woman. But with this solitary exception, it has been left to the present day for women to depict themselves fearlessly in the pages of fiction, and for men to devote their skill to other than the traditional figures of "heroine," "adventuress," and all the stock types of stage and novel.

Without doubt, women are the main audiences to which fiction appeals, and it is largely their doings that are chronicled by the modern novelist; the tale of purely masculine interest is rare enough to point the rule, and, therefore, one may suppose that the heroines of modern fiction, mostly represented with extraordinary force and cleverness and almost uncanny insight, have affected feminine thought and feeling.

And as the trend of modern novels has been so pronouncedly in favour of each cycle of "ad-

What is Time?

(Continued from the previous page.)

selves waken at any given hour in the morning. But this does not prove that they have a sense of time, but only that they seem to possess some internal mechanism in their sub-conscious state which registers time for them.

Probably most of us are certain that we possess an internal power of measuring the passage of time, but a good proof of the fact that this power depends on happenings quite outside ourselves is given by the experience of the miners entombed in the recent Redding pit disaster.

The accident occurred, if I remember rightly, on a Thursday, and when after days of suspense, the buried men were brought to the surface they thought it was Sunday or Monday, whereas it was the following Saturday. They had lived in the dark for nine days on air and water, and they thought it was four. They had lost their sense of time. This seems to show that our sense of time is closely bound up with the alternation of day and night, with the strengthening and the fading of sunlight, and with the recurrence of stated meal times.

Some say that time is an illusion, some say it is the form in which all our knowledge is given. Some say space itself is only a form of time, and that time is an ultimate reality. We can leave it at that so far as the *Radio Times* is concerned, and continue to give you the six dot seconds and Big Ben, and so broadcast what is the time, leaving what time is to be broadcast when somebody finds out.

vancement" in the feminist movement, and a the well-known and popular writers of the day with hardly an exception, have been in favour of the emancipation of women, there seems good reason to suppose they may have helped to bring into real life the new types they created and widely to impress public opinion in favour of the views they advocated.

Daring Heroines.

Many women who felt slightly uncomfortable as to the daring unconventionality of their opinion or behaviour, must have been reassured and strengthened by reading of a fictional heroine a great deal more unconventional and daring still! And many another must have been shaken out of "old-fashioned" ways of thinking by reading some novelist's exposition brilliant and trenchant, of the modernist viewpoint.

Many phases of present-day life are known to many women only through the pages of novels; from the lives of fictitious heroines they gain new ideas of what woman is and may be. Novels of the older school merely told what woman ought to be; a creature of virtue almost impossible to emulate, contrasted with a monster of cold wickedness everyone felt unreal, could have had little effect on even the softest mind.

But the heroines of modern fiction are vivid, arresting, potent, vital. They make the reader pause and think: "Am I like that—really?"

No longer all beautiful or young, or sought after, or even pleasant or gracious, these figures of women convince by their truth to humanity. Sometimes they shock either good taste or good behaviour—or is it merely the ghost of Mrs. Grundy who is displeased? But you can't go to sleep over their adventures or yawn over their moods.

Accent Musical ou Intonation du Français.

The following Talk will be broadcast from London Station by M. E. M. Stephan, on Tuesday, April 8th. It is printed here in French so that readers of "The Radio Times" may follow the speaker word by word. In this way, listeners will be enabled to correct any errors of pronunciation.

LES différentes syllabes d'un groupe de sons, se distinguent les unes des autres par leur durée, par la force avec laquelle elles se prononcent, et surtout par la modulation de la voix. Quand nous parlons, la voix passe continuellement d'une note musicale à une autre note musicale, tantôt plus élevée et tantôt plus basse.

Ce phénomène de la langue parlée est connu sous la nom d'Intonation; ce n'est autre chose que l'abaissement ou l'élévation de la voix pour exprimer nos idées et nos sentiments.

A première vue, si l'on se rend compte, que dans une langue comme le français, chaque syllabe que l'on prononce, se dit sur une note différente, il semblerait que l'étude du système d'intonation du français doive présenter des obstacles insurmontables. Toutefois la chose n'est pas aussi compliquée qu'elle paraît; car les traits les plus importants de ce système, peuvent s'exprimer à l'aide de certaines règles faciles à comprendre.

Remarquons, tout d'abord, que le sens du même mot ou du même groupe, peut être profondément modifié par un changement d'intonation. Un mot comme "oui" peut admettre 5 ou 6 intonations différentes.

Il suffit de comparer

	et	
il est parti		il est parti ?
ou bien		
	et	
good morning		good morning.

pour se rendre compte du rôle que joue l'intonation dans la langue parlée. Au moyen de certaines intonations nous parvenons même à donner un sens, à des syllabes qui ne veulent rien dire.

Ex.

Nous étudierons en premier lieu, le genre d'intonation dont le Français se sert dans une phrase positive ou négative, alors qu'il ne désire pas accentuer d'une façon spéciale, ni mettre en relief un mot quelconque. Dans cette intonation normale et non emphatique, les points saillants, c'est à dire les tons les plus haut et les plus bas, tombent sur certaines syllabes qui sont déterminées par leur position dans le groupe; aucun compte n'est tenu de la nature des mots auxquels ces syllabes appartiennent. En règle générale, la syllabe en question est la dernière du groupe. Ex.

un grand enfant.	un enfant grand.

Il suffit comme on le voit de changer l'ordre des mots "grand" et "enfant," pour qu'aussitôt l'accent musical le plus bas passe de la syllabe "fant" à la syllabe "grand"; et l'accent musical le plus élevé, de la syllabe "en" à la syllabe "fant."

(Cont. in ed on col. 3, page 44.)

Official News and Views.

Gossip About the B.B.C.

WE feel sure all listeners will share our pleasure at the decision of the King to permit his speech to be broadcast at the opening of the British Empire Exhibition on April 23rd. We hope in another issue to give full details of how the transmission will be effected, as it is our intention to use the best means available to enable the greatest number of listeners to hear the voice and the message of the King.

His Majesty now receives a copy of *The Radio Times* every week at Buckingham Palace.

Oscillation Declining.

On the whole, we are encouraged to believe that oscillation is less troublesome than it was a few weeks ago, but it must be remembered that it is only by communicating with us that we can form an opinion as to the extent this trouble gives to listeners. Whilst we are anxious to know where oscillation is taking place, we are equally anxious to know where improvement can be reported.

Good News.

The Morse Station, about which there were very many complaints at the beginning of the month, is now no longer troubling the listeners of Greenwich, Blackheath, Lee, and Eltham. There have also been very many reports in the last few days from the North Kent and South Essex listeners of a station making very fast Morse near London's wave-length. This station has now been identified, and the authority concerned has taken steps to reduce the interference.

Picked Up in India.

We received the other day an interesting cable from Assam, stating that the trans-Atlantic transmission of Thursday, the 13th inst., was picked up in that part of India.

At the Boat Race.

Those who intend taking advantage of our special Boat Race programme, to be transmitted from London on Saturday, April 5th, should note that, owing to the time of the Boat Race having been advanced to 2.15 p.m., we have arranged for the Grenadier Guards Band to play from 2.30 to 3.30 p.m.

There will, therefore, be no usual afternoon transmission.

A Book for Listeners.

An interesting book has just been published entitled "What Every Briton Ought to Know" (P. S. King and Son, Ltd.), being the short introduction to the study of Empire Economic Problems.

This volume, by Mr. Ben H. Morgan, comprises a series of addresses, the first eight of which were substantially in their present form broadcast from the London Station.

Glasgow's Classic Programme.

The songs, "Noble Signors," from Meyerbeer's *Les Huguenots*, and "Air de Lea," from Debussy's *L'Enfant Prodigue*, will be sung at the Glasgow Station on Friday, April 11th. The orchestra at this station will play Schubert's "Rosamunde" Overture, and Massenet's "Herodiade" Suite on the same evening.

Demand for Broadcast Operas.

The Bournemouth Borough Librarian states that he is unable to cope with the number of requests for copies of operas, etc., when they are about to be broadcast. He has searched the whole of Bournemouth for extra copies of these works, but nobody stocks them!

For Schumann Lovers.

Bournemouth is holding a Schumann night on Friday, April 4th. Among other items are the 1st, 2nd, 3rd, and 4th Movements of the D Minor Symphony, the Overture to *J. B. & Caesar*, the music to Byron's *Manfred*, and Mr. John Collinson will give a recital of songs from the *Liebestied*.

Engagements Through Wireless.

The following incident which has come to our notice is significant, and should interest not only listeners, but every concert artiste. The Secretary of the London County Branch of the Ancient Order of Hibernians, listening one night to a London Station programme, was much impressed by the performance of a lady singer. He thought what an excellent thing it would be to get the services of this artiste for St. Patrick's Night Concert, in which he was interested.

Accordingly, he got in touch with her, and the result was that those who attended the Kingsway Hall, where the concert was held, heard this artiste in person.

For the Children.

The Eiffel Tower transmission, which Sheffield re-broadcasts twice weekly during the "Children's Corner," takes place between 6 p.m. and 6.45 p.m., and consists usually of orchestral and song items. The reception from Eiffel Tower is singularly free from atmospheric and Morse interference.

The transmission is picked up at our sub-station at Green Hill—approximately four miles from the station itself—and is put over a land line direct from the telephone terminals to our own amplifier, and from there re-broadcast. It is the first time that a Continental station programme has been broadcast for the children during their own particular hour.

Distinguished Singers at Cardiff.

The programme of part songs and Chamber Music given at the Cardiff Station on April 3rd was the first of a series of six such programmes to be devoted to the interpretation of song. For six consecutive Thursdays a number of distinguished vocalists will interpret selections of the most worthy songs of different schools or periods.

Vocalists engaged include Robert Radford, Gilbert Bailey, John Collinson, William Lewis, Norman Notley, and Winifred Fisher. The other half of each of these programmes will be devoted to instrumental music performed by equally distinguished artistes, among whom will be Maurice Cole, Dorothy Howell, Beatrice Bellini, Hilda Dedrich, Daisy Kennedy, Lena Mason, Beatrice Eveline, and Leon Goossens. This musical feature, for six consecutive Thursdays, will be of great interest to all song lovers.

A Fine Programme.

Special attention is directed to the Symphony Concert which will be broadcast from St. Andrew's Hall, Glasgow, on April 16th. The Augmented Glasgow Wireless Orchestra will be conducted by Mr. H. A. Carruthers, the Station Director. This concert is being given in aid of the Royal Samaritan Hospital.

The programme includes works by Balfour Gardiner, Delibes, Wagner, and Edward German, whilst Mr. Albert Sammons will be the soloist, and will play Max Bruch's Concerto in G Minor, and solos for violin.

Letters from Listeners.

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

A Remarkable Experience.

DEAR SIR,—I wonder how many of your readers have heard a crystal set transmission without using the headphones? This was my surprising experience the other night.

Our set is an ordinary B.B.C. crystal set, with indoor aerial, from which we get excellent results. I listened to the Savoy Bands until 11 p.m., and then went to bed, but left the set open, with the 'phones near it, on the table.

I was awakened in the early morning by the sound of music, which I drowsily thought was a gramophone! It soon stopped, however, and I was just trying to sleep again, when I heard a nasal voice saying: "Hello, hello, hello. —Station, New York City, calling." Then again, I heard the now familiar "K.D.K.A. Station, Pittsburg, and Minnesota, calling," etc. I could not catch everything that was said, but after reading of your proposed transmission to America, I knew that the stations were saying that they had heard the Savoy Bands.

I must admit it sounded very eerie, lying in the dark and hearing our "American cousins" speaking across the "herring pond" so distinctly.

Our set stands on a mahogany table, and I found in the morning that I had placed one pair of 'phones (two pairs were attached) face downwards on the table, the others were lying on a book.

I am now looking forward to your next transmission to America, when I shall again leave the set open, and see if I can get such good results again.

Yours truly,
London, W.C. D. M.

Appreciation From Holland.

DEAR SIR,—Being a regular listener, I cannot omit expressing my satisfaction with the way in which the wireless programmes are composed. I am very grateful to the several programme-composers of the British transmitting stations—not only to the composers, but also to the performers themselves for the agreeable nights they give to the world. To spend nights in listening to the symphony concerts and dance-music is a real joy.

Wireless will make English music popular all over the world.

Yours faithfully,
Roermond, Holland. Th. M. H. L.

Atmospherics and the Weather.

DEAR SIR,—Is it not possible for the B.B.C. to arrange their American tests on more suitable nights by aid of the meteorological observations? The recent test of March 14th of two-way working was not very successful. The stars were clear and atmospherics prevalent.

On the morning of March 15th the barometer fell slightly and the sky became overcast with high clouds, and I heard W.G.Y. quite clearly with a three-valve set and an indoor aerial.

A difference of one day thus made all the difference because the B.B.C., with their

powerful receiving station, could have relayed it very well.

Yours truly,
South Normanton, H. B.
Derbyshire.

[Meteorology has practically nothing to do with atmospherics. There is no defined relationship between the two.]

London Brightens Germany.

DEAR SIR,—A friend of mine who has just returned from Cologne tells me that officers in the Army of Occupation have four and six valve sets with which they can hear London and other points, and thus feel they are in touch with home and thousands of listeners throughout the United Kingdom, and amongst the latter no doubt many dear to them.

Isn't this a splendid thing for those whose duty keeps them away from home events, and must they not feel gratified to be thus in touch with England?

Yours truly,
Watford, R. H. L.

Asking for More.

DEAR SIR,—We are a couple of old "Victorians," getting on towards eighty years of age, and would like to thank you for the pleasure we receive from your Sunday evening broadcasting. The hymns, anthems, addresses, and the readings from the poets give us a deep joy and sweet memories of old times. Like "Oliver Twist," we ask for more. The Poetic Selections are most delightful.

Yours gratefully,
"DARBY AND JOAN."
New Southgate, N.

Copied on the Continent.

SIR,—Some weeks ago, while in Belgium, I noted that the journal of the recently-opened Brussels Station, *Le Radiophonie*, printed London's programme in addition to its own and that of Paris.

The other day, in glancing through a copy of the *Berliner Tageblatt*, I was surprised, and delighted, to see that equal prominence had been given to our own programme and to that of the local broadcast.

Yours faithfully,
London, W.C. A. Z.



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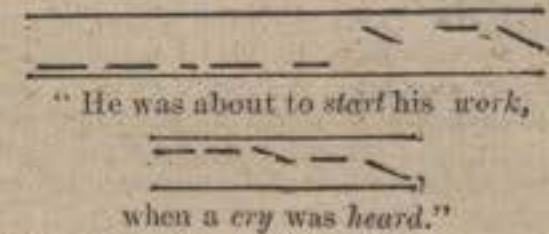
Voice from 2LO: "One, begin with left foot, and step directly forward. Two, step diagonally forward to right, weight on right foot. Three, draw left foot up to right, dip," etc., etc.

Accent Musical ou Intonation du Français.

(Continued from page 43.)

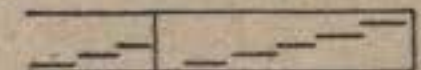
En anglais, c'est très différent. Ces points saillants dont je viens de parler, tombent sur les syllabes accentuées des mots importants du groupe quelle que soit d'ailleurs la position de ces mots dans la phrase. Prenons la phrase suivante: "He was about to start his work, when a cry was heard."

Graphie Representation.

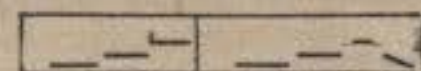


Les cinq premières syllabes "He was about to" se disent sur la même note, dont l'accent musical est assez bas; puis le ton monte brusquement, et nous donnons au mot "start" l'accent musical le plus élevé. Après cela, il y a un abaissement du ton à chaque syllabe accentuée, et la note la plus basse se fait entendre en prononçant "heard."

Les syllabes non accentuées, "his," "when," "a" et "was," se disent sur le même ton que la fin de la syllabe accentuée qui les précède. Le ton général est descendant. Si nous prononçons la phrase française correspondante, nous sommes frappés immédiatement de la grande différence qui existe entre les deux intonations.



Il allait se mettre au travail,



quand un cri se fit entendre.

La phrase se divise naturellement en quatre groupes, et il est facile de voir que chaque groupe, excepté le dernier, est traité d'après le même principe. La première syllabe du groupe a le ton le plus bas, et par une élévation à peu près égale, produisant des intervalles musicaux égaux, la voix monte jusqu'à la dernière syllabe, qui a l'élévation la plus grande dans le groupe.

Examinons le dernier groupe et nous verrons qu'ici, c'est l'avant dernière syllabe qui se dit sur la note la plus haute, et c'est la dernière syllabe qui est caractérisée par un abaissement maximum du ton, jusqu'à la limite extrême de la voix.

Remarquons de plus que durant la prononciation d'une syllabe française, longue ou courte, le ton reste absolument le même; il ne monte ni ne descend, c'est là, un des secrets de la bonne prononciation du français.

Dans ma prochaine causerie, je m'attacherai à vous expliquer, plus à fond, les lois auxquelles se soumet l'intonation non emphatique française, dans les phrases positives, négatives et interrogatives; je m'efforcrai aussi de vous mettre en garde contre les fautes d'intonation où tombent généralement les Anglais, quand ils parlent le français.

SCOTLAND YARD'S WIRELESS CAR.

A MOTOR-CAR in which detectives, travelling at forty miles an hour, will be able to keep in constant touch with Scotland Yard, has been designed and built by the Force.

In the car there is a transmitter for a 265 metre wave length, and a tuner and amplifier for the 750 wave length reception set.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

The Retort Sarcastic.



MISS GLADYS HOLLAND.

MISS GLADYS V. HOLLAND, whose singing is much liked at Bournemouth, tells an amusing story about a very young actor who was boasting to an older player that he had just obtained a part at a London theatre. "These rehearsals are a terrible nuisance," he said, haughtily; "but, thank goodness, I know my words!"

"What, both of them?" asked his companion.

"The Sirfessor."

ONE of the most popular of wireless entertainers is "The Sirfessor," who broadcasts humorous talks from Manchester. In private life he is Mr. F. M. Wilkesbarr, and he has had a most interesting and adventurous career.

Among his experiences was a meeting with Trotsky in the American saloon where John Masefield, the poet, was formerly a bar tender. He has "roughed" it with Bart Kennedy in the States, and founded a Labour Church west of the Alleghany Mountains; but perhaps his most interesting exploit was assisting the sculptor Gerhardt to take the cast of the face of General Grant when the famous soldier was lying dead on Mount McGregor, Saratogo, in 1885.

A Pleasant Surprise.

A SOLO pianist who is well known at Bournemouth is Miss Nora Bradbury. She relates a funny story about a very impromptu orchestra. After they had finished playing a selection, the conductor turned angrily to the 'cellist and said: "Look here! Do you know that you were two tones out all through that piece?"

"My word!" exclaimed the 'cellist, his face beaming with smiles; "I didn't think I was as near the right notes as that!"

From Science to Music.



MR. NORMAN NOTLEY.

MR. NORMAN NOTLEY, who sings at London Station, began his career with a scientific training at London University. While there, however, he discovered that he had a good voice, and so he decided to become a vocalist. Later, he went to Canada, and was appointed head of the vocal department of the Conservatorium of Music, at McGill University, Montreal.

While in Canada he achieved a great reputation as a singer who was certain to make a name for himself.

After serving in the Canadian army, Mr. Notley returned to England and was made a member of the staff of the Royal College of Music.

"I find singing an inexhaustible study," said Mr. Notley to me recently, "and the finest thing for keeping one fit."

Was It the Sea Serpent?

MR. LESLIE MAINLAND, the popular "Uncle Leslie" of the Children's Hour at London Station, related a good story the other day.

While he was in one of two ships sweeping for German mines in Dublin Bay, he said, the sweep-wire wounded an amazing creature which came to the surface bleeding and then disappeared. Its girth was so great that one of the crew cried out that it was a torpedo.

There was an old story that a "bull-headed conger" infested Dublin Bay and pulled fishermen out of their boats if they hooked it; and a certain newspaper which had joked about the story printed a formal apology to the "bull-headed conger" when this new evidence came to light.

Force.



MR. JAMES HOWELL.

MR. JAMES HOWELL, who sings at Birmingham, possesses a voice of great flexibility, and he has sung high baritone and deep bass rôles in opera with equal success. Mr. Howell told me a funny story the other day. A schoolmaster was giving a lesson on physical force, and he asked his class the following question:—

"Now, can any of you tell me what force it is that makes people move along the streets?"

"Please, sir, I know," replied a little boy.

"Well, what is it?"

"The police force, sir!"

It's An Ill Wind.

MR. W. F. BLETCHER, who gives the Spanish talks at Manchester, told me the following the other day.

"A very amusing incident, though it did not strike us as particularly amusing at the time, occurred whilst my wife and I were returning to Spain after a month's holiday," he said.

"We reached the Spanish frontier station of Port Bou on the Mediterranean coast feeling very tired and very hungry, but as the train had arrived late we had no time for a formal lunch at the station hotel, the Spanish train being due out in fifteen minutes. I therefore purchased a luncheon basket and a bottle of wine, selected a compartment in the train, and placed these under the seat in a corner.

"Having got our luggage through the Custom House, we hastened into our compartment and our train moved off—it was a non-stop train to Barcelona. With a feeling of intense satisfaction at the prospect of a comfortable meal at last, I bent down to bring forth the luncheon basket and wine, when, to my horror, I found they had disappeared.

"What a prospect! Another five hours without food or drink, and we already faint with hunger and thirst. Those five hours seemed 500 to us. At long last we reached Barcelona in a state of collapse and, on leaving the train, bumped into some Spanish people who had been our travelling companions on the other side of the frontier and who had come along in the next compartment to ours.

"Their faces beamed. 'What do you think?' they laughingly exclaimed, 'some good angel had placed a luncheon basket and a bottle of wine under the seat in our carriage and we have had a right good time.'

"We smiled a very sickly smile."

What She Had Heard.



MRS. EMILY BROUGHTON.

MRS. EMILY BROUGHTON, the leading soprano of the Birmingham Broadcasting Repertory Company, is well known on concert platforms in the Midlands. Formerly she was associated with Mr. Barry Jackson's Opera Company at the Birmingham Repertory Theatre, when she made a success as "Despina" in Mozart's *Così fan Tutte*.

Mrs. Broughton relates a good story concerning a little girl who approached the bride at a wedding reception.

"You don't look nearly as tired as I should have thought," she said.

"Don't I, dear?" answered the bride.

"But why did you think I should look tired?"

"Well," replied the child, "I heard mummy tell dad that you had been running after the gentleman you have married for months and months."

Relayed!

MISS ENA ROBERTS, contralto, who broadcasts from Sheffield Relay Station, has a good fund of wireless anecdotes.

One of the best is the following:—

Two women were discussing the Sheffield Station. "Do you know," said one, "they are relaying London and Birmingham now?"

"Oh, yes," chipped in her little daughter, "and they are re-laying our High Street, too!"

The Business Instinct.



MISS ROSINA WALL.

MISS ROSINA WALL, who broadcasts from Newcastle, is a favourite with North Country listeners, her frequent contributions on both the violin and viola being equally enjoyable.

Miss Wall told me an amusing story the other day. Two newsboys sat in a theatre gallery while *Hamlet* was being played. It was the first time they

had seen a play, and they quivered with excitement.

After *Hamlet* had killed Polonius, and the King and Laertes, and the "Moody Dane" himself had expired, the younger of the lads could contain himself no longer.

Turning to his chum, he said in rapturous tones, "I say, Bill, what a time for selling 'extras'!"

WIRELESS AND CLIMATE.

IT has occasionally been suggested that the use of wireless on an ever-increasing scale has begun to produce an appreciable effect upon the weather and even upon the climate, but such stories may be relegated to the realm of unfounded rumours generally (says a writer in *Popular Wireless*). For, whilst it is quite possible that man-made disturbances of the ether may in some way produce local atmospheric effects, we may feel pretty confident that such effects are negligible and are utterly swamped by the vast natural forces continually at work.

WIRELESS PROGRAMME—SUNDAY (April 6th.)

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

LONDON.

Miscellaneous Musical Programme.

5.0.—Time Signal from Big Ben.

5.0-5.0.—THE LONDON MALE VOICE OCTETTE.

"Strike the Lyre" .. T. Cooke (1782-1848)

"The Old Folks at Home"

arr. Vaughan Williams

RENE COOK (Solo Pianoforte).

"La Campanella" .. Paganini-Liszt

Ballad in D Minor .. York Bowen (17)

EVELYN BELLEISEE (Soprano).

"Qui la voce" ("I Puritani") .. Bellini

LILIAN GINNETT (Elocutionist).

"Spanish Waters" .. Masfield

The London Male Voice Octette.

"Sea Fever" .. Cyril Jenkins

"Keys of Heaven" (Old Cheshire Folk Song)

arr. E. Bolton

RITA SHARPE (Solo Cello).

"Old Irish Air" .. Cedric Sharpe

"Air" .. Hure

"Spanish Dance" .. Popper

Rene Cook.

Ballade in F .. Chopin

Concert Study .. MacDowell (4)

The London Male Voice Octette.

"My Little Pretty One" (Old English Air)

arr. Godfrey Shaw

"Since Robin Hood" Thomas Weelkes (1608)

"Ye Spotted Snakes"

R. J. S. Stevens (1757-1837)

Lilian Ginnett.

"The Window" .. Barry Pain

Evelyn Belleisee.

"The Forsaken Maid" .. arr. Lane Wilson

"The Lass With the Delicate Air" .. Arne

"The Bard of Armagh" (Old Irish)

arr. H. Hughes

Rita Sharpe.

"Melodie" .. Purcell

"Ariette oubliée" (No. 2) .. Debussy

"Romance" .. Debussy

The London Male Voice Octette.

"Sally In Our Alley" .. arr. Percy Fletcher

"Sigh No More, Ladies" .. R. J. S. Stevens

Announcer: R. F. Palmer.

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

8.30.—Time Signal from Big Ben.

Hymn, "Lead Us, Heavenly Father, Lead Us" (A. and M. 281).

Mr. R. KENNEDY-COX, Warden of the Dockland Settlement, Canning Town. Religious Address.

Hymn, "Eternal Father, Strong to Save" (A. and M. 370).

DE GROOT

and

THE PICCADILLY ORCHESTRA.

CHARLES TRUE.

9.0. Orchestra.

Selection, "The Gipsy Princess" Kalman

Charles True.

Aria:

Orchestra.

Four Indian Love Lyrics

Woodforde-Finden (1)

Charles True.

Aria.

Orchestra.

Grande Fantaisie ("Manon") .. Massenet

10.0.—TIME SIGNAL FROM GREENWICH, and GENERAL NEWS BULLETIN. *S.B. to all Stations except Cardiff.*

Local News and Weather Forecast.

10.15. Orchestra.

"Liebestraum" .. Liszt-Mulder (1)

"Chanson" .. Friml

Selection, "Samson and Delilah" .. Saint-Saens

10.30.—Close down.

Announcer: C. A. Lewis.

BIRMINGHAM.

3.0-5.0.

THE METROPOLITAN WORKS BAND.

Conductor, G. H. WILSON.

Overture, "Beautiful Galatea" .. Suppé (1)

Excerpts from "Il Trovatore" .. Verdi

W. STEPHENS (Solo Cornet).

"Perfection" .. White

BERT ASHMORE (Tenor).

Recit., "My Arms Against" ("Judas

Air, "Sound an Alarm" .. Maccabaeus")

Band. Ha-de (11)

Romance, "The Cloisters" .. Rimmer

Selection from "Rigoletto" .. Verdi

Bert Ashmore.

Serenade, "Fair Maid of Perth" .. Bizet

Band.

Descriptive Piece, "A Day in Camp"

Rimmer

H. ROLISON (Solo Trombone).

"Lend Me Your Aid" ("Irene") Gounod (1)

Bert Ashmore.

Recit., "His Hideous Love" ("Acis and

Air, "Love Sounds the Alarm" .. Galatea")

Band. Handel (11)

Reminiscences from the Works of Wagner

arr. Round

Bert Ashmore.

"Prayer to Our Lady" .. Ford

Band.

Grand March from "Le Prophète"

Meyerbeer

Air Variations, "Eventide" .. Rimmer

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

8.30.

THE STATION REPERTORY CHOIR.

Hymn, "Lord Speak to Me, that I May

Speak" (A. and M. 356).

The Right Rev. WILLIAM TEMPLE,

D.D., Bishop of Manchester. Religious

Address.

Choir.

Hymn, "Jesus Shall Reign Where'er the

Sun" (A. and M. 220).

HAROLD HOWES (Baritone).

"And Now the Lord to Rest is Laid—St.

Matthew's Passion" .. Bach (11)

THE STATION ORCHESTRA.

Overture, "Peter Schmol" .. Weber

Symphony No. 1 in C .. Haydn

Suite, "St. Agnes' Eve" Coleridge-Taylor

(a) "That Ancient Beadsman Heard the

Prelude Soft"; (b) "Her Maiden Eyes

Divine"; (c) "Porphyro, Now Tell

Me, Where is Madeline?"

10.0.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

10.15.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

3.0. ORGAN AND 'CELLO RECITAL

Relayed from

THE BOSCOMBE ARCADE.

ARTHUR S. MARSTON, A.R.C.O.,

Organist

THOMAS E. ILLINGWORTH .. Cellist

Organ Solo.

"Occasional Overture" .. Handel (11)

"Melodie" .. Friml

Suite Gothique .. Boellmann

(a) Choral and Menuett; (b) Priere

a Notre Dame; (c) Toccata.

3.30. 'Cello Solo with Organ Accompaniment.

"Elegie" .. Samuel Little (1)

3.40. Organ Solo.

"Offertoire in D" .. Batiste

"Canzonetta" .. Nicode

Tone Poem, "Finlandia" .. Sibelius

4.0-4.10.—Interval.

4.10.

'Cello Solo with Organ Accompaniment.

"Andante" .. Holman (11)

4.20. Organ Solo.

Overture to "Raymond"

Ambroise Thomas (20)

4.30.

'Cello Solo with Organ Accompaniment.

"Slumber Song" .. Squire

4.40. Organ Solo.

"Barcarolle" .. Spohr

"Festive March" .. Henry Smart (11)

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

8.30.

REGINALD S. MOUAT (Solo Violin).

"Elegie" .. Bazzini (20)

8.35. HOLY TRINITY CHURCH CHOIR.

Choirmaster, H. J. NASH.

Anthem, "Comfort, O Lord, the Soul of

Thy Servant" .. Crouch (11)

Hymn, "When I Survey the Wondrous

Cross" (A. and M. 108).

Hymn, "Rock of Ages" (A. and M. 184).

8.45.—The Rev. R. F. PECHEY, Holy Trinity

Church. Religious Address.

8.55. Choir.

Hymn, "The Day Thou Gavest, Lord,

is Ended" (A. and M. 477).

Anthem, "O Saviour of the World"

Goss (11)

9.5. THE WIRELESS ORCHESTRA.

Conductor,

Captain W. A. FEATHERSTONE.

Overture, "Men of Prometheus" Beethoven

Allegretto Quasi Andantino from "Sonata,

Op. 164" .. Schubert (6)

9.25. Reginald S. Mouat.

"Hejre Kati" .. Habay

(With Orchestral Accompaniment.)

9.30. Choir.

Anthem, "O Lord, My God" .. Wesley (11)

Anthem, "From all That Dwell Below

the Skies" .. Walmisley (11)

9.40. Orchestra.

Mosaic on the Works of Mozart

arr. Tavan

"Benedictus" .. Mackenzie (11)

10.0.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

10.15.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.30. ORGAN RECITAL

relayed from

THE CAPITOL CINEMA.

Vocalist, ADELINE WATKINS (Contralto).

Songs.

"The May Night" .. Brahms

"Love Eternal" .. Brahms

"The Prophet" .. Katie Moss

"O Love, From Thy Power" ("Samson

and Delilah") .. Saint-Saens

Recit., "Behold, a Virgin Shall Conceive"

Handel (11)

Aria, "O Thou That Tellest" ("The

Messiah.")

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

8.10. THE ROMILLY BOYS' CHOIR.

Hymn, "Around the Throne" (Tune,

Glory) .. Anon.

Part Song, "The Angel" .. Rubinstein

The Rev. R. H. LOMAS, M.A., B.D., Minister

of the Christian Fellowship, Barry.

Religious Address.

Hymn, "Children of Jerusalem" .. Anon.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 73.

WIRELESS PROGRAMME—SUNDAY (Continued from the facing page.)

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

The Sea in Music.

- 8.30. THE STATION SYMPHONY ORCHESTRA.**
 Conductor, OLIVER RAYMOND.
 Vocalist, MAY BLYTHE (Soprano).
 Overture, "The Hebrides" ... Mendelssohn
 Aria, "Ocean, Thou Mighty Monster" ... Weber
 Symphony No. 2, "The Ocean" (one movement only) ... Rubinstein
 Tone Picture, "Sadko" ... Rimsky-Korsakov
 Songs, Selected.
 Symphonic Poem, "The Sea" ... Frank Bridge
 Symphonic Poem, "The Tempest" ... Tchaikovsky

NEWS BULLETIN.

- 10.20.—Close down.
 Announcer: W. N. Settle.

MANCHESTER.

- 2.30. Brahms Concert.**
 THE AUGMENTED ORCHESTRA.
 Conductor, DAN GODFREY, Jun.
 Special Notes by SAM LANGFORD.
 "Tragic Overture" ... Brahms
 RACHEL HUNT (Contralto).
 Alto Rhapsody for Contralto Voice and Male Voice Choir.
 Orchestra.
 Variations on a Theme by Haydn.
 LEE THISTLETHWAITE (Baritone).
 "Magelone Songs" ... Brahms
 (At the Piano, Cecil Bateson.)
 Orchestra.
 Symphony No. 1 in C ... Brahms

- 5.30.—CHILDREN'S CORNER. S.B. from Glasgow.**
8.0.—SIDNEY G. HONEY: Talk to Young People.
8.40. ETHEL MIDGLEY (Pianist) and T. B. SIDEBOTTOM (Violinist).
 Sonata in F for Piano and Violin ... Beethoven

- GERTRUDE JOHNSON (Soprano) of the B.N.O.C.**
 "Cradle me low" ... Brahms (5)
 "Piper of love" ... Carver
 Hymn.
9.15.—The Rev. F. PATON WILLIAMS, of The Vicarage, Crawshawbooth, nr. Manchester. Religious Address.
 Hymn.

- 9.30. Ethel Midgley and T. B. Sidebottom.**
 Sonata for Violin and Pianoforte ... Cesar Franck
10.0.—NEWS. S.B. from London.
 Local News and Weather Forecast.
10.15. Gertrude Johnson.
 "Moonlight thro' the Trees" } Robert Eden
 "What's in the Air To-day?" } (4)
10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

- 3.0. EDGAR BAINTON.... Pianoforte**
CARL FUCHS..... Cello
ALFRED M. WALL Violin
 Trio in F Minor, Op. 65 ... Dvorak
 (a) Allegro ma non troppo; (b) Allegretto grazioso.
3.20. LEONORA HOWE (Soprano)
 "Blackbird Song" ... Scott (4)
 "All a Merry Maytime" ... Ronald (5)
3.30. GEORGE HARRIS (Tenor).
 "Behold and See" ... Handel
 "But Thou Didst Not Leave His Soul in Hell" ... Handel
3.40. Trio.
 Trio in F Minor, Op. 65 ... Dvorak
 (c) Poco adagio; (d) Allegro con brio.
4.0. Leonora Howe.
 "Give Me Your Heart" ... Goffin
4.5. George Harris.
 "Thou Shalt Break Them" ... Handel

- 4.10. Trio.**
 Fantasy Trio No. 1 ... Iceland
4.20. Alfred M. Wall.
 Sonata for Violin in E Major ... Pugnani
4.30. Leonora Howe.
 "Serenade" ... Gounod
 "My Lady" ... Goffin (20)
4.40. George Harris.
 "The Hour" ... Kahn
 "Before You Came" ... Wilson
4.50. Edgar Bainton.
 Capriccio in G Minor ... Bainton
 "Puck" ... Bainton

- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.**
8.30. THE NEWCASTLE CATHEDRAL QUARTETTE.
 "Love Wakes" ... Parry (11)
 Hymn, "Come Unto Me, Ye Weary."
8.45.—The Rev. T. ROBSON. Religious Address.
 Hymn, "Loed of Our Life."

- 9.5. GLADYS EDMUNDSON (Solo Pianoforte).**
 "Prelude" }
 "Sarabanda" } 3rd English Suite ... Bach
 "Gavotte" }
 "Gigue" }
9.20. J. T. GILHESPY (Tenor).
 "Be Thou Faithful" ... Mendelssohn
 "When Shadows Gather" ... Marshall (1)

- 9.30. H. HOBKIRK (Baritone).**
 "The Stirrup Cup" ... Arditi (1)
 "Prayer" ... Hiller
9.40. Quartette.
 "Summer Eve" ... Holton (11)
 "As Torrents in Summer" ... Elgar (11)
 "An Evening Lullaby" ... Shaw (2)

- 9.50. Gladys Edmundson.**
 "London Bridge" }
 "Gavotte" } ... Gardiner
10.0.—NEWS. S.B. from London.
 Local News and Weather Forecast.
10.15.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.

- 3.0. THE WIRELESS ORCHESTRA.**
 Overture, "Ruslan and Ludmilla" ... Glielka
3.15. CHARLES HURLEY (Tenor).
 "The Sorrow of Death" (Hymn of Praise) ... Mendelssohn
 "Be Thou Faithful Unto Death" ("St. Paul") ... Mendelssohn (12)

- 3.25. Orchestra.**
 Selection, "Manon Lescaut" ... Puccini
3.40. AGNES R. WALKER (Soprano).
 "Jesu, Lover of My Soul" ... Brooks (12)
 "Oh, for the Wings of a Dove" ... Mendelssohn (1)

- 3.50. Orchestra.**
 "Jewels of the Madonna" ... Wolf-Ferrari
 "Serenade" ... Tscelli
4.5. Charles Hurley.
 "If With all Your Hearts" ("Elijah") ... Mendelssohn (12)
 "King Ever Glorious" ("Crucifixion") ... Stainer (12)

- 4.15. Orchestra.**
 Symphony No. 40 in D Minor ... Mozart
4.30. Agnes R. Walker.
 "O Divine Redeemer" ... Gounod
 "Nearer, My God, to Thee" ... Carey (1)

- 4.40. Orchestra.**
 "War March of the Priests" ("Athalie") ... Mendelssohn.
5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

- 8.30. CHOIR OF THE TORRY U.F. CHURCH.**
 Psalm 24, Verses 7-10 (Tune: St. George's, Edinburgh).
 The Rev. JOHN GUTHRIE, B.D., Torry U.F. Church. Religious Address.

- Choir.**
 Hymn 365 (Church Hymnary).
8.45. "OLIVET TO CALVARY."
 A Sacred Cantata in Two Parts by J. H. Maumder.
 Rendered by

- THE NORTH UNITED FREE CHURCH CHOIR AND ORCHESTRA.**
 Conductor, C. G. SHEARER.
 BELLA SMART ... Soprano
 WILLIAM HAINING ... Tenor
 Rev. D. C. MITCHELL ... Baritone
10.0.—NEWS. S.B. from London.
 Local News and Weather Forecast.
10.15.—Close down.
 Announcer: W. D. Simpson.

GLASGOW.

- 3.0. THE STATION ORCHESTRA.**
 Conducted by HERBERT A. CARRUTHERS.
 Overture, "Leonora No. 3" ... Beethoven (2)
 Suite, Three Dances from "Tom Jones" ... E. German.
 Valse, "Summer Night's Dream" ... Gung'l

- 3.30. TINA McINTYRE.**
 "April Morn" ... Batten (1)
 "L'Eté" ... Chaminade (15)
 "The Piper of Love" ... M. Carver
3.42. Orchestra.
 Selection, "Cavalleria Rusticana" ... Mascagni
 Entr'acte, Nocturne in E Flat ... Chopin

- 4.0. JAMES ANDERSON (Baritone).**
 "The Blind Ploughman" ... Coningsby Clarke
 "In the Great Unknown" ... Guy D'Hardelot
 "The King's Minstrel" ... Ciro Pinsuti (5)
4.12. Orchestra.
 "Three Hungarian Dances" ... Brahms
 Entr'acte, "Serpoletto" ... Michel (15)

- 4.30. Tina McIntyre and James Anderson.**
 Duets: "Calm, Silent Night" ... Götze
 "The Voyagers" ... Sanderson (1)
4.40. Orchestra.
 Selection of Bishop's Songs.
 March, "Great Big David" ... Lotter

- 5.0-5.30.—CHILDREN'S CORNER. S.B. to all Stations.**
8.30.—Psalm No. 11 (Tune: Salisbury, No. 120)
8.35.—The Rev. O. P. REVELY, B.A., of St. Bride's Episcopal Church. Religious Address.
8.50.—Psalm No. 23 (Tune: Wiltshire, No. 136).

- 8.55. JOHN B. DICKSON (Solo Cello).**
 "Adagio" from Concerto ... Haydn
 Selected.
9.7. Recital (By Request) of
OLD SCOTTISH PSALM TUNES,
 by

- THE WESTBOURNE CHURCH CHOIR.**
 Conducted by A. M. HENDERSON
 (Organist to the University of Glasgow).
 He will also speak on the History and Character of the Old Scottish Psalm Tunes: Invocation, Ballerna, Eastgate, Love, Coleshill, Stracathro, Selma, University.

- 9.42. John B. Dickson.**
 "Andante Cantabile" from Concerto ... Sarasate
 "Romance" ... Conrad Ramrath
10.0.—NEWS. S.B. from London.
 Local News and Weather Forecast.

- 10.15.—Close down.**
 Announcer: Herbert A. Carruthers.
 A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 73.

WIRELESS PROGRAMME—MONDAY (April 7th.)

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

LONDON.

2.30-4.30.—Time Signal from Greenwich. Maud Goate, Mezzo-Soprano; Lillian Evans, Solo Violin. "Household Rubbish, and What Happens to It," by E. Thornton Cook. "Quaint Habitations," by Yvonne Cloud.

5.30.—CHILDREN'S STORIES: "Sabo is Locked In," by E. W. Lewis. "Treasure Island," Chap. 8, Part I., by Robert Louis Stevenson.

6.15-7.0.—Interval.

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

JOHN STRACHEY (the B.B.C. Literary Critic): Weekly Book Talk. *S.B. to all Stations.*

Talk by the Radio Association. *S.B. to all Stations.*

Local News and Weather Forecast.

"ROSE OF ARABY."

A Romantic Comic Opera.

by

Harold Simpson and Henry Thorp.

Lyrics by Harold Simpson.

Music by Merlin Morgan.

Produced and Conducted by

L. STANTON JEFFERIES.

S.B. to other Stations.

Cast:

Laylah VERA LOWE

Korab GLADYS NEWTH

Countess } MARJORIE WALKER

Ziski }

Hilda SYBIL ELSIE

Travers RAYMOND METCALFE

Durfen JOSEPH FARRINGTON

Abdullah JOHN HUNTINGTON

General } .. FREDERICK LLOYD

Biggles }

Kish }

1.35.—Acts I. and II. of the Opera "Rose of Araby."

1.10.—Sir WILLIAM HENRY BRAGG, K.O.B., F.R.S., D.Sc., Quain Professor of Physics, University of London, on "The Nature of Gases." *S.B. to all Stations.*

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

Weather Forecast. *S.B. to other Stations.*
Local News.

2.45.—Act III. of the Opera "Rose of Araby."
Announcer: J. S. Dodgson.

BIRMINGHAM.

2.30-4.30.—Lozells Picture House Orchestra: Director, Paul Rimmer.

5.0.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Topical Horticultural Hints."

5.30.—Agricultural Weather Forecast.

KIDDIES' CORNER: Janet Joye.

5.30.—"Teens Corner: Uncle Pip on "Naval History."

7.0.—NEWS. *S.B. from London.*

JOHN STRACHEY. *S.B. from London.*

Radio Association Talk. *S.B. from London.*

Local News and Weather Forecast.

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

Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—The "6BM" Trio: Reginald S. Moutat (Violinist), Thomas E. Illingworth (Cellist), Arthur Marston (Pianist), Vita Jarrad (Soprano).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: G. Guest, B.A., J.P., "Interesting Points About Parliament."

7.0.—NEWS. *S.B. from London.*

JOHN STRACHEY. *S.B. from London.*

Radio Association Talk. *S.B. from London.*

Local News and Weather Forecast.

7.35-8.0.—Interval.

"Popular Night."

8.0. THE BOURNE REVELLERS.

WINIFRED ASCOTT .. Soprano

NELLIE WINSLADE ... Pianist

SIDNEY WALLER Tenor

ERNEST EADY Baritone

ERNEST BUDGEN ... Humourist

Baritone, "Bashful Tom" Kemp

Soprano, "The Great Bazaar" *Oliver* (8)

Tenor, "The Devout Lover" .. *M. V. White*

Humourist, "How to Love" .. *H. Randall* (7)

Soprano and Tenor, Duet: "The Voyagers"

Sanderson (1)

8.20.—THE WRANGLERS (Wilson James and Partner) will wrangle on Mirth and Melody.

8.30. The Bourne Revellers.

Baritone, "Doctor Dan" *Moir*

Soprano, "Cherry Ripe" ... *arr. Lehmann*

Tenor, "Arise, O Sun" .. *Maude Craske Day*

Humourist, "Wot Abahrt It?" .. *Ellis* (7)

Soprano and Baritone, Duet: "Farewell

to Summer" *Noel Johnson*

8.50.—The Wranglers will wrangle on Mirth and Melody.

9.5. NELLIE WINSLADE (Solo Pianoforte).

No. 6 from "Three Four Suite"

Coleridge-Taylor

"Mélodie" *Rachmaninoff*

"Rustle of Spring" *Binding*

Bird Scenes from "Hiawatha"

Coleridge-Taylor

9.10.—Sir WILLIAM H. BRAGG. *S.B. from London.*

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

9.45.—The Wranglers will continue to wrangle on Mirth and Melody.

9.55. Nellie Winslade.

Polonaise in A, Op. 40, No. 1. *Chopin*

"City of Dreams" *Lescaut*

10.5. The Bourne Revellers.

Soprano and Tenor, Duet: "Until"

Sanderson (1)

Humourist, "The Serial Story" *L. Harris* (13)

Tenor and Baritone, Duet: "Watchman,

What of the Night?" *Sarjeant* (1)

10.15.—Miss A. B. FLOWER, F.E.S., F.R.H.S., (1st Class Certificated Expert of British Bee Keepers' Association, etc.), on "Bees and Beekeeping."

10.30.—Close down.

Announcer: John H. Raymond.

CARDIFF.

5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artistes. Talks to Women. Weather Forecast.

5.45.—THE HOUR OF THE "KIDDIE-WINKS."

7.0.—NEWS. *S.B. from London.*

JOHN STRACHEY. *S.B. from London.*

Radio Association Talk. *S.B. from London.*

Local News and Weather Forecast.

Operatic Night.

Vocalists (DOROTHY COWPER (Soprano).

JOHN COLLINSON (Tenor).

THE STATION ORCHESTRA

(Augmented).

7.35.—Operatic Soli, Duets and Orchestral Selections, including the Duets between

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 72.

EVENTS OF THE WEEK.

SUNDAY, APRIL 6th.

LONDON, 9.0.—De Groot and the Piccadilly Orchestra.

MANCHESTER, 3.0.—Brahms Concert.

CARDIFF, 8.30.—Music of the Sea.

BOURNEMOUTH, 3.0.—Organ and Cello Recital relayed from Boscombe Arcade.

ABERDEEN, 8.45.—"Olivet to Calvary," a Sacred Cantata in Two Parts.

MONDAY, APRIL 7th.

LONDON, 7.35.—A Romantic Comic Opera, "Rose of Araby," by Harold Simpson and Merlin Morgan. *S.B. to other Stations.*

CARDIFF, 7.35.—Operatic Night.

TUESDAY, APRIL 8th.

LONDON, 7.30.—Russian Programme by the Band of H.M. Grenadier Guards.

CARDIFF, 7.30.—West Country Night.

NEWCASTLE, 8.0.—Excerpts from

"David Garrick," by P. W. Roberts.

GLASGOW, 7.30.—An Evening of Plays presented by the Scottish National Players.

ABERDEEN, 7.15.—A Night with the Composer—Stanford.

WEDNESDAY, APRIL 9th.

LONDON, 8.0.—4th Symphony Concert relayed from the Central Hall, Westminster. (Conductor, Hamilton Harty.) *S.B. to all Stations.*

THURSDAY, APRIL 10th.

LONDON, 7.40.—Hours with Living British Composers—Vaughan Williams.

CARDIFF, 7.40.—Art Songs and Chamber Music.

BOURNEMOUTH, 8.0.—Chamber Music.

GLASGOW, 7.40.—Request Night.

ABERDEEN, 7.40.—Operatic Night.

FRIDAY, APRIL 11th.

LONDON, 7.30.—Rossini Night.

BIRMINGHAM, 7.30.—Request Night.

CARDIFF, 7.30.—The Magic Carpet:

V., British North Borneo.

GLASGOW, 7.30.—Recital of Chamber Music.

ABERDEEN, 7.30.—"Two Gentlemen

of Verona" (Shakespeare).

SATURDAY, APRIL 12th.

BOURNEMOUTH, 8.0.—Classical Night.

WIRELESS PROGRAMME—MONDAY (Continued from the facing page.)

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

Rudolf and Mimi (Act I, "La Bohème"), and Butterfly and Pinkerton (Act I, "Madame Butterfly") (Puccini).

- 9.10.—Sir WILLIAM H. BRAGG. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Dance Music.
- 10.15.—Close down.
Announcer: A. H. Goddard.

MANCHESTER.

- 3.30-4.30.—Concert by the "2ZY" Quartette.
- 5.0.—WOMEN'S HOUR.
- 5.20.—Farmers' Weather Forecast.
- 5.25.—CHILDREN'S HOUR.
- 6.30.—FRANCIS J. STAFFORD, M.A., M.Ed., French Talk.
- 7.0.—NEWS. *S.B. from London.*
JOHN STRACHEY. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Local News and Weather Forecast.
- 7.35-7.45.—Interval.

Concert Party Night.

- 7.45. IVY DAVIES' CONCERT PARTY.
IVY DAVIES Soprano
EMMIE WILD Contralto
WILLIAM HURLEY Tenor
ALEX HILL Baritone
ERNEST REEVES Humorist
ARTHUR BEWICK Accompanist
Quartette, "Love is Meant to Make Us Glad" (German) The Party
Song, "Mattinata" (Tosti) William Hurley
Duets, "Looking All Over for You" (Kern) Ivy Davies and Ernest Reeves
"M'Yes, M'No" (Melville Gideon) (7)
Songs, "O That It Were So" (Bridge) Emmie Wild
"Lullaby" (Scott)
Song, "Droop Not Young Lover" (Handel) Alex Hill
Humorous Selection Ernest Reeves
Quartette, "The Parting Kiss" (Pinsuti) The Party
Song, "The Moorish Maid" (Parker) Ivy Davies
- 8.45.—W. R. STOKES, F.R.A.S., F.R.A.C., on "The Spectroscope Interferometer."
- 9.0. Concert Party.
Duet, "The Army and the Navy" William Hurley and Alex Hill
Songs, "Love is a Dream" (Percy Pitt) Emmie Wild
"Life" (Landon Ronald)
Songs, "In Sheltered Vale" (Old German Melody) Alex Hill
"Bois Epais"
- 9.10.—Sir WILLIAM H. BRAGG. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. Concert Party.
Humorous Selection Ernest Reeves
Quartette, "The Goslings" (Sir F. Bridge) The Party
Songs, "By the Sea" (Schubert) William
"In Love" (Hermann Lohr) Hurley

Duet, "As I Went a-Roaming" (May H. Brahe) Ivy Davies and Emmie Wild
Song, "Leave Me Not" (Tito Mattei) Ivy Davies
Quartette, "Silent Night" (J. Barnby) The Party

- 10.15.—W. F. BLETCHER, Spanish Talk.
- 10.30.—Close Down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Ralph Elliott (Solo Pianoforte), Katherine Green (Soprano), Jack Mackintosh (Solo Cornet).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mr. A. Rae, M.A., on "The Electric Telegraph."
- 6.45.—Farmers' Corner.
- 7.0.—NEWS.—*S.B. from London.*
JOHN STRACHEY. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Local News and Weather Forecast.
- 7.35.—The entire Programme *S.B. from London.*
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-4.30.—Dance Afternoon, The Wireless Quartette and Gladys Cooper (Mezzo-Soprano).
- 5.0.—WOMEN'S HOUR: The Hon. Mrs. McGilchrist on "The All World Sunday School Convention at Glasgow."

- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.30.—Girl Guides' News Bulletin.
- 6.40.—Boy Scouts' News Bulletin: Commissioner W. Norrie on "Scouting in the Old Days."
- 7.0.—NEWS. *S.B. from London.*
JOHN STRACHEY. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Local News and Weather Forecast.
- 7.35.—The entire Programme *S.B. from London.*
Announcer: H. J. McKee.

GLASGOW.

- 3.30-4.30.—Popular Afternoon: An Hour of Melody by the Wireless Quartette and Betty Wilson (Mezzo-Soprano).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.45.—J. R. RUTHERFORD, J.P., on "The British Empire Exhibition."
- 7.0.—NEWS. *S.B. from London.*
JOHN STRACHEY. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Local News and Weather Forecast.
- 7.35.—The entire Programme *S.B. from London.*
Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 73.

Man Who Made Wireless Possible.

Dr. J. A. Fleming, Inventor of the Thermionic Valve.

HOW many people are aware that one of the foremost of the world's scientists, a pioneer not only in wireless discovery, but a leading authority upon many aspects of scientific activity, and the inventor of the thermionic valve, which made broadcasting possible, was speaking only a few weeks ago from 2LO? Dr. J. A. Fleming, to whom we refer, deserves the principal credit for the development of broadcasting, for it was his production of the thermionic valve that made wireless telephony possible.



DR. J. A. FLEMING.

Dr. Fleming has himself described how the valve came to be patented, and has related how, in 1882, the electric incandescent lamp, so familiar to us all, was perfected by Edison and Swan. The first lamps consisted of a carbon filament or thread, enclosed in a glass bulb from which all air was pumped out. When an electric current was sent through the threads, it glowed with a brilliant light. It was soon found that the bulb became blackened on the inside as the lamp was used, and the filament or thread was, after a certain time, burnt through at some place by excessive heating. "In the course of my experience," he has stated, "as scientific adviser to the Ediswan Electric Light Company, I noticed that in some lamps there was a clear line on the glass bulb on which no blackenings took place, which indicated that the carbon

particles had been shot off from the over-heated point in the filament in straight lines. The undamaged half of the hair-pin shaped filament, by intercepting this shower of carbon atoms, caused a sort of shadow, or line, of no black deposit to be produced on the inner surface of the bulb. A little later on, I found that these particles thus shot off were all electrified with a so-called negative electricity, that is the kind of electricity produced by rubbing a stick of sealing-wax with a bit of flannel.

"The next step of the invention was made in 1904, when I placed around the filament of an electric lamp a cylinder of metal, sealed inside the bulb, and found that a current of negative electricity, no matter how brief, could be sent from the filament to the cylinder, but not in the opposite direction. This at once gave us the means for converting the feeble, but rapid, to and fro motions of electricity in an aerial wire, which are set up when electric waves from a distant transmitting station strikes the aerial wires into a current of electricity, all in the same direction, by including in the circuit such a lamp with cylinder round the filament. I therefore called the instrument a valve.

"In its most recent types, which are the outcome of the work of many able inventors, the valve can perform three duties: it can detect electric vibrations, amplify or magnify them, and also create them, and it can truthfully be described as the master weapon of the radio engineer. Without it, wireless telephony would be only the occasional feat of experts; with it, wireless telephony has become the every-day amusement of thousands of amateurs in their own homes in all parts of the world."

WIRELESS PROGRAMME—TUESDAY (April 8th.)

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

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. The Wireless Trio and Louise Whittock (Soprano).
- 4.0-4.30.—Time Signal from Greenwich. "Shakespeare's Association with London," by Hugh Mytton. Wallis Williams (Baritone). "The Romance of Blanket Weaving," by Helen Grieg Souter.
- 5.30.—CHILDREN'S STORIES: "Five Little Pitchers," Chap. 6, Part 5, by Madeline Hunt. "The Language of Drawing," by A. Needham.
- 6.15.—Lady SELBY-BIGGE: An Appeal on Behalf of the Y.W.C.A., of which she is National Vice-President.
- 6.30-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
FRENCH TALK under the auspices of l'Institut Français. *S.B. to all Stations except Aberdeen.*
Local News and Weather Forecast.

- 7.30. **Russian Programme.**
THE BAND OF HIS MAJESTY'S GRENADIER GUARDS.
By Permission of Col. B. N. Sergison Brooke, C.M.G., D.S.O.
Director of Music, Lieut. G. MILLER, L.R.A.M.
Marche Slave *Tchaikovsky*
Suite de Ballet, "The Seasons" *Glazounov*
OLGA ALEXEEVA (Soprano).
"The Dreary Steppe" *Grechaninov*
"The Cradle Song" *Tchaikovsky*
"Snowdrops" *Grechaninov*
The Band.
Three Pieces *Tchaikovsky* (1)
Selection, "Eugen Onégin" *Tchaikovsky*
THE NOVELTY TRIO will entertain.
The Band.
Caprice Espagnol *Rimsky-Korsakov*
(a) Danse Russe } *Moszkowski*
(b) Tarantelle }
Olga Alexeeva.
"The Soldier's Wife" *Rachmaninoff*
"Bell Chimes" *Gliere*
"The Sea" *Rimsky-Korsakov*
The Band.
Suite Symphonique, "Scheherazade" *Rimsky-Korsakov* (1)
- 9.30.—TIME SIGNAL FROM GREENWICH, and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Local News and Weather Forecast.
- 9.45.—Mr. STEWART DICK, of the National Gallery, on "The Foundation and History of the National Gallery." *S.B. to Aberdeen.*
- 10.0. The Band.
Old Dance Music.
- 10.15.—The Novelty Trio.
The Band.
More Old Dance Music.
- 10.45.—Close down.
Announcer: C. H. King.

BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintette under the Direction of Frank Cantell.
- 5.0.—WOMEN'S CORNER: Lily Couzens (Soprano).
- 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
- 6.30.—Teens' Corner.
- 7.0.—NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News and Weather Forecast.

Miscellaneous Programme.

- 7.30. KATHLEEN LUCAS (Siffleuse).
"The Waltz Song" ("Tom Jones") *German*
"L'Ardita" *Arditi*
W. W. ALLEN (Dramatic Recital).
"Serjeant Buzfuz Addresses the Jury" *Dickens*
"My Aim" *C. Winter* (13)
FRANK CANTELL (Solo Violin).
"Romance" *Svendsen*
"Souvenir" *Drydia*
JOHN HENRY.
"The Influenza."
- 8.15-8.45.—Interval.
- 8.45. John Henry.
"Helping the Engineers."
Frank Cantell.
"African Dance No. 2" *Coleridge-Taylor*
THE KALAMAZOO PLAYERS
in a Modern Comedy,
"THE QUARREL,"
specially written for broadcasting by
H. Lemon.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—COLIN GARDINER, F.R.A., Hon. Organizing Secretary of the Radio Association, "Wireless Hints to Beginners."
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.
- 11.0.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Ethel Rowland (Solo Pianoforte).
- 4.0.—THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF.
- 4.20.—Ethel Rowland (Solo Pianoforte).
- 4.25.—The Royal Bath Hotel Dance Orchestra.
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: Hadley Watkins on "Music."
- 7.0.—NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News and Weather Forecast.
- 7.30-8.0.—Interval.
- "Night of Light Music."
- 8.0. THE WIRELESS ORCHESTRA.
Conductor, Captain W. A. FEATHERSTONE.
Selection, "Coppelia" *Delibes*
- 8.15. PHYLLIS KNIBBS (Soprano).
"The Rustling of Grass" *Green Coleridge-Taylor*
"To the Nightingale" *Brahms*
- 8.25. H. GORDON ACKLAND (Tenor).
"Nirvana" *Stephen Adams* (1)
"O Mistress Mine" *Quilter* (1)
- 8.35. Orchestra.
"Petite Suite de Concert" *Coleridge-Taylor*

WAVE-LENGTHS AND CALL SIGNS.		
Station	Call Sign	Metres
LONDON	(2LO)	365
ABERDEEN	(2BD)	495
BIRMINGHAM	(5IT)	475
BOURNEMOUTH	(6BM)	385
CARDIFF	(5WA)	353
GLASGOW	(5SC)	420
MANCHESTER	(2ZY)	375
NEWCASTLE	(5NO)	400
SHEFFIELD	(6FL)	303
PLYMOUTH	(5PY)	—

- 8.50. MURIEL GOLTON (Contralto).
"Wake Up" *Montague Phillips*
"The Fairy Sea" *Haydn Wood*
"Spring Sang a Song" *Carné*
- 9.0. Orchestra.
Selection, "The Toreador" *Caryll and Monckton*
Phyllis Knibbs.
"Thinking of You" *Coates*
"I Heard You Singing" *Coates*
- 9.20. H. Gordon Ackland.
"Asthore" *H. Trotter*
"The Awakening" *Coates* (1)
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—CHARLES RIDDLE, Borough Librarian, on "Bournemouth."
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.
- 11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artistes. Talks to Women. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0.—NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News and Weather Forecast.

West Country Night.

- 7.30.—Programme arranged and directed by JAN STEWER, who will himself appear in West Country Songs, Sketches, and Interludes.
JAN STEWER will be assisted by GEORGE PARKER (Baritone) and THE STATION ORCHESTRA.]
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—RICHARD TRESEDER, F.R.H.S., on "Gardening."
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.
- 11.0.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

- 3.30-4.30.—Concert: E. Waner (Soprano), Dorothy S. Fuller (Contralto), Cecilia Wood (Solo Pianoforte), George Lonsdale (Tenor), Fred Sutcliffe (Baritone), W. Williamson (Entertainer).
- 5.0.—WOMEN'S HOUR.
- 5.20.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S CORNER.
- 7.0.—NEWS. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News and Weather Forecast.
- 7.30-7.45.—Interval.
- "Light Orchestral Night."
- 7.45. THE ORCHESTRA.
March, "The London Scottish" *Haines*
Overture, "Son and Stranger" *Mendelssohn* (6)
Waltz, "Casino Tanzo" *Gangl*
DORIS BARROW (Soprano).
Waltz Song from "Merrie England" *Ed. German*
"To-day My Spinnet" ("Tom Jones") *Edward German*

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WIRELESS PROGRAMME—TUESDAY (Continued from the facing page.)

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

- Orchestra.
 Selection, "A Country Girl" ... *Monckton*
 "Scènes Alsaciennes" *Massenet*
 8.45.—Prof. F. E. WEISS, M.Sc., on "Spring Flowers."
 9.0. Orchestra.
 Ballet Music, "The Sicilian Vespers" *Verdi*
 Selection, "Fallen Fairies" ... *Ed. German*
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Doris Barrow.
 "Songs My Mother Taught Me" ... *Dvorak*
 "Wise Folly" *Landon Ronald* (5)
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.
 11.0.—Close down.
 Announcer: Dan Godfrey, Junr.

NEWCASTLE.

- 3.45.—Concert: Walter S. Barry's Trio.
 4.45.—WOMEN'S HOUR.
 5.15.—CHILDREN'S HOUR.
 6.0.—Scholars' Half-Hour: Chas. Wain, Talk on Nature Study.
 6.45.—Farmers' Corner.
 7.0.—NEWS. *S.B. from London.*
 FRENCH TALK. *S.B. from London.*
 Local News and Weather Forecast.
 7.30. THE STATION ORCHESTRA.
 Conductor, WILLIAM A. CROSSE.
 Selection, "Princess Caprice" *Fall*
 7.45 WILLIAM J. TAYLOR (Baritone).
 "Glorious Devon" *German*
 "Will o' the Wisp" *Cherry*
 7.55. Orchestra.
 "Valse Dolores" *Waldteufel*
 8.0. Mr. WILLIAM MACREADY and Miss GODFREY TURNER in excerpts from "DAVID GARRICK." (*P. W. Roberts.*)
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. William Taylor.
 "So you Want to be a Soldier, Little Man?" *Trotter*
 "A Jolly Old Cavalier" *Dix*
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.
 11.0.—Close down.
 Announcer: E. L. Odhams.

ABERDEEN.

- 3.30.—The Wireless Quartette, Operatic Afternoon.
 4.30.—Catherine Duncan (Contralto), Recital of Elgar's Songs.
 5.0.—WOMEN'S HALF-HOUR.

- 5.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: Auntie Nellie's Party.
 6.0.—Weather Forecast for Farmers.
 Geo. G. Esslemont, M.B.E., B.Sc., Agricultural Talk.
 Weekly Agricultural Notes.
 7.0.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
A Night with the Composer, C. V. Stanford.
 7.15. THE WIRELESS ORCHESTRA.
 Two Movements from Irish Symphony in F Minor (14)
 7.30. ISOBEL SHAW (Soprano).
 "My Love's an Arbutus" (1)
 "The City Child" (14)
 7.40. Orchestra.
 Overture, "Shamus O'Brien" (1)
 7.55. ROBERT WATSON (Baritone).
 "Sailing at Dawn" ... *Songs of the Fleet*
 "The Little Admiral" } (14)
 8.5.—ALBERT ADAMS, F.R.C.O. Weekly Musical Talk, "The Composer—Stanford."
 8.20. Isobel Shaw.
 "The Winds of Bethlehem"
 "Foreign Lands" (2)
 8.30. Orchestra.
 Suite of Ancient Dances (14)
 Sarabande; Morris Dance.
 8.40. Robert Watson.
 "A Soft Day" (14)
 "Trottin' to the Fair" (14)
 8.50. Orchestra.
 Overture, "Attila"
 "Irish Rhapsody No. 1 in D Minor" (14)
 9.15-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45.—Mr. STEWART DICK. *S.B. from London.*
 10.0. Isobel Shaw.
 "A Lullaby" (2)
 "The Cuckoo" (1)
 10.10. Robert Watson.
 "Drake's Drum" } *Songs of the Sea* .. (1)
 "The Old Superb" }
 10.20. Orchestra.
 "Serenade in G" (1)
 10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.
 11.0.—Close down.
 Announcer: R. E. Jeffrey.

GLASGOW.

- 3.0.—Norman Austin's "Musical Moments" relayed from La Scala Picture House.
 3.30-4.30.—The Wireless Quartette and Miss M. McNeil (Soprano).
 4.45.—TOPICS FOR WOMEN.
 5.15.—FORTY-FIVE MINUTES WITH "THE TINY TOTS."
 6.0.—Weather Forecast for Farmers.
 7.0.—NEWS. *S.B. from London.*

- FRENCH TALK. *S.B. from London.*
 Local News and Weather Forecast.
 THE SCOTTISH NATIONAL THEATRE SOCIETY presents
 THE SCOTTISH NATIONAL PLAYERS.
 Incidental Music to the Plays by THE STATION ORCHESTRA.
 Conducted by HERBERT A. CARRUTHERS.
 7.30. "Keltic Suite" *Foulds*
 "Scottish Dances" *arr. W. H. Cole*
 7.50. "A VALUABLE RIVAL."
 A Comedy in One Act
 by *Neil F. Grant.*
 Played by Command before Their Majesties the King and Queen at Balmoral Castle.
 Performed by The Scottish National Players.
 Alexander Jameson
 D. MORLAND GRAHAM
 Maggie Jameson
 ELLIOT C. MASON
 William Bain R. B. WHARRIE
 Time: The Present.
 8.20. Orchestra.
 "Coronach" *Edgar Barratt* (4)
 "Wae's Me for Prince Charlie."
 "THE DAWN."
 A Fragment by *Naomi Jacob.*
 Performed by the Scottish National Players.
 The Woman NAN R. SCOTT
 The Man
 ALEXANDER MACGREGOR
 The Servant EMMA F. COWAN
 The Traveller R. B. WHARRIE
 Time: Some Years after the Rising of '45.
 9.0-9.30.—Interval.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Orchestra.
 Seven Scottish Airs.
 9.55. A Play in One Act.
 "THE PHILOSOPHER OF BUTTER-BIGGIN'S."
 by *Harold Chapin.*
 Performed by the Scottish National Players.
 David Pirnie
 D. MORLAND GRAHAM
 Lizzie (His Daughter)
 GRACE MACCHLERY
 John Bell (His Son-in-Law)
 R. B. WHARRIE
 Wee Alexander (John's little Son)
 JEAN MACKEMMIE
 Time: The Present.
 10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.
 11.0.—Close down.
 Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 77.

Wednesday's Symphony Concert.

The Music Described by Percy A. Scholes.

OLD DANCES AND LUTE TUNES— RESPIGHI.

RESPIGHI is a prominent Italian composer of the present day, now forty-five years of age. These *Old Dances and Lute Tunes* are pieces of sixteenth-century music arranged by him for orchestra.

I. **BALLET, Count Orlando**, by Simone Molinaro. This is scored for two Oboes, Harpsichord (represented to-night by the modern Pianoforte), and Strings. The chief feature is the alternation of Strings alone with Oboes and Harpsichord (in place of which to-night a piano will be used).

II. **GALLIARD**, by Vicenzo Galilei (father of the astronomer). The Galliard is an old dance (mentioned by Shakespeare), which took its name from its gay rhythm.

The instruments here are Flutes, Oboes, Cor Anglais, Horn, Harp, Harpsichord, and Strings. The middle portion has a "pedal bass" (i.e., a note that remains the same throughout), and an Oboe solo is a notable feature.

When the first portion returns, the Harp has an interesting part to play.

III. **VILLANELLA** (composer unknown). The Villanella was a rustic dance, originally accompanied by the voice.

The Orchestra here used consists of one Flute, one Oboe, Harp, and Strings. At the opening the Strings are plucked instead of bowed. In the middle section the Strings are muted.

IV. **PASSY-MEASURE AND MASQUERADE** (composer unknown). The instruments employed are Flutes, Oboes, Bassoons, Horns, and one Trumpet, Harp, Harpsichord, and Strings.

The *Passy-measure* is very gay. Alternations of Wind and Strings are a feature.

The *Masquerade* begins with a bold Trumpet tune. There are several charming passages for Wind instruments alone. The Orchestration is often very brilliant.

ROYAL HUNT AND STORM—BERLIOZ.

Just about sixty years ago, the French composer, Berlioz, produced his opera *The Trojans at Carthage*, from which this piece is an extract.

This "Symphonic-Entr'acte" occurs at the end of Act II. or Act III. ("The Trojans" is variously divided into 4 or 5 Acts). The scene is "a virgin forest in the neighbourhood of Carthage." Naiads appear, and bathe. The hunt is heard in the distance, gradually getting nearer, and the Naiads vanish.

Various hunters cross the scene, a storm approaches.

While the storm increases, Ascanias, son of Aeneas, gallops past, followed by other huntsmen.

The storm approaches its height, and night falls. Dido and Aeneas, hunting, arrive and take refuge in a cave.

Wood Nymphs appear, singing, also Fauns and Satyrs, all of whom dance a grotesque dance in the darkness. A little stream in the rocks becomes a noisy cataract. Lightning strikes a tree, and, finally, the whole scene is obscured by dense clouds. The storm at last abates and the clouds scatter.

The music calls for no description. The above conveys its spirit.

SONG :

Arise, Ye Subterranean Winds Purcell

Arise, arise ye subterranean winds,
More to disturb their guilty minds,
And all ye filthy damps and vapours rise,
Which use to infect the earth, and trouble all the Skies;
Rise ye, from whom devouring plagues have birth;
You that in th' vast hollow womb of earth,
Engender Earthquakes, make whole Countreys shake,
And stately Cities into Desarts turn;
And you who feed the flames by which Earth's entrails
burn,
Ye raging winds, whose rapid force can make
All but the fix'd and solid centre shake;
Come drive these Wretches to that part o' th' Isle,
Where nature never yet did smile;
Cause Fogs and Storms, Wisdrwinds and Earthquakes
there:
There let them howl and languish in despair,
Rise and obey the powerful Prince of th' Air.

This song comes from Purcell's music to Shakespeare's *The Tempest* as tinkered by the poet Shadwell to suit later seventeenth century taste. A devil sings it; he is engaged in the persecution of Antonio, Alonso and Gonzalo, and if the forces of nature were as obedient to him as he seemed to expect, the punishment inflicted must have been very effective.

SEVENTH SYMPHONY—BEETHOVEN.

This is one of Beethoven's greatest Symphonies.

Sir George Grove, who has written so fully about each of Beethoven's Symphonies that every later writer must perforce quote him, describes this one as follows:—

"It is not in any innovation on form, or on precedent of arrangement, that the greatness of the Seventh Symphony consists, but in the originality, vivacity, power, and beauty of the thoughts and their treatment, and in a certain new romantic character of sudden and unexpected transition which pervades it, and which would as fairly entitle it to be called the *Romantic Symphony* as its companions are to be called the 'Hercule' and the 'Pastoral.' If only Beethoven had so indicated it—which he has not. In the *Finale* this 'romance' develops into a vein of boisterous mirth, of which we have no example in any of the earlier symphonies."

INTRODUCTION. (*Poco-Sostenuto*—Rather smooth and sustained in style)—This is the longest Introduction Beethoven ever wrote to any of his works, and one of the finest.

Note how, out of the short, sharp chords by the Full Orchestra, with which it opens there emerges each time, a slow, four-note melody, given first to the Oboe, then to the Clarinets, then to the Horns, and, lastly, to the Bassoons.

Following this come long scales, climbing their way steadily up from the bottom of the Orchestra to the top.

Then enters a graceful Tune, first given to the Oboe (with Clarinets and Bassoons accompanying), and then to the First Violin, with piquant little repeated notes above it, played by the Oboe, the Bassoon, and (later) the Flute. This grows louder, and with a blare and a bang, in come Trumpets, Drums, and all the power of the Orchestra.

We are now about half-way through the Introduction, but the rest of it is made out of just the same musical material, and need not be described. At the end it dies down into a soft expectancy, and quietly creeps into the—

FIRST MOVEMENT. (*Vivace*—Rapid and Lively). With the Flute (softly played) originates the very jolly, dance-like "First Subject," or principal Tune of this Movement. Before long, however, the whole great Orchestra has caught the infection (for it really is a "catchy" Tune), and is bowing, or blowing, or banging, in an effort to let the wide world hear what a good thing it has found.

By-and-by, when the players have all had time to become a little exhausted, the happy noise dies down a little, and this gives the First Violins the chance they wanted. They have got another merry dance-tune (the Second Subject of the movement), and this they proceed to play.

So the Movement goes on, first "developing" the material heard up to this point, and then "recapitulating" it.

At the end comes a thrilling "Coda," or closing section. It begins very softly, tossing from one instrument to another a tiny snatch of the "First Subject" above mentioned; soon, however, it gains power, and before many seconds have passed, every instrument in the orchestra is exerting itself in the effort to shout down all the other instruments, and the piece ends with two good solid bangs, as every loud piece should!

SECOND MOVEMENT. (*Allegretto*—Not Slow). There is something very touching about the way the Movement opens. It is not difficult to imagine what way the thoughts of Beethoven's war-time audience turned at the first performance—a hundred and ten years ago, as they heard the solemn low notes of the Strings give out the chief Tune of this piece. For quite a

long time the Strings have this Tune to themselves, and notice how the Violas and Cellos soon weave another Tune in with it. Then the Wind Instruments take up the sorrowful march-like First Tune, with a power akin to that of agony, whilst the Violins weave in the Accompanying Tune just mentioned.

All this has been in a solemn minor, but now there comes a consoling major melody. It enters in the Clarinet and Bassoon, whilst the First Violin plays triplet arpeggios and the Bass Strings keep up the march rhythm.

So, with alternations of sorrow and of hope, the Movement proceeds.

THIRD MOVEMENT. (*Presto*—Very Quick.) Every thought of sadness disappears as if by Magic! The reaction is violent. We seem to see Beethoven tossing up his cap with delight. Full of humour, he simply carries us with him into regions of pure jollity.

From the point of view of form, the Movement is a Scherzo with Trio, arranged Scherzo-Trio-Scherzo-Trio-Scherzo. The Wind Instruments accept most of the responsibility in the Trio. The Tune Beethoven has given them to take care of is a pilgrim's hymn in common use in Lower Austria in Beethoven's day, and perhaps still in use there.

FOURTH MOVEMENT. (*Allegro con brio*—Quick and Spirited). The fun continues—with other qualities mingled, a rude boisterousness being one. The form is the same as that of the First Movement: statement of two main Tunes, development of them, repetition of them. The "First Subject" is easily recognised because (after two brief bars of preliminary shouting to one another of the Strings and Wind), the Movement opens with it. The "Second Subject" enters in the Violins; it has a sort of quick, limping gait, is in the minor, and never gets far without a rude interrupting chord from Wind and Drum (this should be sufficient to identify it).

Those younger listeners who like an occasional "rag" will enjoy this movement.

LITTLE SUITE—DEBUSSY.

This pleasant Suite was written by Debussy as a Pianoforte Duet. Later it was arranged for Orchestra by Henri Büsser. It is one of Debussy's earlier compositions.

There are four Movements.

I. **BOATING.** The Solo Flute gives out the main Tune, a gently swaying Barcarolle (at the end of this tune the Clarinets double it two octaves below—a rather unusual effect). This section of the piece continues for a short time, and then we pass into—

A Middle Section of the piece, of a stronger, more rhythmic character, and more fully orchestrated. Near the opening of this section is a curiously scored passage for two Flutes, and two Trumpets (muted) all other instruments being momentarily silent.

Then the First Section returns, the main Tune originally played by Flute now being played by Violin, the Flute adding decorative comments.

II. **PROCESSION.** The performer on the Triangle is an important person throughout this Movement.

At the opening, supported by a *pizzicato* (i.e., plucked) String accompaniment, two Flutes give out a rather deliberately moving March Tune, as a duet, three notes apart.

Then the two Oboes take it over, and various Wind instruments follow, and at last the Full Orchestra is playing.

A Middle Section then opens, of what we may call a "refined rag-time" character. At length this dies away.

The Tune of the First Section returns in the Flutes again, but this time the Violins softly play beneath it the Tune of the Middle Section—an interesting combination.

(Continued on the facing page.)

THE PROGRAMME—WEDNESDAY

(April 9th.)



MR. HAMILTON HARTY.

The piece works up to a brilliant climax.

III. MINUET. This opens with a few bars of Introduction for Oboe, Cor Anglais (i.e., an Alto Oboe) and Clarinet.

Then the Minuet begins, its Tune being given, phrase by phrase, to Violins, Flute, and Clarinet, Oboe and Cor Anglais and Violins.

A Middle Section is led off by the Bassoon.

The orchestration of this section is very varied in colour. At the end all dies away in a soft String tremolo, and there returns the—

First Section, much as before, but with the Oboe (instead of Violin) leading off.

IV. BALLET. This is a lively, very rhythmic dance. The chief Tune is given out by Strings in unison, with a light off-the-beat accompaniment by the Wind instruments.

Then the Wind and Strings change places, the Wind now giving out the Tune and the Strings the Accompaniment (*pizzicato*).

After a time the Tune is repeated by Full Orchestra.

Strings and Horns then echo the closing phrase of the Tune and we suddenly find ourselves in the whirl of a Waltz developed out of this phrase. This runs its course and then—

The earlier portion of the Movement returns.

The great climax at the end is cleverly made by taking the First Tune of the piece (given to Trumpets) and the Waltz Tune (given to the other instruments) and running them together in double harness.

SONGS:

- "Full Fathom Five" Eric Fogg
- "Requiem" Graham Peel
- "Ballad of Semmer Water" Graham Peel
- "Edward" Loewe

Eric Fogg was born in Manchester in 1903; he has the reputation of being a very "advanced" young composer. Graham Peel was born in the same city in 1877. Loewe, a German composer (1796-1869), composed *Edward* early in his career. He was famous as a song composer.

4th SYMPHONY CONCERT.

Central Hall, Westminster.
at 8 p.m.
(S.B. to all Stations.)

The Royal Philharmonic Orchestra.
Conductor, HAMILTON HARTY.
NORMAN ALLIN, Bass.

- Ancient Italian Airs and Dances (from the Sixteenth Century, freely transcribed for Orchestra) Respighi
- 1. Balletto.
- 2. Gagliarda.
- 3. Vilanella.
- 4. Passo Mezzo e Mascherada.

Royal Hunt and Storm in the Forest

- Aria, "Rise, Ye Subterranean Winds" Berlioz
- Symphony No. 7 in A Beethoven
- Petite Suite Debussy

- "Full Fathom Five" Eric Fogg
- "Requiem" Graham Peel (1)
- "Ballad of Semmerwater" Graham Peel (1)

- "Edward" Loewe
- Introduction Act III. Wagner
- Dance of Apprentices from "The Mastersingers" Wagner

Procession of Mastersingers
Announcer: R. F. Palmer.

The words of *Edvard* are those of an ancient Scottish ballad.

INTRODUCTION TO ACT III. } from "The
DANCE OF APPRENTICES } Master-
PROCESSION OF MASTER- } singers."
SINGERS } Wagner.

These are three well-contrasted extracts from Wagner's Comedy-Opera.

I. INTRODUCTION TO ACT III. One of the most poetically beautiful passages in all Wagner's work—a quiet spirit in meditation is suggested, and, indeed, when at its close the curtain rises, we see the poet, Hans Sachs, in his armchair, with the midsummer morning sun

streaming in, a great folio before him, reading and reflecting upon life. Wagner has himself left a very lucid analysis of this beautiful piece. The following is a free translation:—

"The brief opening tune, for Strings . . . reproduces the bitter cry (heard in the previous Act) of a man strong to meet the happenings of life and showing the world a face full of energy, and even of gaiety. . . . This tune is now introduced merely to die away into resignation.

"As it does so, the Horns sound, as from afar, the famous hymn with which Hans Sachs had greeted Luther and the Reformation, the hymn which had brought him an overwhelming popularity.

[This Hymn will be heard in full during the Procession of Mastersingers later.]

"After the first line of this Hymn, the Strings take up very gently, some detached phrases from Sachs's song in the Second Act—as if Sachs, the shoemaker poet, raised his eyes from his manual labour to look on high, and lost himself in tender and gracious reverie.

"Then the Horns continue, and this time more loudly, giving out the Master-song with which Sachs is, in the last Act to follow, to be greeted by the people of Nuremberg.

"Then the first Tune of all enters again, this time with the stronger expression of a soul profoundly shaken. It becomes calmer, and the music closes in the serenity of a quietly happy resignation."

II. THE DANCE OF APPRENTICES. This is the jolly open-air waltz music, to which the Apprentices dance at the Festival which closes the Opera. The dignified Mastersingers appear and we pass into

III. THE PROCESSION OF MASTER-SINGERS. This is some of the most stirring processional music ever written. Its climax comes as Hans Sachs appears, and the people greet him with the famous Hymn already touched upon by the composer in the Introduction to the Act (see above).



MR. NORMAN ALLIN.

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

LONDON.

- 3.30-4.30.—Time Signal from Greenwich. Concert: The Wireless Trio.
- 5.30.—CHILDREN'S STORIES.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- ARCHIBALD HADDON (the B.B.C. Dramatic Critic). *S.B. to all Stations.* Local News and Weather Forecast.
- 7.30.—Sir RICHARD GREGORY, F.R.A.S., F.Inst.P., F.J.L., Professor of Astronomy at Queen's College, on "Science and Progress." *S.B. to all Stations.*
- 8.0.—4TH SYMPHONY CONCERT relayed from the Central Hall, Westminster. *S.B. to all Stations.*
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, AND WEATHER FORECAST. *S.B. to all Stations.* Local News.
- 9.45.—4TH SYMPHONY CONCERT, Contd. *S.B. to all Stations.*
- 10.30.—Close down.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra.
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Forecast, KIDDIES' CORNER.
- 6.30.—Teena Corner.
- 7.0.—NEWS. *S.B. from London.* A. HADDON. *S.B. from London.* Local News and Weather Forecast.

7.30-10.30.—The entire Programme *S.B. from London.* Announcer: Percy Edgar.

BOURNEMOUTH.

- 3.45.—Classical Music by the "GBM" Trio.
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour.
- 7.0.—NEWS. *S.B. from London.* A. HADDON. *S.B. from London.* Local News and Weather Forecast.
- 7.30-10.30.—The entire Programme *S.B. from London.* Announcer: John H. Raymond.

CARDIFF.

- 5.0.—"5WA'S" "FIVE O'CLOCKS."
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0.—NEWS. *S.B. from London.* A. HADDON. *S.B. from London.* Local News and Weather Forecast.
- 7.30-10.30.—The entire Programme *S.B. from London.* Announcer: A. H. Coddard.

MANCHESTER.

- 3.30-4.30.—Concert.
- 5.0.—MAINLY FEMININE.
- 5.20.—Farmers' Weather Forecast.
- 5.25.—CHILDREN'S HOUR.
- 7.0.—NEWS. *S.B. from London.* A. HADDON. *S.B. from London.* Local News and Weather Forecast.
- 7.30-10.30.—The entire Programme *S.B. from London.* Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert.
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.

- 6.0.—Scholars' Half-Hour.
- 6.35.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.* A. HADDON. *S.B. from London.* Local News and Weather Forecast.
- 7.30-10.30.—The entire Programme *S.B. from London.* Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-4.30.—Popular Afternoon.
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.5.—Madame LEFEVRE, French Talk.
- 7.0.—NEWS. *S.B. from London.* A. HADDON. *S.B. from London.* Local News and Weather Forecast.
- 7.30-10.30.—The entire Programme *S.B. from London.* Announcer: W. D. Simpson.

GLASGOW.

- 3.30-4.30.—Classical Afternoon.
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.45.—D. MILLAR CRAIG, on "The Modern Orchestra and its Members."
- 7.0.—NEWS. *S.B. from London.* A. HADDON. *S.B. from London.* Local News and Weather Forecast.
- 7.30-10.30.—The entire Programme *S.B. from London.* Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 73.

WIRELESS PROGRAMME—THURSDAY (April 10th.)

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

LONDON.

1.0-2.0.—Time Signal from Big Ben. The Week's Concert of New Gramophone Records.

4.0-4.30.—Time Signal from Greenwich. "The Letters of O Toyo, a Japanese School-girl," by C. Romane James. H. G. Marshall-Hall (Baritone). "Pictures and their Frames" (No. 1), by Edith M. Hinchley.

5.30.—CHILDREN'S STORIES: "Five Little Pitchers" (Chap. 7, Part 1), by Madeline Hunt. Musical Talk by Auntie Hilda and Uncle Humpty Dumpty. "A Trip Round the World—Rangoon." L.G.M. of the *Daily Mail* on "Hard-to-believe Zoo Stories."

6.15.—7.0.—Interval.

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

PERCY A. SCHOLES (the B.B.C. Music Critic): "The Week's Music." *S.B. to all Stations.*

Talk by the Radio Society of Great Britain. *S.B. to all Stations.*

Local News and Weather Forecast.

7.40.—THE "MOONSTONES" CONCERT PARTY introduced by ERNEST SEWELL and JACK RICKARDS.

8.25 (Approx.)—"From My Window," by Philémon.

8.30.—"Hours With Living British Composers."

Ralph Vaughan Williams.

GILBERT BAILEY (Baritone).

THE SNOW STRING QUARTETTE.

JESSIE SNOW, KENNETH SKEAPING, ERNEST TOMLINSON, EDWARD J. ROBINSON.

MAURICE COLE (Pianist).

String Quartette in G Minor.

Allegro Moderato—Miauet and Trio—Romance—Finale, Rondo Capriccioso.

Song Cycle, "Five Mystical Songs" (words by George Herbert).

(For Baritone Solo, String Quartette and Piano.)

(1) "Easter"; (2) "I Got Me Flowers"; (3) "Love Made Me Welcome"; (4) "The Call"; (5) "Antiphon."

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

Local News and Weather Forecast.

9.45.—Mr. H. E. POWELL-JONES on "Chile." *S.B. to Glasgow.*

10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

12.0.—Close down.

Announcer: J. S. Dodgson.

BIRMINGHAM.

8.30-4.30.—Station Piano Quintette under the Direction of Frank Cantell.

5.0.—WOMEN'S CORNER.

5.30.—Agricultural Weather Forecast.

KIDDIES' CORNER.

6.30.—"Texas Corner.

7.0.—NEWS. *S.B. from London.*

PERCY SCHOLES. *S.B. from London.*

Radio Society Talk. *S.B. from London.*

Local News and Weather Forecast.

Popular Programme.

7.40. THE STATION ORCHESTRA.
Overture, "Fingal's Cave" ..Mendelssohn
Suite, "The Pagoda of Flowers"

Woodforde-Finden (1)

(a) "Introduction and Passing of Priests"; (b) "Midst the Petals"; (c) "The Star-Flower Tree"; (d) "The Blue Lotus Dance"; (e) "The Return of Oomala."

EMILY BROUGHTON (Soprano),
"Elizabeth's Greeting" ("Tannhäuser")
Wagner (11)

8.15-8.45.—Interval.

8.45. Orchestra.

Mosaïque on the Works of Weber

arr. Tavan

Morceau, "La Voix des Cloches" ..Luigini

Suite, "From the Countryside" ..Coates

(a) "In the Meadows"; (b) "Among the Poppies"; (c) "At the Fair."

Emily Broughton.

"Now Sleeps the Crimson Petal"

Quilter (1)

"Lullaby" ..Scott (4)

"A Feast of Lanterns" ..Bantock (4)

9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.

9.45.—Major VERNON BROOK, M.L.A.E.,
"Engineering Review."

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

12.0.—Close down.

Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45-4.45.—Aerials Concert Party: Dorothy Street (Soprano), Dorothy Randall (Contralto), Gerald Kaye (Tenor), Dorothy Forrest (at the Piano).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: J. O. B. Carter, B.A., A.K.C.Lon., "Ben Jonson."

7.0.—NEWS. *S.B. from London.*

PERCY SCHOLES. *S.B. from London.*

Radio Society Talk. *S.B. from London.*

Local News and Weather Forecast.

7.40-8.0.—Interval.

Chamber Music.

8.0.—THE WIRELESS STRING ORCHESTRA.
Conductor, Capt. W. A. FEATHERSTONE.

I Octette for Strings, Op. 20

Mendelssohn

II Serenade for String Orchestra ..Elgar

III Sextette, Op. 36 ..Brahms

IV Suite, "St. Paul's" ..Holst

V REGINALD S. MOUAT (Violinist)

AND RITA HAMBERG (Violinist).

Concerto for two Violins ..Bach

VI Orchestra.

Excerpts from Suite "Peer Gynt" ..Grieg

(a) "Death of Ase"; (b) "Anitra's Dance."

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

9.45. Orchestra.

VII Serenade for Strings, No. 6. ...Mozart

(Serenata Notturna, Series 9, No. 8.)

(a) Marcia; (b) Menuetto; (c) Rondo.

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

12.0.—Close down.

Announcer: John H. Raymond.

CARDIFF.

5.0.—"5WA'S" "FIVE O'CLOCKS": Mr Isaac Williams, Keeper of Arts, The National Museum of Wales. John Henry will entertain. Vocal and Instrumental Artistes. Talks to Women. Weather Forecast.

5.45.—THE HOUR OF THE "KIDDIE-WINKS."

7.0.—NEWS. *S.B. from London.*

PERCY SCHOLES. *S.B. from London.*

Radio Society Talk. *S.B. from London.*

Local News and Weather Forecast.

Feature Programme.

7.40. ART SONGS

AND CHAMBER MUSIC—II.

Vocalist .. WINIFRED FISHER (Soprano)

Solo Violoncello BEATRICE EVELINE

Solo Pianoforte .. DOROTHY HOWELL

Solo Pianoforte for Songs

VERA McCOMB THOMAS.

I. Songs.

"Lament of Isis" ..Bantock

"Now Sleeps the Crimson Petal"

Quilter (1)

"Faery Song" ("The Immortal Hour")

Rutland Boughton (14)

"Silent Noon" ..Vaughan Williams

II.—Sonata for Violoncello and Pianoforte

in F Major (Op. 6) ..Richard Strauss

III. Songs.

"Devotion" ..Strauss

"The Swan" ..Grieg

"With a Waterlily" ..Grieg

"The Forge" ..Brahms

IV. Pianoforte Soli.

"Caprice" (after Scarlatti)

Paderewski

"Berceuse" ..Chopin

Concert Study in A Major ..Poldini

V. Songs.

"Après un Rêve" ..Faure

"Les Larmes" ..Massenet

"Elégie" ..

"Tambourin" ..arr. Tierso

VI. Violoncello Soli.

"Chant Elégiaque" Florent Schmitt

"Butterflies" ..Hamilton Harty

VII. Songs.

"In the Silent Night" ..Rachmaninoff

"Night" ..

"The Rose Enslaves" ..Rimsky-Korsakov

the "Nightingale"

"The Call of the Sun" ..S. Lie

VIII. Pianoforte Soli.

"Toccata" ..

"Spindrift" ..Dorothy Howell (17)

"Study in E" ..

"A Reel" ..Stanford Grainger (14)

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

9.45.—JOHN HENRY will Entertain.

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

12.0.—Close down.

Announcer: W. N. Settle.

MANCHESTER.

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

5.0.—WOMEN'S HOUR.

5.25.—Farmers' Weather Forecast.

5.30.—CHILDREN'S HOUR.

6.40.—FRANCIS J. STAFFORD, M.A., M.Ed.,

French Talk.

7.0.—NEWS. *S.B. from London.*

PERCY SCHOLES. *S.B. from London.*

Radio Society Talk. *S.B. from London.*

Local News and Weather Forecast.

7.40-8.0.—Interval.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 73.

WIRELESS PROGRAMME—THURSDAY (Continued from the facing page.)

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

Instrumental and Vocal Evening.

- 8.0.—KEYBOARD KITTY will play her Piano.
- 8.15. TOM H. MORRISON (Solo Violin).
Andante from Concerto.... *Mendelssohn*
- 8.25. JEAN GORDON (Entertainer).
Selections from her Repertoire.
JOSEPH LINGARD (Solo Flute).
Andante from Concerto..... *Moligne*
"Papillons"..... *E. Kohle*
- 8.45.—D. WILSON on "Bee Keeping."
- 9.0. Tom H. Morrison.
Finale from "Fantasia Appassionata"
Vieuxtemps
Jean Gordon.
Selections from her Repertoire.
Joseph Lingard.
Serenade..... *Woodalls*
"Remembranza Napolitaine".... *Paggi*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—W. F. BLETCHER, Spanish Talk.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Mansfield's Waverley Orchestra.
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Miss M. Atkinson, B.Sc., on "The Functions of the Blood."
- 6.45.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.
- Mendelssohn Evening.**
- 7.40.—MR. J. WYATT on "Mendelssohn."
- 7.50. THE STATION ORCHESTRA.
"War March of the Priests."
- 8.0. BEATRICE PARAMOR (Soprano).
"Lone and Joyless"..... (1)
- 8.10. F. KEMP JORDAN (Baritone).
"A Dream"..... (11)
"The Angel"
"Farewell."
- 8.20. Orchestra.
"Songs Without Words."
- 8.30. HILDA ROOD (Contralto).
"Suleika."
"There Be None of Beauty's Daughters."
- 8.40. F. Kemp Jordan.
"It is Enough" ("Elijah")..... (11)
"An Old Love Song."
- 8.50. Orchestra.
Overture, "Son and Stranger."
- 9.0. Beatrice Paramor.
"The First Violet"..... (1)
"The Witch's Song of May."
- 9.10. Hilda Rood.
"In a Gondola."
"Slumber Song."
- 9.20. Orchestra.
Extracts from Mendelssohn.

- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. WILSON JAMES and PARTNER
(The Wranglers)
will Wrangle on Mirth and Music.
- 10.20. Orchestra.
Valse, "Amoretten Tanze"..... *Gungl*
Fox-trot, "She Needs Another Now"
Novello
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-4.30.—Scotch Afternoon by the Wireless Quartette and Ruby Mailer (Soprano).
- 4.30. This Week's Interesting Anniversary.
"Execution of Simon Fraser, Lord Lovat, 9th April, 1747."
- 5.0.—WOMEN'S HALF-HOUR: Miss Beatrice Marshall, Aberdeen School of Domestic Economy, on "The Training of our Girls, Big and Little."
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.30.—Girl Guildry News Bulletin. Boys' Brigade News Bulletin. Lieut. Andrew Phillip, Convener of the Entertainments Committee, "Entertainments and Demonstration."
- 7.0.—NEWS. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.

Operatic Night.

- 7.40. THE WIRELESS ORCHESTRA.
Selection, "L'Etoile"..... *Chabrier*
- 7.55. CONNIE SOUTAR (Soprano).
"Care Selve" ("Atlanta")... *Handel* (1)
"Jewel Song" ("Faust")..... *Goinod*
- 8.5. Orchestra.
Selection, "Sigurd"..... *Reyer*
- 8.15. D. MITCHELL LAING (Tenor).
"There is a Flower that Bloometh"
("Maritana")..... *Wallace*
"Lend Me Your Aid" ("Irene")... *Gounod*
- 8.30. Orchestra.
Selection, "Bal Masque"..... *Verdi*
- 8.45. Connie Soutar.
"Deh Vieni".... { "Le Nozze di" } *Mozart*
"Voi che sapete" { Figaro " .. } (12)
- 8.55. Orchestra.
Selection, "Madame Bonifacio" .. *Lacome*
- 9.10.—PETER CRAIGMYLE, Scottish League Referee, Weekly Football Talk.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. Orchestra.
Selection, "La Belle Helene" *Offenbach* (6)
- 9.55. D. Mitchell Laing.
"La Donna è Mobile" ("Rigoletto")
Verdi (1)
"When Other Lips" ("The Bohemian Girl")..... *Balfe* (1)

**CHAPPELL
WEBER
BROADWOOD**

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

- 10.5. Connie Soutar.
"Depuis le Jour" ("Louise") *Charpentier*
- 10.10. Orchestra.
Ballet Music, "Czaar und Zimmermann"
Lortzing (6)
Incidental Music to "Faust"
Coleridge-Taylor (1)
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: H. J. McKee.

GLASGOW.

- 3.30-4.30.—The Wireless Quartette and William Ferguson (Tenor).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.
- Request Night.**
- 7.40. THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS.
Selection, "The Naughty Princess."
Cuvillier
- 7.47. AUGUSTUS BEDDIE (Elocutionist).
"A Man's a Man for A' That"..... *Burns*
"Ta Kran Highlan' Paappipes".... *Fisher*
"Mo and Andra"..... *R. Couston*
- 7.57. Orchestra.
Selection, "The Bing Boys"
Nat D. Ayer (6)
(By Special Request.)
- 8.10. Recital by
THE GLASGOW UNIVERSITY CHORAL SOCIETY.
Conductor, A. M. HENDERSON (Organist to the University of Glasgow).
Two Sixteenth Century Madrigals.
"O, Let Me Look on Thee"
Orlando di Lasso (1520-1594)
"Flora Gave Me Fairest Flowers"
John Wilbye (1560-16—)
Part Songs for Women's Voices.
"Our Lord is Risen".... *Arensky* (1861-1906)
"Aubade"..... *John Ireland* (1877-)
"The Song of the Shipbuilders" (In Canon)
Gustav Holst (1874-)
Part Songs.
"To Daffodils".... *Roger Quilter* (1877-)
"A Cradle Song".... *John Ireland* (1877-)
"London Town"
Edvard German (1862-)
- 8.40. Orchestra.
Waltz, "Just for a While" ("The Last Waltz")..... *Geiger*
One-step, "Une Femme qui Passe"
("Brighter London")..... *Borel Clerc*
- 8.52. Augustus Beddie.
"Jack Ha' on 'Fishers and Fishing'"
Norman McLeod
- 9.5-9.15.—Interval.
- 9.15. Orchestra.
Selection, "The Maid of the Mountains"
Simson
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Mr. H. E. POWELL JONES. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: Mungo M. Dewar.

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WIRELESS PROGRAMME—FRIDAY (April 11th.)

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

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. The Wireless Trio and D'Arcy St. John (Baritone).
- 3.0.—E. KAY ROBINSON, President of the British Empire Naturalists' Association: Natural History Talk. Second of Special Programmes to Schools.
- 4.0-4.30.—Time Signal from Greenwich. "The Netherlands—Dutch Women," by Marjorie Bowen. Vera Barnes (Mezzo-Soprano). "The Art of Conversation," by Rachel R. Montague.
- 5.30.—CHILDREN'S STORIES: Nursery Rhymes. Songs by Uncle Rex. "Treasure Island," Chap. 8, Part 2, by Robert Louis Stevenson. "Easter Customs and a Few Simple Things to Make," by M. Middleton.
- 7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
G. A. ATKINSON (the B.B.C. Film Critic): "Seen on the Screen." *S.B. to all Stations.*
Local News and Weather Forecast.
- 7.30. **Rossini Programme.**
THE WIRELESS ORCHESTRA.
Overture, "Semiramide" *Rossini*
KINGSLEY LARK (Baritone).
"Largo al Factotum" ("The Barber of Seville") *Rossini*
Orchestra.
Ballet Music, "William Tell" *Rossini*
An Interlude by HECTOR GORDON,
"The Canny Scot."
Orchestra.
Selection, "La Boutique Fantasque" .. *Rossini-Respighi*
HELEN DE FREY (Soprano).
"Un voce poco fa" ("The Barber of Seville") *Rossini*
Orchestra.
Canzonetta *Rossini*
Kingsley Lark.
"La Danza" ("Tarantelle") *Rossini*
Orchestra.
Overture, "The Siege of Corinth" .. *Rossini*
- 9.15.—Mr. J. B. DAVEY, of the Science Museum, on "The Aeronautic Collections at the Science Museum."
- 9.30.—TIME SIGNAL FROM GREENWICH and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Local News and Weather Forecast.
- 9.45. **Miscellaneous Programme.**
Orchestra.
Fantasia on Melodies from "La Tosca" *Puccini*
Helen de Frey.
Aria from Act I. of "The Snow Maiden" *Rimsky-Korsakov*
Hector Gordon, "The Canny Scot."
Orchestra.
Suite, "Peer Gynt" *Grieg*
1. "Morning"; 2. "Death of Ase";
3. "Anitra's Dance"; 4. "In the Hall of the Mountain King."
- 10.30.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra: Director, Paul Rimmer.
- 5.0.—WOMEN'S CORNER: Graham Squieres' F.C.A., "More About Cheques."
- 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
- 6.30.—Teens' Corner.
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.
"Special Request" Programme.
- 7.30. THE STATION ORCHESTRA.
Overture "Light Cavalry" *Suppé*
Suite, "Norwegian Scenes" *Matt*
(a) "Prelude"; (b) "Peasant's Dance";
(c) "Sleigh Ride."
Fantasia "Reminiscences of Grieg" *Grieg*
- 8.0.—Lieut.-Col. Sir ALAN H. BURGOYNE, J.P., on "The Royal National Hospital for Consumption, Ventnor."
- 8.15-8.45.—Interval.
- 8.45. Orchestra.
Selection from "The Tales of Hoffmann" *Offenbach*
Ballet Music, "La Source" *Delibes*
(a) "Scurf Dance"; (b) "Love Scene";
(c) "Variations"; (d) "Danse Circassienne."
Waltz from "Romeo and Juliet" .. *Gounod*
Selection from "Monsieur Beaucaire" *Massenet*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—BRAMPTON HAWKINS (Entertainer).
"Odd and Ends" (13)
Recital, "A Knight's Toast" (13)
Character Monologue, "How We Saved the Barge" (13)
- 10.0. Orchestra.
Fox-trot, "Bebe" (6); Fox-trot, "She Needs Another Now"; Waltz, "Katie Callaghan"; One-step, "Aren't We All"; Fox-trot, "I am But a Simple Maid"; One-step, "If All the Girls" (16); Fox-trot, "Stella" (6).
- 10.30.—Close down.
Announcer: H. Cecil Pearson.
- ## BOURNEMOUTH.
- 3.45.—Norman Franklin, L.R.A.M. (Solo Piano-forte), Norman Franklin and Allan Franklin (Duets with two Pianos).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: H. J. Harding, "Further Rambles of an Entomologist."
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.
- 7.30-8.0.—Interval.
- ### Popular Night.
- 8.0. THE WIRELESS ORCHESTRA.
Conductor: Capt. W. A. FEATHERSTONE.
Suite, "Ballet Egyptien" *Luigini*
- 8.15. LILLIAN FORTESCUE (Soprano).
"Should He Upbraid" *Sir H. Bishop* (1)
"Now Sleeps the Crimson Petal" *Quilter* (1)
"The Stars" (Five Fairy Ballads) *Coleridge-Taylor* (1)
- 8.25. Orchestra.
Overture, "Mirella" *Gounod* (1)

- 8.35. JOHN DELANEY (Tenor).
"Lorraine" *Sanderson* (1)
"The Song of the Bow" *Aylward*
- 8.45. Orchestra.
Pastorale and Torch Dance *Thomas*
- 8.55.—Lillian Fortescue and John Delaney (Duets).
"Down in the Forest" } *Landon Ronald* (5)
"O Lovely Night" }
"O Mistress Mine" *Tarpey* (1)
- 9.5. Orchestra.
"Concert Waltz" *Moszkowski*
- 9.15. Lillian Fortescue.
"Life and Death" *Coleridge-Taylor*
- 9.20. John Delaney.
"O Flower of all the World" *Woodforde-Finden* (1)
"The Devout Lover" *M. V. White*
- 9.30.—NEWS.—*S.B. from London.*
Local News and Weather Forecast.
- 9.45.—THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.)
- 10.15.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 5.0.—"SWA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. The Station Orchestra. Talks to Women. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.
- ### The Magic Carpet.—V.
- 7.30. The Magic Carpet will make a Flight to BRITISH NORTH BORNEO.
Pilot, Major OWEN RUTTER, F.R.G.S., F.R.A.I.
Comradics are invited to be ready for the journey at 7.30 precisely. The Carpet will finish its Flight at 8.30 p.m.
A Singer, JOSEPH FARRINGTON, and THE STATION ORCHESTRA will accompany the party.
- Next Wednesday: A Flight to Holland,
Pilot, Frederick W. Gill, F.R.G.S.

- 8.30.—Songs, Selected.
- 8.40.—Suite for Flute and Piano *Edward German*
(Solo Flute, Hilary Evans.)
- 9.0.—Orchestra: Gipsy Dance, "Czardas No. 4" *Michiels*
- 9.10.—Songs, Selected.
- 9.20.—Orchestral Suite, "Spanish Scenes" *Adams*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Dr. JAS. J. SIMPSON, M.A., D.Sc., "Romances of Natural History—The Honey Bee."
- 10.0.—Dance Music.
- 10.30.—Close down.
Announcer: A. Carbett-Smith.

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WIRELESS PROGRAMME—FRIDAY (Continued from the facing page.)

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MANCHESTER.

- 3.30-4.30.—Concert by the "2ZY" Quartette
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.
- 7.30-8.0.—Interval.

8.0. Popular Concert.

- THE "2ZY" ORCHESTRA.
- March, "Gallito" *Lope*
- Overture, "La Cenerentola" *Rossini*
- OLGA TELBA (Soprano).
- "April Morn" *Robert Batten*
- "I Wonder if Love is a Dream?"
Dorothy Forster (5)
- Orchestra.
- Suite, "A Lover in Damascus"
Woodforde-Finden (1)
- HERBERT RUDDOCK (Bass).
- "The Vulcan's Song" *Gounod (1)*
- "So, Sir Page" *Mozart*
- 8.45.—T. A. COWARD on "More Migrants."
- 9.0. Orchestra.
- Adagio from "Moonlight Sonata"
Beethoven
- Selection, "A Waltz Dream" *Strauss*
- Patrol, "The Wee Macgregor" ... *Amers*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. Olga Telba.
- "Sing, Joyous Bird" .. *Montague Phillips*
- "Blackbird Song" *Cyril Scott (4)*
- Orchestra.
- Selection, "A Country Girl" .. *Monckton*
- Herbert Ruddock.
- "Drake's Drum" *Stanford (1)*
- "The Old Superb" *Stanford (1)*
- Orchestra.
- March, "The Gladiator's Farewell"
Blakenburg
- 10.30.—Close down.
- Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Leonie Storm (Solo Pianoforte), J. J. Martin (Baritone), Douglas Swallow (Solo Xylophone).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mr. L. Orange, M.B.E., B.Sc., on "Coal Tar."
- 6.35.—Farmers' Corner: Mr. R. W. Wheldon on "Spring Cultivation."
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.
- Musical Comedy Night.
- 7.30. THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
Selection, "A Little Dutch Girl" *Kallman*
- 7.45. MAY GRANT'S QUARTETTE PARTY.
- "Here's a Paradox" ("Tom Jones")
German
- ETHEL FOWKES
AND ADAM T. NOCKELS.
Soprano and Tenor Duet.
- "Half-Past Two" *Monckton*
- Quartette.
- "You Swear to be Good and True"
("Dorothy") *Cellier*

- 8.0. Orchestra.
- Selection, "The Girl in the Taxi" *Gilbert*
- 8.10. MAY GRANT (Contralto).
- "Beautiful Venice" ("A Runaway Girl")
Caryll
- Adam T. Nockels (Tenor).
- "Sea-Girl Land" ("A Runaway Girl")
Caryll
- 8.20. Quartette.
- "Love is Meant to Make us Glad" *German*
- 8.25. WILLIAM J. TAYLOR (Baritone).
- "Queen of My Heart" ("Dorothy") *Cellier*
- 8.30. May Grant and Adam T. Nockels.
- Duet, "Oh, Do Step that Two-Step" ("The Arcadians") *Monckton*
- 8.35. Ethel Fowkes (Soprano).
- "A Little Pink Pettie" ("Miss Hook of Holland") *Rubens*
- "Coo" ("A Country Girl") .. *Monckton*
- 8.45. Orchestra.
- Melodies from "The Maid of the Mountains"
Simson
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. Quartette.
- "Shepherdess in Beau Brocade" ("The Rebel Maid") *Phillips*
- May Grant and William J. Taylor.
- Duet, "Boy and Girl" ("A Country Girl")
Monckton
- 9.55. Orchestra.
- Valse, "Gipsy Love" *Lehar*
- 10.10. Quartette.
- "Torpedo the Whale" *Audran*
- 10.20. Orchestra.
- Selection, "The Merry Widow" ... *Lehar*
- 10.30.—Close down.
- Announcer: C. K. Parsons.

ABERDEEN.

- 3.30-4.30.—Classical Afternoon by the Wireless Quartette and Mabel Brown (Contralto).
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: Musical efforts by the Uncles and Auntie, assisted instrumentally by Auntie Nancy, Auntie Marie and Uncle Andrew.
- 6.0.—Weather Forecast for Farmers.
- 6.5.—Scholars' Talk: W. Douglas Simpson, M.A., F.S.A. (Scot.), "History at our Doorsteps" (Series No. 2).
- 6.25.—Answers to Scholars' Queries.
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.

Literary Night.

- Sustained by Members of "2BD" REPERTORY PLAYERS..
- 7.30.—TWO GENTLEMEN OF VERONA." A Comedy in Five Acts by William Shakespeare.
- Dramatis Personæ:—
Duke of Milan
MCINTOSH MOWATT, M.A.
- Valentino R. E. JEFFREY
- Proteus G. R. HARVEY
- Antonio D. S. RAIF
- Thurio W. D. SIMPSON
- Speed E. R. R. LINKLATER
- Launce R. G. McCALLUM
- Hostess FLOSSIE TAVANER
- Julia DAISY MONCUR
- Silvia JOYCE TREMAYNE
- Lucetta ELMA REID

- Officer, Chorus, Musicians, Attendant.
- Remaining Characters will be doubled by those playing above.
- The Quintette will sing "Who is Sylvia?" in Act IV., Scene 1.
Soloist, RUBY MAILER.
- Musicians for Act IV., Scene I, selected from the Wireless Orchestra.
- Produced for Broadcast from "2BD" by JOYCE TREMAYNE in collaboration with R. E. JEFFREY.
- Entr'acte Music by
THE WIRELESS ORCHESTRA.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
POPULAR PROGRAMME.
- 9.45. Orchestra.
- Fantasia on the Works of Offenbach
arr. Petras (6)
- Hawaiian Selection, "Bird of Paradise"
Yearsley (23)
- Selection, "Little Nellie Kelly" *Cohan (6)*
- Selection, "Shanghai" *Wimark (23)*
- 10.30.—Close down.
- Announcer: W. D. Simpson.

GLASGOW.

- 3.0-3.30.—Norman Austin's "Musical Moments," relayed from La Scala Picture House.
- 3.30-4.30.—Operatic Afternoon by the Wireless Quartette and Elizabeth R. Stark (Soprano).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER: French Evening.
- 6.0.—Weather Forecast for Farmers.
- 6.45.—G. B. Primrose on "Lawn Tennis."
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.
- Chamber Music and Light Orchestra.
- THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS.
- 7.30.—RECITAL OF CHAMBER MUSIC
by
Pianoforte.....A. W. DACE
Violin.....F. J. FALCONER
Violoncello.....D. MILLAR CRAIG
"Celtic Prelude" ("Land of Heart's Desire")*Rudland Boughton*
"Phantasia in A Minor"*John Ireland*
"Andante and Scherzo" from Trio in E Flat, Op. 100.....*Schubert*
- 8.12. Orchestra.
- Overture, "Rosamunde"*Schubert*
- Suite, "Herodiade"*Massenet*
- 8.40.—THE WRANGLERS: WILSON JAMES, the well-known London Humorist, and Partner in their Humorous Entertainment of Mirth and Music.
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. Orchestra.
- Selection, "Il Trovatore" *Verdi-Tavan*
- 10.0.—The Wranglers: Mirth and Music.
- 10.15. Orchestra.
- Entr'acte, "La Manola"*Eilenberg*
- Valse, "The Merry Peasant".....*Leo Fall*
- 10.30.—Special Announcements. Close down.
- Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 71.

WIRELESS PROGRAMME—SATURDAY (April 12th.)

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

LONDON.

- 3.30-4.30.—Time Signal from Greenwich. The Wireless Trio. "Health and Simple Psychology"—I. "The Baby," by Lady Norah Bentinck. Mr. Pollard Crowther on "Japan."
- 5.30.—CHILDREN'S STORIES: Uncle Pollard Crowther's Fairy Story. Kirkham Hamilton on "A Baby Tailor." Children's News.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Local News and Weather Forecast.
- 7.15.—Mr. E. KAY ROBINSON, President of the British Empire Naturalists' Association, on "Nature and the Cuckoo."
- 7.30.—"2LO" LIGHT ORCHESTRA.
Overture, "Raymond".....Thomas
Entr'actes { "Evensong".....Martin
 { "Aubade à la Fiancée".....Volpatti
 { "Canto Amoroso".....Samartini
Selection, "Hänsel and Gretel".....Humperdinck
- 8.0.—Half an Hour with the ROOSTERS CONCERT PARTY.
- 8.30.—"2LO" Light Orchestra.
Suite Melodique.....Friml
(a) Intermezzo; (b) Oriental; (c) Love Song; (d) Valse Lucille.
Two Orchestrated Songs.
"Songs My Mother Taught Me".....Dvorak
"Le Baiser".....Nougues
Chanson.....Friml
- 9.0.—Half an Hour with the PANDEMONIUM MINSTRELS.
- 9.30.—TIME SIGNAL FROM GREENWICH and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Local News and Weather Forecast.
- 9.45.—Mr. F. HOPE-JONES, M.I.E.E., on "Daylight Saving and the Broadcast of Time." *S.B. to all Stations.*
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to other Stations.*
- 11.0.—Close down.
Announcer: C. H. King.

BIRMINGHAM.

- 3.30-4.30.—Kiddies' Concert by the Kiddies.
- 5.0.—WOMEN'S CORNER: Janet Joye, Dramatic Recital.
- 5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.
- 6.30.—Teens Corner.
- 7.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- "Musical Comedy" Night.
- 7.15.—THE STATION ORCHESTRA.
Selection, "The Pink Lady".....Caryll
Valse, "New Vienna".....Strauss
HAROLD CASEY (Baritone).
"Deeper" ("Mary").....Hirsch
PERCY EDGAR.
Humorous Song, "Chin Chin Chinaman" ("The Geisha").....Jones
Orchestra.
Selection, "The Cingalee".....Monckton
G. J. BUVINGTON ("Chanticleer") on "Progressive Poultry Culture for the Masses."
- 8.15-8.45.—Interval.
- 8.45.—JACK VENABLES, Songs at the Piano.
"It Isn't Done".....Burnaby (16)
"This Year, Next Year, Sometime, Never".....Gallatly (16)
"If I Had a Garden of My Own".....Sternedale-Bennett (7)
Orchestra.
Selection, "San Toy".....Jones

- Harold Casey.
"Love, Could I Only Tell Thee" Capel
Football Review.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Mr. F. HOPE-JONES, *S.B. from London.*
FRANK CANTELL (Solo Violin).
The Violin Song ("Tina").....Rubens
Percy Edgar.
Humorous Song, "Yo! Ho! Little Girls, Yo! Ho!" ("A Country Girl").....Rubens
Orchestra.
Selection, "The Chocolate Soldier".....Strauss
Fox-trot, "The Oom-Pah Trot" ("Stop Flirting").....Gershwin
- 10.30.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—The "6BM" trio: Reginald S. Mout (Violinist), Thomas E. Illingworth (Cellist), Arthur Marston (Pianist). Reg. Attridge (Baritone).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., "Scenes in the Empire."
- 7.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 7.15.—C. L. COOPER-HUNT (late Hampshire County Team and Cambridge University 1st Six), on "Lawn Tennis."
- 7.30-8.0.—Interval.
- "Classic Night."
- 8.0.—THE AUGMENTED WIRELESS ORCHESTRA.
Conductor,
Capt. W. A. FEATHERSTONE.
Suite, "Sigurd Jorsalfar".....Grieg
- 8.20.—NORMAN FRANKLIN (Solo Pianoforte).
Concerto in C Minor (1st and 3rd Movements).....Mozart
(With Orchestral Accompaniment.)
- 8.40.—Orchestra.
Overture, "Di Ballo".....Sullivan
- 8.55.—NORMAN FRANKLIN—1st Piano.
ALLAN FRANKLIN—2nd Piano.
Fantasia and First Movement from Sonata in C Minor.....Mozart-Grieg
- 9.15.—Norman Franklin.
Adagio from Sonata Pathétique.....Beethoven
"Valse Brillante".....Chopin
- 9.30.—NEWS.—*S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Mr. F. HOPE-JONES. *S.B. from London.*
- 10.0.—Orchestra.
"Hungarian Rhapsody," No. 2.....Liszt
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 5.0.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artistes. Talks to Women. Weather Forecast.
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 7.15.—WILLIE C. CLISSITT on "Sport of the Week."
- THE CORY SILVER BAND.
Vocalist, GWLADYS PARTRIDGE (Soprano).
7.30.—Overture, "Semiramide".....Rossini
Selection, "Mignon".....A. Thomas
- 7.50.—Gwladys Partridge.
"Love's Quarrel".....Cyril Scott (4)
"Take Heart".....V. Hemery (21)
- 8.0.—Incidental Music, "The Merchant of Venice".....Rosse
Cornet Solo, "Jenny Jones".....Rimmer
(Soloist, A. Trotman.)
- 8.20.—Gwladys Partridge.
"A Song of Sunshine".....Goring Thomas
"Daffodil Gold".....R. Hodgson (5)

- 8.30.—Euphonium Solo.
Air with Variations, "Sehnsucht".....K. Hartman
(Soloist, T. Trotman.)
- 8.40.—Gwladys Partridge.
"My Garden".....Mallinson
"Air de Lia".....Debussy
- 8.50.—Selection from "Sybil".....Jacobi
Chorus, "Hymn to Music".....D. Buck
- 9.15-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Mr. F. HOPE-JONES. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: A. H. Goddard.

MANCHESTER.

- 3.30-4.30.—Concert: Mary Curwen (Soprano), Edna Melling (Contralto), Emilie T. Sunderland (Elocutionist), J. Colston Robey (Baritone), J. Ewart Tomlin (Entertainer), Albert Dagleish (Bass).
- 5.0.—WOMEN'S HOUR.
- 5.20.—Farmers' Weather Forecast.
- 5.25.—CHILDREN'S HOUR.
- 6.30.—Organ Recital by Mr. J. Armitage, F.R.C.O., relayed from the Piccadilly Picture House.
- 7.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 7.15-7.45.—Interval.
- "Mirth and Melody Night."
- 7.45.—KEYBOARD KITTY will open the evening.
FODEN WILLIAMS (Entertainer) in Selections from his Repertoire.
- 8.25.—STEPHEN WILLIAMS (Baritone).
"Largo al Factotum" ("The Barber of Seville").....Rossini
- 8.35.—NANCY BLOOMFIELD (Soprano).
"Prince Charming".....Liza Lehmann
"Love's a Merchant".....Molly Carew
- 8.45.—GEORGE W. THOMPSON on "Marvels of Water" (4)—Natural and Artificial Ice.
- 9.0.—Stephen Williams
Request Song.
- 9.15.—Nancy Bloomfield.
"The Market".....Molly Carew
"As You Pass By".....Cassell
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Mr. F. HOPE-JONES. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Walker's Band relayed from Tilley's Assembly Rooms.
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Scholars' Half-Hour: Mr. C. Roberts, B.A., on "The Pyramids."
- 6.35.—Farmers' Corner: Mr. H. C. Pawson on "Farm Weeds."
- 7.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 7.15.—Mr. R. E. RICHARDSON on "Gardening."
- Popular Evening.
- 7.30.—THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
Selection of Herbert Oliver's Songs... (8)
- 7.45.—LILLIAN COBURN (Soprano).
"Sincerity".....Clarke
"The Rosary".....Nevin
- 7.55.—HARRY FRATER (Bass).
"The Red Star of the Romany".....Sander-
"Shipmates o' Mine".....son (1)

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WIRELESS PROGRAMME—SATURDAY (Continued from the facing page.)

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

- 8.5. Orchestra.
Excerpts from "Sybil"..... *Jacobi*
- 8.15. WILL KNOWLES (Entertainer).
"To-day's Great Thought"..... *Jackson* (3)
- 8.25. Lillian Coburn.
"Robin Adair"..... *Old Ballad*
"Good-bye"..... *Tosti*
- 8.35. Orchestra.
Selection, "Triumph Land"..... *Stoddon* (6)
- 8.40. Harry Frater.
"Love, Could I Only Tell Thee"..... *Capel*
"The Toast"..... *Squire* (1)
- 9.0. Will Knowles.
"Our Hobbies"..... *Rouse*
- 9.15-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Mr. F. HOPE-JONES. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

- 8.30-4.30.—Instrumental and Solo Afternoon by the Wireless Quartette: Burnett Farquhar (Flautist), Charles Pirie (Solo Trombone), William Harkins (Solo Clarinet), Robert McConnachie (Solo Cornet).
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.5.—Mrs. H. M. Donald: Stenographers' Practice Half-Hour (Practice No. 2).
- 7.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- Dance Programme.**
- 7.15. THE WIRELESS JAZZ ORCHESTRA.
One-step, "The Kiss Game"; Waltz, "Sweet Aluetta" (16); Fox-trot, "Robinson Crusoe Blues" (9)
- 7.35. A. B. HENDERSON (Entertainer at the Piano.)
Humorous Song, "The Polka and the Choir Boy"..... *Corney Grain* (13)
Humorous Song, "Won't You Waltz With Me?"..... *Archie Naish* (13)
- 7.45. Jazz Orchestra.
Fox-trot "Wana Blues" (9); Waltz, "Rose of Stamboul" (6).
One-step, "Darktown Jambourea."
- 8.5.—MARGARET G. CAMERON on "Collecting Old Miniatures."
- 8.20. Jazz Orchestra.
Fox-trot, "Twilight Time"; Two-step, "Gnats."
- 8.30. A. B. Henderson.
A Travestic Humorous Ballad, "In the Twilight"..... *R. Ganthony* (13)
Humorous Song, "What's it Got To do With You?"..... *Hooper and Tennent*
- 8.40. Jazz Orchestra.
Fox-trot, "Joseph"; Waltz, "Honeymoon Chimes"; Two-step, "Coronation Bells"; Fox-trot, "Well I Am Surprised" (10).

- 9.0-9.30.—Interval.
- 9.30. NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Mr. F. HOPE-JONES. *S.B. from London.*
- 10.0. Jazz Orchestra.
Waltz, "Thousand and One Nights";
Fox-trot, "That Red Head Gal" (6);
One-step, "Let's Go to Wembley."
- 10.15. A. B. Henderson.
Musical Monologues:—
"The Mother and her Child Were There"
Grossmith (13)
"The Fact Is"
Clifford Gray and Nat Ayer (6)
Old English Song, "Simon the Cellarer"
Hatton (1)
- 10.30. Jazz Orchestra.
Eightsome Reel; Waltz, "Blue Danube."
- 10.45.—Close down.
Announcer: R. E. Jeffrey.

GLASGOW.

- 3.30-4.30.—An Hour of Melody and Walter C. Campbell (Baritone).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. *S.B. from London.*
- 7.10.—Dr. WILLIAM KERR, Ph.D., on "Engineering Problems and Power Development."

- 7.25.—Local News and Weather Forecast.
- Dance Night.**
- 7.30. THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS.
Vocal Numbers by DANIEL SEYMOUR (Tenor).
Fox-trot, "Ghosts" (23); Valse, "La Java"; One-step, "Robinson Crusoe's Isle"; Fox-trot, "O O O Ernest" (6); Highland Scottische, "Mountain Dew"; Valse, "Swing Time"; One-step, "Mr. Misery"; Fox-trot, "Arabiana"; Blues, "Honolulu Blues"; Valse, "Waltzing the Blues" (6); Fox-trot, "Katrina."
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Mr. F. HOPE-JONES. *S.B. from London.*
- 10.0. Orchestra.
Eightsome Reel; Valse, "Persian Moon";
Fox-trot, "Give Me the Night-Time";
Blues, "Cat's Whiskers"; Valse, "Merry-Go-Round"; Fox-trot, "Dancing Fool" (6); Fox-trot, "When it's Night Time in Italy" (9).
- 10.30.—Close down.
Announcer: Herbert A. Carruthers.

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FOREIGN STATIONS.

FRANCE.

- Eiffel Tower. FL. Paris. 2600 metres.
6.40 to 7.0 a.m.; 11.0 to 11.30 a.m.; 3.40 to 4.0 p.m.; 5.30 to 7.20 p.m.; 10.0 to 10.30 p.m.
- Compagnie Française de Radiophonie (Emission Radiola). SFR. Paris. 1780 metres.
12.30 to 2.0 p.m.; 4.30 to 6.0 p.m.; 8.30 to 10.0 p.m.; Sundays and Thursdays Radio Dancing at 10.0 p.m. Close down at 10.45.
- L'Ecole Supérieure des Postes et Télégraphes. PTT. Paris. 450 metres.
Sunday 8.30 p.m.; Monday 9.0 p.m.; Tuesday 8.0 p.m.; Wednesday 3.45 p.m.; 8.45 p.m.; Thursday 8.30 p.m.; Friday 8.30 p.m.; Saturday 9.0 p.m.

GERMANY.

- Koenigswusterhausen. LP. Berlin. 2700 and 4000 metres.
Sunday 11 a.m. to 12 noon. 2700 metres.
Other days 6.0 to 7.0 a.m.; 11.30 a.m. to 12.30 p.m.; 4.0 to 4.30 p.m.; 4000 metres.

SWEDEN.

- Telegraverkts, Forsaksstation, Stockholm. 450 metres.
Monday, Friday and Saturday 6.0 to 7.0 p.m.
- Svenska Radiobeglets, Forsaksstation, Stockholm. 440 to 470 metres.
Tuesday, Thursday and Sunday 7.0 to 9.0 p.m.
- Nya Varvet, Gothenburg. 700 metres.
Thursday 6.0 to 7.0 p.m.

SWITZERLAND.

- Radio Station Marconi. TSF. Geneva. 1100 metres.
Wireless transmissions daily (Sundays excepted) 1.15 to 1.30 p.m.
- Lausanne. HB2. 1100 metres.
4.0 p.m. Tuesday, Thursday, Saturday.
7.0 p.m. Monday, Wednesday, Friday, Saturday.

BELGIUM.

- Radio-Electrique, Brussels. 410 metres.
5.0 p.m. Music. 8.30 Concert.
- Poste de Haeren, Brussels. BAV. 1100 metres.
At intervals 1.0 to 5.30 p.m. daily. News and Weather Report.
9.0 p.m. Concert. Tuesdays only.

HOLLAND.

- The Hague. PCGG. 1070 metres.
3.0 to 5.0 p.m. (Sunday); 8.40 to 10.40 (Monday and Thursday).
- Labor. Heussen. PCUU. 1050 metres.
1070 metres.
9.40 to 10.40 a.m. (Sunday) Concert; 9.40 to 10.40 p.m. (Sunday) Concert; 7.40 to 9.40 p.m. (Tuesday) Concert; 7.45 to 10.0 p.m. (Thursday) Concert.
- Velthuyzen. PCKK. 1070 metres.
8.40 to 9.40 p.m. (Friday) Concert.
- Amsterdam. PA5. 1100 metres.
7.40 to 9.10 p.m. (Wednesday) Concert.
The above times are all Greenwich Mean Time.

AMERICA.

- General Electric Co. WGY. Schenectady, N.Y. 380 metres.
- Radio Corporation of America. WJZ. New York, N.Y. 455 metres.
- John Wanamaker. WOO. Philadelphia, Pa. 509 metres.
- L. Bamburger and Co. WOR. Newark, N.J. 405 metres.
- Post Dispatch. KSD. St. Louis, Mo. 546 metres.
- Rensselaer Poly. Inst. WHAZ. Troy, N.Y. 380 metres.

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R.T.3.

The Children's Corner. CONDUCTED BY UNCLE CARACTACUS.

A Wonderful City and its Story.

HULLO, CHILDREN!

Wouldn't you like to take a trip round the world some day? I'm sure you would, and so get to know all the wonderful places and strange people you hear of-and read about.

Perhaps some day you will, and in your journeyings visit a famous city called Constantinople.

Well, here is the story about it.

On the very edge of Europe, rising from the deep blue waters of the Bosphorus, lies the gateway of the East—Constantinople. Leaning over the rail of the ship, you catch your first glimpse of the city with its beautiful golden domes and towers and minarets.

The Queen of the World.

Constantinople is really made up of several smaller cities: Scutari on the Asiatic side, the business section, Galata, on the east of the European side, Pera on the north, and the old Mohammedan quarter of Stamboul on the south.

It was the Greeks who first built a city where Stamboul now stands. This was in the year 667 B.C., and they called it Byzantium. Then came the Emperor Constantine, in A.D. 324, and founded a new Rome, bringing with him the most perfect sculptures and works of art from Greece and Rome, to make the city beautiful, and for a thousand years the City of Constantine ruled as the queen of the civilized world.

As you sail up the long, narrow harbour, the Golden Horn which separates Stamboul from Galata-Pera, you wonder at the enormous amount of shipping; trading vessels are there, flying the flags of every country of the world; men-of-war, and pleasure boats of every kind. You land at the Galata quay and, making for the oldest part of the city, come to the Galata Bridge.

Here you will see tall, bearded men with flowing white cloaks and red fezes collecting the toll of one piastre; Armenian priests in flowing black cassocks and tall, black brimless hats; pass by veiled Turkish ladies, in long black cloaks; Arabs, their white robes streaming in the breeze, strings of mules, horses, donkeys, and sometimes camels—an endless procession.

A Famous Mosque.

Having crossed the bridge, a little way up the hill you come to the Seraglio, the old palace of the Sultans. Part of this building is now a museum, and the gardens are used as pleasure grounds for the public. At the top of the hill stands the crowning glory of Constantinople—the mosque of St. Sophia. The Christian Emperor Justinian laid the foundations of this temple, and himself superintended the building of it. The first time the whole building fell down, as it was not strong enough to support the great dome, but Justinian was not deterred, and at last St. Sophia was finished. There are few buildings in the world that have a history

more thrilling, and few that have seen so many battles and changed hands so often.

The greatest siege of all was in 1453, when the Mohammedans were encamped outside the walls of Constantinople and their ships lay close to the sea-walls on the Marmora. Finding that they could not force an entrance to the Golden Horn, the invaders took their whole fleet over the land on rollers where Pera now stands, and dropped the boats into the harbour. Next morning the Turks took possession of the city; the last eastern Emperor, Constantine, was killed, and Mohammed II., the Turkish leader, rode up to St. Sophia. He fought his way right into the church, and there to this day, on one of the pillars, is the mark left by his blood-stained hand. The pictures have been white-washed over, and the great Christian church has become a Mohammedan mosque.

The Serpent Column.

One of the chief treasures of Constantinople is the Serpent column which stands in the Hippodrome, where, in Roman times, the chariot races were held. This column was brought from the Temple of the Oracle at Delphi, in Greece. On the coils of the serpents—they stand on their tails—can still be seen the names of the cities and states that helped to win the Battle of Plataea, which saved not only

Greece, but most of Europe, from Eastern rule.

Beyond the Hippodrome you come to the Grand Bazaar, where you can buy anything from the most wonderful carpets and Persian

rugs, embroideries, and silks to Turkish delight!

The streets of Constantinople are very narrow and dirty, and in the Turkish quarter the houses are only wooden hovels. In the old Greek quarter they are made of red stone, and are rather like old English houses. The Patriarch, or head of the Greek Church, still lives in this part of Stamboul, but the main doors of his dwelling are always closed. They will only be opened when the Patriarch goes through them to celebrate a Christian service in St. Sophia once more.

Stretching from the Sea of Marmora to the Golden Horn are the old walls of the city. They are tremendously strong and have towers at every thirty yards. At the Marmora end there is a fortress where the political prisoners are confined. It was at the Roman Gate in these walls that Constantine was killed when Mohammed II. captured the city. At the Bosphorus end of the wall stand the ruins of the Palace of Palaeologus, from which you get a perfect view of the ships in the Golden Horn.

Now isn't this a good story this week?

CARACTACUS.

(Continued in column 1, page 65.)

RIDDLES.

Here are some good riddles to ask your friends:—

What turns to keep a secret?

Answer: Sealing-wax.

What teeth never bite?

Answer: The teeth of a comb.



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FELLOWS

Broadcasting and the Cinema.

By C. A. Lewis, Organizer of Programmes.

ADMITTEDLY, it is a bore when one is listening not to be able to see the performers. Admittedly, it is a bore when one is at the cinema not to hear what the performers are saying. Why not allow these two complementary forms of entertainment to join hands?

Television is a long way off, and, as far as I can hear, the various inventions in regard to "talking" films are not achieving success.

Then why not arrange a broadcast play specially to be transmitted to cinemas? There is no particular difficulty about this.

The story would have to be specially selected, of course, to make it adaptable to both mediums, but this should present no great difficulty to a scenarist with a good dramatic sense as well.

A Novel Rehearsal.

In making the film the actors and actresses would definitely have to speak their words, in order to give a verisimilitude to the finished broadcast-cum-cinema effect.

When the film had been made, the broadcasting actors would have to go over the words of the play with great care, rehearsing before the microphone with the film being passed through the cinematograph and projected on to a screen at the end of the studio. In this way the speakers would soon be able to synchronise exactly with the film as it was passed through.

Then, having distributed duplicates of the film to every cinema within a radius of fifty miles of the transmitting station, the play could begin.

Powerful loud speakers would be installed in all the cinemas, and each operator would wear a pair of telephones over his head so that he could hear exactly what the broadcasting actors were saying, and could regulate the speed of his projector accordingly. By this method a perfect synchronism between the studio and the cinemas could be effected.

Loud Speakers as Actors.

The actors would be sitting in the studio before the microphone speaking their lines as they watched the film pass on the screen before them; in a hundred other cinemas the film would be passing simultaneously, and the loud speakers would take the place of the actors themselves.

By such means as this, both the cinema and broadcasting would be given a tangible reality which is missing at present from both.

It is true that this is only an imitative art. It is simply attempting to reproduce the conditions of the legitimate stage by artificial means.

Devotees of broadcasting and the cinemas both declare that each has its own line, its own technique, and must develop separately. While this is true, no doubt, there are points where the technique of various branches of art can merge, and there seems no reason why this should not be one of them.

Difficulties in the Way.

There are practical difficulties, too, of course. To make a hundred copies of one film would be an expensive matter, but this would be necessary if the broadcasting was not to be wasted, so to speak.

Then the play could not be repeated night after night for the benefit of the cinemas, unless a special service were set aside for such a scheme. And what about the ordinary listener who stayed at home and did not visit the cinema? He would be left with a half-baked entertainment which, though it might be as

complete as the broadcast play is at present, would be immeasurably less complete than the finished article as seen in the cinema. Can anyone conceive a better plan to pack out the cinema theatres?

But all this, excellent as it is in theory, fails on that one point where broadcasting differs from almost every other form of entertainment. I refer to the variety of programme. The fact that we give a different type of performance every night.

This effectually knocks all this interesting castle in the air on the head. It might be done once as an experiment—and a very expensive one it would be—but it could not become a regular practice unless conditions were to change very considerably.

A Workable Scheme.

However, I cannot believe that cinema experts have not seriously considered the question of talking films.

Such an idea as the one outlined above would be equally feasible if the actors were to speak into the microphone and the sound were conveyed to the auditorium loud speakers by ordinary telephone wires.

A special box might be set aside for the actors in the auditorium. In it the microphone would be placed and connected through an amplifier to loud speakers. The actors, of course, could see the screen, and the amplification of their voices would enable the whole house to hear them.

During the run of *Scaramouche*, M. Van Dam, at the Tivoli, had a scheme of this kind working. He did his "crowd" scenes and "noises off" entirely by means of men shouting into microphones, and getting his effects via loud speakers.

What is the difficulty in carrying this a stage further?

There seems to be a possibility of interesting developments.



ECONOMY AND COMFORT.

Extended ear-phones. Specially recommended for enraged couples.

B.B.C. PERSONALITIES.

Mr. E. Lynch Odhams.

Station Director, Newcastle.

TO a man of the South country, the Tyne-sider is something of a puzzle. Famous for his hard-headedness tempered with an innate kindness, he is equally famous for his rare expressions of appreciation. When they are given, they are valued for their sincerity; when they are withheld, it does not always follow that appreciation is lacking.



MR. E. LYNCH ODHAMS.

To a person of a more spontaneous temperament this apparent difference is at first trying, and in many cases disheartening.

When Mr. E. Lynch Odhams first went to Newcastle, in succession to Mr. Bertram Fryer as Station Director, this was one of the first psychological problems with which he was confronted. (That he is now popular with large sections of his public speaks well for the courage and the ability with which he faced his problem.)

Writer and Traveller.

The Tyne-sider, though he does not shout it from the house-tops, is as great a lover of music, and has as keen a thirst for knowledge, as any of his countrymen. He watches, therefore, critically the programmes that are broadcast from his station, and the fact that Newcastle is believed to have the greatest number of listeners in relation to its population shows that, however critical the listener may be, Mr. Odhams may be said to have succeeded.

The feeling that London is an improvement on the direct programmes exists strongly in Newcastle; but it must be remembered that it is easier for the London people to frame programmes. This disadvantage is a serious one, and when one considers the trouble of the small studio, the limitations of simultaneous broadcast and the obstacles to progress are obviously considerable.

Mr. Odhams has had a varied experience. At an early age he developed a love of writing, and his pen is now, perhaps, his best method of self-expression. Whether he be writing seriously, or in a quietly humorous vein, it is some part of his own personality which is put on paper. For many years he was connected with a well-known newspaper-owning house, and lived, therefore, in an atmosphere charged with many and widely varying interests of life. A desire to see something of the world impelled him to change this work for some other abroad, and, journeying Eastwards, he eventually lived for some time in India.

The organizing ability which he has shown, and which is so necessary to the successful directing of a broadcasting station, was developed during the years when Mr. Odhams was finding general company experience as a director and secretary to a publishing house.

He is a quiet worker, shunning for himself the light of publicity, and his quickness in adapting himself to the peculiar needs of the situation is a great asset in his present work in Newcastle.

Ambitious Plans.

His plans for the future are well laid. A choral society is to be started; an ambitious all-British programme is to be given on St. George's Day; there is to be an augmented orchestra for special occasions; and on May 1st he will give Sterndale Bennett's "May Queen" from his station.

The Mighty Atom and Its Work.

A Talk from London, by Sir William H. Bragg, F.R.S., D.Sc.

[Sir William Bragg, President of the Royal Institution, is one of our foremost British scientists; and he is an authority on X-Rays and crystals. He has written extensively on various scientific subjects, chiefly on radio activity. The following is one of a series of Talks which Sir William is giving from London.]

TWO thousand years ago the famous Roman poet Lucretius wrote a book which he called "Concerning the Nature of Things." He maintained the view that everything round us is made up of innumerable particles or atoms. The word atom means something which cannot be cut. On this view, for example, if the water in a bowl were divided into a thousand parts, and one of these parts subdivided into a thousand parts, and again one of these last into a thousand parts, and so on, we should come at last to the atoms of water, and the subdivision would have to stop.

It was held by other philosophers, against whom he was arguing, that the subdivisions could be carried on for ever and ever, and that however far we went, we should still have water, with all the properties of the original water in the bowl.

Of Vital Interest.

The point may seem at first sight to be unimportant—a mere sport for philosophers. But it is not so; on the contrary, it is of vital interest to all of us. The world would have developed, and would now be developing, in a very different manner and all our lives would have been differently ordered if the view of Lucretius had not been the more truthful of the two.

A hundred and twenty years ago, John Dalton was explaining the theory afresh, and far in advance of Lucretius. There are, he said, a limited number of kinds of atom in the world, and all the atoms of one kind are alike. All the substances which we see and handle in such great variety are compounded of these atoms. Modern chemistry is founded on this idea. In some substances only one kind of atom is present, as, for example, in the case of gold, or of sulphur, or of the diamond that is built of carbon. Most substances, however, are compounded of atoms of various sorts.

The First Step.

The first step in the building process is the making of the molecule, which is a little company of atoms that have entered into alliance with each other. For example, two atoms of aluminium and three of oxygen agree to unite, and so form a molecule, known as that of alumina. When a number of these molecules of alumina are joined together in an orderly fashion, they make a ruby, or, more correctly, corundum, a white gem, which when suitably stained becomes ruby, or sapphire.

Or, again, one atom of sodium and one of chlorine make the molecule of ordinary salt, and when a number of these molecules are arranged in regular order, they make the little transparent cubes which crystallize out of brine when its water evaporates. Sometimes, the molecules are not arranged with regularity; in fact, they may be continually on the move, as in a liquid.

Chemistry and Industry.

If we look round on the work of the world, we observe that it nearly all depends in these days upon our knowledge of the atoms and of their combinations. For instance, what a huge amount of the industry of this country is based on chemistry, which is, in its turn, entirely dependent on the atomic theory!

Now we may see why there was such a mighty

difference between the two old theories, one of which Lucretius defended. If all material things are made of atoms, it is worth while to learn all that we can about these atoms, so that we may understand what is going on in the material world, including ourselves. By so doing, we may acquire insight into the processes of nature and power to control them. This means that we ought to probe down into the very small things, and that if we develop our capacity to do so, as, for example, by the use of the microscope, we shall get closer to an understanding of the workings of nature, and find a rich reward in doing so.

Ninety Varieties to Make a Universe.

For a hundred and twenty years, as I have said, we have been testing the atomic theories which Dalton put forward, and we have found them to be true. We know now that there are some ninety kinds of atoms of which the world is made and all the universe as far as we know it. But we have never been able to lay our hands on anything else that is used in the construction.

That is a very strange point indeed; how strange, one does not realize at first. It might be said that a builder has a limited number of things to build with; he has bricks and beams, tiles, mortar, glass, nails, and so on, and he builds palaces, cottages, bridges, and every variety of structure. Why should we wonder, then, if nature can form so many different things from the ninety atoms, even when they include all that we can see or know of?

But there is this great difference, that there is nothing to correspond to the builder's plans, or his workmen with their tools, or the scaffolding on which they stand. There are only the ninety sorts of atom, and nothing more at all. In the atoms lie all the potentialities of the material universe: how they came to be there we do not know.

Always Moving.

The atoms have sizes, of course: a piece of iron, for example, contains a certain number of atoms of iron which occupy the volume of the piece. The number is inconceivably great, but it can be determined. In fact, we know the number quite as accurately as anyone knows how many people there are in London at any one moment. The diameters of the different kinds of atoms are not so very different from each other, and are of the order of a hundred millionth of an inch. They are never still—in fact, it is their motion which is their heat. A rise in temperature means an increase in their motion.

It is difficult to realize that all atoms are in motion when they form part of a body like a table, which seems to be perfectly still. The existence of this motion helps us to understand why there are three different states—solid, liquid and gas. The fact is that there is constant strife between two agencies. One of them consists of the forces that draw the atoms together. There must be such forces, or we should have no solid bodies at all. What they are and how they act is part of the quest of physical and chemical science; something is already known, but we hope to learn much more, especially with our new appliances.

The other is the never-ceasing motion of the atoms which tends to separate them from one

another. When the latter agency is the more powerful, the atoms and molecules pursue an independent existence, meeting only occasionally. They run up against each other now and then, holding out vain hands to each other, as it were; but the pace is too great, and they cannot stay together.

In these circumstances, we have what we call a gas. When the motion is less and the forces begin to stand up against it, the atoms join up, but are still free to change partners, and we have a liquid. When, finally, the forces have altogether the upper hand, the atoms and molecules are tied together and we have the solid.

Now in the last twenty-five years we have made a great step forward: we have acquired new powers of seeing the very minute. We have learnt the properties of radium, and of X-rays. Light is a wave motion, and the real impediment was that the things we were trying to see were coming to be as small as the light waves themselves. We wanted a new light, of very short wave-length, and it came in the form of X-rays

Wonders of Radium.

The result is that we can, in a sense, now see the very atoms and molecules themselves; we can mark their sizes and their relations to one another in nature structures.

Radium helps us in the same way. The radium atom is one of the heaviest of all. It lives an ordinary atom for about 2,000 years on the average; but it contains within it, somehow, the seeds of disintegration. At an unexpected moment it explodes into two bits. The smaller is an atom of helium, the smallest atom but one; and it is fired off like a shot from a gun. The rest of the atom recoils like the gun itself. It is not now an atom of radium, it has turned into one of the other kinds.

Terrific Energy.

Let us fix our attention on the projectile. It starts off with a speed that would take it to the moon in two and a half seconds; but even if it has nothing more resistant than the air to travel through, it is brought up in a few inches, because of its innumerable encounters with the atoms it meets. So terrific is the speed that if it hits a phosphorescent screen, it makes a sparkle that we can see with our eyes. We can actually see something done by one atom.

Now it is found that the projectile pursues a perfectly straight path in the air. This is very strange indeed, for it is a single atom moving through a crowd of others, oxygen and nitrogen, all bigger and heavier than itself. Speed cannot account for this. There is only one answer to the problem. The projectile atom has gone through the atoms it meets.

This is one of the proofs that an atom is really a very empty thing. We know now that an atom has a very minute nucleus, and attendant satellites: it is like a solar system in miniature. An atom going slowly against another recoils from it; but when the speed is great enough, it goes through.



SIR WILLIAM H. BRAGG.



B.T.H. RADIO VALVES

IMPORTANT NOTICE

regarding


Radio Valve Patents

An Injunction with Costs & Damages

ON the 14th. March, 1924, in the High Court of Justice, Chancery Division, Mr. Justice Russell, in the action of THE BRITISH THOMSON-HOUSTON Co. Ltd. (Plaintiffs) v L. E. FALCY (Defendant), made an order restraining the said L. E. FALCY from making, selling, or otherwise dealing in Wireless Valves in any way infringing THE BRITISH THOMSON-HOUSTON Co's Patents Nos. 23,499/1909, 23,775/1912, and 148,132 of 1922, together with damages and costs.

On the same day, in a further action in the same Court, the said Mr. Justice Russell granted an injunction against the said L. E. FALCY restraining him from infringing THE BRITISH THOMSON-HOUSTON Co's registered Trade Mark "MAZDA," and from passing off goods not of THE BRITISH THOMSON-HOUSTON Co.'s manufacture as or for the goods of THE BRITISH THOMSON-HOUSTON Co. Ltd., and also providing for payment of costs and damages.

Legal proceedings will be brought against Infringers, whether importers, sellers, or users of infringing valves, to restrain them from infringing the above-mentioned Letters Patent, and also against any person or company unlawfully using the said Trade Mark "MAZDA."

All Valves manufactured by THE BRITISH THOMSON-HOUSTON Co. bear the stamp of the British Broadcasting Co. Ltd. and also the Trade Mark  of THE BRITISH THOMSON-HOUSTON Co. Ltd

Issued by the British Thomson-Houston Co. Ltd., Crown House, Aldwych, London, W.C.2.

The Children's Corner.

(Continued from page 61.)

SABO MAKES PAINT.

By E. W. Lewis.



THE monkeys often quarrelled among themselves, but they were friendly with all the animals who lived in the forest and round about; even with animals like lions and leopards, for monkeys are not very good to eat. Now, in the prairie, which stretched for a long distance all round the forest,

there lived several families of coneys. Coneys are something like rabbits in appearance and are soft, furry, and gentle creatures.

Now, it so happened that, about that time, the coneys were being troubled a good deal by an old opossum, who had come over from America somehow, and really had no business to be in that part of the world at all. He was a sly rascal, and had taken a great fancy to coneys.

The coneys told the monkeys about him, and asked for help. So the monkeys put their heads together, and by and by they thought of a plan. It was Sabo's plan.

They went one evening to see the badger who lived on the edge of the forest with his family; and they told him all about it.

"We'll paint you brown all over," said Sabo, "so that you will look like a coney, and then you'll give Mr. Possum what for!"

So they found some yellow clay, and mixed it into a paste with water, and painted the badger all over with it.

That evening when the opossum crept out of the forest to find his supper, he soon spied, not very far away, what was the plumpest and finest coney he thought he had ever seen.

But the badger was watching out of the tail of his eye, and when the opossum sprang, he sprang too. They met in mid air.

The badger used his claws and his teeth to good purpose, and when the opossum found himself biting bristles he knew that he had been caught by a trick. He broke loose as soon as the badger would let him, and scuttled away to his tree, where he sat licking his wounds.

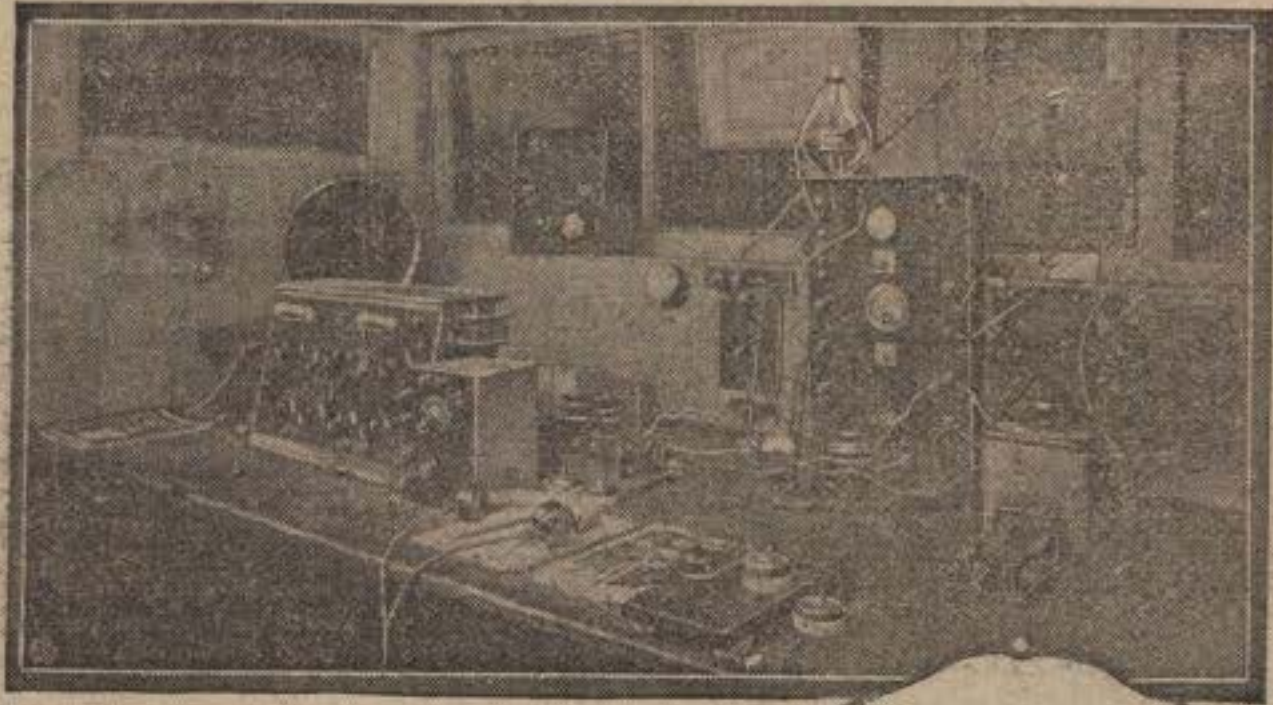
Sabo was rather proud of the success of his plan; and, one day, soon afterwards, when he had seen a herd of zebras feeding in the open, he said to the monkeys, "Let's play at being zebras!"

So Sabo got an empty coconut and some white mud from a claypit, and mixed a lovely paint—yellowish-whitish. They made white lines all over themselves; round their necks and their shoulders and their middles. And Sabo painted himself with white rings all round his body, and white lines all down his arms and legs. Then off they went, galloping on all fours.

They played at this game for the whole of one day; and at evening, while they were resting and thinking of something else to play at, one of the monkeys saw the face of a lion looking at them through the bushes.

But the monkey who had seen him cried "Cave!" and they all bolted as fast as their legs would carry them to the nearest tree. The lion was so surprised at seeing zebras climb a tree that he did not even spring out after them. So the monkeys got safely away.

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They both used

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W.43

Russian Folk Songs.

A Talk from Glasgow, by H. Brennan.

NO nation of Western Europe possesses such an astonishing wealth of traditions, tales and folk songs, or such a rich cycle of ancient epic songs as Russia.

In Russia there are still remote villages practically untouched by civilization, in the modern sense of the term, and as late as the end of the nineteenth century bards were still wandering about through the villages of Little Russia, reciting poems of very ancient origin, to the accompaniment of a primitive string instrument called "bandoura." The songs these minstrels recited take us back to the remote time when the early Slavs, emigrating from Central Asia, reached Europe and began to set up there the Pagan gods they had brought with them.

Worsh'ping Nature.

These gods, good and evil, were the personification of the forces of Nature. The religion of the Slavs was then a nature worship, and upon it was grafted a system of ancestor worship, not greatly different from other Oriental forms. The adoration of the forces of Nature found expression in many festivals, especially at the beginning of spring and autumn, and on these occasions there was always a ceremonial accompanied with songs and dances. Even now, in Russia, every annual holiday has its own cycle of songs, many of which have been preserved with their melodies from Pagan times. This is especially true of the group of songs sung at Christmas, Easter, and round about Midsummer Day.

One of these songs tells us that when Man was born, the Sun, his father, struck him on the head with his "golden beam"—in other words "Lightning," and from the blow Reason was set aflame in Man. We are also told of the origin of "Fire." About to leave her for the winter months, the Sun wished to console his spouse during the long dreariness of his absence, and made her the gift of "Fire." That is why the ancient Slavs used to burn their dead, so that the spirit might rejoin the "Sun-father" through the flame, and they buried the ashes, so that by these, the departed might be re-united to Mother Earth.

Wives by Capture.

Intimately connected with these groups of songs are those sung at marriage festivals and at burials, and many Pagan rites are still observed to-day at both these functions. The marriage songs are particularly interesting in that they throw much light on the manners and customs of the ancient Slav settlers in Europe.

We are told how the men captured their brides, and this is recalled in the names given to the future husband. In the songs he is generally called a "Wolf" and his mother a "She-bear," while the brothers of the bride and their companions are called the "Brave Band of Warriors." They have fought to protect her, but have been defeated. In some villages in Russia, even now, the bridegroom forces his way into the hut of his future wife.

Handed Down for a Thousand Years.

Next in importance to these lyrical folk songs are the epic songs of Russia. In many countries these epics were committed to writing at a very early date. In Western Europe this took place in the Middle Ages, and they are known to the modern world in that form only; not the slightest trace of them has lingered among the people. Russia is the only European country where epic songs handed down wholly by oral tradition for close on a thousand years are not only still flourishing in certain districts, but are even extending into fresh fields.

The King's Wireless Set.

A Gift to His Majesty from the B.B.C.

THE King's wireless set, designed by Captain P. P. Eckersley, Chief Engineer of the B.B.C., has some novel features. There is no aerial or earth external to the set, nor is there any frame receiver, as is used in the majority of Cabinet type sets. In order to form an aerial and earth, copper plate has been let into the top part of the cabinet, and into the lower part close to the floor. These upper and lower copper plates form the aerial and earth respectively.



The Cabinet containing the set.

The set embodies two high frequency valves, one detecting, and three resistance capacity note magnifiers, and works a loud speaker. There are two compartments with doors, which open outwards. In the left-hand compartment are the valves and electrical gear, and in the right-hand compartment is the loud speaker. Between the two cupboards there is a third compartment, which, however, does not open in the front. The back is removable and thus enables the accumulators and batteries to be replaced when desired.

Four Headphones.

There is also a small drawer in the centre of the cabinet, which when pulled open reveals a plugboard for head-phones, the latter being housed in a compartment above the loud speaker.

Should it happen, therefore, that the King should desire to listen by head-phones, these are simply taken from the cupboard, plugged

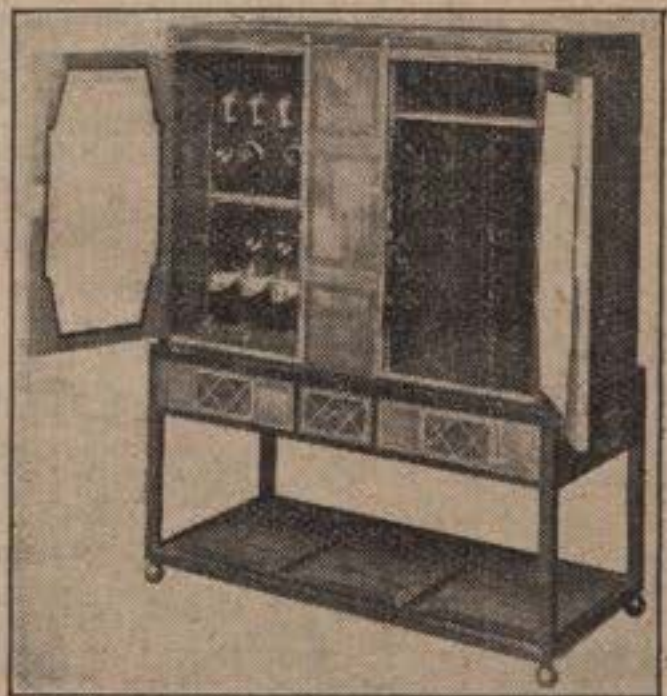
strength is considerably cut down by arranging in the head-phone circuit a rejector circuit to cut out the resonance of 'phones and give more perfect quality.

In its present form the set will only receive London, the tuning being left set for this purpose. The only operation that has to be performed to make the arrangement sensitive is to close two switches on the panel. The King can, however, receive all British stations by having an attachment of outside aerial and earth to the copper plates of his set.

The execution of the electrical parts was done by the British Broadcasting Company, but the set is to be worked by the electricians at Buckingham Palace.

The character of the design of the inlaid cabinet is purely modern. It is constructed of mahogany with ebony panels with inlaid ivory lines, and is mounted on an ebony stand.

The cabinet was made in the workshops of Messrs. Heal and Son, Ltd., Tottenham Court Road.



THE CABINET OPEN.

Showing valves and cupboard for loud-speaker.

After the set was installed in the palace, the following letter was received from the Lord Chamberlain by Lord Gainford, the Chairman of the British Broadcasting Company, Ltd.:

"My Lord,

"I have received the King's commands to convey to you, as the Chairman, and to the Board of Directors of the British Broadcasting Company, Limited, an expression of His Majesty's appreciative thanks for the Wireless Receiving Set specially designed by the Chief Engineer of your Company.

"Having been present on Monday at Buckingham Palace to receive on His Majesty's behalf this Set presented by your Company, as representing the British Wireless Manufacturers generally, I was enabled personally to give testimony to the admirable working of this apparatus, on the construction of which so much careful thought and ingenuity have been bestowed.

"I am further commanded to assure you of the gratification it affords His Majesty to feel that the installation of this Wireless Set in Buckingham Palace will enable the King to form a closer acquaintance with the marvellous progress which is daily being made in this branch of Science.

"I remain, My Lord,
Yours faithfully,

(Signed) CROMER.

"The Lord Gainford,
Chairman,
"The British Broadcasting Co., Ltd.,
"2, Savoy Hill, W.C.2."

LORD CHAMBERLAIN'S OFFICE,
BUCKINGHAM PALACE,
16th March 1924.

My Lord,

I have received the King's Commands to convey to you, as the Chairman, and to the Board of Directors of the British Broadcasting Company Limited, an expression of His Majesty's appreciative thanks for the Wireless Receiving Set specially designed by the Chief Engineer of your Company.

Having been present on Monday at Buckingham Palace to receive on His Majesty's behalf this Set presented by your Company, as representing the British Wireless Manufacturers generally, I was enabled personally to give testimony to the admirable working of this apparatus, on the construction of which so much careful thought and ingenuity have been bestowed.

I am further commanded to assure you of the gratification it affords His Majesty to feel that the installation of this Wireless Set in Buckingham Palace will enable the King to form a closer acquaintance with the marvellous progress which is daily being made in this branch of Science.

I remain, My Lord,

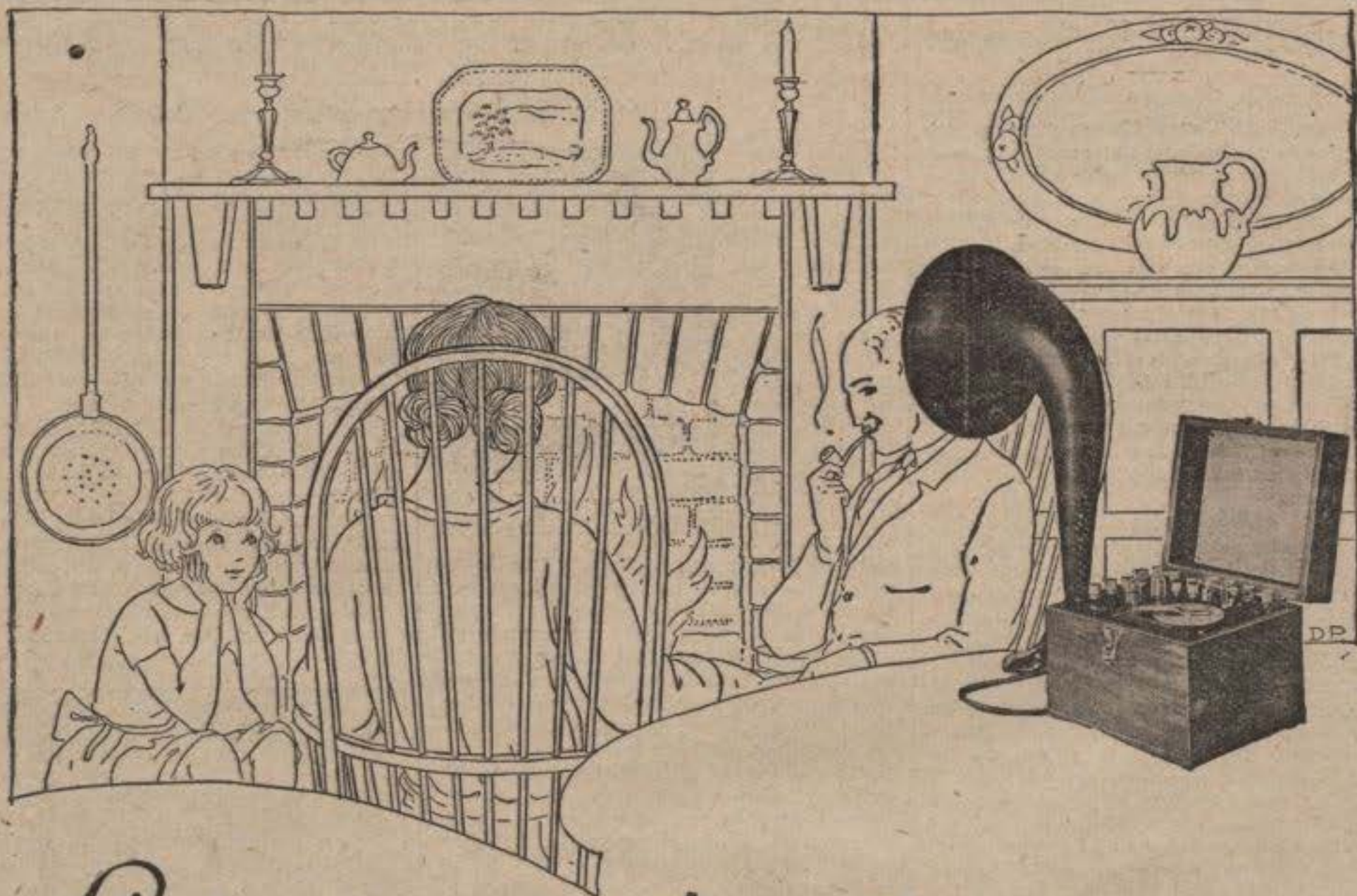
Yours faithfully,

Cromer
Lord Chamberlain.

The Lord Gainford,
Chairman, British Broadcasting Company, Limited.

into the distributor board in the drawer, and all is ready for listening.

The maximum number of head-phones that can be used is four. The 'phones themselves work from the loud speaker terminals, but the



Listening to the city-

Away in your Cottage home, outside the City, far from the hub and bustle of business, you may sit in comfort during these cold evenings and yet share the enjoyment of music, the interest of late news, and other matters for your edification.

Providing you are within a radius of 30 miles of a B.B.C. Station this wonderful little set will give you unbounded pleasure. The Crystal Set and 2-Stage Amplifier combined will give most perfect results in your small room and will operate the Western Electric Loud Speaker No. 44004 direct. It is fitted with Weco valves, which operate off dry batteries, so that you have none of the trouble attendant upon the use of accumulators, and the special distortionless transformers render the combination almost perfect in its reproduction.

If you prefer to use Head-phones then the range of the set is at least doubled.

Western Electric

MAKERS OF OVER HALF THE WORLD'S TELEPHONES.

The combination illustrated above consists of:-

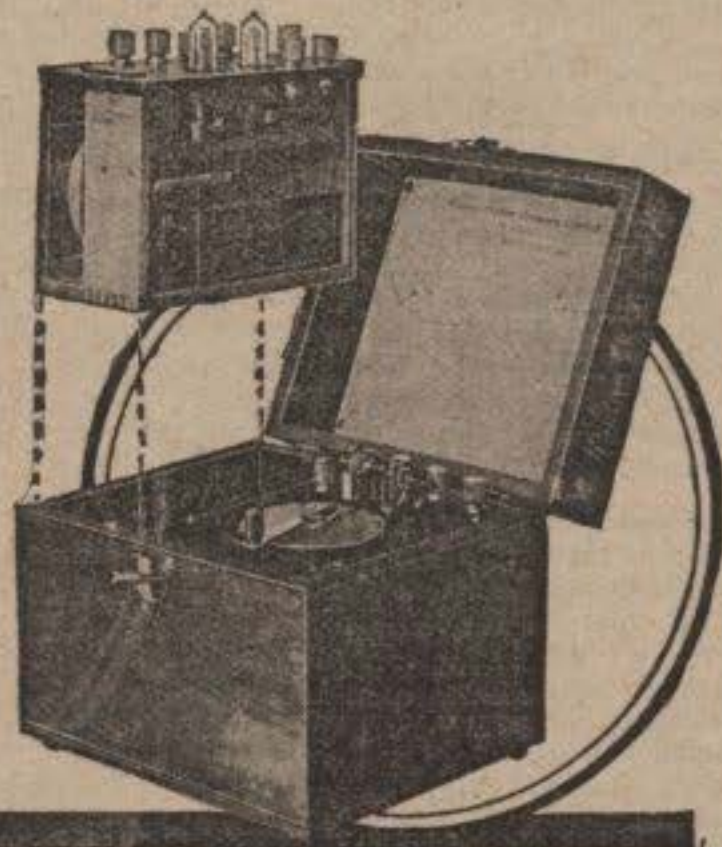
Wecconomy Set No. 44080, a Crystal Set with Double Amplification. £12 0 0

Loud Speaker No. 44004, of medium size with a metallic diaphragm and adjustable air gap. £3 17 6

(B.B.C. Contributions extra.)

Suitable for reception of a B.B.C. Station within a radius of 30 miles and sufficiently powerful to fill a small room.

WECOVALVES AND WECOMY SETS ENSURE ECONOMY. THEY OPERATE OFF DRY BATTERIES, AND NO ACCUMULATORS ARE NECESSARY.



ADVERT. OF THE WESTERN ELECTRIC COMPANY, LIMITED, CONNAUGHT HOUSE, ALDWYCH, W.C.2
ASK YOUR DEALER FOR PARTICULARS.

Wireless Programme. Sheffield.

Week beginning April 6th, 1924.

SUNDAY, April 6th.

3.0-5.30 and 8.30-10.15.—Programmes S.B. from Birmingham.

MONDAY, April 7th.

3.30-4.30.—Programme S.B. from Birmingham.

5.45-6.45.—KIDDIES' CORNER.

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

TUESDAY, April 8th.

3.30-4.30.—Programme S.B. from Birmingham.

5.45-6.45.—KIDDIES' CORNER.

7.0-11.0.—Programme S.B. from Birmingham.

WEDNESDAY, April 9th.

3.30-4.30.—Programme S.B. from Birmingham.

5.45-6.45.—KIDDIES' CORNER.

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

THURSDAY, April 10th.

3.30-4.30.—Programme S.B. from Birmingham.

5.45-6.45.—KIDDIES' CORNER.

7.0-12.0.—Programme S.B. from Birmingham.

FRIDAY, April 11th.

3.30-4.30.—Programme S.B. from Birmingham.

5.45-6.45.—KIDDIES' CORNER.

7.0.—NEWS. S.B. from London.

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

Local News and Weather Forecast. S.B. from Birmingham.

Local Concert.

7.30. MABEL PARKIN (Contralto).

"Mifanwy" Dorothy Forster

"Danny Boy" .. P. E. Weatherly (1)

HARRY WYER (Tenor).

"Out of the Past" Marshall (1)

"Then You'll Remember Me" .. Balfie (1)

FREDA BEST (Solo Pianoforte).

"La Fileuse" J. Raff (4)

Prelude in C Minor Rachmaninoff

BERNARD W. BRAILSFORD (Baritone).

"If I Might Only Come to You" Squire (1)

"The Trumpeter" Airlie Dix (1)

ELEANOR KNIGHT (Solo Violin).

"Romance" J. Scensden

"Serenata" Enrico Toselli

BERTHA ANSON (Soprano).

"Daddy's Sweetheart" }

"If No One Ever Marries Me" } Liza Lehmann

WIN ANSON (Comedienne).

"Awkward Questions" J. W. Tate (7)

"Oh, You Wonderful Men" H. Darewski (7)

GERTIE LEWIS (Elocutionist).

"Reflections of a Penny" } Varick (13)

"My Only Pal" } Eleanor Knight.

Rondino Fritz Kreisler

Serenade Gabriel Pierne

Bernard W. Brailsford.

"Sea Fever" John Ireland

"The Lute Player" Allitsen

WIN AND BERTHA ANSON (Duets).

"Sincerity" Emilie Clarke

"Night of Stars" Offenbach

Freda Best.

"Craqueviene Fantastique" .. Paderewski

"Peer Gynt" Grieg

9.30.—NEWS. S.B. from London.

Local News and Weather Forecast. S.B. from Birmingham.

9.45. Harry Wyer.

"The Wedding of Sarah Lee" }

Easthope-Martin (5)

"Casey the Fiddler" Haydn Wood

Mabel Parkin.

"Linden Lea" .. R. Vaughan-Williams (1)

"Soul of Mine" Ethel Barnes

Win and Bertha Anson (Duets).

"Wonderful One" Paul Whiteman (7)

"Mellow Moon" Wandell H. Hall (7)

Eleanor Knight.

"Canzonetta" A. d'Ambrosio

"Lullaby" Cyril Scott (4)

10.30.—Close down.

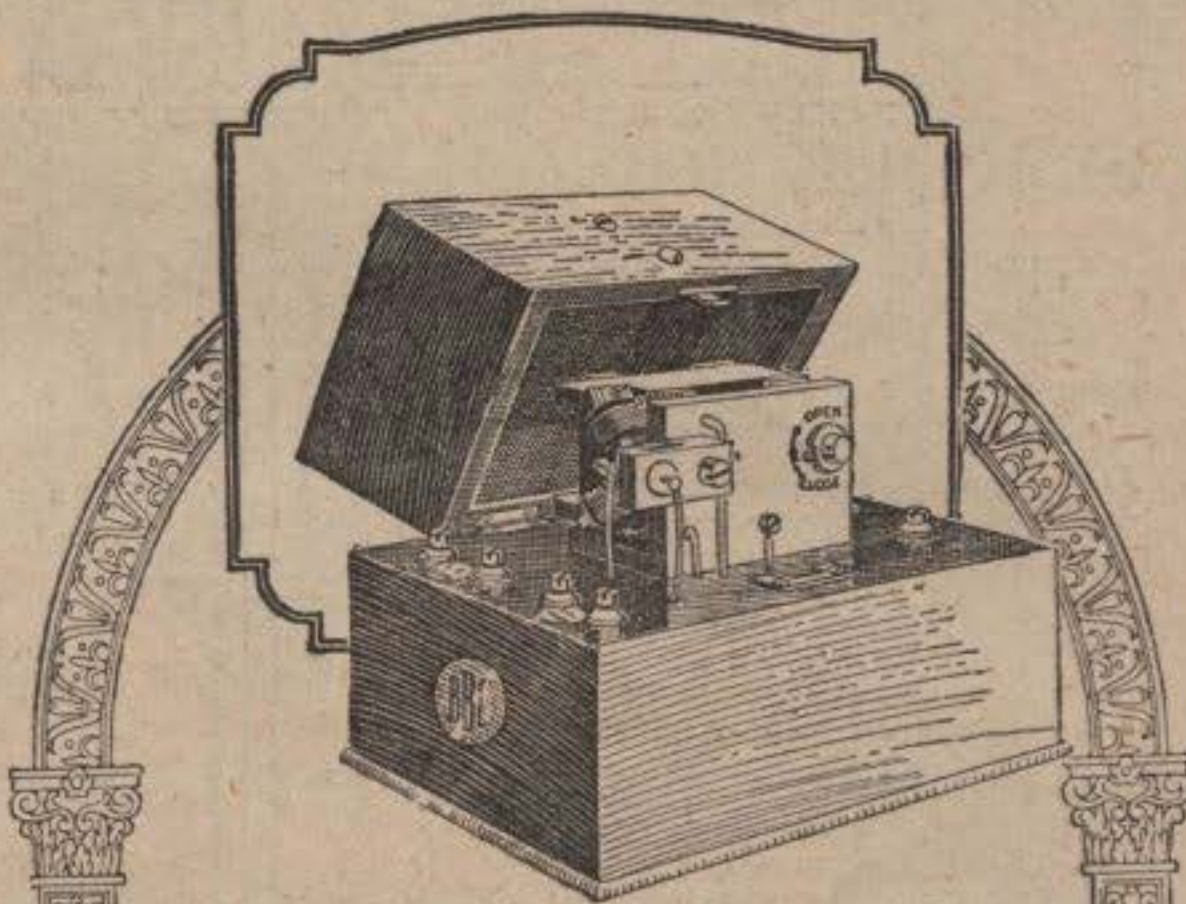
SATURDAY, April 12th.

3.30-4.30.—Programme S.B. from Birmingham.

5.45-6.45.—KIDDIES' CORNER.

7.0-11.0.—Programme S.B. from Birmingham.

Announcer: H. C. Head-Jenner.



—when to use a Brown Microphone Amplifier.

FOR perfect amplification without distortion there is no better method than using a **Brown** Microphone Amplifier. Its clear and truthful reproduction is produced by a sensitive microphone, whereas the ordinary low frequency amplifier requires two valves and two transformers to achieve the same result.

The usual Type V **Brown** Microphone Amplifier, however, is not designed to work a Loud Speaker from a Crystal Set—the incoming signals must be of a fair strength in order to operate it. The Type C, however, is a specially sensitive model designed to enable a number of pairs of phones to be worked from a Crystal Set. Its upkeep costs are small—almost negligible. A six-volt dry battery used a few evenings every week will last for months and can be replaced at small cost. There are no valves to burn out and no accumulator to be recharged every few days.

In fact, the **Brown** Microphone Amplifier as a means of operating a Loud Speaker (or a large number of headphones simultaneously from a Crystal Set) is entirely without equal for purity, volume and economy.

Types :

Model C. 4,000 ohms input 2,000 output £6 : 0 : 0

Model V. 120 do. 120 do. £5 : 5 : 0

2,000 do. 120 do. £5 : 8 : 6

2,000 do. 2,000 do. £5 : 13 : 6

B.B.C. Tax in each case 5/- extra.

S. G. BROWN, Ltd.,

Retail: 19, Mortimer St., W.1.

Victoria Road, N. Acton, W.3.

15, Moorfields, Liverpool.

Brown

POLYTECHNIC TOURS

WHY NOT
SPEND YOUR HOLIDAYS ABROAD?

AN OLD ADAGE SAYS THAT THE
LUXURY OF ONE GENERATION IS
THE NECESSITY OF THE NEXT.

ONE OF THE ESSENTIALS OF
MODERN EDUCATION IS TRAVEL.

SIR FRANCIS BACON SAID—
"TRAVEL, IN THE YOUNGER SORT,
IS A PART OF EDUCATION; IN
THE ELDER A PART OF EXPERIENCE."

HOLIDAYS ABROAD CAN BE
MADE, IN MANY CASES, MORE
ECONOMICALLY THAN AT HOME.

TOURS TO LUCERNE, THE BERNESE
OBERLAND, ITALIAN LAKES, ITALY,
PARIS, ETC., CAN BE MADE WITH
THE MAXIMUM OF COMFORT AND
THE MINIMUM OF EXPENSE, THROUGH

THE
POLYTECHNIC TOURING ASSOCIATION LTD.,
309, Regent Street, London.

*Send for illustrated programme of British and
Continental Tours.*

"London calling the British Isles!"

EXCELDA HANDKERCHIEFS

Two Gold Medals Awarded
Just like a Silk Handkerchief
A Good Wearing Article
Made in all White and
Coloured Borders
Four Sizes, Ladies, Small
Gents, Medium Gents,
Large Gents
Not Expensive

Excelda Name on Every Handkerchief.

SOLD BY DRAPERS AND OUTFITTERS
ALL OVER THE COUNTRY

EXCELDA Soft Collars for Men — a Good Article.

AN APOLOGY TO MARCONI'S WIRELESS TELEGRAPH Co., Ltd.

DORCO ENGINEERING CO., Ltd.,
86, Granville Road, Child's Hill, N.W.2,
27th February, 1924.

DEAR SIRS;

We admit that we have been advertising and selling Wireless Apparatus under the name or style of the Dorco Magic 11 Set which infringes patents owned or controlled by you without your license or authority.

We ask you to accept our apology for so doing and undertake not to repeat such infringement either directly or indirectly.

Further we agree to pay a reasonable sum by way of damages and consent to your making such use of this apology as you may deem desirable.

Yours faithfully,
pp. DORCO ENGINEERING CO., Ltd.,
(signed) W. Dawson, Secretary.

The Spinet House Masterpiece.

SUNRIPE

THE EXTRA SIZE

CIGARETTES

"For Size and Tone, They Stand Alone."

10 for 6^d.

20 for 1/-
Also 50's

"QUALITY
AND
FLAVOUR"

BOURNVILLE COCOA

MADE
BY
CADBURY

SEE THE NAME **Cadbury** ON EVERY PIECE OF CHOCOLATE

**Wireless Programme.
Plymouth.**

Week beginning April 6th, 1924.

SUNDAY, April 6th.

- 8.0-8.0.—Programme S.B. from London.
- 8.30.—Hymn, "Onward, Christian Soldiers" (A. and M. 391).
- Hymn, "Jerusalem, the Golden" (A. and M. 228).
- The Rev. WILKINSON RIDDLE. Religious Address.
- Hymn, "Hark, Hark, My Soul" (A. and M. 223).
- (Hymns sung by Mary Edgecombe (Soprano) and Arthur Marten (Tenor).)
- 8.0-10.30.—Programme S.B. from London.

MONDAY, APRIL 7th.

- 8.30-6.30.—PLYMOUTH CHILDREN'S CORNER.
- 7.0-10.30.—Programme S.B. from London.

TUESDAY, April 8th.

- 8.30-6.30.—PLYMOUTH CHILDREN'S CORNER.
- 7.0-11.0.—Programme S.B. from London.

WEDNESDAY, April 9th.

- 8.30-6.30.—PLYMOUTH CHILDREN'S CORNER.
- 7.0-10.30.—Programme S.B. from London.

THURSDAY, April 10th.

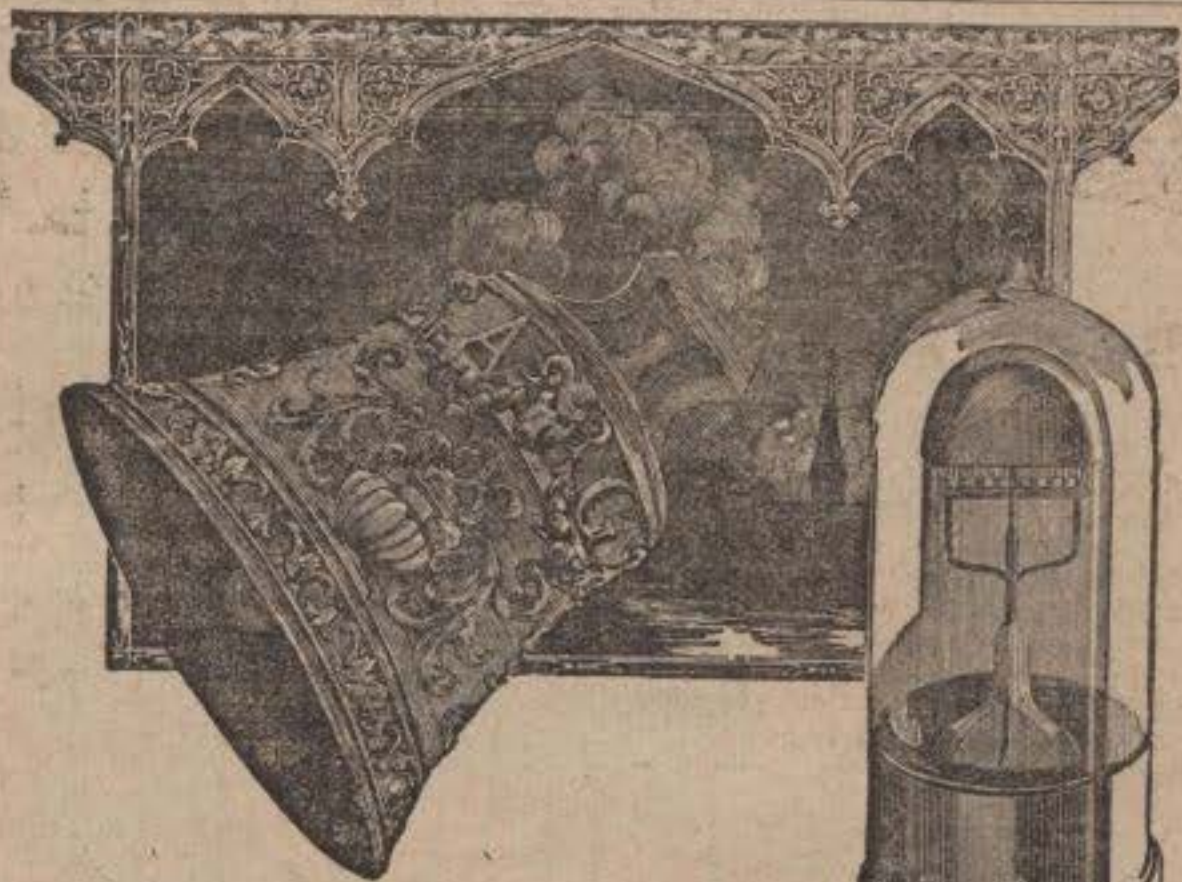
- 8.30-6.30.—PLYMOUTH CHILDREN'S CORNER.
- 7.0-12.0.—Programme S.B. from London.

FRIDAY, April 11th.

- 8.30-6.30.—PLYMOUTH CHILDREN'S CORNER.
- 7.0.—NEWS. S.B. from London.
- G. A. ATKINSON. S.B. from London.
- Weather Forecast. S.B. from London.
- Local News.
- 7.30.—THE GREAT WESTERN ORCHESTRA. Conductor: HAROLD PRIOR.
- Grand March, "Spirit of Pageantry" Fletcher (1)
- Fantasia, "The Baby's Opera" Byng
- Indian Romance, "Silver Cloud" Ketelbey (8)
- 7.45.—FLORENCE HARDING AND BLOYE KEYS (Entertainers) in Items from their Repertoires.
- 8.15. HYLDA WEDLAKE (Contralto). "Sink, Red Sun"..... Teresa Del Riego
- 8.20. HUBERT DAVIES (Solo Violin). "Salut d'Amour" Elgar
- 8.30 The Great Western Orchestra. Suite, "Woodland Pictures".....Fletcher
- Intermezzo, "In a Persian Market" Ketelbey
- "Doge's March" ("The Merchant of Venice") Rosse
- 9.0. GERALD PHILLIPS (Solo Pianoforte). "Prélude" Rachmaninoff
- "Liebestraume" Liszt
- 9.10. Hylde Wedlake. "Kathleen Mavourneen"..... Crouch
- "All Through the Night" Boulton
- 9.20. Hubert Davies. "Serenade" Toselli
- 9.30.—NEWS and Weather Forecast. S.B. from London.
- Local News.
- 9.45. Gerald Phillips. "Humoreske" Tchaikovsky
- Nocturne in E Major Chopin
- 10.0. Florence Harding and Bloye Keys in further Items from their Repertoire.
- 10.20. The Great Western Orchestra. Negro Jubilee Suite, "Americana" Thurban
- 10.30.—Close down.

SATURDAY, April 12th.

- 8.30-6.30.—PLYMOUTH CHILDREN'S CORNER.
- 7.0-11.0.—Programme S.B. from London.
- Announcer: Clarence Goode.



— clear as a bell

WHEN a man substitutes a Cossor Valve for any other, the very first noticeable point will be a remarkable improvement in tonal purity.

The reason for this lies in the fundamental differences of construction between the Cossor and the ordinary Valve with its straight filament and tubular Anode.

In the Cossor the curved filament is tucked away inside the hood-shaped Anode and Grid so that, in effect, practically the whole of the electron stream is usefully employed.

Obviously in the ordinary type of Valve a very appreciable proportion of the electron stream must leak out of each free end of the Anode with a corresponding decrease of efficiency.

Remember, efficient Grid Control is the secret of tonal purity and every stage of amplification presents an opportunity for distortion. Even one inefficient Valve in a set can prevent perfect reception.

Cossor design (protected by world patents) effectively prevents distortion and microphonic noises—its sound reproduction is literally "as clear as a bell."

Types:

- P.1. For Detector and Low-Frequency use 12/6
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- From all Dealers.

A. C. COSSOR, LTD. — HIGHBURY GROVE, N.5.

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An Example of Reliability.

Note the strong supports for plate, grid and filament, the sturdy construction of glass pillar and base. These are details which have received the closest attention, and added to the electrical performance make

MARCONI VALVES
MADE AT THE OSRAM LAMP WORKS

the popular favourites for all wireless Broadcasting uses. It is as well to remember that nearly 4 years ago the great Osram factories were producing "Dull Emitter Valves" so that you reap the benefit of that experience which is a considerable advantage.

SOLD BY ALL LEADING WIRELESS DEALERS, ELECTRICAL CONTRACTORS, ETC.

BUY BRITISH GOODS ONLY.

Advt. of The General Electric Co., Ltd., Magnet House, Kingsway, W.C.2.

THE SET THAT SETS THE STANDARD

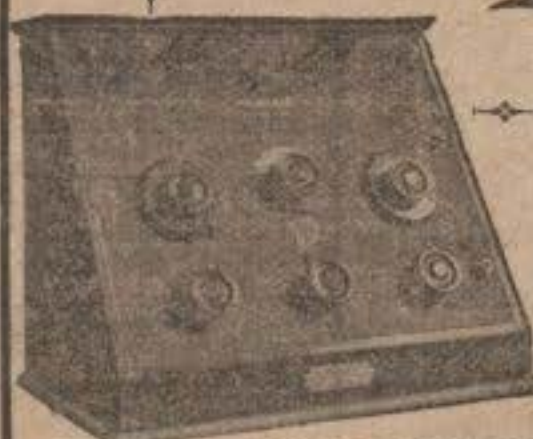
*All stations within reach
at a price within
reach of all*

For a first payment of only £5 you can become the possessor of the beautiful Pelmerset 3 Valve Wireless Set, an instrument of unsurpassed value considering the comprehensive equipment. It requires no technical knowledge to operate.

Its range (500-600 miles on telephony) is such that you can listen-in to the Broadcasts from Paris and The Hague, as well as those from all British Stations. Even America has been heard on this Set direct.

If unable to visit our Showrooms for a demonstration, you can order by post with the assurance that there is no better 3-Valve Set in the world.

The Pelmerset
THE SET THAT SETS THE STANDARD

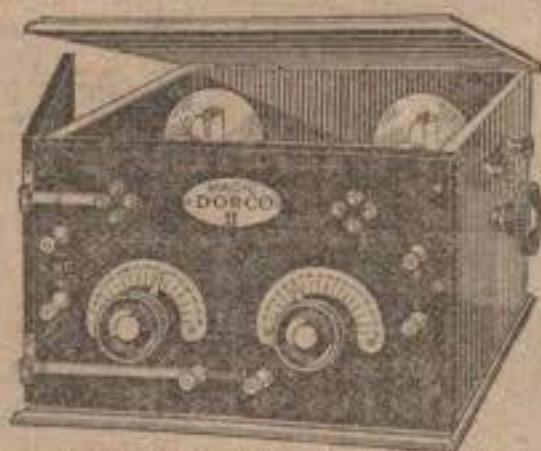


NOTE: PRICE INCLUDES EVERYTHING YOU NEED.

This includes H.T. Battery, Accumulator, 100 ft. Aerial wire, 2 insulators, 1 pr. 4,000 ohm. Headphones, 1 High Frequency Valve, 1 Detector, and 1 Low Frequency Valve. £16 : 15 : 0. Taxes extra.

With £5 as first payment post your Order to-day and secure this set at once. You can pay the balance at the rate of 30/- a month or 7/6 a week.
Peronet Ltd. (R.T.S.), 38, Bloomsbury Square, London, W.1. Phone: Museum 0134.

THE BEST YOU CAN GET IS A PELMERSET



THE DORCO MAGIC II
(Improved Design.)

A Two-Valve Set which receives all British Stations and American Broadcasting.

BRITISH manufacture THROUGHOUT

PRICE

as illustrated including all royalties but without valves

£4 : 19 : 6

(Plus Taxes 15%)

Carrriage paid British Isles.

(Manufactured under Marconi Licence.)

The DORCO MAGIC Two-Valve Set employs one High Frequency and One Detector Valve with Tuned Anode Reaction. Easy to operate, no special skill required. Operates a Loud Speaker within reasonable distance of any B.B.C. Station.

THE DORCO POPULAR LOUD SPEAKER.
(British Made) With ADJUSTABLE DIAPHRAGM.

A sweet toned sympathetic reproduction together with sustained volume is always ensured. Reception does not become blurred under the influence of increasing power of transmission and, while notes in the upper register remain beautifully clear, the heavy tones of the wind instruments do not shatter perfect accord. The "Dorco" also has a superb finish, is graceful and elegant of line. It is not a Baby Speaker fitted with an ordinary telephone earpiece, but has a specially constructed base to provide correct magnification, containing magnets having 80 laminations, wound to a resistance of 2,000 ohms.



PRICE:

£2 : 15

Dimensions:

Height 22ins.

Diameter of

Horn 14ins.

Carr. Paid U.K.

Sole Distributors: **WELLER & GIBSON, Ltd.**

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Foot of Abchurch, three minutes from Mark Lane Station.

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IMPORTANT TO READERS.

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

LETTERS FOR THE B.B.C. should be sent to 2, Savoy Hill, W.C.2.

"The Radio Times," the official organ of the British Broadcasting Company, Ltd., is concerned solely with broadcasting programmes and the technical problems relating to their transmission.

Technical inquiries dealing with the reception of broadcast telephony, such as the types of sets to be employed, etc., etc., should NOT be addressed to "The Radio Times." Letters from Readers concerning the Programmes and their transmission are welcomed.

Letters requiring an answer MUST contain a stamped and addressed envelope.

ALTERATIONS TO PROGRAMMES, ETC.

AS THE RADIO TIMES goes to press many days in advance of the date of publication, it sometimes happens that the B.B.C. finds it necessary to make alterations or additions to programmes, etc., after THE RADIO TIMES has finally gone to press.

THOSE "HOWLERS."

If you hear a howl in your receiver, you may be oscillating and interfering with thousands of people's pleasure.

To tell if you are offending, perform the following operation:—

Alter your tuning.
If the NOTE of the howl varies as you vary your tuning, it is you.
It is not cricket to oscillate on purpose because you disapprove of a programme, an item, the B.B.C. or your neighbours.
Your neighbours may not agree with you.

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

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MUNICIPAL BROADCASTING.

WIRELESS as an asset to municipal enterprise is the latest from New York. On the top of the Municipal Building in that city a powerful wireless set is to be installed for the purpose of broadcasting information about events in which the municipality is concerned.

It is said that the apparatus to be employed is capable of sending messages over 7,000 miles.

WATES

Wireless Productions

— It's a pleasure to use them.

"Pyramid"
H.T. batteries
Fully guaranteed, and made by a new process ensuring long life and silent working. Tapped every three volts.

15 volt. - 3/6	Prices include two special wander plugs.
33 " - 7/6	
60 " - 12/6	
90 " - 18/6	



The "Bijouphone" crystal set

Nothing like it at anywhere near the price. Exclusive features:

- Variometer tuning.
- Special auxiliary condenser and terminal for long and short waves.
- Enclosed detector with best quality cat's whisker.
- Moulded ebonite top and base.
- Nickel plated fittings.

RANGE: 30 miles—250/700 metres.
Complete 7/6. B.B.C. Tax 1/- extra.



Wates' celluloid accumulators

The result of many years' experience. Of special robust construction, they are free from all troubles usually associated with celluloid batteries.

2 volt. 40 amp. (ign.) 10/- crate 2/-	The result of many years' experience. Of special robust construction, they are free from all troubles usually associated with celluloid batteries.
2 " 100 " " 17/- " 3/-	
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The "Baby Ideal" H.T. cell

Make your own H.T. accumulator.
This 2-volt cell comprises 2 plates $\frac{1}{2}$ in. thick by $1\frac{1}{2}$ in. square, fitted in glass container having moulded ribs to hold them in position. 2-volt cell 1/6.



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THE PERFECT AERIAL

Aerial which needs no Insulators will increase efficiency by 50% and is cheaper than bare wire.

CLEVER ADAPTATION OF SCIENTIFIC FACT

NOT only does this wire make the most perfect aeri— as a matter of fact in many instances quite abolishing the necessity for outdoor aeri— with all their complicated accessories— but it is equally perfect as earth wire and lead-in, and for extension of the 'phones, loud speakers and batteries.

Wireless experts agree that the ether waves flow only on the surface or skin of the conductor which carries them. Therefore, aeri— which consist of several small wires stranded together are more efficient than a single wire of thicker gauge.

THE BEST CONDUCTORS.

It is also an established fact that SILVER is the finest conductor, closely followed by TIN. Silver is not only too expensive to use generally as an aerial, but for many technical reasons it is impracticable.

On the other hand, Tin, an expensive conductor, four times the value of copper, lends itself admirably, inasmuch as it can so easily be coated on other wires of the necessary strength and durability, so that it fulfils the purpose of a perfect conducting "Skin."

THE SECRET OF "ELECTRON" WIRE.

That it consists of eight wires—each separate strand is scientifically coated with a skin of pure tin.

Enthusiasts who are using "Electron" Wire in all parts of England and America report wonderfully clear results with either crystal or valve sets. The ETHER wave penetrates the protective coverings, all incoming signals being held. Suspend "Electron" Wire where you will, lead direct to the set (no separate lead-in required), use "Electron" Wire for the earth, and a greatly improved reception will be the result.

EXTEND YOUR 'PHONES or loud-speaker to any part of the house or garden with "Electron" Wire, which being insulated with vulcanised rubber, no further insulation is necessary. You may allow it to touch anything anywhere, indoors or out-of-doors in perfect confidence. "Electron" Wire has no equal at ten times the price.

The **CHEAPEST AERIAL**
and the Best in the World.

100 ft. **1/8** Carriage Paid.

Please do not send stamps.

If you cannot get it from your local dealer, send 1/8 direct to us, together with HIS NAME AND ADDRESS, and we will send you 100ft. sufficient for a complete aerial, lead in and earth. No stamps, please.

300ft. 500ft. 1,000ft.
4/3 6/3 10/3
Carriage Paid. No stamps, please.

(Laid Double for extending the 'Phones, Loud Speaker, etc.)

CERTIFICATE OF EXCELLENCE from a Radio Institute.

"Electron" Wire was tested in the Laboratory of the "Evening Mail" Radio Institute, New York, U.S.A., and found to agree with the standards set by the Institute and that the design is based on sound engineering practice.

It has been awarded the Radio Institute's Certificate of Excellence.

(Signed) LESTER HUTTER,
Director.

Radio Institute,
New York, U.S.A.

WHAT SOME OF OUR CUSTOMERS SAY:—

"Using Electron Wire as an INDOOR aerial without any insulation, the results were astonishing, every B.B.C. Station being received on an ST100 Set."

"I removed my original aerial of 7/22 hard copper and re-erected it with your cable, and results are much better and more stable."

"Friends who have listened are surprised at the results and the ease with which the wire is put up."

AND IF SUMMER
COMES !!!

ALL DEALERS CAN SUPPLY,
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WON'T!!!

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THE
AERIAL
SIMPLY
HANGS
FROM
ROOF OR
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- I. The aerial may hang from roof or window
- II. The cheap receiving set may be in the attic or the top room.
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- IV. Everybody can listen-in at one and the same time, no matter where they are.
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THE NEW HOBBY

Miss Lillah McCarthy Describes the Pleasures and Benefits of Scientific Mind-Training.

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- Mental Flurry

that handicap so many people to-day.

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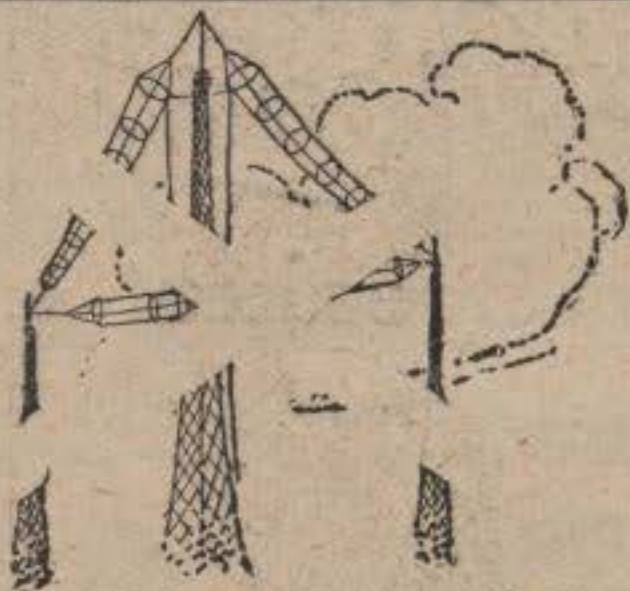
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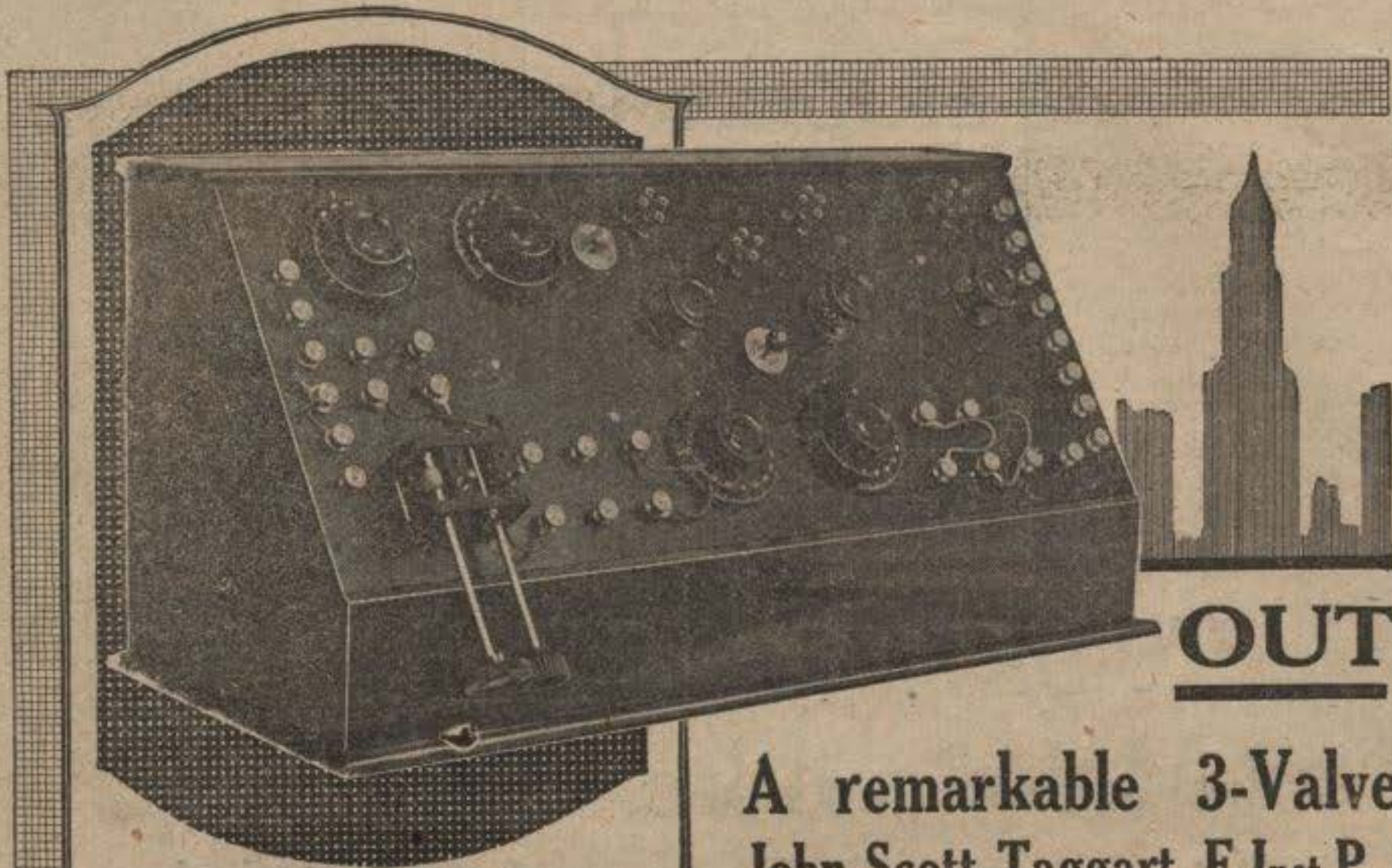
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A remarkable 3-Valve John Scott-Taggart, F.Inst.P.,

Other Articles for the Home Constructor:

A Resistance-capacity Amplifier.

Designed by P. W. Harris, this Amplifier is so arranged that with no internal or external alterations it can be used to amplify at either high or low frequency. Used as an H.F. Amplifier, it operates on all wavelengths over 1,000 metres entirely without coils or transformers. When used as a L.F. Amplifier it is remarkable for particularly pure speech.

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One of the difficulties of H.F. amplification has always been a noticeable tendency to self-oscillation. This has been now overcome by the neutrodyne circuit, which makes use of special small balancing condensers to neutralise the internal capacity of the Valve. Mr. Cowper has now adapted this principle in a most successful manner to a

1-Valve Set. As a result it is very stable and capable of very good work.

A Multiple Circuit One-Valve Set.

Those who like to experiment with their Sets will find this method of using no less than five different circuits at will with the same single-valve set, a great boon. Many enthusiasts like to make changes in the endeavour to improve their results, and here is an opportunity of doing so with the minimum of trouble and expense.

The Simplest Possible Crystal Receiver.

Although almost every week sees a new type of Crystal Receiver being designed, probably the simplest we have ever described is this one. No tuning coil or variable condenser is required, and the whole Set can be made up of bell wire in hour or two. In spite of its extreme simplicity, it gives very good results.

THE new issue of "Modern Wireless" (out to-day) contains the full constructional details of a new Receiving Set designed by John Scott-Taggart, F.Inst.P., Editor of "Wireless Weekly." This Set operates on three valves, but because it makes use of the principles of dual amplification its sensitiveness and power is very considerably increased. This Receiver may even eclipse in popularity the S.T.100, which has, in a few months, become universally known as the finest 2-Valve combination ever devised.

Although this set looks so imposing and impressive, its construction is well within the ability of any person who can handle ordinary household tools. And the cost is most moderate. No elaborate switches are introduced, instead, various combinations of valves are permitted merely by means of connecting up the external terminals. No Crystal Detector is employed.

When used on quite an ordinary aerial this Receiver has picked up every B.B.C. Station and all the principal Continental ones, together with New York and other American Broadcasting Stations.

It can be recommended as the ideal Home Receiver, and the fullest instructions are given for building and operating it, together with all necessary wiring diagrams. This article alone is worth more than the cost of the whole Magazine.

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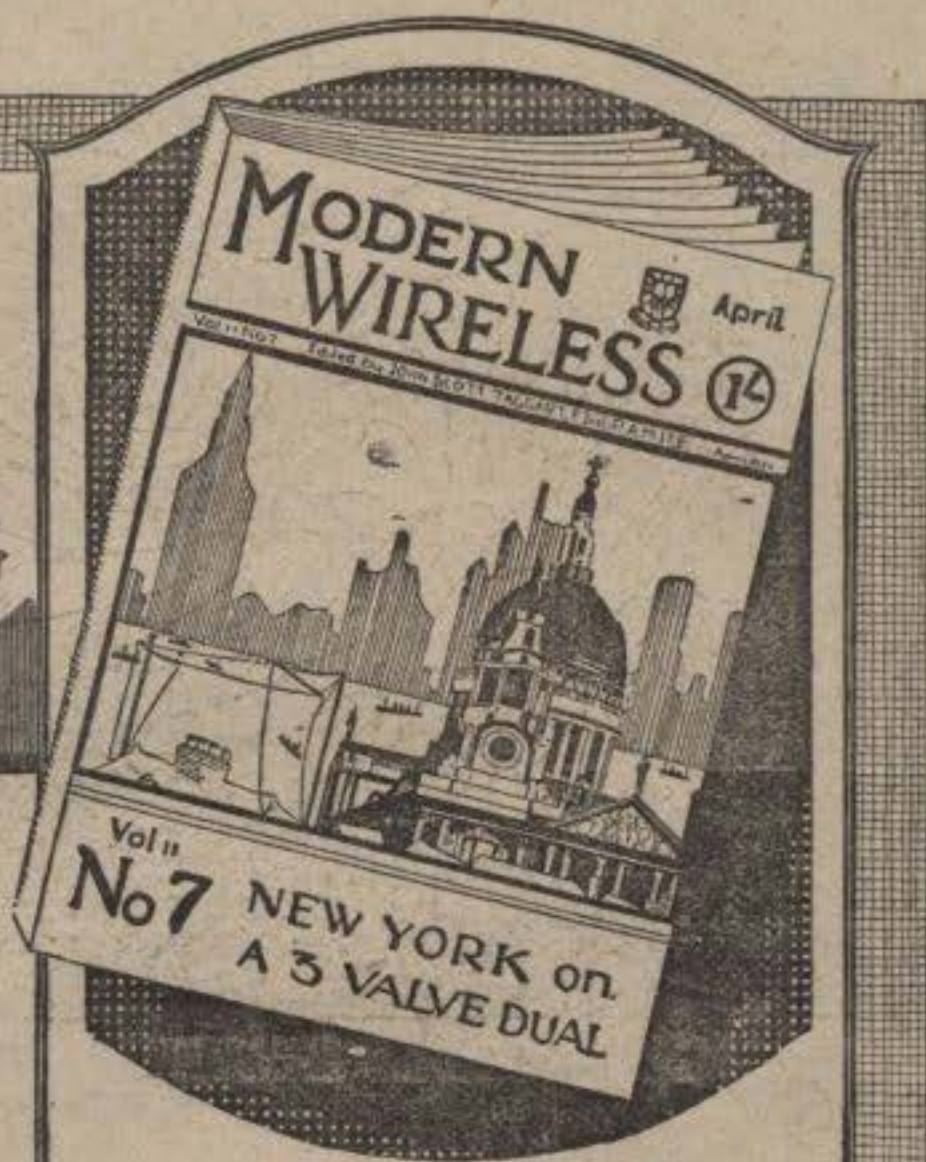
**An important article
by Capt. Round.**

Another feature of outstanding interest is a special article on "Distortionless Reception" by Capt. Round, the inventor of the Microphones used by the B.B.C.

There is probably no one in the country better qualified to discuss distortionless reception than Capt. Round, and Radio Press count themselves fortunate at being able to publish a wonderfully helpful and really original article from such an expert.

Everyone who has built a Set or about to build one should read exactly how distortion occurs, and how it may, to a large extent, be eliminated. Many new points are raised, and the article is a most absorbing contribution to Radio journalism. Remember "Modern Wireless" was sold out within the first few days last month, several thousands of would-be readers being disappointed. If you would avoid this experience, buy your copy at once, while it is available—pages and pages of well-written and well-illustrated articles. From all Booksellers and Newsagents.

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High Tension, Low Tension and Grid Potential—Their Importance and Inter-Dependence.

By John Scott-Taggart, F.Inst.P.

The Many Uses of a Slider and Coil in Crystal Sets.

By Dr. Chapman.

Single-valve Transmitting Circuits.

Radio for Fishermen.

How to Get the Best results from your Set.

By G. P. Kendall, B.Sc.

More about the S.T.100 Star Receiver.

Reflex Receivers in Theory and Practice.

By John Scott-Taggart, F.Inst.P.

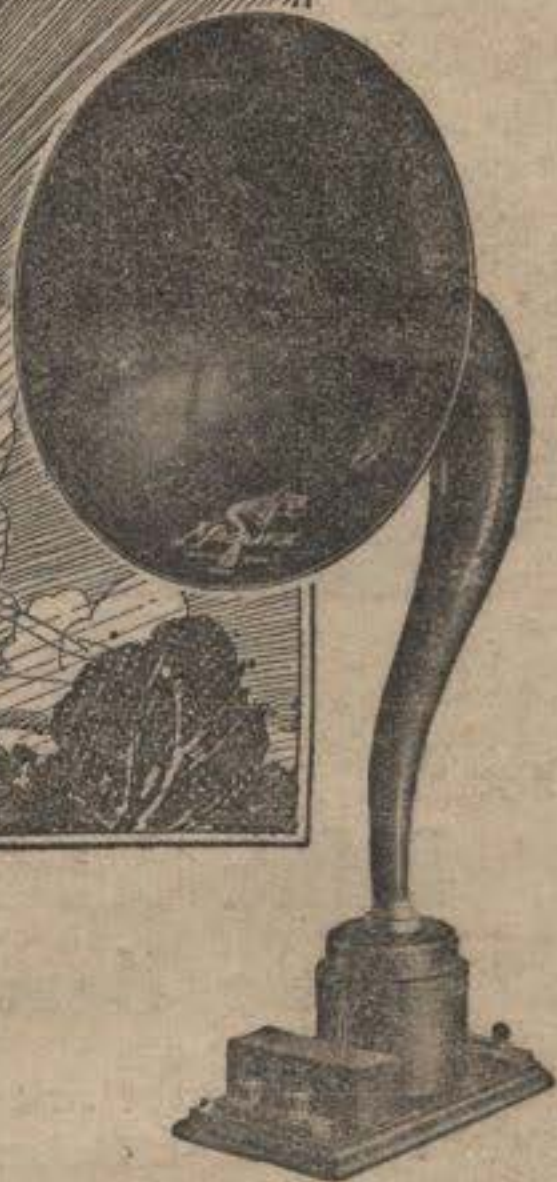
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