



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 3. No. 29.

[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 13th.

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

SPECIAL CONTENTS:

WIRELESS AND THE DEAF.  
By Dr. J. A. Fleming, F.R.S.

LOVE LETTERS TO ANNOUNCERS.

WONDERFUL FELLOWS, ENGINEERS!  
By P. P. Eckersley.

BROADCASTING GILBERT AND SULLIVAN.

OFFICIAL NEWS AND VIEWS.

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

"Concerning Tinned Nightingale."

A Captious Critic and a Straight Reply.

THERE is no pleasing people. I replied to "John o' London's" plaint, that if only we could give him the sounds of the country, he would succumb to the attractions of broadcasting, by promising him the nightingale. Straightway there appeared in a London evening paper a factious contribution under the above title, which I have taken the liberty of borrowing. The rationality of the article might have been judged from the opening paragraph: "Not everyone has heard the nightingale, but everyone who wants to hear him can do so. . . . I have motored on an evening through Sussex, when every oak. . . . etc." Dwellers in Glasgow, Newcastle, Leeds, and so on, please note. There is no excuse for not having heard the nightingale. Not even in Inverness-shire, I suppose.

The article proceeds to elaborate the disadvantages which accrue to the race from having everything brought to its doors, or its ears, and all without effort. It describes in tantalizing detail the ideal and only true setting in which we should listen to the nightingale. A harrowing example is given of a housemaid who, surfeited with tinned salmon from Canada, despised the fresh article from the river. (Presumably, the writer would have the housemaid go angle for her lunch.)

It is very sad. We must see what can be done. It would never do for so dire a fate to befall our country that people should prefer the song of the nightingale in the loud speaker instead of in the lanes. It seems so very probable, too. And, as the writer remarks, it is an indignity for the bird. He will perhaps boycott the microphone. He may feel his exclusive value to be prejudiced.

Anyhow, it is a good example of our difficulty. On one side, nightingale by wireless makes a convert. On the other side, it produces a

diatribe on national degeneration, with some incidental sarcasm on wireless in general.

Suppose, owing to the applications and extensions of wireless, that multitudes are made aware, in their city haunts and homes, of the myriad voices of Nature, wooing them to come and make intimate acquaintance with her charms and her delights. It is no mere fantasy.

I am not hazarding for a moment the ridiculous suggestion that the broadcasting of the sounds of the countryside could ever compare with the indescribable joys of personal contact with Nature. Rather am I suggesting that, if and when such transmissions are achieved, they will reinforce the call which all lovers of Nature feel at the mere recollection of things seen and heard on moor and hillside, in meadow or woodland, by river or sea.

To hapless individuals in sunless streets, with views only of walls and chimneys, and no chance of the free air of the countryside, there may surely be an occasional solace in sounds of the life outside these dingy surroundings.

To those shut out from all the dear delights of the country there may come

The breezy call of incense-breathing morn,  
The swallow twitt'ring from the straw-built shed,  
The cock's shrill clarion or the echoing horn.

They may hear the "redbreast whistle from a garden croft," "the late lark twittering from the quiet skies." They may even catch the plaintive song of the yellowhammer, uttering his philosophy of the unequal distribution of this world's goods: "A little bit of bread and no cheese."

(Continued overleaf in column 3).

## Inspired by a Dream.

The Story of "Down the Vale." By A. B. Cooper.

THE words of "Down the Vale" were written by Gunby Hadath, and the music by the late Frank Moir, and as the first named was an old friend we had a chat together about this famous song, which has been sung all round the world.

"I had been three and a half years down from Cambridge, and was Senior Classical Master at a certain public school, when it occurred to me that I would try my hand at writing verses for music," said Mr. Gunby Hadath, "though it was a branch of work just at that time worthily monopolized well-nigh by F. E. Weatherly and the late Clifton Bingham—both past-masters of the art. Consequently, I produced my first song, 'The Silver Chord,' which was set by A. H. Behrend, the famous composer of 'Auntie' and 'Daddie.'

When you come down the vale, lad,  
there's singing in the trees,  
There's music in the gale, lad, and music  
in the breeze;  
There's welcome and there's rapture o'er  
moorland and o'er dale,  
But none so glad as I am, lad, when you  
come down the vale!  
Stars up above find ye my love,  
Tell him the night is fair;  
Peep from the skies  
Into his eyes,  
Leaving my image there.

Where vale and coppice meet, lad, my  
tryst for thee I keep,  
The harebells at my feet, lad, are smiling  
in their sleep;  
And every bonnie birdie, lad, wings home  
his mate to greet,  
And croons to me of love and thee where  
vale and coppice meet.  
Stars up above, etc.

When we go down the vale lad, the last  
long vale of tears,  
No terror shall prevail, lad, and there  
shall be no fears;  
For though the darkness deepen, and,  
every star be pale,  
I shall not fear if you are near, when we  
go down the vale.  
Angels above shall sing our love  
In a divine refrain.  
Where love alone  
Homage doth own,  
Where love alone doth reign!

"Presently I turned my thoughts to writing another song. I said to myself: 'I must write a real love song, but must avoid the ultra-sentimental,' for at that period rather 'gushy and tearful' songs were much in vogue, although the two great librettists I have mentioned were not responsible for this fashion. But, at the moment, no good idea occurred to me. I was very busy in school, and I had to put my projected love-song aside for a more convenient season.

"One night I retired a little later than usual, fell asleep, and woke with a start at some noise in my room. The noise, queerly enough, was the sound of my own voice! I was singing. You have never heard me sing. If you had, you would know that the noise which had awakened me was an awful one. But the words I was singing were quite another matter. Exactly what they had been in actual sleep I shall never know, but the words I continued to sing as I sat up, were the first stanza of 'Down the Vale.' There the inspiration stopped short. No more words came. There was a 'first verse'—and nothing more.

"I have heard of people who dreamed what they thought fine poetry, jumped out of bed to make them permanent, only to find in the morning light that their dream poetry was sheer balderdash. However, no thought of that sort deterred me from doing the same thing. I jumped out of bed, lit the gas—no electric switch in those days—scribbled down the four lines, and climbed back to bed.

"In the morning, with my usual rush to get into school by nine, I had only time to snatch up my scribbled note, put it in my pocket, and rush to breakfast.

"In those days we had a bad habit of detaining young delinquents after third lesson, and masters took turn to keep watch and ward over their detention tasks. That morning it was my fate to be on rota for this usually hated job, and for once I was not sorry. It gave me my first real chance to look calmly and in leisurely fashion at my dream-verse. 'By Jove!' I said; and there and then, at my desk in the school-room, I added the refrain.

That evening, after dinner, I wrote the rest straight off, and posted it to Frank Moir.

"Some sort of intuition seemed to tell me that Moir was my one and only man for these words, and I am sure I was right. In forty-eight hours I had his reply; he had set the lyric at sight on receiving it, and had taken it personally to Boosey's, and I should hear their verdict. Presently I heard it, and it was favourable."

## "Concerning Tinned Nightingale."

(Continued from the previous page.)

Of course, it is visionary—but better too much of that than too little. And it is obviously futile to urge, as a superior alternative, that men should rather go and hear it all at first hand. So they should, so they do, if and when they can.

\* \* \* \*

There's the rub. The overwhelming proportion cannot. We are predominantly an industrial, city-dwelling people. We are likely to remain so. For many, visits to the country are all too rare.

It is not now as it hath been of yore—

Turn whereso'er I may,

By night or day,

The things which I have seen I now can see no more.

O evil day! if I were sullen

While Earth herself is adorning

This sweet May morning,

And the children are culling

On every side

In a thousand valleys far and wide

Fresh flowers; while the sun shines warm

And the babe leaps up in its mother's arm,  
I hear, I hear, with joy I hear!

O joy! that in our embers

Is something that doth live,

That Nature yet remembers

What was so fugitive!

The thought of our past years in me doth breed

Perpetual benediction. . . .

. . . . for those first affections

Those shadowy recollections

. . . . truths that wake

To perish never.

J. C. W. REITH.

## Advertising by Air.

America's Use of Wireless. By Geoffrey Duveen.

AS I have just returned from the United States of America and Canada, it might interest the readers of *The Radio Times* to hear how broadcasting, and the radio world in general, are carrying on over there to-day.

The interest in radio during the current winter season in America is greater than ever before. Radio is considered there as an industry, and may be counted also a necessity. It has also got great value both from an educational and entertaining point of view, to millions of listeners, and some schools are already including the radio course in their curriculum of studies, whilst the University of Pennsylvania has a radio school and correspondence course of its own.

### £20 for Ten Minutes' Broadcasting.

The writer was not so much worried when listening by jazz or interference caused by the great number of broadcasting stations—in view of the fact of there being six hundred at present licensed in the United States—as by the poorness of some of the programmes and commercial broadcasting. The latter is a most objectionable practice, and it is probable that it will be more or less impossible in the future to prevent this from becoming a practice in other countries as well.

At the WEAFA a charge is now made of £20 for ten minutes' broadcasting for advertising purposes, and, commercially speaking, how cheap this is in view of the myriad of potential clients or customers who may be listening. The audience within a radius of a hundred miles from New York has been computed at a figure between two and three millions, taking three-quarters of a million sets receiving at one time, to an average of four listeners to each set.

A minimum time and rate has, therefore, been temporarily fixed, until it is admitted that

the charge is adequate, when, doubtless, this will be advertised and boomed, until the most keen competition will exist as to the buying of these commercial periods of broadcasting.

### "A Magazine of the Air."

These ten minutes are introduced into the three regular broadcasting programmes per day. They term their service "A Magazine of the Air," and urge it should contain both reading and advertising matter. It is said over there that the "something for nothing" period was bound to go, and commercialism must enter into radio, and the above information shows that it has become an accomplished fact.

On the other hand, however, it is admitted that even these new sources of revenue do not make the station pay. Some say that it is bound to bring about Government interference and control. To my mind, however, in view of the great differences that exist in the laws of the different States, this would be a most difficult matter to bring about, as the control must of necessity in that country, be Federal control, under the direct management of the Government of the day at Washington.

It is rather interesting to note that an organization has just been launched in America, called "The Radio Music Fund," which has taken WEAFA as its broadcasting station, and has appealed to listeners to support this fund voluntarily in order that the finest musical programmes may be given. The head of the fund is Clarence H. Mackay, the well-known President of the Commercial Cable Company, who has always been a great music lover and supporter of the opera. It is said that money was pouring in, in response to the appeal, and, therefore, one is bound to ask oneself, where will this all end?

## Those Howlers!

### HOW THEY CAN BE STOPPED.

By W. J. Turberville Crewe (Hon. Secretary, Golders Green Radio Society.)

"I THINK it's a shame that people should spoil the programmes of the B.B.C. in the way they do!"

How many times have you made this remark to your friends when talking about broadcasting? And how many times have you written to the B.B.C. about it? It is a nuisance which ought to be stopped. I quite agree! But, how is it to be stopped?

If I were to ask you if you would help to put an end to it, you would tell me that you would be only too pleased to do anything you could. But what can you do? May I tell you just how you can help and what you can do? Let us first examine the causes of the interference. There are two—ignorance and selfishness!

#### Are You to Blame?

I wonder how many listeners really understand how their receiving set works; and why, by turning certain knobs and moving certain switches and levers, they are able to pick up speech and music! You probably started off with a crystal set; but, later, wishing to use a loud-speaker or listen to stations other than your local one, you obtained a valve set and the shopkeeper or some kind friend showed you how to work it. But, if I asked you why you made certain adjustments, probably you could not tell me. You do not know what is happening—all you are concerned about is getting the desired result.

If I were to suggest that you were causing annoyance to your neighbours, you would be indignant. "I do not make those terrible squeaks and howls that you can hear going on now!" you say. Probably you don't, but do you ever hear a rushing noise when you are tuning? It usually occurs when you have tuned a signal in loudly and bring those coils a wee bit closer together to get the "last ounce" out of your set!

#### Information at Your Door.

Jenkins, down the road, finds his signals getting weaker and he does the same thing—and the result is a nasty squeak or howl—annoying to both of you. You were both oscillating and disturbing every listener's comfort for some considerable distance around.

Captain Eckersley is willing to send you free printed information regarding the best methods of avoiding oscillation when operating your set.

There are numerous text books written in the simplest of language which explain how your receiver works; but there is a mine of information at your door, waiting at your service—an organization to which the veriest novice is welcomed with open arms. It is the one organization in which everybody seeks to help everybody else and where inquiries are sympathetically answered and complaints receive prompt and careful attention.

I refer, of course, to your local Radio Society—the power for good in your district. But it cannot be the power it should be if you do not support it.

#### Policing the Ether.

One of the most important duties of a Radio Society is to police the ether, and, by reporting time, wave-length, and the nature of the interference, you are helping systematically to discover the miscreants, and the officials of the Society will take steps to deal with the trouble in a way that no individual can do alone.

If you do not know how to apply for membership, write to me, c/o The British Broadcasting Company, 2, Savoy Hill, London, W.C.2.

## Official News and Views.

### Gossip About Broadcasting.

THE next relay station to be opened will be in Edinburgh, and it is expected that the opening date will be the 1st May. During the succeeding three months we hope to be able to open three other relay stations, as well as the Belfast new main station.

#### Talks by Eminent Psychologists.

The series of weekly Psychology Talks which was started on Saturday, April 5th, are being given by eminent medical psychologists, whose names cannot be mentioned owing to medical etiquette.

#### Everyday Problems.

Other distinguished persons who are contributing Talks to the series are well-known writers on present-day questions, such as Lady Norah Bentinck and Miss Marjorie Bowen, and practical psychologists, such as Miss Gladys Burlington. The first series of six talks will deal with psychology in relation to the family, and the succeeding ones will cover the psychology of abstract problems of everyday life.

#### Famous Poet to Broadcast.

On April 17th, Mr. Alfred Noyes will be reading selections of his own poetry from the London Station. Besides being one of our best-known living poets, Mr. Noyes is famous in America as a lecturer, and was elected to the Professorship of Modern English Literature on the Murray Foundation, Princetown University, in 1914.

#### An Actor's Talk on Shakespeare.



Sir J. Forbes-Robertson.

Sir Johnston Forbes-Robertson, the distinguished actor-manager, is to give the third of the new Educational Talks to schools on May 2nd, at 3 p.m. His Talk will be broadcast from London to over fifty schools, which, at the present time, are taking advantage of this educational syllabus.

Sir Johnston will speak on Shakespeare.

#### Big Ben's Time Signals.

The B.B.C. has had many inquiries regarding the time signals broadcast from Big Ben. It will interest correspondents to know that the first note of the chime is the exact quarter, half, or three-quarter hour. In the case of the hour, the first stroke of the chime is the exact time signal.

This corrects the statement made in a recent issue that the quarter hour was marked by the last note.

#### London's First Woman Magistrate.

Mrs. Margaret Wynne Nevinson, J.P., L.L.A., who is to broadcast at 4 p.m. on April 22nd on "Women Magistrates," was the first woman to sit on the Criminal Bench in the County of London. For many years she spoke exclusively for Women's Suffrage, and in 1921 she went to the U.S.A. to study the probation system in the Law Courts there. She is the wife of the distinguished war correspondent, H.W. Nevinson, and the mother of C. R. W. Nevinson, the artist.

#### Famous Belgian Chimes.

We are hoping shortly to announce that we have concluded arrangements for the broadcasting of the famous Carillon of Malines. We are hoping to arrange for this to be relayed from Malines to Brussels, from whence it will be broadcast, picked up by our engineers at a place outside London, and it will then be relayed to London, and broadcast simultaneously from all stations.

Under the most unfavourable conditions, it begins to appear, radio reception is possible—or, at least, may be hoped for with some degree of confidence. Some experiments were recently carried out in the Hudson Tunnel joining New York and Jersey City. In spite of the fact that the receiving apparatus was under eighty feet of steel, concrete, mud and water, the programmes of the local broadcasting stations were heard with complete success.

These tests were made to determine whether radio can be used for the purposes of communicating to men working underground, warning of danger in time to enable them to escape.

#### Pigeons Hurt by Aerials.

Pigeon fanciers declare that wireless aerials do considerable harm to pigeons. One states that a valuable pigeon had its wing completely taken off by flying into an aerial.

If a reader possesses an aerial which is in close proximity to a pigeon loft he might place pieces of split cork along the wires. Birds are able to see these and will avoid them. By doing this, reception is by no means reduced.

#### Wireless for Cyclists.

Many wireless enthusiasts who are fortunate enough to possess a car or motor cycle are interesting themselves in fitting their wireless installation to them.

A cycle on the Brighton road recently was carrying a passenger on the pillion who had strapped to his back a frame aerial and the driver and his friend had headphones on. They were using 3-valves and were able to hear London Station while travelling.

#### The Pope to Listen.

Workmen have been busy for some time on the roof of the Vatican preparing for the installation of a wireless station. It is the intention of the Pope to make use of wireless so that he may be in communication with the outside world.

#### Bournemouth Likes Opera.

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!

#### Picked up in Assam.

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

#### A Trouble Ended.

The Morse station, about which there were very many complaints at the beginning of last 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.

#### Twelve Thousand Miles of Wire.

OVER 12,000 miles of aerial wire have been erected in Great Britain during the last twelve months.

#### Australia's First Station.

AUSTRALIA's first broadcasting station has been established at Willoughby, eight miles north of Sydney.

# Love Letters to Announcers.

## Amusing Documents from Admirers.

I MET a man the other day who was absorbed in the question of relative popularity.

"What nonsense everyone talks about the popularity of the Uncles," he burst out. "Nonsense! . . . Do you imagine the flappers of Tooting go to bed with their photos under their pillows?"

"They're not yet to be had on postcards," I broke in. "But—"

"They're on cigarette cards, which is just as bad, if not worse," he went on. "But after all, what are they? Ephemeral floating voices—making inane remarks every day to so-called nephews and nieces, half of whom, if they saw them in the flesh, would not hesitate to abjure any avuncular relation with them whatever.

### An Odd Comparison.

"But the cinema star—now, there's a different case! Beautiful women, good-looking men, acting in stirring emotional situations—never assuming their own boring personalities like the dreary Uncles do."

He was a bit out of breath by this time, so I was able to get a word in. "Thank you for those kind words, dear heart, as Uncle Caractacus would say—" I began.

"There you go again," he broke in. "A silly, affected expression coined, I suppose, for the delectation of nieces. My daughter always addresses me like that now, ever since he said it on the broadcast last week—"

### Uncle Jeff v. Charlie Chaplin.

"Hurrah!" I cried. "At last the Uncles have a protagonist! Has your daughter a photo under her pillow?"

"What a question! Certainly not! I should never allow that," he replied, colouring; "but in general terms—argue the question out—is Uncle Jeff to be compared with Charlie Chaplin? Is Uncle Rex a patch on Ivor Novello?"

"Come and judge for yourself," I said, and I brought him up into the office.

Now, one of the features of the filing system of the B.B.C. is that you can never by any chance find a letter when you want one. For this reason, hidden away in a private file, there is a box which contains many interesting examples of the seductive charm of the Uncles.

### "I Love Your Voice."

They are very human documents. Sometimes I think they will get us into trouble—were it not for the fact that the official replies are propriety itself. I took out this box and selected a letter at random. "Dearest Uncle—" it began (*which* Uncle was it, I wonder?) "Am I too old to be one of your nieces? I am only eighteen (photo attached), and everyone says I look *much* younger. I love your voice—that is *you*, isn't it? Every evening I come home and just sit idly listening to you—and wondering. Are you all that you seem? Is it possible that in this dance of plastic circumstance there is one who really *understands*? I wish I knew you better.

"Shall I be bold? Let us meet. I often stand in front of the Gaiety and look up at the serial, thinking of you. Meet me there! (Saturday next, 2.30.) Do say yes! I shall be wearing grey crêpe marocain with shoes and hat to match. My hair is red (auburn, my admirers call it) and my eyes are green! Don't you think that's *rather* an attractive combination? See you Saturday. So long.

"Your loving niece (must it be that?),  
"F—."

By this time my friend was a little troubled. He felt that his theories might perhaps be wrong, so, to clinch the matter, I brought out a further sample of avuncular popularity.

He seized it with avidity, I thought; turned over its mauve papers; looked hard at the address. The hair of his head stood on end, he gulped feebly, and read the letter.

### "In Quiet Communion."

"Thank you for those kind words, dear heart" (it began), "I knew as you spoke them you were thinking of me. Last night as I went to sleep with your photo under my pillow I was dreaming how your voice turns every word to pure music, every phrase to a cadence of rhythmic beauty, and I woke up this morning with a new zest for everyday existence. My father goes to the cinema every evening. He adores the stars, and I sit at home in quiet communion with you.

"Father laughs at all you people who speak to us, but you most of all. He says that the popularity of the cinema star is infinitely greater than anything *you* can ever aspire to. I don't think so. I know who reaches nearest the heart. I can write no more. Farewell."

My friend (he *was* my friend) jumped up as he read these last words.

"This seems to upset you," I said. "Is this lady anything to do with you?"

He spluttered and was silent.

"Here," I said, to comfort him, "just look at the official reply to this letter, won't you?"

"Dear Madam,—We are in receipt of your letter (undated) and are glad to think that our Announcers give you so much pleasure. We hope that you will enjoy our programmes in the future as you have done in the past.

"Yours faithfully,

"THE BRITISH BROADCASTING CO., LTD."

My friend reached for his hat.

"You are a wonderful body of men," he said, solemnly. "I think I shall have to stay at home and listen a little more in the evenings. Have you anything particular on to-night?"

((Continued from column 3.))

actually singing or speaking in his role of His Worship the Mayor, dashed out of the Studio to confirm the engineers' impression of "the show," and returned with suggestions for slight readjustment of relative positions of artistes, members of the chorus, and so on. Every detail was questioned till it was correctly reproduced; a scream was reiterated in various ways and at various distances a dozen times before the reproduction was considered satisfactory.

The doors of the Studio were flung open, and the crowd of artistes and orchestral players emerged over the stairs of either wing of the building, chatting merrily whilst the big fans rapidly cleared the heavy, hot air from the room.

### Tremendous Enthusiasm.

Scarcely had five minutes passed ere the warning note had sounded and the word gone round, and, hey presto! the rehearsal was again in full swing.

Having occasion to visit the Studio at this time, I was struck by the tremendous enthusiasm of the producer, and the response he called forth from every one of his orchestra or chorus. When he thought a phrase was not given with the spirit it deserved, he said so in no measured terms. At one place, a line by one of the principals, followed by a merry laugh from the rustic throng, was done eight times before he was satisfied. At another point, when everything seemed to be going excellently, he called an abrupt halt and spoke quickly to one corner of the orchestra. When the passage was repeated, there came forth, above all the previous harmony of instruments and voices, a plaintive little melody on the oboe. Truly, what a critical ear a conductor must have! K. A. WRIGHT.

# Wireless Opera.

## Behind the Scenes with "The Dogs of Devon."

SO great was the interest aroused by the production at the London Studio of the comic opera, *The Dogs of Devon* and so widespread the expression of satisfaction—it attracted, that a small space devoted to a few details of the way in which the play was produced will probably be welcomed by our readers.

I remember well the hours and hours Mr. Jefferies spent on this production before ever a rehearsal was called. There were consultations with the composer, Mr. W. H. Bullock, followed by elaborate diagrams to aid in the fixing of the cast. Once he sat late into the night marshalling platoons and squads of coloured paper squares to find out how to reduce and readjust the smaller parts in such a way that no actor should find himself forced to direct a remark to himself, or to answer his own question. That is a calamity that might easily happen!

Then came the choice of artistes and the allocation of the cast.

### A Glorious Chaos.

Clever and experienced artistes are busy people, and it is not easy, especially during the Opera Season, to manage to find one of the B.N.O.C. principals, much less book him for a particular "date" and a series of rehearsals into the bargain.

However, after scores of telephone calls, the endless comparison of dates, friendly consultations regarding fees—the glorious chaos of the first rehearsal! Mr. Bullock pounding out melodies on the piano, round which the artistes were grouped; Mr. Jefferies, score in hand, checking here, suggesting there.

This first rehearsal exposed many little weaknesses of the arrangement of the Opera, and numerous minor modifications were made in the libretto. Further, it showed the differences in the speaking voices of the artistes. In one or two cases these by no means suited the part for which the songs were admirably interpreted, and provision for additional actors and actresses to take purely spoken parts was made. Thus a character was represented sometimes by at least two artistes.

### The Final Run Through.

Two more rehearsals with piano only, and the Opera had taken quite a promising shape. In the meantime, the size and composition of the orchestra was decided upon and the parts requisitioned from the publishers.

At last, the final rehearsal. The chorus, previously trained by the chorus master, stood in an arrangement shown by experience to give the best average results. The orchestra, in the customary crescent formation, gossiped cheerfully as it tuned up. The principals chatted before the microphone, which an engineer was plugging into the floor. Mr. Jefferies took off his collar and tie—then his coat and waistcoat (he was experienced in these matters), and stepped on to the island platform, and raised his bâton. The red lamps over the Studio doors lighted up to indicate that the microphone was alive and that the engineers were at their posts ready to criticise the balance and quality of the reproduction. A few preliminary beats of the stick—and the rehearsal had begun.

### Rehearsing a Scream.

At 2, Savoy Hill, every room has a pair of headphones wired to a central board, which may be connected at will either to a standard receiving set, to show the quality of the music broadcast from London, or to the output of the microphone amplifier for preliminary critical tests of performance. Ever and anon Mr. Palmer, the London Station Director, when not

(Continued in column 2.)

# PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

## A Famous Tenor's Joke



MME. AURELIE RÉVY.

MME. AURELIE RÉVY, who sings at Bournemouth, is well known on the Continent, having been *prima donna* in grand opera at Budapest and Milan. Mme. Révy appeared with the late Signor Caruso, and she tells an amusing story about the famous tenor.

"Caruso was a very nice colleague," she says, "but he had one fault—he was too fond of caricaturing. Through this he once nearly spoilt a scene of mine. He was playing 'Rudolpho,' and I was appearing as 'Mimi' in *La Bohème*. I was just in the middle of 'dying' when I noticed that the prompter, who was hidden below the front of the stage, was laughing frantically. What was the cause? Had I done anything wrong?"

"Nothing of the kind! Caruso—the 'great baby'—was drawing one of his famous caricatures and showing it secretly to the prompter, while the audience thought him broken-hearted over the poor dying 'Mimi.'"

## Mr. Albert Garcia.

IN a recent issue of *The Radio Times* I inadvertently referred to Mr. Albert Garcia, the distinguished singer, as "The late" Mr. Garcia. I am delighted to be able to contradict my error, for I have received a letter from him in which he informs me that he is "very much alive and giving about 110 lessons a week."

Mr. Garcia happily comes of a long-lived family, for his father is still hale and hearty at eighty-eight; his grandfather was 101½ when he died, and his great aunt, Mme. Nicardot, lived to be ninety.

I hasten to express my regrets for any inconvenience that Mr. Garcia may have experienced through my mistake.

## A Much-Travelled Author.



CAPT. R. W. CAMPBELL.

SOME interesting travel talks on "A Cruise to the South Sea Islands" are to be given from Glasgow by Captain R. W. Campbell. Captain Campbell is not only an experienced traveller, but a well-known author, his most popular book being "Private Spud Tamson," that amusing novel which did so much to cheer the troops during the war. Most of his

life has been spent in the Regular Army, mainly in the Black Watch, but before the war he took a commission in the 5th Royal Scots Fusiliers, a regiment which figured in the operations of the famous 52nd Lowland Division.

## How He Knew.

WHILE touring in the Rocky Mountains, Captain Campbell picked up some good stories.

He relates one about a Scotchman and an Irishman who were pioneering in an unknown land. On the top of a mountain they found some empty whisky bottles.

"A Scotchman has been here first," said Jock.

"Not at all," said Pat.

"What do you mean?" demanded Jock.

"A Scotchman would have taken the bottles back," replied the Irishman.

## A Trick That Failed.

MR. CHARLES CRAYFORD, better known, perhaps, as "The Kentish Mystic," whose humour is much appreciated when he broadcasts from Bournemouth, has had some amusing experiences during his career as a conjurer.

"On one occasion, at a society garden party," he says, "when many of my audience were likely to be of the fair sex, I decided to work a trick in which cooking should play an important part. In this particular deception, flour, milk, eggs, etc., are all mixed up together, ignited, and eventually converted into a live dove.

## "Chord Off."

I HAD duly mixed all the said ingredients and had adjusted the lid of the cooking utensil, when, on removing the cover, my pet bird escaped from its hiding-place, flew over the garden wall, and was never seen again, while the bottom of the pan came completely off, depositing a weird mixture of uncooked cake all over my shoes.

"The spectators simply roared with laughter, while I gave myself a premature 'chord off.' I have never worked that illusion again, and I don't suppose I ever shall."

## Wanted, a Piano.



MR. KENNETH ELLIS.

A SINGER who is popular at London is Mr. Kenneth Ellis. He relates an amusing experience he had while touring with a concert party in France during the war. Arriving at a small town, the travellers were immediately surrounded by a number of soldiers who demanded a concert on the spot. "The essential thing lacking," says Mr. Ellis, "was

a piano. Several of us went round trying to beg the use of one; but our efforts were in vain until a friend and I got into a cottage where lived a dear old couple who possessed what we wanted.

## A Precious Heirloom.

THEY said that they had a piano that had been in their family for generations, but that it had never been opened all the years they had had it themselves. They were very loath to lend us their precious heirloom, but at last the old man was persuaded to fetch the key. With tender touch and many misgivings he put it in the lock and opened the old treasure.

"Great was our astonishment—and greater still the astonishment of the old couple—when it was discovered that there was no inside to the piano at all! It was just a case!

"Eventually, however, we managed to get hold of a real instrument, and the soldiers had their open-air concert after all."

## Quite Safe.

ONE of the best-liked humorists at London Station is Mr. Hector Gordon. The other day he told me a good theatrical story.

One night at a theatre some scenery took fire, and a perceptible odour of burning alarmed the audience. A panic seemed to be imminent, when an actor appeared on the stage.

"Ladies and gentlemen," he said, "compose yourselves. There is no danger."

The audience did not seem reassured.

"Ladies and gentlemen," continued the comedian, rising to the necessity of the occasion, "hang it all—do you think if there was any danger, I'd be here?"

The panic collapsed.

## "Quack! Quack!"



MR. JEROME MURPHY.

AS a singer of Irish folk songs, Mr. Jerome Murphy has few equals, and he is well known at Manchester Station. Before becoming a wireless artiste, he appeared at Daly's Theatre and also at the historical Old Vic. Mr. Murphy relates many good Irish stories, and among his best is the following: A doctor and his Irish coachman were driving

past a duck-pond when the coachman said: "I hate them birds, sorr."

"Why should you hate the poor creatures?" asked the doctor. "They never did you any harm."

"Sure, sorr, don't you hear them mocking you? You never pass them but they call 'Quack, quack, quack!'"

## A Youthful Pianist.

MISS KITTIE NEWTON, whose piano solos are very popular at Cardiff, studied at the Royal Academy of Music, where she won the "Ada Lewis" Scholarship for the piano when she was only seventeen. At the early age of fourteen she became L.R.A.M., and at sixteen she won the grand pianoforte prize at the Bristol Eisteddfod.

## "What's Yours Saying?"

A FRIEND in Bristol once invited an old country housekeeper and her young niece to listen," says Miss Newton. "This was a unique experience for them and they put on the headphones and listened in amazement.

"'I call this very good,' exclaimed the old housekeeper after a time. Then, turning to her niece, she asked: 'What's yours saying, Ethel? The same as mine?'"

## The Eternal Feminine.



MISS GLADYS WILLIS.

A PIANIST who is well-known locally and who is becoming very popular with Newcastle listeners is Miss Gladys Willis. She relates an amusing story about a recital given by a well-known woman pianist.

A pretty girl was present at a recital of Chopin's music. During the playing of one of the nocturnes, her attention was fixed as if the music

had enchanted her soul. When the pianist had finished, the man who was with her turned and said:—

"How beautiful!"

To which she replied:

"Yes, indeed; doesn't it fit her exquisitely in the back? How much do you suppose it cost a yard?"

## NO ESCAPE!

A TEACHER of French had an exasperating experience not long ago. He went home tired after a long day's work at French grammar, and sought relaxation by listening.

Atmospherics were very pronounced when, on putting on the headphones, he heard he was in for a lesson on the use of the definite article in French!

# WIRELESS PROGRAMME—SUNDAY (April 13th.)

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

## LONDON.

- 3.0.—Time Signal from Big Ben.  
 3.0-5.0. ORGAN RECITAL,  
 Relayed from the Concert Hall, National Institute for the Blind.  
 Solo Organ, HERBERT GRIFFITHS.  
 Fantasia in G Major ..... Bach  
 Bourrée (from "Water Music") .. Handel  
 Concerto No. 4 (Second Movement) Handel  
 FREDERIC LAKE (Tenor).  
 "King Ever Glorious" ("Crucifixion")  
*Stainer*  
 BEATRICE EVELINE (Solo Cello).  
 "Meditation" (from "Thaïs") .. Massenet  
 "Aria" ..... d'Andrién-Salmon  
 "Gavotte" ..... Mehul  
 BERTA CARR (Mezzo-Soprano).  
 "Yung-yang" ..... Bantock (4)  
 "Song of the Blackbird" ..... Quilter (1)  
 Frederic Lake.  
 "Come Unto Me" ..... Coenan (11)  
 "Easter Flowers" ..... Sanderson (1)  
 The Organ.  
 Fantaisie ..... Dubois  
 Légende et Final Symphonique .. Guilmant  
 Berta Carr.  
 "When the Dew is Falling" .. Parry (11)  
 "Sweet Lady Bird" ..... Phillips  
 Beatrice Eveline.  
 "Traumerei" (By Request) .... Schumann  
 "Vito" ..... Popper  
 Frederic Lake.  
 "Ailsa Mine" ..... Newton (1)  
 "When Shadows Gather" .... Marshall (1)  
 The Organ.  
 Nocturne ..... Landon Ronald  
 Willow Song }  
 Military March } ..... Coleridge-Taylor  
 Announcer: J. S. Dodgson.  
 5.0-5.30—CHILDREN'S CORNER. *S.B. from Aberdeen.*  
 8.15-9.0.—A simple Evening Service in which all Christian people can take part, with an Address by  
 The Rev. H. R. L. SHEPPARD.  
 Relayed from  
 ST. MARTIN-IN-THE-FIELDS,  
 9.0. Musical Programme.  
 DOROTHY SILK (Soprano).  
 ALBERT SAMMONS (Violinist).  
 WILLIAM MURDOCH (Pianist).  
 CEDRIC SHARPE (Violoncellist).  
 Movements from Sonata in C Minor, Op. 45, for Violin and Piano (Grieg).  
 (a) Allegro molto ed appassionata;  
 (b) Romance.  
 Soprano Aria:—  
 "With Verdure Clad" ("The Creation")  
*Haydn*  
 Violoncello Soli:—  
 Coronach (A Highland Lament)  
*Edgar Barratt, arr. Cedric Sharpe*  
 Serenade Espagnole ..... Glazounov  
 "Top o' the Cork Road" (Irish Tune)  
*arr. Cedric Sharpe*  
 Pianoforte Soli:—  
 Impromptu in A Flat... }  
 Ballade in A Flat ..... } Chopin  
 10.0.—TIME SIGNAL FROM GREENWICH,  
 and GENERAL NEWS BULLETIN.  
*S.B. to all Stations, except Cardiff and Manchester.*  
 Local News and Weather Forecast.  
 10.15. Violin Soli:—  
 Prelude and Allegro .. Pugnani-Kreisler  
 An Old Welsh Air ..... Trans. Sammons  
 Liebesfreud ..... Kreisler  
 Soprano Arias:—  
 "Come Make My Heart Thy Home"  
 (from Cantata No. 80) .....  
 "Jesu, Jewel of My Heart" ..... Bach  
 (Schemelli Hymn Book) .....  
 "My Heart Ever Faithful" .....  
 Violoncello Soli:—  
 Traumerei (Dreaming)  
*Schumann, arr. Harold Samuel*  
 Hungarian Rhapsody ..... Popper  
 10.50.—Close down.  
 Announcer: C. A. Lewis.

## BIRMINGHAM.

- 3.0-5.0.—BAND OF THE 48TH SOUTH MIDLAND DIVISIONAL SIGNALS.  
 By permission of Major P. H. Keeling, M.C.  
 Conductor, I. PERRIN.  
 March, "The Gladiator's Farewell"  
*Blankenberg*  
 Overture, "Semiramide" ..... Rossini (1)  
 Cornet Solo, "Parted" ..... Tosti  
 (Soloist, Bandsman A. Bayes.)  
 ALICE VAUGHAN (Contralto).  
 "Bredon Hill" ..... Young  
 "Rest at Eventide" ..... Power  
 Band.  
 Selection, "The Redemption" Gounod (11)  
 Scene from "Il Trovatore" ..... Verdi  
 Alice Vaughan.  
 "Lie There, My Lute" ..... MacCunn  
 "My Gentle Child" ..... del Riego  
 Band.  
 Suite, "Peer Gynt" ..... Grieg  
 (a) "Morning"; (b) "Death of Ase";  
 (c) "Anitra's Dance"; (d) "In the  
 Hall of the Mountain King."  
 Piccolo Solo, "Barbadienne" .. Barwood (1)  
 (Soloist, Corpl. H. L. Perry.)  
 Fantasia, "A Military Tattoo" .... Rogan  
 Announcer: Harold Casey.  
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Aberdeen.*  
 8.30. THE STATION REPERTORY CHOIR.  
 Hymn, "Rejoice, the Lord is King"  
 Prof. H. WOOD, Woodbrook Church,  
 Selly Oak. Religious Address.  
 Hymn, "Ride On, Ride On in Majesty"  
 Chorus from "The Messiah" .. Handel (11)  
 (a) "Since by Man came Death"; (b)  
 "By Man came also"; (c) "For as in  
 Adam"; (d) "Even so in Christ."  
 Handel Night—1685-1759.  
 THE STATION ORCHESTRA.  
 Overture, "Samson" ..... (11)  
 GLADYS WHITEHILL (Soprano).  
 Aria, "Angels Ever Bright and Fair"  
 ("Theodora") ..... (11)  
 Orchestra.  
 Suite, "Water Music" ... arr. Hartly (11)  
 March from "Scipio" ..... (11)  
 Gladys Whitehill.  
 "I Know That My Redeemer Liveth"  
 ("The Messiah") ..... (11)  
 FRANK CANTELL and Orchestra.  
 Sonata in A for Violin and Orchestra .. (11)  
 Orchestra.  
 "Largo" ..... (11)  
 Choir and Orchestra.  
 "Hallelujah Chorus" ("The Messiah") (11)  
 10.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 10.15.—Close down.  
 Announcer: Percy Edgar.
- ## BOURNEMOUTH.
- 3.0. SYLVIA FERGUSON (Contralto).  
 "If My Songs Were Only Winged" .. Hahn  
 "So We'll Go No More a-Roving" .. White  
 3.10. ISABEL EMERY (Elocutionist).  
 "King Robert of Sicily" .... Longfellow  
 3.20. JACK C. CRAWSHAW (Solo Pianoforte).  
 "Papillons" ..... Schumann  
 Sylvia Ferguson.  
 3.35. "We Dream" ..... Haydn (15)  
 "Thank God for a Garden" .... del Riego  
 Isabel Emery.  
 3.45. "The Romance of the Swan's Nest"  
*Elizabeth B. Browning*  
 Jack C. Crawshaw.  
 3.50. "Three Fragments" ..... Nora Bradbury  
 Sylvia Ferguson.  
 3.55. "Nature's Music" ..... M. Phillips  
 4.0.—THE ROYAL BATH HOTEL ORCHESTRA,  
 relayed from King's Hall Rooms.  
 (Musical Director, DAVID S. LIFF.)  
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Aberdeen.*  
 Handel's Works.  
 8.30. THE WIRELESS ORCHESTRA.  
 Conductor,  
 Capt. W. A. FEATHERSTONE.  
 "Occasional Overture" ..... Handel

- 8.40. ST. MARK'S PRESBYTERIAN CHURCH CHOIR.  
 "Peoples With a Joyful Greeting"  
*Traditional (14)*  
 "From Far the Pilgrims Now Draw Near"  
*Fourteenth Century (14)*  
 Hymn, "Ride On, Ride On in Majesty"  
*Old Air (1)*  
 8.45.—The Rev. Father TRIGGS, St. Joseph's Roman Catholic Church. Religious Address.  
 8.55. Hymn, "Just as I am" (Tune: Ilkley)  
 Carol, "O Lovely One Who Rode that Day"  
*Traditional (1)*  
 9.0. ROBERT STURTIVANT (Baritone).  
 "Si, tra i Ceppi" ("Berenice") Handel  
 "Hear Me, Ye Winds and Waves"  
 ("Scipio") ..... Handel  
 9.5. March from "Scipio" ..... Handel  
 Air, "Where'er You Walk" ("Semela")  
 Handel  
 9.20. Robert Sturtivant.  
 Recit., "Tyrannic Love" ("Susanna")  
 Handel  
 Air, "Ye Verdant Hills" ("Susanna")  
 Handel  
 9.25. "Water Music" ..... Handel  
 9.40. Robert Sturtivant.  
 Recit., "Thus Saith the Lord"  
 Air, "But Who May Abide"  
 ("The Messiah") ..... Handel  
 9.45. "Largo" ..... Handel  
 "Hallelujah Chorus" ..... Handel  
 10.0.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 10.15.—Close down.  
 Announcer: John H. Raymond.

## CARDIFF.

- THE CLIFTON QUINTETTE.  
 Vocalist, CHRYS HAMBLY-SPRY.  
 Pianoforte Quintette.  
 3.0. "Variations on a Bohemian Folk Song"  
*(Fifteenth Century) Novak*  
 "Slovakisch" ..... Novak  
 Songs.  
 3.15. "O Divine Redeemer" ..... Gounod (12)  
 "Just" ..... Bradford  
 Violin Soli.  
 3.25. "Andante" ..... Goldmark  
 "Slavische Tanzweisen" ..... Dvorak  
 Pianoforte Soli.  
 3.35. "Etude in E Major No. 3" ..... Chopin  
 "Valse" ..... Moszkowski  
 Songs.  
 3.45. "Unmindful of the Roses" Herman Lohr  
 "Easter Hymn" ..... Frank Bridge  
 Trio.  
 3.55. "Suite sur des Chants Bretons, Nos. 3 and  
 4. Lent. Vif et badin" ..... Jean Hure  
 Violoncello Soli.  
 4.2. "Sérénade Espagnole" ..... Glazounov  
 "Menuet" ..... Popper  
 Songs.  
 4.11. "Hindoo Song" ..... Bemberg  
 "The Silver Ring" ..... Chaminade (5)  
 String Quartette.  
 "Andante Cantabile" { From Quartette in  
 "Scherzo" { D, Op. 11  
*Tchaikovsky*  
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Aberdeen.*  
 6.30-7.45. Religious Service relayed from  
 CHARLES STREET CONGREGATIONAL CHURCH.  
 Preacher, the Rev. J. PHILLIP ROGERS.  
 Symphony and Choral Concert.  
 8.45. THE STATION SYMPHONY ORCHESTRA.  
 Conductor, OLIVER RAYMOND.  
 THE GWALIA QUARTETTE.  
 I. Quartette, "O My Saviour, Fount of  
 Blessing" ("Stabat Mater") .. Dvorak  
 Duet, "Be Thou Ever My Defender"  
*Pergolesi*  
 Quartette, "I Have Longed for Thy Salvation"  
 ("Stabat Mater") ..... Rossini  
 II. Chat on the "Pastoral Symphony."

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 117.

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.

III. Symphony No. 6 in F ("The Pastoral")

- Beethoven
(a) Allegro ma non troppo. (Cheerful Impressions of the Countryside.)
(b) Andante molto moto. (By the Brook.)
(c) Allegro. (Peasants' Merrymaking.)
(d) Allegro: allegretto. (The Shepherds' Hymn.)

GENERAL NEWS BULLETIN.

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

MANCHESTER.

8.0-5.0. THE RADIO MILITARY BAND.
Conductor, HARRY MORTIMER.

- "Marche Militaire" Thome
Overture, "Light Cavalry" Suppe
Cornet Solo (C. Birtles), "Serenade" Schubert
Selection, "Faust" Gounod
AGNES CLARKE (Soprano).
"With Verdure Clad" ("Creation") Haydn (11)
"Easter Flowers" Sanderson (1) Band.
Introduction and Ballet Music, "Herodiade" Massenet
Gavotte, "Secrets" Ancliffe
Selection, "Veronique" Messager Agnes Clarke.
Mimi's Song, "La Boheme" Puccini Band.
Overture, "Martha" Flotow
Intermezzo, "Little Gadabout" Colin
Selection, "Russian Folk Songs" Godfrey
March, "Wellington" Zelle

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

8.0.—S. G. HONEY: Talk to Young People
8.30.—Hymn, "Ride On, Ride On in Majesty."
Mr. A. B. TURNER, Chairman of the Manchester City Mission. Religious Address.

Hymn, "All Glory, Laud and Honour."
8.45.—Concert given in aid of the City of Manchester Lifeboat Fund by THE AUGMENTED "ZZY" ORCHESTRA.

Conductor, DAN GODFREY, JUNR.
Relayed from the ALTRINCHAM HIPPODROME, Orchestra.

- Symphony No. 8 in B Minor (Unfinished) Schubert
Selection, "Merrie England" Ed. German
NELL DAVIS (Soprano).
Santuzza's Air ("Cavalleria Rusticana") Mascagni Orchestra.
Serenade for Strings Toselli
"The Bees' Wedding" Mendelssohn
RACHEL HUNT (Contralto).
Aria, "O Don Fatale" Verdi Orchestra.

Overture Solonelle 1812 Tchaikovsky

10.15.—GENERAL NEWS BULLETIN.
Local News and Weather Forecast.

10.30.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

3.0.—BAND OF 6TH BN. NORTHUMBERLAND FUSILIERS.

By Permission of Lt.-Col. Eric Temperley, D.S.O., T.D., and Officers.
Conductor, WILLIAM A. CROSSE.
"Processional March" Crosse
Overture, "Rosamunde" Schubert

3.15. DAVID MCFADZEAN (Baritone).
"My Lady" German (1)
"The Lute Player" Allitsen Band.

3.25. Cornet Solo, "The Children's Home" Cowen (Soloist, Sergt. Forster.)

"Three Hungarian Dances" Brahms

3.45. LILLIAN ROWELL (Contralto).
"A Prayer in Absence" Bruke (5)
"A Roundel of Rest" Scott (4)

3.55. Band.
"Suite Mascarade" Lacombe
Euphonium Soli {"Hearts and Flowers" Tobani
{"Love in Idleness" Macbeth
(Soloist, Sergt. Dan Jacobs.)
David McFadzean.

4.15. "Son of Mine" Wallace
"The Rebel" Wallace

4.25. Band.
Two Little Dances Finck
(a) Minuet; (b) Gavotte.

4.35. Lillian Rowell.
"Night Hymn at Sea" Thomas (15)
"The Moon at the Full" Ronald (5)

4.45. Band.
Hymn, "Jesu, Lover of My Soul."
5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

8.30. LYRIC QUARTETTE.
"O Peaceful Night" German
"Lead, Kindly Light" Jones
Hymn, "Praise the Lord, Ye Heavens Adore Him."

8.40.—The Rev. G. J. CHETWYND. Religious Address.
Quartette.

8.55. Hymn, "Our Best Redeemer."
9.0. VINCENT CAYGILL (Solo Pianoforte).
Berceuse in D Flat Major, Op. 57
Scherzo in C Sharp Minor, Op. 39, No. 3 Chopin

9.10. EVELYN WILSON (Soprano).
"Love's Happiest Day" Russell
"Son of the Mountain" Novello (1)

9.20. ROSINA WALL (Solo Viola).
Two Nocturnes Kalliwoda
Evelyn Wilson.

9.30. "Let the Bright Seraphim" Handel (1)
"Angels Ever Bright and Fair" Rosina Wall.

9.40. "Marchenbilder" 1 and 2 Schumann
Vincent Caygill.

9.45. Impromptu in F Sharp Major, Op. 36, No. 2 Chopin
Polonaise in A Flat Major, Op. 53

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

10.15.—Close down.
Announcer: E. L. Odhams.

ABERDEEN.

3.0. "2BD" SYMPHONY ORCHESTRA.
"Overture to an Unwritten Tragedy" Parry (11)

3.15. ALEXANDER M. SMALL (Baritone).
"Arm, Arm, Ye Brave" Handel (11)
("Judias Maccabaeus")
"Honour and Arms" (Samson")

3.25. Orchestra.
"Scenes from the Scottish Highlands" Bantock

3.45. Alexander M. Small.
"O Lord, Have Mercy" Mendelssohn (11)
("St. Paul")
"It is Enough"
("Elijah")

3.55. Orchestra.
Overture, "The Cricket on the Hearth" Mackenzie
"Judex" (Mors et Vita) Gounod (11)
"Song of Evening" Davids (11)

4.20. Alexander M. Small.
"God's Garden" Lambert
"Vespers" Fisher (1)

4.30. Orchestra.
Suite, "The Sea" Frank Bridge (14)
"Chanson de Matin" Elgar (11)
"Chanson de Nuit"

5.0-5.30.—CHILDREN'S CORNER. S.B. to all Stations.
8.30. THE WIRELESS ORCHESTRA.
Suite from "Where the Rainbow Ends" Quilter (4)

8.45. CHOIR OF ST. CLEMENT'S PARISH CHURCH.

Hymn No. 47 (Church Hymnary).
The Rev. J. STUART CAMERON, M.A., B.D., St. Clement's Parish Church. Religious Address.

Hymn No. 67 (Church Hymnary).
9.0. STAINER'S "CRUCIFIXION" .. (11)
Rendered by THE BEECHGROVE U.F. CHURCH CHOIR.

A. B. STEPHEN, Tenor
HECTOR MONRO, Baritone
Organist: A. C. Simpson.

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

10.15. Orchestra.
Suite, "The Seasons" Ed. German (11)
10.30.—Close down.

Announcer: R. E. Jeffrey.

GLASGOW.

3.0-5.0. ORGAN RECITAL by HERBERT WALTON.

Relayed from Springburn Public Hall.
Soloist, ROBERT HAMILTON (Bass).
Concert Fantasia E. T. Chipp
Caprice in B Flat Guilman
Rondo Campanelli Morandi
Robert Hamilton.

Two Recitatives and Aria from "Creation" Haydn
(1) "And God said, Let the Earth Bring Forth."
(2) Air, "Now Heaven in Fullest Glory Shines."

Organ.
Old English Air (Varia) Dr. Arne
Rhapsodie Variations Herbert Walton
Madrigal Lemare
Toccata Dubois

Robert Hamilton.
"Deep in the Valley" Ayicard
"Hear Me, Ye Winds and Waves" Handel
Organ.

Largo Handel
Finale in B Flat Cesar Franck
5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

8.30.—Anthem (Bass Solo and Chorus), "Ho! Every One That Thirsteth" Martin (Soloist, Lewis Cowie.)
8.35.—The Rev. GEORGE B. GILLES, of Central United Free Church. Religious Address.

8.47. Chorus, "How Lovely are Thy Dwellings Fair" ("The Requiem") Brahms
8.52. ISAAC LOSOWSKY (Solo Violin).
"Moment Musicale" Schubert
"Serenade" Schubert-Elman

9.5. THE CHOIR of POLLOKSHIELDS PARISH CHURCH Under the Direction of PURCELL J. MANSFIELD.
Anthem for Female Voices, "The Lord is My Shepherd" Schubert
Anthem (8 Parts, Unaccompanied), "Judge Me, O God" Mendelssohn

9.15. Isaac Losowsky.
"Traumerie" Schumann
"Hejre Kati" Hubay
9.25. Anthem, "It Came Even to Pass" Ouseley
Anthem (Contralto Solo and Chorus), "Through the Day" Naylor (Soloist, Betty Reid.)

9.35. Isaac Losowsky.
"Caprice Viennois" Kreisler
"Ronde des Latins" Bazzini
9.45. Anthem, "Light in Darkness" Cyril Jenkins
Anthem, "Father, Ere Yet Another Day be Ended" Mansfield

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

10.15.—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 117.

# WIRELESS PROGRAMME—MONDAY (April 14th.)

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

## LONDON.

- 3.30-4.30.—Concert: Time Signal from Greenwich. The Wireless Trio. "The Telephonist at Work," by A. E. Cox, Yvonne Cloud on "The Young Woman's Fancy."  
 5.30.—CHILDREN'S STORIES: Sabo Stories. "Sabo Stops a Thief," by E. W. Lewis. Auntie Marie's Stories of France (IV.). "Treasure Island," Chap. 9, Part I, by Robert Louis Stevenson.  
 6.15.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.  
 7.0.—TIME SIGNAL FROM BIG BEN and IS: GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 JOHN STRACHEY (the B.B.C. Literary Critic): "Weekly Book Talk." *S.B. to all Stations.*  
 Local News and Weather Forecast.

## 7.30. Symphony Concert.

### THE AUGMENTED WIRELESS ORCHESTRA.

- Conducted by DAN GODFREY, JUNR. Solo Pianoforte, DESIREE MACEWEN. Overture, "The Wreckers" .. Ethel Smyth  
 Symphonic Poem, "With the Wild Geese" .. Hamilton Harty  
 Suite, "The Good-Humoured Ladies" .. Scarlatti-Tommasini  
 Concerto for Pianoforte and Orchestra Delius  
 Symphony No. 6 in C Minor ... Glazounov  
 9.15.—Mr. LEON GASTER, F.J.I., on "The Importance of Good Lighting in Industry and Public Service." *S.B. to Cardiff.*  
 9.30.—TIME SIGNAL FROM GREENWICH, and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 Local News and Weather Forecast.  
 9.45.—Orchestra.  
 Four Pastoral Impressions .. Ernest Farrar  
 Two Pieces, (a) "Coquette"; (b) "The Merry-Go-Round" .. Robert Chignall  
 Pianoforte Soli.  
 Three Valse, Opus 64 .. Chopin  
 Orchestra.  
 Coronation March and Hymn ... German  
 10.30.—Close down.  
 Announcer: R. F. Palmer.

## BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra.  
 5.0.—WOMEN'S CORNER.  
 5.30.—Agricultural Weather Forecast.  
 KIDDIES' CORNER.  
 6.30.—Teens' Corner.  
 6.45.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.

## Orchestral and Vocal Night.

- 7.30. THE STATION ORCHESTRA.  
 Overture, "The Well of Love" .. Balfe  
 Moreau, "Le Cygne" .. Saint-Saens  
 Ballet Music, The Four Dances from "Miniatures de Ballet" .. Ansell  
 KENNETH ELLIS (Bass).  
 "Song of the Rover" .. Georges  
 "A Dream Ship" .. Goatley  
 "The Wanderer's Song" .. Harrison  
 8.15-8.45.—Interval.  
 8.45. GLADYS PALMER (Contralto).  
 "Dawn" .. Holst  
 "All in a Garden Green" .. Lidzey (1)  
 Orchestra.  
 Ballet Music from "Hamlet" .. Thomas  
 (a) Danse Villageoise; (b) Pas des Chasseurs; (c) Pantomime; (d) Valse Mazurke; (e) Scène du Bouquet; (f) La Freya; (g) Finale.

- Kenneth Ellis.  
 Four Songs from "A Gipsy Trail" .. Easthops Martin (5)  
 (a) "The Lover"; (b) "The Wedding of Sara Lee"; (c) "When You Come to Me"; (d) "Jack of All Trades."

- 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45.—A. R. PAGE, M.Met.Inst., on "Iron and Steel."  
 Gladys Palmer.  
 "Moonlight" .. Quilter  
 "The Song of the Blackbird" .. Quilter (1)  
 Orchestra.  
 Dance, "Slavonic No. 1" .. Dvorak  
 Entr'acte, "Dawn" .. Matt  
 Moreau, "Valse des Sylphes" .. Berlioz  
 Selection from "Kissing Time" .. Caryl  
 10.30.—Close down.  
 Announcer: H Cecil Pearson.

## BOURNEMOUTH.

- 3.45.—Ethel Rowland (Solo Pianoforte).  
 THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall.  
 4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR.  
 6.0.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.  
 6.15.—Scholars' Half-Hour.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.30-8.0.—Interval.

## Concert Party Night.

- 8.0. LULU BRADSHAW'S CONCERT PARTY.  
 LELIA ROZE .. Soprano  
 LULU BRADSHAW .. Contralto  
 MONICA RUTLAND .. Harpist  
 REX COLVILLE .. Baritone  
 S. HYLAR-GREVES .. Pianist  
 Piano Solo, "Coronach" .. Barrett (4)  
 Contralto, "Flower of Brittany" .. Lohr  
 "Take Thou This Rose" .. N. Johnson  
 Harp, "Watching the Wheat" .. Thomas  
 Soprano, "Sognai" .. Schira  
 "Banjo Lu" .. Rose  
 Baritone, "A Little Town in Ireland" .. Lockton

- "My Haven in the Hills" .. R. C. Clarke  
 8.30.—HENRY C. THOMAS (Songs at the Piano)  
 "What Nots" .. Sterndale Bennett  
 "It's a Beautiful Day" .. Sterndale Bennett (1)  
 8.40. Concert Party.  
 Piano Soli, "In Deep Woods" .. MacDowell (4)

- "By Meadow Brook" .. MacDowell (4)  
 Contralto with Harp Accompaniment.  
 Two Desert Love Songs Coningsby Clarke  
 (a) "By the River Blue"; (b) "My Heart's Desire."  
 Baritone, "Robin Dale" .. Noel Johnson  
 "Cabbage Roses" .. McGeogh  
 Harp, "Aubade" .. Hasselmann  
 Soprano, "Valley of Laughter" .. Sanderson (1)  
 "My Mother Has a Garden" .. Nightingale (8)

- 9.5. Henry C. Thomas.  
 "Song of the Cook" .. Oliver (8)  
 "Mountains of Mourne" .. Colliffon  
 "The Lilac Tree" .. Gartland  
 9.15.—CHARLES L. COOPER-HUNT on "Lawn Tennis."  
 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.—Miss A. B. FLOWER, F.E.S., F.R.H.S., on "Bees and Bee-Keeping."  
 10.30.—Close down.  
 Announcer: John H. Raymond.

## CARDIFF.

- 5.0.—"5WA'S" "FIVE O'CLOCKS."  
 5.45.—THE HOUR OF THE "KIDDIE WINKS."

- 6.30.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade News.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.

## Popular Night.

- Vocalist .. ROMANO CIAROFF (Tenor)  
 Entertainer .. ARTHUR MELROSE  
 Solo Pianoforte VERA McCOMB THOMAS  
 7.30. THE STATION ORCHESTRA.  
 March, "The Middy" .. Alford  
 Entr'acte, "Phantom Melody" .. Ketelbey  
 Song.  
 7.40. "Che gelida manina" ("La Bohème") .. Puccini  
 7.50.—Arthur Melrose will Entertain.  
 8.5.—Pianoforte Solo, "Hungarian Rhapsody," No. 2 (By Request) .. Liszt  
 8.15.—Orchestral Suite, "Petite Suite Moderne" .. Ross  
 8.25.—E. W. ALLSOPP, Canary Expert and Judge, on "Cage Birds."  
 8.35. Songs. Selected.  
 8.45.—Orchestral Selection, "The Earl and the Girl" .. Caryl  
 8.55.—Arthur Melrose will resume his Entertainment.  
 9.5.—Concert Valse, "Lysistrata" .. Lincke  
 9.15.—Mr. LEON GASTER. *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.  
 5.25.—Farmers' Weather Forecast.  
 6.30.—CHILDREN'S HOUR.  
 6.45.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.30-8.0.—Interval.

## 8.0. Vocal and Instrumental Concert.

- ALBERT HARDIE (Solo Pianoforte).  
 "The Waldstein Sonata" .. Beethoven  
 8.20. FLORENCE HOLDING (Soprano).  
 "Deh vieni non tardar" ("Figaro") .. Mozart (11)  
 "Nymphs and Shepherds" .. Purcell (11)  
 8.30. L. T. WHIPP (Dialect Entertainer).  
 "Lubbers Afloat" ("A Trip to Ireland") .. Waugh  
 8.40.—Miss CODWIN B. JACKSON, on "English."  
 8.55. HARRY HOPEWELL (Baritone).  
 "O Star of Eve" .. Wagner (11)  
 "When a Maiden Takes Your Fancy" .. Mozart (11)  
 9.5. Albert Hardie.  
 Two Studies .. Chopin  
 9.20. Florence Holding.  
 "Blackbird's Song" .. Scott (4)  
 "Spring" .. Henschel (1)  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45. L. T. Whipp.  
 "A Dirty Trick" .. Pitton  
 Harry Hopewell.  
 "Thou Art Risen"  
 "Thou Hast Bewitched Me" .. Coleridge-Taylor  
 10.10.—W. F. BLETCHER, Spanish Talk.  
 10.30.—Close down.  
 Announcer: V. H. Goldsmith.

## NEWCASTLE.

- 3.45.—Concert.  
 4.45.—WOMEN'S HOUR.  
 5.15.—CHILDREN'S HOUR.  
 6.0.—Scholars' Half-Hour.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 117



# 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.

- 6.30.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 6.45.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.*  
Local News and Weather Forecast.

**Popular Night.**

- 7.30. ST. HILDA COLLIERY BAND.  
March, "Pomp and Circumstances" *Elgar*  
Grand March, "Tannhäuser" ..... *Wagner*
- 7.50. ADA GENT (Contralto).  
"Still as the Night" ..... *Bohm*  
"Slave Song" ..... *del Riego*
- 8.0. WILLIAM A. CROSSE (Solo Pianoforte.)  
"Impromptu, Op. 90, No. 4" ... *Schubert*
- 8.10. Band.  
Cornet Solo from "Cavalleria Rusticana"  
*Mascagni* (1)  
(Soloist, J. Dawson.)
- 8.20. J. T. GILHESPY (Tenor).  
"Eleanor" ..... *Coleridge-Taylor* (11)  
"Margarita" ..... *Lohr* (1)
- 8.30. William A. Crose.  
"Siesta" ..... *Laurens*  
"Serenata" ..... *Moszkowski*
- 8.40. Ada Gent.  
"Kerry Dance" ..... *Molloy* (1)  
"My Ships" ..... *Burratt*
- 8.50. Band.  
Selection, "Samson and Delilah"  
*Saint-Saens* (1)
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45. Band.  
Cornet Solo, "Arbuckleonian Polka"  
*Hartmann*  
(Soloist, William Ellison.)
- 9.55. J. T. Gilhespy.  
"My Queen" ..... *Blumenthal*  
"Rose of My Heart" ..... *Lohr*
- 10.5. Band.  
Selection, "Chu Chin Chow" ... *Norton* (1)
- 10.20.—Close down.  
Announcer: W. M. Shewen.

**ABERDEEN.**

- 3.30-4.30.—Dance Afternoon.
- 5.0.—WOMEN'S HOUR.
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.5.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 6.30.—Girl Guides' News.  
Boy Scouts' News.
- 7.0.—NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.*  
Local News and Weather Forecast.
- 7.30. THE WIRELESS ORCHESTRA.  
Fantasia, "Plantation Songs" ..... *Clutsam*
- 7.40. MURRAY'S MISSISSIPPI MINSTRELS.  
Troupe, "Good Evening, White Folks"  
*Traditional*  
Lillian Murray, "Rainbow" ..... *Nicholls* (9)  
James Webster, "De Lecture"  
*Scott Gatty* (1)  
Rita Howie, "Come Back to Me"  
*Traditional*  
Arch. Murray, "Laughing Song"  
*Traditional*  
James Smith, "Massa in de Cold Ground"  
*Foster*  
Troupe, "Way Down Yonder in de Cornfields."  
Lillian Murray, "Black Slave's Lament"  
*Traditional*  
Arch. Murray, "Bo, Bo, Beedle-urn-bo"  
*Worth* (3)  
William Michie, "Carry me Back to Old Virginia" ..... *Bland*  
Lena McBean and Arch. Murray, "Moonlight Down in Dixie" ..... *Winkel* (3)  
Alf Kirton, "Old Banjo" ..... *Scott Gatty* (1)  
Interspersed with Jokes and Witticisms  
by The Corner Men.
- 9.0-9.30.—Interval.

- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45. Orchestra.  
"Darkie's Dream" ..... *Lausing*
- 9.55. Murray's Mississippi Minstrels.  
Rita Howie, "I see Gwine Back to Dixie"  
*White*  
Arch. Murray and Alf Kirton, Banjo Duet,  
"Banjo Medley" ..... *arr. Murray*  
Lillian Murray, "Little Black Me"  
*Chattaway*  
Arch. Murray, "Brother John"  
*arr. Murray*  
Arch. Murray and Troupe, "Good Night"  
*Scott Gatty* (1)  
Interspersed with more Jokes and Witticisms  
by The Corner Men.
- 10.30.—Close down.  
Announcer: W. D. Simpson.

**GLASGOW.**

- 3.30-4.30.—Popular Afternoon.
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.45.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 7.0.—NEWS. *S.B. from London.*  
JOHN STRACHEY. *S.B. from London.*  
Local News and Weather Forecast.
- 7.30. THE STATION ORCHESTRA.  
Conducted by HERBERT A. CARRUTHERS.  
Overture, "Barbier de Seville" ..... *Rossini*
- 7.40. MARGARET F. STEWART (Soprano).  
"Last Night" ..... *Kjerulf*  
"My Boy Tammy" ..... *Traditional*
- 7.50.—Selection, "Samson and Delilah"  
*Saint-Saens*

- Scottish Rhapsody for Contralto, Piano and Orchestra ..... *A. J. Lancashire*  
ALFRED LANCASHIRE (The Composer)  
at the Piano.  
Vocalist, JEAN D. STEWART.
- 8.15.—GLASGOW CORPORATION TRAMWAYS PIPE BAND.  
(By Permission of James Dalrymple, C.B.E., General Manager.)  
March ..... "Road to the Isles"  
Scottish Air ..... "The Lea Rig"  
Scottish Air .. "Blue Bells of Scotland"  
Strathspey ..... "Lord Blantyre"  
Reel ..... "Sandy Duff"
- 8.25.—Suite, "Ballet Russe" ..... *Luigini*
- 8.35. Margaret F. Stewart.  
"Wi' A Hundred Pipers an' a" *Traditional*  
"I'm Glad My Hert's My Ain" ... *Watson*
- 8.45. Orchestra.  
"Petite Suite de Concert" *Coleridge-Taylor*
- 9.0-9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45. Pipe Band.  
March .... "Bonnets o' Bonnie Dundee"  
Selection ..... "Scottish Airs"  
March ..... "Scotland the Brave"  
March .. "My Love, She's but a Lassie"  
Strathspey ..... "Stumpie"  
Reel ..... "High Road to Linton"  
*Orchestra.*  
"Slavonic Dances" ..... *Dvorak*  
Musical Comedy Selection, "Madame Pompadour"  
..... *Foll*  
Valse, "Gold and Silver" ..... *Lehar*  
"Marche Militaire" ..... *Schubert*
- 10.30.—Special Announcements. Close down.  
Announcer: Herbert A. Carruthers.

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## EVENTS OF THE WEEK.

- SUNDAY, APRIL 13th.**  
LONDON, 8.15.—Religious Service relayed from St. Martin-in-the-Fields.  
BIRMINGHAM, 9.0.—Handel Night.  
CARDIFF, 8.45.—Symphony and Choral Night.  
MANCHESTER, 8.45.—Concert in Aid of the City of Manchester Lifeboat Fund, relayed from Altrincham Hippodrome.  
BOURNEMOUTH, 8.30.—Handel Night.  
GLASGOW, 3.0.—Organ Recital relayed from Springburn Public Hall.  
ABERDEEN, 9.0.—Stainer's "Crucifixion."
- MONDAY, APRIL 14th.**  
LONDON, 7.30.—Symphony Concert conducted by Dan Godfrey, Junr.  
NEWCASTLE, 7.30.—The St. Hilda Colliery Band.
- TUESDAY, APRIL 15th.**  
LONDON, 7.30.—An Evening of Plays produced by Milton Rosmer.  
CARDIFF, 7.30.—"All's Well That Ends Well" (Shakespeare).  
BOURNEMOUTH, 8.0.—Russian Night.  
GLASGOW, 7.30.—Competition Night.  
ABERDEEN, 7.30.—Brahms Night.
- WEDNESDAY, APRIL 16th.**  
LONDON, 8.0.—Major Ian Hay Beith relayed from Caxton Hall. *S.B.* to other Stations.  
LONDON, 9.15.—The Duke of Devonshire on "The British Empire Exhibition." *S.B.* to all Stations.  
BIRMINGHAM, 7.15.—Birmingham Composers' Night.—L. W. J. Fenney.  
CARDIFF, 7.30.—The Magic Carpet: VI. (Holland).  
MANCHESTER, 8.30.—"Lohengrin" (Wagner).  
GLASGOW, 8.0.—Popular Symphony

- Concert in Aid of the Royal Samaritan Hospital, Glasgow, relayed from St. Andrew's Hall.
- THURSDAY, APRIL 17th.**  
LONDON, 8.15.—Music of the XVth. and XVIIth Centuries arranged by Philip Wilson.  
BIRMINGHAM, 7.40.—Band of H.M. Grenadier Guards.  
CARDIFF, 7.40.—Art Songs and Chamber Music—III.  
BOURNEMOUTH 8.0.—Italian Night.  
GLASGOW, 7.40.—A Night in the Burns Country.  
ABERDEEN, 7.40.—Operatic Night.
- GOOD FRIDAY, APRIL 18th.**  
LONDON, 8.0.—"The Passion, according to St. John" (Bach).  
BIRMINGHAM, 8.50 (approx.).—"The Crucifixion" (Stainer).  
CARDIFF, 8.30.—Sacred Concert.  
MANCHESTER, 3.0 and 8.30.—Band of H.M. Grenadier Guards.  
NEWCASTLE, 7.30.—"Requiem" (Brahms) relayed from Jesmond Parish Church.  
BOURNEMOUTH, 7.30.—"The Crucifixion" (Stainer) relayed from St. John's Church, Boscombe.  
GLASGOW, 8.0.—Story Recital of "Pilgrim's Progress" (John Bunyan).  
ABERDEEN, 7.40.—"Everyman," a Morality Play.
- SATURDAY, APRIL 19th.**  
LONDON, 7.30.—Band of H.M. Royal Air Force.  
MANCHESTER, 7.30.—The "Besses o' th' Barn" Band.  
ABERDEEN, 7.30.—Fourth McWhack! Evening.

# WIRELESS PROGRAMME—TUESDAY (April 15th.)

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

## LONDON.

- 1.0-2.0.—Concert: Time Signal from Big Ben. The Wireless Trio and Claude Pilgrim (Tenor).
- 4.0-4.30.—Concert: Dora Verlaine (Mezzo-Soprano). "Books Worth Reading," by Jenny Wren. "How Fabrics got their Names," by Helen Grieg Souter.
- 5.30.—CHILDREN'S HOUR: "Five Little Pitchers," Chap. 7, Part 2, by Madeline Hunt. Something about Paper. Songs by Ashmoor Burch (Baritone).
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
Capt. P. P. ECKERSLEY, on "Technical Topics." *S.B. to all Stations.*  
Local News and Weather Forecast.
- 7.30. **An Evening of Plays.**  
Produced by MILTON ROSMER.  
Incidental Music by THE LIGHT ORCHESTRA.
- I. "FIVE BIRDS IN A CAGE"  
(Gertrude Jennings.)  
Cast:  
Susan, Duchess of Wiltshire  
ATHENE SEYLER  
Nellie ..... PATRICIA BAND  
Bert ..... FRED O'DONOVAN  
Leonard, Lord Porth  
REGINALD BACH  
Horace, a Liftman.
- II. "THE RISING OF THE MOON."  
(Lady Gregory.)  
Cast:  
Sergeant ..... W. J. RAE  
Ragged Man .. FRED O'DONOVAN  
Policemen and Liftman.
- III. "POSTAL ORDERS."  
(Randal Percree.)  
Cast:  
Miss Evans ..... ATHENE SEYLER  
Gladys Graham ..... ANN TREVOR  
Miss Budd ..... MONA HARRISON  
Miss Parker ..... PATRICIA BAND  
Ralph Wayne.
- 9.30.—TIME SIGNAL FROM GREENWICH, and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
Local News and Weather Forecast.
- 9.45.—Mr. FRANK HODGES, M.P., (Civil Lord of the Admiralty), on "A Day in a Miner's Life." *S.B. to all Stations.*
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.0.—Close down.  
Announcer: J. S. Dodgson.

## BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintette under the Direction of Frank Cantell.
- 4.30.—Agricultural Corner, Directed by G. C. Gough, B.Sc., Divisional Inspector of Ministry of Agriculture.
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Forecast.  
KIDDIES' CORNER.
- 6.30.—"Teens' Corner: Birmingham Photographic Society, "Photographic Hints."
- 7.0.—NEWS. *S.B. from London.*  
Capt. P. P. ECKERSLEY. *S.B. from London.*  
Local News and Weather Forecast.
- 7.30. **Concert Party Programme.**  
THE "PACK OF CARDS"  
CONCERT PARTY.  
Director, J. HORACE POTTER.  
"Now Shakespeare said, 'The Play's the Thing,' and on this Topic we Will Sing" ..... *Potter and Jukes*  
"About Ourselves we'll now Discourse—

- We Trust we won't be Drowned by Morse" ..... *Potter and Jukes*  
"An April Rhapsody,' 'tis pretty—the Queen will Sing this Charming Ditty" ..... *Oliver (8)*  
"A Little Chorus Song For You—the Ace of Clubs and Saucy Sue"  
*Potter and Jukes*  
"The Joker tells 'The Gardener's Story'—'twill show how He Won Fame and Glory" ..... *Searson (13)*  
"Ten Little Pigs' will next appear—these Tragic Happenings you must hear" ..... *Low (7)*  
"The 'Swing Song' now from 'Veronique'—a Duet Tuneful and Unique"  
*Message*  
"Here We Discover, Right Away—we've quite 'A Deal to Do To-day'" ..... *Potter*  
"We finish this transmission soon—the Ace of Hearts sings 'Drumadoon'"  
*Sanderson (1)*  
"Occurrences' now Cause a Fuss—so listen to a few from us"  
*Potter and Jukes*
- 8.15-8.30.—Interval.
- 8.30.—"The Haunted Boom" will you excite—we also hope it will delight"  
*Potter and Jukes*  
"An 'Allegro' from 'Pierrot Pieces'—the Ace of Diamonds now Releases"  
*Scott (4)*  
"This Sketch is Brief you must admit—'His Errand' we will next transmit."  
"An Ancient Custom' you shall hear—we think it still alive this year" (8)  
"The Ace of Clubs at once relays—an 'Impression of Mr. Milton Hayes.'" "Some 'Nursery Rhymes' revised you'll guess—the Joker's in an awful mess"  
*Potter and Jukes*  
"Please all stand by for 'Gipsy Spring'—which now the Queen to you will sing"  
*Oliver (8)*  
"Each Listener in this great assembly—should with the Joker go to 'Wembley'"  
*Weston and Lee (7)*  
"Some 'Limericks' now, with your permission—we hope you've liked to-night's transmission" ..... *Potter and Jukes*  
At the Piano, F. R. Jukes.  
ARTHUR MELROSE.  
(Siffleur and Entertainer.)  
"The Whistling Vi-lags."  
"The Whistling Schoolboy."  
"The Whistling Waiter."
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45.—Mr. FRANK HODGES, M.P. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.  
Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

- 3.45.—Edward A. Brighton-Dodwell (Baritone).  
H. Gordon Ackland (Tenor), Ethel Rowland (Solo Pianoforte).

## WAVE-LENGTHS AND CALL SIGNS.

Station	Wave-length	Metres
LONDON (2LO)	365	Metres
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)	330	"

- 4.45.—WOMEN'S HOUR: Lilian G. Blaney on "Folk Lore."
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: Hadley Watkins on "Music."
- 7.0.—NEWS. *S.B. from London.*  
Capt. P. P. ECKERSLEY. *S.B. from London.*  
Local News and Weather Forecast.
- 7.30 8.0.—Interval.  
**"Russian Night."**
- 8.0. THE WIRELESS ORCHESTRA.  
Conductor, Capt. W. A. FEATHERSTONE.  
Prelude in C Sharp Minor ..... *Rachmaninoff*  
Concert Valse, "La Belle au Bois Dormant"  
*Tchaikovsky*
- 8.15. ROMANO CIAROFF (Tenor).  
"La Nuit" ..... *Glinka*  
"Au-Printemps" ..... *Blumenthal*  
"Sous le Clair de la Lune" .. *Dobrovolsky*
- 8.25. Orchestra.  
Suite, "Caucasian" ..... *Ippolitov-Ivanov (6)*  
(a) "Dans le Défilé"; (b) Dans l'aoule"; (c) "Cortège du Sardare."  
Romano Ciaroff.
- 8.40. "Traume und Wogen" ..... *Tcherepnin*  
"Nicht Worte Geliebter" ..... *Tchaikovsky*  
"An dem Schlummernden Strom"  
*Tchaikovsky*
- 8.50. Orchestra.  
Selection, "A Life for the Czar" ..... *Glinka*
- 9.5. Romano Ciaroff.  
"Berceuse" ..... *Grechaninov*  
"When Night Descends" ... *Rachmaninoff*
- 9.15. Orchestra  
Suite, "Casse Noisette" .. *Tchaikovsky*
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45.—Mr. FRANK HODGES, M.P. *S.B. from London.*
- 10.0.—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.*  
Capt. P. P. ECKERSLEY. *S.B. from London.*  
Local News and Weather Forecast.
- Shakespeare Night XVI.**
- 7.30. "ALL'S WELL THAT ENDS WELL,"  
Presented by  
THE STATION REPERTORY  
COMPANY.  
Incidental Music by THE STATION  
ORCHESTRA.
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45.—Mr. FRANK HODGES, M.P. *S.B. from London.*
- 10.0.—RICHARD TRESEDER, F.R.H.S., on "Gardening."
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.  
Announcer: A. H. Goddard.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 117.

# 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.

## MANCHESTER.

- 3.30-4.30.—A Musical Lecture on "Handel," by T. PERCIVAL DEAN, F.R.C.O., Assisted by MOLLIE GRAY (Soprano).  
 5.0.—WOMEN'S HOUR.  
 5.25.—Farmers' Weather Forecast.  
 5.30.—CHILDREN'S HOUR.  
 7.0.—NEWS. *S.B. from London.*  
 Capt. P. P. ECKERSLEY. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.30-8.0.—Interval.  
 8.0. T. H. MORRISON (Solo Violin).  
 "Meditation" ..... Glazounov  
 "Mélodie" ..... Tchaikovsky  
 HELENA CECILE in Original Items at the Piano.  
 KENNETH ELLIS (Bass).  
 "Russian Love Song" ..... Overbeck  
 "The Pools of Silence" ..... Maud Wingate  
 T. H. Morrison.  
 "Saltarella" ..... Papini  
 8.40.—Prof. F. E. WEISS, D.Sc., F.R.S., on "Primroses and Their Relations."  
 8.55.—Helena Cecile in further Selections from her Repertoire.  
 9.15. Kenneth Ellis.  
 "The Lover" ..... "Gipsy Trail")  
 "The Wedding of Sara Lee." ..... Easthope  
 "Jack of All Trades" ..... Martin (5)  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45.—Mr. FRANK HODGES, M.P. *S.B. from London.*  
 10.0.—THE SAVOY BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: Victor Smythe.

## NEWCASTLE.

- 3.45.—Concert: The Station Light Orchestra: Conductor, William A. Crosse.  
 4.45.—WOMEN'S HOUR.  
 5.15.—CHILDREN'S HOUR.  
 6.0.—Scholars' Half-Hour: The Rev. A. H. Robbins on "Ancient Stories of the Egyptian Gods and Heroes," Part II.  
 6.45.—Farmers' Corner.  
 7.0.—NEWS. *S.B. from London.*  
 Capt. P. P. ECKERSLEY. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.30. MAURICE COLE (Solo Pianoforte).  
 Toccata and Fugue in D Minor *Bach-Tausig*  
 7.45. FRED WILDE (Baritone).  
 "Red Star of the Romany" ..... Sanderson  
 7.55. BEATRICE EVELINE (Solo Cello).  
 Air ..... Purcell  
 Sicilienne ..... Faure  
 Gavotte ..... Popper  
 8.5. Maurice Cole.  
 Prelude in C Major, Op. 28, No. 1. }  
 Prelude in B Minor, Op. 28, No. 6. } *Chopin*  
 Prelude in F Major, Op. 28, No. 23. }  
 Scherzo in B Flat Minor ..... }  
 8.15. Fred Wilde.  
 "Corisande" ..... Sanderson (1)  
 "Absence" ..... Martin (5)

- 8.25. THE NEWCASTLE PLAYERS' REPERTORY THEATRE COMPANY in "DEAR DEPARTED," by Stanley Houghton. Beatrice Eveline.  
 9.0. "Keltic Lament" ..... Foulds  
 "Berceuse" ..... Scott (1)  
 "Allegro con Brio" ..... Guerini-Salmon  
 9.10. Maurice Cole.  
 "Elégie" ..... Rachmaninov  
 "Night in May" ..... Palmgren  
 "Mélodie en forme d'Étude" ..... Marling  
 "Intermezzo in Octaves" ..... Leschetitzky  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45.—Mr. FRANK HODGES, M.P. *S.B. from London.*  
 10.0.—THE SAVOY BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: R. C. Pratt.

## ABERDEEN.

- 3.30.—Operatic Afternoon by the Wireless Quintette.  
 4.30.—James Sharpe (Tenor), Classical Vocal Recital.  
 5.0.—WOMEN'S HOUR: Miss Burgess, L.L.A., on "British Queens."  
 5.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: Visitors from the Land of Nursery Rhymes.  
 6.0.—Weather Forecast for Farmers.  
 William Brown, B.Sc., M.R.C.V.S., "Domestic Animals in Health and Disease" (Series No. 1).  
 7.0.—NEWS. *S.B. from London.*  
 Capt. P. P. ECKERSLEY. *S.B. from London.*  
 Local News and Weather Forecast.

### A Night with Brahms.

- 7.30. THE WIRELESS ORCHESTRA.  
 Symphony No. 3 in F.  
 8.0. CATHERINE PATERSON (Contralto).  
 "True Love."  
 "The Vain Suit."  
 8.10. Orchestra.  
 "Tragic Overture."  
 8.25. Catherine Paterson.  
 "In Summer Fields."  
 "Sunday."  
 "Sandeman."  
 8.35.—Quintette in D for Clarinet and Strings.  
 9.0. Catherine Paterson.  
 "We Wandered Once."  
 "Sapphic Ode."  
 "The Forge."  
 9.15. Orchestra.  
 Serenade, Op. 11.  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45.—Mr. FRANK HODGES, M.P. *S.B. from London.*  
 10.0.—THE SAVOY BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: R. E. Jeffrey.

## GLASGOW.

- 3.0-3.30.—Norman Austin's "Musical Moments" relayed from La Scala Picture House.

- 3.30-4.30.—The Wireless Quartette and Jean Cameron (Soprano).  
 4.45.—TOPICS FOR WOMEN.  
 5.15.—THE CHILDREN'S CORNER.  
 6.0.—Weather Forecast for Farmers.  
 6.45.—ALEXANDER PROUDFOOT, A.R.S.A., on "The Art of Sculpture."  
 7.0.—NEWS. *S.B. from London.*  
 Capt. P. P. ECKERSLEY. *S.B. from London.*  
 Local News and Weather Forecast.

### Competition Night.

- 7.30. THE STATION ORCHESTRA.  
 Conducted by HERBERT A. CARRUTHERS.  
 Overture.  
 7.45. HELEN OGILVIE CAMPBELL (Contralto).  
 Two Songs.  
 7.55. Orchestra.  
 Selection.  
 8.10. A Farcical Sketch.  
 "OFF FOR THE HOLIDAYS."  
 Written and Produced by ALEXANDER KEITH.  
 Cast:—  
 Dad ..... ALEXANDER KEITH  
 Ma ..... JULIA KENT  
 Boy ..... PETER RADFORD  
 The Scene is laid in the parlour of a middle-class married couple, with one boy and young baby. The room is all in disorder with bags, parcels, clothes, etc., lying about in a state of chaos—waiting to be packed. When the Scene opens, the boy (a Boy Scout) is singing and packing his kit bag.  
 8.30. ROBERT LANGMUIR (Bass).  
 Two Songs.  
 8.40. Orchestra.  
 Two Entr'actes.  
 8.50. Helen Ogilvie Campbell.  
 Two Songs.  
 9.0. Robert Langmuir.  
 One Song.  
 Orchestra.  
 Valse.  
 9.15-9.30.—Interval.  
 9.30.—NEWS. *S.B. from London.*  
 Local News and Weather Forecast.  
 9.45.—Mr. FRANK HODGES, M.P. *S.B. from London.*  
 10.0.—THE SAVOY BANDS. *S.B. from London.*  
 11.0.—Close down.  
 Announcer: Mungo M. Dewar.

Competitors are requested to identify the items performed. A Prize to the value of One Pound will be awarded to the Listener whose list is most correct. 2nd and 3rd Prizes will be to the value of 15s. and 10s. respectively. Closing Date—Saturday, 19th April.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 117.

To ensure getting "The Radio Times" regularly, ask your newsagent to deliver your copy every Friday.

# WIRELESS PROGRAMME—WEDNESDAY (April 16th.)

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

## LONDON.

- 3.30-4.30.—Concert: Time Signal from Greenwich. The Wireless Trio. "On Bungalow Furnishings," by Mrs. Gordon Stables. "Notable Eighteenth Century Women—Elizabeth Montagu, Queen of the Blue Stockings," by Florence Thornton Smith.
- 5.30.—CHILDREN'S STORIES: Uncle Jeff's Musical Talk. Orchestra.
- 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.—Prof. J. R. AINSWORTH-DAVIS, M.A., M.Sc., F.C.P., "Past and Present."
- 7.30.—"2LO" LIGHT ORCHESTRA.  
Under the Direction of S. NEALE KELLEY.  
Overture, "The Merry Wives of Windsor" *Nicolaï*  
KATE WINTER (Soprano).  
"When Daisies Pied" ..... *Arne*  
"The Enchanted Forest" ..... *Phillips*  
LEONARD HUBBARD (Baritone).  
"Mary Morison" ..... *M. F. White*  
"The Sands o' Dee" ..... *Clay*  
"2LO" LIGHT ORCHESTRA.  
Entr'acte, "Amoureuse" ..... *Berger*
- 8.0.—Speech by Major IAN HAY BEITH, under the auspices of the English Speaking Union, on "America Revisited." Relayed from the E.S.U. Dinner at Caxton Hall, Westminster. *S.B. to other Stations.*
- 9.0.—"2LO" LIGHT ORCHESTRA.  
Entr'actes { "Canzonetta" from Concerto  
Romantique ..... *Godard*  
"The Grasshoppers' Dance" ..... *Bucalossi*
- 9.15.—His Grace the DUKE OF DEVONSHIRE on "The British Empire Exhibition." *S.B. to all Stations.*
- 9.30.—TIME SIGNAL FROM GREENWICH and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations except Glasgow.*  
The Week's Work in the Garden, by the Royal Horticultural Society. *S.B. to other Stations.*  
Local News and Weather Forecast.
- 9.50.—"2LO" LIGHT ORCHESTRA.  
Selection, "The Waltz Dream" *O. Strauss*  
Meditation from "Thais" ..... *Massenet*  
Kate Winter.  
"Didn't You Know?" ..... *Liza Lehmann*  
"The Fairies' Dance" ..... *Michael Head* (1)  
Leonard Hubbard.  
"When It's Night Time in Italy" ..... (9)  
"Molly Kennedy" ..... *Norton Lees*  
"2LO" Light Orchestra.  
Entr'acte, "L'Extase" ..... *Thomé*
- 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: Norah Bennett, B.A., on "The Spanish Main."
- 5.30.—Agricultural Weather Forecast. ; KIDDIES' CORNER.
- 6.30.—"Teens' Corner."
- 7.0.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- Birmingham Composers' Night.—No. I.**  
W. J. FENNEY.
- 7.15.—THE STATION ORCHESTRA.  
Under the Direction of JOSEPH LEWIS.  
"In the Early Spring."

"In the Woods."  
"Entr'acte."  
Dr. DAVID ELLIS, of the Royal Technical College, Glasgow, on "Beneficial Microbes."

BERT ASHMORE (Tenor).  
"Fairie Song" ..... (1)  
EMILY BROUGHTON (Soprano).  
"The Sands o' Dee."

8.15-8.45.—Interval.

8.45.—ALICE COUCHMAN (Solo Pianoforte) and Station Orchestra.  
"Romance" for Piano and small Orchestra.  
THE STATION STRING QUARTETTE.  
Quartette for Strings in F.

9.15.—His Grace the DUKE OF DEVONSHIRE. *S.B. from London.*

9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.  
FRANK CANTELL (Viola) and ALICE COUCHMAN (Piano).  
"Romance" for Viola and Piano.  
Orchestra.  
Poem, "Dawn."

10.15.—"Beer Vic" will give Morse Practice.

10.30.—Close down.

Announcer: Percy Edgar.

## BOURNEMOUTH.

- 3.45.—Olwen Picton-Jones (Solo Pianoforte).
- 4.0.—THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.)
- 4.20.—Olwen Picton-Jones (Solo Pianoforte).
- 4.25.—The Royal Bath Hotel Dance Orchestra
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: Hilda Rawnsley, "Various Crafts—Enamelling."
- 7.0.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 7.15.—JOHN E. BRADBURY on "Foreign Exchange."

### Popular Night.

- 7.30.—THE WIRELESS ORCHESTRA.  
Conductor, Capt. W. A. FEATHERSTONE.  
"Woodland Sketches" ..... *MacDowell*  
NOMAD MALE VOICE PRIZE CHOIR.  
Conductor, A. B. CLARK.  
Accompanist, MARJORY GOLLOP.  
Quartet, S. C. WALTERS, F. STILL, T. F. KINGSBURY, J. WOODS.
- 7.45.—Choir.  
"Jolly Fellows" ..... *Rhys-Herbert*.  
"The Newquay Fisherman's Song" ..... *D. Mackenzie* (2)
- 7.55.—Quartette.  
"Mrs. Cosey's Boarding House" ..... *Macy* (2)
- 8.0.—Major IAN HAY BEITH. *S.B. from London.*
- 9.0.—Orchestra.  
Overture, "The Merry-makers" ..... *Coates*
- 9.10.—Choir.  
"Soldiers' Chorus" ("Faust") ..... *Gounod* (2)  
"In Absence" ..... *Dudley Buck* (2)
- 9.15.—His Grace the DUKE OF DEVONSHIRE. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*  
Royal Horticultural Society Talk. *S.B. from London.*  
Local News and Weather Forecast.
- 9.50.—Choir.  
"March of the Torch Bearers" ..... *Scotson Clark* (2)
- 9.55.—Orchestra.  
Valse, "Venus on Earth" ..... *Lincke*

- 10.5.—Quartette.  
"Mulligan Musketiers" *R. W. Atkinson* (2)
- 10.10.—Choir.  
"Land of My Fathers" ..... *James* (2)
- 10.15.—Orchestra.  
Selection, "My Lady Molly" ..... *Jones*
- 10.25.—Quartette.  
"Soldier's Farewell" ..... *Kinkel* (2)

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.*  
Local News and Weather Forecast.
- 7.15.—JOHN OWEN Y FENNI on "The Royal National Eisteddfod of Wales at Pontypool."

### The Magic Carpet—VI.

- 7.30.—The Magic Carpet will make a Flight to HOLLAND.  
Pilot, FREDERICK W. GILL, F.R.G.S.  
Comrades are invited to be ready for the journey at 7.30 precisely, the Carpet will finish its flight at 8.45. p.m.  
A Singer, DOROTHY ROBSON, and THE STATION ORCHESTRA will accompany the party.
- Next Friday Week, A Flight to Mesopotamia.  
Pilot, Canon J. T. Parfit, M.A.

- 8.45.—Orchestral Selection.  
"Mosaïque on Works of Mozart" .. *Tocani*
- 9.0.—Songs, Selected.
- 9.5.—Orchestra.  
Overture, "La Gazza Ladra" ... *Rossini*
- 9.15.—His Grace the DUKE OF DEVONSHIRE. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 9.45.—Lt. Col. WEAVER PRICE, M.C., Brecon; "The Bees Get Busy."
- 9.55.—Dance Music.
- 10.20.—Close down.

Announcer: A. H. Goddard.

## MANCHESTER.

- 3.30-4.30.—Concert by Helen Vincent (Mezzo-Soprano), Louie Cochcroft (Contralto), George Goddard (Baritone), Fred Kay (Elocutionist).
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.
- 7.15-7.45.—Interval.
- Operatic Orchestral Night.**
- 7.45.—"2ZY" AUGMENTED ORCHESTRA.  
Conducted by DAN GODFREY, Junr.  
Overture, "Le Carnaval Romain" *Berlioz*  
ARTHUR CATTERALL (Solo Violin).  
Symphonic Espagnol for Violin and Orchestra ..... *Lalo*

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# WIRELESS PROGRAMME—WEDNESDAY (Continued from the facing page.)

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

8.30. THE "2ZY" OPERA COMPANY  
in  
"LOHENGRIN"  
(Wagner).  
Elsa ..... NELL DAVIS  
Ortrud ..... RACHEL HUNT  
Lohengrin ..... WILFRED HINDLE  
Frederic of  
Tetramund } LEO THISTLETHWAITE  
The Herald }  
Henry the Fowler HERBERT RUDDOCK  
"2ZY" Opera Chorus trained by SAM  
WHITTAKER.  
Notes by MOSES BARITZ.  
9.15.—THE DUKE OF DEVONSHIRE. *S.B.*  
from London.  
9.30.—NEWS. *S.B.* from London.  
Royal Horticultural Society Talk. *S.B.*  
from London.  
Local News and Weather Forecast.  
9.50.—"Lohengrin" (cont'd.).  
11.0.—Close down.  
Announcer: Victor Smythe.

## NEWCASTLE.

3.45.—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. W. Carr, B.Sc.,  
Topical Science Talks.  
6.35.—Farmers' Corner: Mr. C. W. Mayhew  
on "The Farm Garden."  
7.0.—NEWS. *S.B.* from London.  
Local News and Weather Forecast.  
7.15-7.35.—Interval.  
7.35 THE STATION ORCHESTRA.  
Conductor, WILLIAM A. CROSSE.  
Overture, "William Tell" ..... Rossini  
7.50. KENNETH ELLIS (Bass).  
"Maids May Boast" ..... Gounod (1)  
"Young Dietrich" ..... Henschel  
8.0.—Major IAN HAY BEITH. *S.B.* from  
London.  
9.0-9.15.—Interval.  
9.15.—THE DUKE OF DEVONSHIRE. *S.B.*  
from London.  
9.30.—NEWS. *S.B.* from London.  
Royal Horticultural Society Talk. *S.B.*  
from London.  
Local News and Weather Forecast.  
9.50. Orchestra.  
"Tales from Vienna Woods" ..... Strauss  
9.55. Kenneth Ellis.  
"The Lover" } ("The Gipsy  
"Wedding of Sara Lee" } Trail")  
"Jack of All Trades" } Martin (5)  
10.5. Orchestra.  
Selection, "Lohengrin" ..... Wagner  
10.20.—Close down.  
Announcer: W. M. Shewen.

## ABERDEEN.

3.30-4.30.—Popular Afternoon by the Wireless  
Quintette and Annie Duthie (Soprano).  
5.0.—WOMEN'S HOUR.  
5.30.—CHILDREN'S HOUR.  
5.0.—Weather Forecast for Farmers.  
6.5.—MADAME LEFEVRE, French Talk and  
Instruction No. 16 (Final of Series).  
7.0.—NEWS. *S.B.* from London.  
Local News and Weather Forecast.  
7.15-7.30.—Interval.

## Dance Night.

7.30. ARTHUR MELROSE (Entertainer).  
"Pucker Up and Whistle" ... Franklin (7)  
"The Whistling Village" ..... Melrose  
7.40. THE WIRELESS JAZZ ORCHESTRA.  
Fox-trot, "Twelve O'clock at Night" (9),  
Waltz, "Dear Love, My Love."  
7.50. Arthur Melrose.  
"The Whistling Schoolboy" .... Melrose  
"The Whistling Waiter" ..... Melrose  
8.0.—POPULAR SYMPHONY CONCERT. *S.B.*  
from Glasgow.  
9.15.—THE DUKE OF DEVONSHIRE. *S.B.*  
from London.  
9.30.—NEWS. *S.B.* from London.  
Royal Horticultural Society Talk. *S.B.*  
from London.  
Local News and Weather Forecast.  
9.50.—The Rev. Dr. WHYTE, Kingswells,  
on "Astronomy."  
10.0. Jazz Orchestra.  
Fox-trot, "Shake Your Feet," One-step,  
"If All the Girls" (16).  
10.10. Arthur Melrose.  
"The Bowery Boy" ..... Thurban  
"Jack Tar" ..... Melrose  
10.20. Jazz Orchestra.  
Waltz, "Call of Youth," Fox-trot, "You  
to Me."  
10.30.—Close down.  
Announcer: H. J. McKee.

## GLASGOW.

3.30.—Chopin Recital by MAURICE COLE  
(Solo Pianoforte).  
4.0.—Recital by BEATRICE EVELINE (Solo  
Cello).  
4.45.—TOPICS FOR WOMEN.  
5.15.—THE CHILDREN'S CORNER.

6.0.—Weather Forecast for Farmers.  
7.0.—NEWS. *S.B.* from London.  
Local News and Weather Forecast.  
7.15.—D. MILLAR CRAIG on "The Modern  
Orchestra and its Members."  
7.30-8.0.—Interval.

## Popular Symphony Concert.

Relayed from  
ST. ANDREW'S HALL.  
In Aid of The Royal Samaritan Hospital,  
Glasgow.  
*S.B.* to Aberdeen.  
8.0. THE STATION ORCHESTRA  
(Augmented).  
Conducted by  
HERBERT A. CARRUTHERS.  
Solo Violin, ALBERT SAMMONS.  
"Overture to a Comedy" Balfour Gardiner  
Albert Sammons.  
Concerto for Violin and Orchestra, No. 1  
in G Minor, Op. 26 ..... Max Bruch  
(a) Vorspiel, Allegro Moderato; (b) Adagio;  
(c) Finale, Allegro Energico.  
Orchestra.  
Suite de Ballet, "Sylvia" ..... Delibes  
9.15.—THE DUKE OF DEVONSHIRE. *S.B.*  
from London.  
9.30. Orchestra.  
"Siegfried Idyll" ..... Wagner  
Albert Sammons.  
Violin Soli, Selected.  
Orchestra.  
"Welsh Rhapsody" .... Edward German  
"Invitation to the Waltz" ..... Weber  
"Ride of the Valkyries" ..... Wagner  
10.30.—2ND GENERAL NEWS BULLETIN.  
Local News and Weather Forecast.  
10.45.—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 117.

# Glasgow's Symphony Concert.

THE following is a description of the music at the Symphony Concert by the Augmented Glasgow Wireless Orchestra, conducted by Herbert A. Carruthers, in St. Andrew's Hall, Glasgow, on 16th April.



Mr. H. A. CARRUTHERS.

## Overture to a Comedy.—Balfour Gardiner.

Mr. Balfour Gardiner belongs to the modern group of young English composers whose musicianship is built on the solid foundation of public school and university. Charterhouse and Oxford, Frankfurt and Sonderhausen share between them the honour of having made him the fine musician he is. A fresh, wholesome spontaneity characterizes his work, and this Overture—not identified with any actual comedy, nor chained to any exact programme—is a particularly happy instance of bright good spirits expressed in the orthodox form of an overture.

## Suite de Ballet.—"Sylvia."—Delibes.

Delibes composed both for the Church and for the theatre, and at one stage of his career held a church and a theatre appointment at the same time. His great ambition was to compose a serious grand opera, but it was as a composer of light operas and of ballets that he was most successful.

In its original form "Sylvia" was a ballet-

pantomime in two acts and three tableaux founded on the classical mythology. The extracts from it which form this suite are four movements, dainty and graceful to a degree, which make their composer's popularity easy to understand.

## Siegfried Idyll.—Wagner.

Composed specially in honour of the birth of his son, Siegfried, and first performed privately for Frau Wagner's benefit, and as a happy surprise for her, this piece has always been among the most popular of Wagner's purely orchestral works. It is built up on themes taken from the music-drama "Siegfried," with the addition of an old German cradle song.

## Welsh Rhapsody.—German.

The Welsh Rhapsody was composed for, and produced at, the Cardiff Festival of 1904. The opening, moderately lively, is founded on the tune "Loudly proclaim." It is followed by a vivacious section which uses "Hunting the Hare," and by a quieter passage in which the beautiful tune "David of the White Rock" is the theme. The Rhapsody comes to a stirring close with "The Men of Harlech."

Weber's irresistible "Invitation to the Waltz," as orchestrated by Weingartner, and "The Ride of the Valkyries"—one of the most vivid and picturesque passages in the whole of the "Ring" music—complete the orchestral part of the programme.

Mr. Albert Sammons is to be the soloist; he will play Max Bruch's Concerto in G Minor, and solos for violin.

# WIRELESS PROGRAMME—THURSDAY (April 17th.)

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 Pig Ben. Transmission of new standard Gramophone Records.
- 4.0-4.30.—Time Signal from Greenwich. Doris Colston (Contralto). "Easter Customs," by Mrs. Thornton Cook. Fashion Talk by Nora Shandon.
- 5.30.—CHILDREN'S STORIES: "Five Little Pitchers," Chap. 8, Part I, by Madeline Hunt. Aunt Hilda and Uncle Humpty Dumpty: "Pip and his Bird Music." L. G. M. of the *Daily Mail* on "New Zoo Babies."
- 7.0.—TIME SIGNAL FROM BIG BEN and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
PERCY SCHOLES (the B.B.C. Music Critic): "The Fortnight'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.—Comedy Duets by MAURICE TURNER and MOLLY MILNE.
- 7.55.—Mr. ALFRED NOYES, the well known poet, in readings from his own works.
- 8.15. **Music of the XVI. and XVII. Centuries.**  
(Arranged by PHILIP WILSON.)  
THE KATHERINE KENDALL STRING QUARTETTE.  
CECIL DIXON, Pianist.  
PHILIP WILSON, Tenor.  
Pieces for String Quintette:—  
Lachrimae Antique . . . . .  
Capitaine Diggorie Piper  
his Galliard . . . . .  
Mistress Nichols Alrand  
Lachrimae Amantis . . . . .  
Mr. George Whitehead  
his Alrand . . . . .  
*John Dowland (1562-1626)*  
(From "Lachrimae, or Seven Tears figured in Seven Passionate Pauans, with Divers other Pauans, Galliards, and Almands, set forth for the Lute, Viols, or Violons, in five parts," 1605.)  
(Ed. Gerald Cooper.)  
Songs with String Accompaniment:—  
"Man First Created Was"  
*Thomas Greaves—(1604)*  
"If Floods of Tears"  
*Thomas Bateson—(1570-1630)*  
"Cuckoo" *Richard Nicholson, (d. 1630)*  
(By Request.)  
(Ed. Gerald Cooper.)  
Virginal Music:—  
"Giles Farnaby's  
Dreame" . . . . .  
"His Conceit" . . . . .  
"His Rest" . . . . .  
"His Humour" . . . . .  
"A Toye" . . . . .  
"Quodlings delight"  
*Giles Farnaby—(1566)*  
String Pieces:—  
"The Leaves Bee Greene"  
*William Byrd—(1542-1623)*  
"In Nomine" . . . . .*R. Parsons—(1530-1570)*  
"In Nomine" . . . . .*O. Perslye—(1514-1585)*  
(Ed. R. R. Terry.)  
Songs:—  
"What Then is Love but Mourning?"  
*Philip Rosseter—(1601)*  
"Love is a Pretty Frenzy"  
*Robert Jones—(1610)*  
"Willow Song" . . . . .*Anon*  
"What if I Sped?" *Robert Jones—(1608)*  
(English Ayres—1598-1612.)  
(Ed. Peter Warlock and Philip Wilson.)  
Virginal Music:—  
"Sir Jhon Grayes Galliard"  
*William Byrd*  
"Wolseys Wilde" . . . . .*William Byrd*  
"An Irish Ho-Hoanne" . . . . .*Anon.*  
"A Gigge" ("Doctor Bulls Myself")  
*John Bull—(1563-1628)*  
Pieces for String Quintette:—  
"The Hornesuckle" *Anthony Holborne*

(From "Pauans, Galliards, Almains, and other short Aers, both Graue and Light, in five parts"—1599.)

- "Daphne" . . . . .  
"This Merry Pleasant Springe"  
"My Robin is to the Greenwood  
Gone" . . . . .  
"Strawberry Leaves" . . . . .  
(Ed. Gerald Cooper.)  
9.24.—"From My Window," by Philemon.  
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. C. Eeles, Hon. Sec. of the Central Committee for the Protection of Churches (Victoria and Albert Museum) on "National Treasures in our Parish Churches and How They are Taken Care Of."  
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: C. H. King.

## BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintette.  
5.0.—WOMEN'S CORNER.  
5.30.—Agricultural Weather Forecast.  
KIDDIES' CORNER.  
6.30.—"Teens' 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.  
**Military Band Night.**  
7.40. THE BAND OF H.M. GRENADIER GUARDS.  
By Permission of Col. B. N. Sergison-Brooke, C.M.G., D.S.O.  
Director of Music, Lieut. G. MILLER.  
March, "Solennelle" . . . . .*Tchaikovsky*  
Overture, "In the King's Navee" . . . . .*Miller*  
Cornet Solo, "Because" . . . . .*D'Hardot*  
(Soloist, Musn. W. West.)  
Military Suite, No. 2, in F Major . . . . .*Holst*  
(a) March; (b) Song Without Words, "I'll Love My Love"; (c) Song of the Blacksmith; (d) Fantasia on the "Dargason."  
Four Dances from "The Rebel Maid"  
*Phillips*  
Finale from "Rigoletto" . . . . .*Verdi*  
8.30.—Major VERNON BROOK, M.I.A.E., on "Motors and Motoring."  
8.45. Band of H. M. Grenadier Guards.  
Selection from "Polly" . . . . .*Austin (1)*  
Scottish Rhapsody, "The Wedding of Shon Maclean" . . . . .*Bath*  
Duet, "A Night in Venice" . . . . .*Lucantoni*  
(Band Sergt. A. J. Cobb, Euphonium; Musn. W. West, Cornet.)  
Grand March, "The Spirit of Pageantry"  
*Fletcher*  
9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.  
9.45. Band of H.M. Grenadier Guards.  
Largo and Scherzo from "The New World Symphony" . . . . .*Dvorak*  
Piccolo Solo, "Silver Birds" . . . . .*Le Thiere*  
(Soloist, Musn. E. Bowen.)  
Suite from "Ballet Russe" . . . . .*Luigini*  
10.30.—THE SAVOY BANDS. *S.B. from London.*  
12.0.—Close down.  
Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

- 3.45.—Gladys Ives' Concert Party.  
4.45.—WOMEN'S HOUR.  
5.15.—KIDDIES' HOUR.  
6.15.—Scholars' Half-Hour.  
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.

## "Italian Night."

- 8.0. THE WIRELESS AUGMENTED ORCHESTRA.  
Conductor, Capt. W. A. FEATHERSTONE  
Selection, "Pagliacci" . . . . .*Leoncavallo*  
8.15. HERBERT SMITH (Baritone).  
"Credo" ("Othello") . . . . .*Verdi*  
"Prologue" ("Pagliacci") . . . . .*Leoncavallo*  
Orchestra.  
8.25. Ballet Music, "Sicilian Vespers" . . . . .*Verdi*  
8.40. GERTRUDE JOHNSON (Soprano).  
"Mi Chiamano Mimi" . . . . .*Puccini*  
"Addio" ("La Bohème") . . . . .*Puccini*  
Herbert Smith.  
8.50. "Fair as an Angel" ("Don Pasquale")  
*Donizetti (1)*  
Orchestra.  
8.55. "Dance of the Hours" ("La Gioconda")  
*Ponchielli*  
9.10. Gertrude Johnson.  
"Caro Nome" ("Rigoletto") *Verdi (11)*  
9.15. Herbert Smith.  
"And Would'st Thou Thus Have Sullied?"  
("Un Ballo in Maschera") . . . . .*Verdi (1)*  
Orchestra.  
9.20. Overture, "William Tell" . . . . .*Rossini*  
9.30.—NEWS. *S.B. from London.*  
Local News and Weather Forecast.  
9.45. Gertrude Johnson.  
"Mattinata" . . . . .*Tosti*  
"Se Saran Rose" . . . . .*Arditi (15)*  
Orchestra.  
9.55. "Ballet Russe" . . . . .*Luigini*  
10.10. Herbert Smith.  
"Fisher Boy, Thy Bait Be Throwing"  
("La Gioconda") . . . . .*Ponchielli*  
10.15.—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. Talks to Women.  
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.**  
ART SONGS AND CHAMBER MUSIC. III.  
Vocalist . . . . .*GILBERT BAILEY*  
Solo Violin . . . . .*LENA MASON*  
Solo Pianoforte *BEATRICE BELLINI*  
Solo Pianoforte or Songs  
*VERA McCOMB THOMAS*  
7.40. I.—Songs.  
"Fain Would I Change that Note"  
*Tobias Hume—1605 (1)*  
"The Knotting Song" . . . . .*Purcell—1658*  
"Fairest Isle" . . . . .  
"Since First I Saw Your Face"  
*Thomas Ford—1607 (2)*  
"Song of Momus to Mars" (from Dryden's "Secular Masque") . . . . .*Dr. Boyce—1750*  
"O Waly, Waly" (Somerset Folk Song)  
*arr. Cecil Sharp (1)*  
"Farewell" (Old Scotch Song)  
*arr. M. Pierrepont*  
"My Faithful Fond One" (Old Scotch Song) . . . . .*arr. M. Pierrepont*  
"Billy Boy" (Sea Shanty)  
*arr. Dr. R. R. Terry*  
II.—Sonata for Violin and Pianoforte in A Major . . . . .*Cesar Franck*  
(a) Allegretto ben moderato; (b) Recitative-fantasia; (c) Recitative-fantasia: allegretto poco-mosso.  
III.—Pianoforte Soli.  
"Un Cheval dans la Prairie" . . . . .*De Severac*  
"Mediterranean" . . . . .*Arr. old Bax*

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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.

- "Prelude" Leigh Henry
"Ragamuffin" J. Ireland
"Sequidillas" Albeniz
IV.—Violin Soli.
"Dream Valley" Quilter
"The Gentle Maiden" Trad.
"The Holy Boy" J. Ireland
"Bagatelle" J. Ireland
"Souvenir" Frank Bridge
V.—Songs.
"Silent Noon," from Song Cycle "The House of Life" Vaughan Williams
"A Voice by the Cedar Tree" from Song Cycle Dr. Somervell (1)
Tennyson's "Maud"
"Birds in the High Hall Garden"
"Is My Team Ploughing?" Butterworth
"The Virgin's Slumber Song" Max Reger
"The Golden Bird" Max Reger
"Amidas Garden" Hubert Parry (11)
"A Soft Day" Stanford (14)
"The Vagabond" Vaughan Williams (1)
VI.—Pianoforte Soli.
Etude in F Minor
Etude in A Flat Major
Etude in G Flat Major
Fantasie in F Minor Chopin
9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
9.45.—Dr. JAS. J. SIMPSON, M.A., D.Sc., on "Romances of Natural History—Malaria."
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.
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.
Dance Night.
7.40. MASSEY'S DANCE BAND.
Fox-trot, "In Love with Love" (6);
Fox-trot, "When It's Night Time in Italy" (9); Waltz, "Dreamy Melody" (7); One-step, "Barney Google" (7);
Fox-trot, "Silver Canoe"; Fox-trot, "Dirty Hands, Dirty Face"; Fox-trot, "Swanee Smiles"; Waltz, "Weeping Willow Lane"; Fox-trot, "Bebe" (6).
8.25. JAMES SHAW (Tenor).
"Eleanore" Coleridge-Taylor (11)
"Life and Death" Coleridge-Taylor (11)
8.35.—T. A. COWARD, M.Sc., on "Warblers and Their Nests."
8.50. James Shaw.
"Onaway, Awake Beloved" Coleridge-Taylor (11)
"Linden Lea" Vaughan Williams (1)
9.0. Massey's Dance Band.
Fox-trot, "My Rambler Rose"; Fox-trot, "Parade of the Wooden Soldiers"; Waltz, "When Lights are Low" (7); One-step, "The Greatest Had We've Ever Had"; Fox-trot, "Passionetta" (6); Fox-trot, "Felix Kept on Walking" (9).
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: Rosina Wall's Trio, Elsie Golightly and Tom Golightly (Duets).
4.45.—WOMEN'S HOUR.
5.15.—CHILDREN'S HOUR.

- 6.0.—Scholars' Half-Hour: Mr. H. King, D.Sc., "General Description of the Parts of the Earth."
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.
Operatic Night.
7.40. THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
Overture, "The Bohemian Girl" Balfe
7.50. HUDSON BARNESLEY (Bass Baritone)
"The Heart Bowed Down" ("The Bohemian Girl") Balfe
8.0. Orchestra.
Selection, "The Bohemian Girl" Balfe
8.10. PHILLIS HOWE (Soprano).
"I Dreamt that I Dwelt" ("The Bohemian Girl") Balfe (1)
"Love Smiles But to Deceive"
8.20. Orchestra.
Excerpts from "La Traviata" Verdi
8.30. Hudson Barnesley.
Songs, selected.
8.40. Phyllis Howe.
"Dear Hall of Song" ("Tannhauser") Wagner (1)
"Thou Blessed Virgin" Wagner (1)
8.50. Orchestra.
Entr'acte, "Serenade" Elgar (11)
"Pavane" Gounod
9.0-9.15.—Interval.
9.15. ARTHUR MELROSE (Entertainer).
"The Whistling Village."
"The Whistling Schoolboy."
9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
9.45. Arthur Melrose.
"The Whistling Waiter."
"The Bowery Boy" Thurban (7)
10.0.—THE SAVOY BANDS. S.B. from London.
12.0.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-4.30.—Scottish Afternoon by the Wireless Quintette and Christine Crowe (Elocutionist).
5.0.—WOMEN'S HOUR.
5.30.—CHILDREN'S HOUR.
6.0.—Weather Forecast for Farmers.
6.30.—Girls' Guildry News, Boys' Brigade News.
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, "Lucrezia Borgia" Donizetti
7.45. BEATRICE EVELINE (Solo Cello).
Sonata in G, "Sammartini" arr. Salmon
7.55. MAURICE COLE (Solo Pianoforte).
"Echo from Partita in B Minor" Bach
Gavotte and Gigue from 5th French Suite Bach
8.5. Beatrice Eveline.
"Variations Symphoniques" Boellmann
GRAND OPERA IN MINIATURE.
"IL TROVATORE" (Selection 1) (Verdi).
Cast:—
Leonora .. CONSTANCE SOUTER
Azucena .. LENA DUNN
Manrico .. JAMES SHARPE
Conte Di Luna .. W. F. GARDNER
CHORUS.
Leader of Orchestra, NANCY LEE.
Conductor, ARTHUR COLLINGWOOD.
Act I.
Solo and Chorus, "There Stood a Zingara."
Cavatina, "Yet in My Nightly Slumber."
Romanza and Terzetto, "How Still the Night."
Act II.
Gipsy Chorus, "Look How the Clouds."
Aria, "Fierce Flames are Raging."
Solo and Duet, "In the Combat."

- Act III.
Soldiers' Chorus, "Shako the Dice Box."
Aria, "Poor My Home Was."
Aria, "Strike Down that Dread Pyre."
(A Series of the above will be presented fortnightly: the full story of each Opera will be told, and as the story unfolds, the principal airs and choruses will be rendered.)
9.0.—J. DOUGLAS GARDINER: "Golf Chat" (No. 1).
9.15-9.30.—Interval.
9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
9.45. Maurice Cole.
Rhapsodie in B Minor Brahms
Intermezzo in B Minor Brahms
Capriccio in B Minor Brahms
9.55. Beatrice Eveline.
Air Purcell
"Villanelle" Piacelli-Salmon
Rondo Boccherini
10.5.—Waltz in A, Op. 42 Chopin
"The Juggleress" Moszkowski
"En Automne" Marling
"Intermezzo en Octaves" Lischitzky
10.15. Orchestra.
Selection, "Quo Vadis!" Nougues
10.30.—THE SAVOY BANDS. S.B. from London.
12.0.—Close down.
Announcer: R. E. Jeffrey.

GLASGOW.

- 3.30-4.30.—Request Afternoon by the Wireless Quartette and William Gibson (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.
A Night in the Burns Country.
No. 1.
The entire programme will be relayed from THE MAINS FARM, ALLOWAY, Ayrshire.
Friends of the Host and Hostess have gathered to revive many of the old memories of Burns and his country: Fiddlers are there, Singers, and others.
Visitors during the evening will include:—
GEORGE EYRE TODD.
ALEXANDER POLLOCK, Vice-President of the Burns Federation.
THE GLASGOW AND CALEDONIAN STRATHSPEY AND REEL SOCIETY (Conductor, T. SINCLAIR RAE.)
KENNETH ELLIS (Bass).
7.40.—GEORGE EYRE TODD on "The Song of Burns."
7.50. Glasgow Caledonian Strathspey and Reel Society.
Country Dance, "Petronella."
Song, "John Grumlie."
7.58.—Recitation, "Tam o' Shanter."
8.18.—March, "Miss Forbes' Farewell to Banff."
Strathspey, "Tulchan Lodge."
Reel, "Timour the Tartar."
Strathspey, "The Perthshire Volunteers."
Reel, "Meg Merrilees."
8.28.—Songs, "Helen of Kirkconnel" F. Keel
"Border Ballad" Cowen (1)
8.38.—Recitation, "The Dying Words o' Puir Mailie."
8.48.—Songs, "The Barrin' o' the Door."
"I Hae Laid a Harrin' in Saut."
8.58.—Songs, "Tavern Song" H. Fisher
"From Inverness to Fell" H. Fisher
9.8.—Highland Schottische, "Auld Lang Syne" (Sung as written by Burns).
9.13-9.30.—Interval.
9.30.—NEWS. S.B. from London.
Local News and Weather Forecast.
9.45.—THE SAVOY BANDS. S.B. from London.
12.0.—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 117.

# WIRELESS PROGRAMME—FRIDAY (April 18th.)

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

## LONDON.

5.30-6.15.—CHILDREN'S HOUR.

8.0. A performance of  
"THE PASSION, ACCORDING TO ST. JOHN" (*Bach*),  
by  
\* BERTHA STEVENTON,  
MARGUERITE CHAMPNEYS,  
EDWARD GOODING,  
CHARLES G. YOUNG,  
GEORGE TINNEY,  
THE ST. MICHAEL SINGERS,  
THE WIRELESS ORCHESTRA,  
Conducted by Dr. HAROLD E. DARKE.

9.0 (approx.).—The Rev. STUDDERT KENNEDY, M.A. Religious Address.

9.10.—Performance of the Bach Passion Music (Continued).

10.0.—TIME SIGNAL FROM GREENWICH, and GENERAL NEWS BULLETIN.  
*S.B. to all Stations.*  
Local News and Weather Forecast.

10.15.—Close down.

Announcer: A. R. Burrows.

## BIRMINGHAM.

8.30. THE STATION REPERTORY CHOIR.  
Hymn, "O Sacred Head, Surrounded" (A. and M. 111).

The Rt. Rev. JOHN A. KEMPTHORNE, D.D., Bishop of Lichfield. Religious Address.

Choir.

Hymn, "When I Survey the Wondrous Cross" (A. and M. 108).

Sacred Cantata, "THE CRUCIFIXION" (*Stainer*) (11).

Soloists: { ERNEST SMITH.  
HAROLD HOWSE.  
PERCY CHATWIN.

Organist: NIGEL DALLAWAY.  
Conductor: JOSEPH LEWIS.

10.0.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

10.15.—Close down.

Announcer: Joseph Lewis.

## BOURNEMOUTH.

7.15.—RACHEL SWETE MACNAMARA, on "My Choice of Characters."

7.30. Stainer's Sacred Cantata  
"THE CRUCIFIXION" (11).

Relayed from

ST. JOHN'S CHURCH, BOSCOMBE.

Soloists: { GERALD LEE (Tenor).  
A. C. WOOD (Bass).

Under the Direction of ARTHUR T. GEORGE.

Short Address by the Vicar, The Rev. J. FOSTER CLARK, M.A.

9.0. THE "6BM" TRIO.

REGINALD S. MOUAT ..... Violinist.  
THOMAS E. ILLINGWORTH .. Cellist.  
ARTHUR MARSTON ..... Pianist.  
Prelude in C Minor ..... *Rachmaninoff*  
Selection, "Parsifal" ..... *Wagner*  
"O Divine Redeemer"

*Gounod arr. A. Marston*

"Serenata" ("The Eternal City")

*Mascagni*

Violin Solo, "Benedictus," *Mackenzie* (11)

Cello Solo, "Solemn Melody"

*Walford Davies* (11)

Trio, 1st Movement from Trio in D Minor

*Mendelssohn*

10.0.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

10.15.—Close down.

Announcer: John H. Raymond.

## CARDIFF.

8.30. Sacred Concert.

Vocalists: { GLADYS PALMER.  
DOUGLAS SHARPINGTON.  
THE CHOIR OF WOODVILLE ROAD  
BAPTIST CHURCH.

THE STATION ORCHESTRA.

I.—Hymn (in which "Comrades" are invited to join), "Abide with Me."

II.—Aria (Baritone), "It is Enough" ("Elijah") ..... *Mendelssohn*

III.—Andante from Symphony No. 6 ("Pathétique") ..... *Tchaikovsky*

IV.—Aria (Contralto), "He was Despised" ("The Messiah") ..... *Handel*

V.—Hymn (in which "Comrades" are invited to join), "The Old Hundredth."

VI.—Good Friday Music ("Parsifal")  
*Wagner*

VII.—Aria (Baritone), Selected.

VIII.—Song (Contralto), "There is a Green Hill Far Away" ..... *Gounod*

IX.—Andante from Sonata in C Minor  
*Beethoven*

X.—Aria (Contralto), "O Rest in the Lord" ("Elijah") ..... *Mendelssohn*

XI.—Hymn (in which "Comrades" are invited to join), "Onward, Christian Soldiers."

The National Anthem.

10.0.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

10.15.—Close down.

Announcer: W. N. Settle.

## MANCHESTER.

3.0-5.0. THE BAND OF H.M. GRENADIER GUARDS.

Director of Music, Lieut. GEORGE MILLER.

"Sinfonia Patetica" ..... *Tchaikovsky*  
(a) Andante con moto; (b) Allegro con grazia; (c) March.

Overture in C, "In Memoriam"  
*Sullivan* (11)

KLINTON SHEPHERD (Baritone).

"There is a Green Hill" ..... *Gounod*  
Band.

Descriptive Fantasia, "In the Cloisters"  
*Torrance* (1)

Rhapsody No. 2 ..... *Liszt* (1)

Duet for Clarinet and Oboe, "Villanello"  
*del Acqua*

(Band Sergt. Harker—Oboe, Sergt. Mat. Hews—Clarinet.)

Klinton Shepherd.

"Harvesters' Night Song" ..... *Baynton Power*

Band.

The Second Suite from "Peer Gynt," *Grieg*  
(a) Ingrid's Lament; (b) Dance; (c) Storm at Sea; (d) Solveig's Song.

Cornet Solo, "L'Eg" ..... *Chaminade* (5)  
(Soloist, Musician West.)

Klinton Shepherd.

"Lead, Kindly Light" ..... *Pugh Evans*  
Band.

A Selection of Ballads ..... *Baynes* (1)

Impromptu in A Flat ..... *Chopin*

Glee, "The Chough and Crow" *Bishop* (1)

5.0.—CHILDREN'S HOUR.

8.0.—The Rev. CANON R. LAVERS KEMP, M.A., of Christ Church, Didsbury. Religious Address. Preceded and followed by Hymns.

8.30. Band.

"Festival March" ..... *Goodheart*  
Overture, "Stradella" ..... *Flotow*  
Grand Selection, "Tristan and Isolde,"  
*Wagner*

HELENA TAYLOR (Soprano).

Three Negro Spirituals *Coleridge-Taylor* (5)  
(a) "Nobody Knows"; (b) "I'll Hear de Trumpet Blow"; (c) "De Weary Traveller."

Band.

Incidental Music to "The Miracle"  
*Humperdinck*

Duet for Cornet and Euphonium *Lucantoni*  
(Band Sergt. Cobb—Euphonium, Musician West—Cornet.)

Helena Taylor.

"A Song of Joy" ..... *Riego* (5)

Band.

Grand Selection, "La Tosca" *Puccini* (1)

10.0.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

10.15. Band.

"Tarantelle" ..... *Moszkowski*  
"God Save the King."

10.30.—Close down.

Announcer: Victor Smythe.

## NEWCASTLE.

7.30. BRAHMS' "REQUIEM."  
Relayed from  
JESMOND PARISH CHURCH.

9.0. PEGGY CAMPBELL (Solo Pianoforte).  
Prelude in G Major No. 15 ..... *Bach*  
"Legende" ..... *Liszt*

ROWLAND YATES (Baritone).

"To Music" ..... *Schubert*  
"Where'er You Walk" ..... *Handel*

RALPH JACOBSON (Solo Cello).  
"Danse Orientale" ..... *Squire*  
"Canto Amoroso" ..... *Sammartini*

Rowland Yates.

"I Chant My Lay" .....  
"Songs My Mother Taught Me" } *Dvorak*  
"Cloudy Heights of Tatra" ..... }

Ralph Jacobson.

"Idyll" .....  
"Harlequinade" ..... } *Squire*  
Peggy Campbell.

"Barcarolle" ..... *MacDowell*  
"Prelude No. 20" ..... *Chopin*

10.0.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

10.15.—Close down.

Announcer: W. M. Shewen.

## ABERDEEN.

7.15.—The Right Rev. The Bishop of ABERDEEN AND ORKNEY. Good Friday Message.

7.30. THE WIRELESS ORCHESTRA.  
Overture, "Everyman"

*Walford Davies* (11)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 117.



# Friday's Programme.

ABERDEEN: Continued from the facing page.

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

- 7.40. "Everyman."  
A Morality Play.
- Messenger } ..... G. R. HARVEY
  - Fellowship } .....
  - God.... McINTOSH MOWATT, M.A.
  - Knowledge ... JOYCE TREMAYNE
  - Death ..... E. R. R. LINKLATER
  - Cousin..... } .....
  - Good Deeds } .....
  - Kindred } ..... ELMA REID
  - Beauty } .....
  - Goods.... } .....
  - Discretion } ..... R. G. McCALLUM
  - Five Wits ..... D. S. RAIT
  - Angel .... } .....
  - Confession } .....
  - Everyman } .....
  - Doctor .. } ..... R. E. JEFFREY

9.0-9.15.—Interval.

- 9.15. Orchestra.
- "Chanson Triste" ..... *Tchaikovsky*
  - Overture, "Jubel" ..... *Weber*
  - Selection, "L'Enfant Prodigue" *Wormser*
  - "Slavonic Rhapsodie" .... *Friedemann*

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

10.15.—Close down.

Announcer: H. J. McKee.

## GLASGOW.

7.25.—The Right Rev. E. T. S. REID, Bishop of Glasgow and Galloway, Religious Address.

7.35. THE STATION ORCHESTRA.

Conducted by

HERBERT A. CARRUTHERS.

Overture, "Rienzi" ..... *Wagner*

7.47. ROBERT WATSON (Baritone).

"The Prophet" ..... *Rimsky-Korsakov*

"Non Piu Andrai" ..... *Mozart*  
(With Orchestral Accompaniment.)

8.0. Story Recital

by

PERCIVAL STEEDS, B.A.,

of

"PILGRIM'S PROGRESS"

(*John Bunyan*).

With Two Scenes presented by

THE "5SC" DRAMATIC COMPANY.

8.40. Orchestra.

Symphony, "Pathétique" (No. 6)

*Tchaikovsky*

Good Friday Music from "Parsifal"

*Wagner*

9.20. Robert Watson.

"Spring Sorrow" ..... *J. Ireland*

"The Sky Above the Roof"

*V. Williams (1)*

"Sigh No More" ..... *Aiken (14)*

9.30. Orchestra.

"Chanson de Nuit," Opus 15, No. 1

"Chanson de Matin," Opus 15, No. 2

*Elgar (11)*

Dream Music from "Hansel and Gretel"

*Humperdinck*

10.0.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

10.15.—Special Announcements. Close down.

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 117.

# Broadcastin Gilbert & Sullivan.

## An Important Programme Development.



Sir W. S. GILBERT.

THE brief announcement in the Press that the B.B.C. has received permission to broadcast all the overtures from the Gilbert and Sullivan Operas, as originally composed by Sir Arthur Sullivan, has been received with satisfaction throughout the country. These unique operas have an unwaning popularity, and the decision to permit

the overtures to be broadcast will give pleasure to innumerable lovers of this music.

The concession secured has never before been made to any other concert organization. The B.B.C. are to use all the original full scores of Sullivan, which are in the manuscript of the composer himself. These have always been jealously guarded.

The overtures will be played from parts supplied by Mr. Rupert D'Oyly Carte by an orchestra at London, and will be broadcast from all stations simultaneously.

Mr. Herbert Sullivan, nephew of the famous composer, has also agreed to the broadcasting of other works of Sir Arthur Sullivan, and has given permission to Birmingham to broadcast *Ivanhoe*.

In addition to this, listeners will soon have an opportunity of hearing the *Emerald Isle*, the *Rose of Persia* and *Haddon Hall*. These works, although lesser known than the Gilbert and Sullivan Operas, possess a beauty and a charm that it is hoped, through broadcasting, will receive a full measure of appreciation by the great listening public.

It is proposed, at an early date, to have a special Gilbert and Sullivan evening, which listeners in all parts of the country will enjoy, and in the approaching summer months that the performance of these works by broadcasting orchestras should add a new pleasure to listeners, which will be well appreciated.

Probably few greater humorists than Sir William Gilbert have ever lived, and many of his witty sayings are still quoted wherever the English language is spoken.

In "W. S. Gilbert: His Life and Letters," by Sidney Dark and Rowland Grey (Methuen) an excellent insight is given into this side of his character. It was, perhaps, in his letters that Gilbert's humour showed to the best advantage.

For instance, here is a typical epistle of his:—

"MY DEAR DOROTHY,—I have been on the look-out for a basset-hound for you, and I think I have heard of one, but I shall know for certain on Wednesday. . . . You won't beat him (unless he deserves it), or throw him at your mother (unless she deserves it), because you are a good and kind girl, and know that it is very wicked to torture dumb animals (unless they deserve it).

"With love to your mother (if she deserves it) and regards to your father (if he deserves them).

"Affectionately yours (if you deserve it),  
"W. S. GILBERT."

One of Gilbert's funniest stories concerned a visit he paid to New York. There, he met the chief of the city's police, who told him that New York possessed the finest police force in the world. Gilbert remarked that, if that were so, he supposed that burglaries in New York were quite unknown.

The police chief was most offended.

"Sir," he said, "I would have you know that there are more burglaries in New York than in any other city on earth!"

Few people are aware that Gilbert was a clever artist, and he frequently drew sketches of the characters in his operas for the guidance of those concerned in the productions.



Sir ARTHUR SULLIVAN.

# The Romance of it All!

## A Fascinating Story of Radio.

WHEN you listen to a wireless concert, do you realize the enormous amount of work entailed before it can be transmitted? In a single year the B.B.C. concerts occupy no fewer than 17,500 hours of transmission—each performance having to be different from its predecessor. Yet behind it all there is little more than a year of effort. The vast organization needed for the weekly programmes has been built up in a few months.

Many have, no doubt, wondered how it is that the various stations have a constant supply of fresh music. This is made possible by a large circulating library which is dispatched every month in leather trunks and goes off on a tour of the stations. When the trunk-loads of music return home after their journeys round England, much of the music is damaged, lost, or torn, and a large staff is kept constantly busy doing nothing else but sorting, adding to, and preparing music for its journeys.

When you see the letters "S.B." in your *Radio Times* programmes, you probably never

stop to consider what a wonderful thing simultaneous broadcasting is. It means that a big event anywhere in the British Isles can be heard by the whole country, for things can not only be sent from London to all stations, but can be received in London from the provinces and sent on to any other station, while London, if need be, can continue its programme unmolested. Not long ago, for instance, Newcastle sent an item from their station to Birmingham and Glasgow. It actually came from Newcastle to London, and then went all the way back again to the other two stations.

These, and a host of other interesting facts about the B.B.C.'s activities are to be found in a book that every listener should read—"Broadcasting From Within," by Captain C. A. Lewis (George Newnes, Ltd., 2s. 6d.). This book shows the real working of the B.B.C. from behind the scenes, and it is safe to assert that no one having read it, will ever take up the head 'phones again without an added sense of the romance and wonder of it all.

# WIRELESS PROGRAMME—SATURDAY (April 19th.)

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

## LONDON.

5.30.—CHILDREN'S STORIES: Auntie Sophie at the Piano. "A Trip Round the World—Singapore." "Treasure Island," Chap. 9, Part II., by Robert Louis Stevenson. 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.—Capt. RICHARD TWELVETREES on "Motoring."

7.30. **Popular Programme** by

THE BAND OF H.M. ROYAL AIR FORCE.

By Permission of the Air Council. Director of Music—Flight-Lieut. J. AMERS. March, "Pro Patria" ..... *Clark* Overture, "Morning, Noon and Night" *Suppl*

Barcarolle, "The Gondolier and Nightingale" ..... *Langey*

CARMEN HILL (Mezzo-Soprano). "Three Fishers" ..... *Hullah* "Down in the Forest" *Landon Ronald* (5) "The Fairy Pipers" ..... *Brewer* (1) The Band.

Reminiscences of Verdi ..... *arr. Godfrey* Humoresque, "Funeral March of a Marionette" ..... *Gounod*

ALAN TURNER (Baritone). "Onaway, Awake" ..... *Coven* "Bedouin Love Song" ..... *Pinsuti* The Band.

Selection, "Lilac Time" ..... *Schubert* LOUIS HERTEL (Entertainer). "Weather Reports." The Band.

Ballet Music, "Sylvia" ..... *Delibes* (1) Duet, "Pals" ..... *Barnard* (Cornet, Corpl. G. Regan, D.C.M.; Trombone, Muscn. L. L. Browne.)

Carmen Hill. "A Little Twilight Song" *Coningsby Clarke* "The Songs My Mother Sang" *Grimshaw* (1) "The Spring is in My Garden" .. *Tennent*

9.15.—Mr. LESLIE G. MAINLAND of the *Daily Mail* on "How to See the Zoo." *S.B. to Cardiff.*

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

Local News and Weather Forecast.

9.45. **POPULAR PROGRAMME** (Contd.) The Band.

Reminiscences of Grieg .. *Charles Godfrey* Alan Turner.

"Drink to Me Only" ..... *Old English* "Tommy Lad" ..... *Margetson* (1) The Band.

"In a Clock Store" ..... *Orth* "A Musical Jig-Saw" ..... *Aston* Louis Hertel.

"A Mixed Grill." The Band.

"In a Santa Claus' Workshop" .. *Anon.* Selection, "Chu Chin Chow" .. *Norton* (1) Royal Air Force March.

God Save the King.

11.0.—Close down.

Announcer: C. King.

## BIRMINGHAM.

3.30-4.30.—Kiddies' Concert by the Kiddies.

5.0.—WOMEN'S CORNER: Nigel Dallaway (Solo Pianoforte).

5.30.—Agricultural Weather Forecast.

### KIDDIES' CORNER.

6.30.—"Teens' Corner."

7.0.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

7.15. **LOZELLS PICTURE HOUSE ORCHESTRA.**

Director, PAUL RIMMER.

March, "The Parade of the Tin Soldiers" *Jessel*

Rhapsodie, "Hungarian No. 2" .... *List* One-step, "The Jazz Reel" ..... *Sonnit* Selection, "Merrie England" *arr. Binding*

8.0.—H. PERCY MARSHALL, the Borough Librarian of Smethwick, on "The Life and History of Byron."

8.15-8.45.—Interval.

8.45. **AUBREY STANDING.**

Lecture-Recital on popular Operas, in which the following will be rendered:—

"Il Trovatore" (Verdi) (1).

"Lonely I Wander."

"If a Moment I but Linger."

"Ah! Yes, Thou Art Mine."

"Ah! I Have Sighed to Rest Me."

"Maritana" (Wallace).

"Farewell, My Gallant Captain."

"Alas! Those Chimes."

"In Happy Moments."

"Let Me Like a Soldier Fall."

"There is a Flower that Bloometh."

"I Am Thy Husband."

"Daughter of the Regiment" (Donizetti).

"My Gallant Friends."

"Oh! What Joy."

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

Football Review.

10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.

11.0.—Close down.

Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

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.*

7.10.—C. L. COOPER-HUNT (ex Hampshire County Team, Cambridge University 1st Six) on "Lawn Tennis."

7.25.—Local News and Weather Forecast.

7.30-8.0.—Interval.

### CHAPPELL WEBER BROADWOOD

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

## "Request Night."

8.0. **THE WIRELESS ORCHESTRA.** Conductor, Capt. W. A. FEATHERSTONE. Selection, "Merrie England" .. *Ed. German*

8.10. **HAROLD STROUD** (Tenor). "Mountain Lovers" ..... *Squires* (1)

8.15.—THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.)

8.30. **Orchestra.** "In a Persian Market" ..... *Ketelbey*

8.40. **WINIFRED ASCOTT** (Soprano). "Dear Love, My Love" ..... *Friml* "Smilin' Thro'" ..... *Penn* (6)

8.45.—The Royal Bath Hotel Dance Orchestra.

9.0. **Harold Stroud.** "Whisper and I Shall Hear" *Piccolomini* "Asthore" ..... *Troters*

9.5. **Orchestra.** Selection, "Lilac Time" *Schubert-Clutsam*

9.15. **Winifred Ascott.** "A Perfect Day" ..... *Jacobs-Bond*

9.20.—The Royal Bath Hotel Dance Orchestra.

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

9.45.—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. 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."

### A Programme of Variety.

Vocalists (TEIFY DAVIES (Soprano). RAMSAY CLARKE (Baritone). Entertainer, CHARLES WREFORD. THE STATION ORCHESTRA.

7.30. **Orchestra.** March, "Marching Out of the Guards" *Eilenberg*

Overture, "Morning, Noon, and Night" *Suppl*

7.40. **Ramsay Clarke.** "Neath the Rolling Tide" .... *Jude* (8) "A Short Cut" ..... *Troters* (1)

7.50.—Charles Wreford will Entertain.

8.0.—Orchestral Suite, Three Dances ("Nell Gwyn") ..... *German*

8.10. **Teify Davies.** "Brown Bird Singing" ..... *Haydn Wood*

"Robin Adair" (Scotch) ..... *Traditional*

8.20.—Orchestral Selection, "Robin Hood" *Bunning*

8.30. **Ramsay Clarke.** Recit., "I Rage" (Air, "Ruddier Than the Cherry") .. *Handel*

"Drinking Song" (Old German).

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 117.

# 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.

- 8.40. "DOUBLE OR QUITS."  
A Comedy in One Act by George Paston.  
Cast:  
Mr. Grigson ... **FRANK NICHOLLS**  
Mrs. Grigson **EDITH LESTER JONES**
- 9.5.—Concert Valse, "Ravissante" ..... *Godin*
- 9.15.—Mr. **LESLIE G. MAINLAND**, *S.B.*  
from London.
- 9.30.—**NEWS**, *S.B.* from London.  
Local News and Weather Forecast.
- 9.45. Teify Davies.  
Welsh Air, "Y Deryn Par"  
"When You Come Home" ..... *Squire*
- 10.0.—**THE SAVOY ORPHEANS** and **SAVOY HAVANA BANDS**, relayed from the Savoy Hotel, London.
- 11.0.—Close down.  
Announcer, A. H. Goddard.

## MANCHESTER.

- 8.30.—Concert by Vera Victoria (Soprano),  
Eva Simpson (Contralto), Carrie Robinson  
(Siffleuse), C. A. Pearson (Bass).
- 5.0.—**WOMEN'S HOUR.**
- 5.25.—Farmers' Weather Forecast.
- 5.30.—**CHILDREN'S HOUR.**
- 7.0.—**NEWS**, *S.B.* from London.  
Local News and Weather Forecast.
- 7.15-7.30.—Interval.
- 7.30. **THE BESSES O' TH' BARN BAND.**  
Conductor, **HARRY BARLOW.**  
March, "Honest Toil" ..... *Rimmer*  
Overture, "Poet and Peasant" ..... *Suppé*  
Cornet Duet, "Ida and Dot" ..... *Loezy*  
(Soloists, Messrs. Rushworth and  
Mather.)  
Selection, "Heroic" ..... *Weber*
- 8.0. **HAROLD BROWN** (Baritone).  
"Shepherd, See Thy Horse's Foaming  
Mane" ..... *Korbay*  
"As You Passed By" *Kennedy Russell* (1)  
**RONALD GOURLEY** (Entertainer).  
Humour and Music.
- 8.20. **Besses o' th' Barn Band.**  
Air Varied, "The Harmonious Blacksmith"  
*Handel*  
Valse, "Wendische Weizen" ..... *Gungl*  
Operatic Selection, "Grand Duchess"  
*Offenbach*
- 8.45.—**GUY A. BROUN** on "West African  
Secret Societies—Witch Doctors."
- 9.0. **Besses o' th' Barn Band.**  
Fantasia, "Old Favourites" ..... *Rimmer*
- 9.20. **Harold Brown.**  
"Old Clothes and Fine" ..... *Martin Shaw*
- 9.30.—**NEWS**, *S.B.* from London.  
Local News and Weather Forecast.
- 9.45. **Ronald Gourley.**  
Humour and Music.
- 10.0.—**THE SAVOY ORPHEANS** and **SAVOY HAVANA BANDS**, relayed from the Savoy Hotel, London.
- 11.0.—Close down.  
Announcer: Victor Smytho.

## NEWCASTLE.

- 3.45.—Concert: Misses F. and B. M. Turnbull  
(Pianoforte Duets), Arthur O. Moon  
(Bass), Betty Guy (Soprano).
- 4.45.—**WOMEN'S HOUR.**
- 5.15.—**CHILDREN'S HOUR.**
- 6.0.—Scholars' Half-Hour: Mr. L. L. Strong,  
A.I.C.M., on "Musical Appreciation—  
Transformations of Music."
- 6.35.—Farmers' Corner: Mr. H. C. Pawson on  
"Pig Feeding."
- 7.0.—**NEWS**, *S.B.* from London.  
Local News and Weather Forecast.
- 7.15.—Mr. **JOHN KENMIR** on "Association  
Football."
- 7.35. **THE STATION ORCHESTRA.**  
Conductor, **WILLIAM A. CROSSE.**  
Selection, "Catherino" ..... *Tchaikovsky*
- 7.50. **MAY JOBSON** (Contralto).  
"A Roundel of Rest" ..... *Scott* (4)  
"Slumber Song" ..... *Quilter* (4)  
"Over the Land is April" .....
- 8.0. **WILLIAM A. CROSSE** (Solo Pianoforte).  
"Valse in E-Flat" ..... *Chopin*  
"Humoreske" ..... *Dvorak*  
"Pas des Amphores" ..... *Chaminade* (5)
- 8.10. **G. T. EDMINSON** (Entertainer).  
"Ned Scott's Presentation" ..... *Smith*
- 8.20. **Orchestra.**  
Humoresque, "A Motor Ride" ..... *Loer*
- 8.30. **May Jobson.**  
"Ye Banks and Braes" .. *Old Scotch* (1)  
"The Keel Row" .... *arr. Whittaker* (2)  
"The Dear Little Shamrock" *arr. Hughes*
- 8.40. **G. T. Edminson.**  
"Jackie Tries Cooking" ..... *Robson*
- 8.50. **Orchestra.**  
"In a Monastery Garden" .... *Ketelbey* (8)
- 9.0-9.30.—Interval.
- 9.30. **NEWS**, *S.B.* from London.  
Local News and Weather Forecast.
- 9.45. **Orchestra.**  
"A Musical Switch" ..... *Alford*
- 10.0.—**THE SAVOY ORPHEANS** and **SAVOY HAVANA BANDS**, relayed from the Savoy Hotel, London.
- 11.0.—Close down.  
Announcer: W. M. Shewen.

## ABERDEEN.

- 3.30-4.30.—Instrumental Solo Afternoon by  
Nancy Lee (Violinist), Dana O'Brian  
(Violinist), Marie Sutherland (Pianist),  
Andrew Watson (Cellist).
- 5.0.—**WOMEN'S HOUR.**
- 5.30.—**CHILDREN'S HOUR.**
- 6.0.—Weather Forecast for Farmers.
- 6.5.—Mrs. H. M. Donald, "Stenographers'  
Practice Half-Hour" (No. 3 of Series).
- 7.0.—**NEWS**, *S.B.* from London.  
Local News and Weather Forecast.
- 7.15.—Col. **EDWARD WATT** on "The Making  
of a Modern Newspaper."
- 7.30-9.0. **Fourth McWhachle Evening.**  
and **MR. MCWHACHLE**  
9.45-10.30. Visits his Freens in the North  
and  
they take him to a Country Concert  
(finishing with a local Amateur Competition).

- The following Artistes will appear:—  
Mains ..... **DUFTON SCOTT**  
Mr. McWhachle ..... **R. E. JEFFREY**  
Mrs. McWhachle ..... **CHRISTINE CROWE**  
Mains' Wife ..... **MARY SKAKLE**  
**BESSIE JENKINS** (Contralto).  
**MARY SKAKLE** (Mezzo-Soprano).  
**R. E. ANDERSON** (Baritone).  
During the evening Bessie Jenkins will  
sing:—  
"Annie Laurie" ..... *Scott*  
"Flora Macdonald's Lament" ..... *Gow*  
"The Ash Tree" ..... *MacCunn*  
"John Anderson, My Jo" ..... *Traditional*  
"Lochnagar" ..... *Gibson*  
"Roslin Castle" ..... *Old Scottish Melody*  
**R. E. Anderson** will sing:—  
"A Man's a Man" ..... *Miller*  
"The Deil's Awa" ..... *Miller*  
"Corn Rigs" ..... *Miller*  
"Duncan Gray" ..... *Miller*  
"The Wee Cooper o' Fyfe" ..... *Miller*  
"The Pipers o' Dundee" ..... *Traditional*  
**Mary Skakle** will sing:—  
Humorous Scottish Songs.  
"The Lum Hat Wantin' the  
Croon" ..... *Dr. Borin*  
"The Wife" ..... *Dr. Borin*  
"The Tinkler's Waddin'" ..... *Wat*  
**THE WIRELESS ORCHESTRA** will  
play:—  
"The Bonnie Lass o' Bon Accord" ..... *Skinner*  
"The Laird o' Drumblair" ..... *Skinner*  
Waltz, "Edinboro'" ..... *Bucalossi*  
Selection, "The Thistle" ..... *Myddleton*
- 9.0-9.30.—Interval.
- 9.30.—**NEWS**.—*S.B.* from London.  
Local News and Weather Forecast.
- 10.30.—Close down.  
Announcer: R. E. Jeffrey.

## GLASGOW.

- 3.30-4.30.—Dance Afternoon by the Wireless  
Quartette and Laurence Macaulay  
(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.  
Local News and Weather Forecast.
- Dance Night.**
- 7.15. **THE STATION ORCHESTRA.**  
Conducted by **HERBERT A.  
CARRUTHERS.**  
Vocal Numbers by **DANIEL SEYMOUR.**  
Fox-trot, "When the Sun Will Shine for  
Me" (6); Valse, "Madame Pompadour";  
One-step, "Beetles"; Fox-trot, "Ose-  
Anna"; Lancers, "The Catch of the  
Season"; Fox-trot, "Good Luck Lane";  
Valse, "Roll Along Missouri" (6); Blues,  
"Imperial Blues" (6); Fox-trot, "I'm  
Sitting Pretty" (6); Eightsome Reel;  
Fox-trot, "You Tell 'em Ivories" (9);  
Valse, "Yellow Moon" (7).
- 9.0-9.30.—Interval.
- 9.30.—**NEWS**, *S.B.* from London.  
Local News and Weather Forecast.
- 9.45. **Orchestra.**  
One-step, "Oh! Harold" (7); Fox-trot,  
"Gigolette" (6); Blues, "Long Lost  
Mamma" (6); Tango, "Les Novies";  
Valse, "Nellie Kelly, I Love You" (6);  
Fox-trot, "You Tell Her, I Stutter" (3).
- 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 117.

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# Music in the Week's Programmes.

Described by Percy A. Scholes.

## ABERDEEN. TUESDAY.

### Brahms' Third Symphony.

THIS Symphony (in F major) is now just over forty years old. Its first performance was given in Vienna, under Richter (afterwards so well known in this country), and as each movement ended there arose excited applause, and also hissing.

Richter nicknamed this symphony "The Heroic," in imitation of Beethoven's third symphony, and the name has some warrant in the feeling of the first and last movements.

The four Movements of the Symphony are as follows:—

**I. Quickly and with spirit.** The present writer considers this movement to be one of Brahms' best orchestral pieces. It is remarkable for a feeling of "bigness"—of large spaces covered by huge strides.

Rhythmically, this Movement is very interesting. The tunes out of which it is made are characteristic and individual. It is difficult to describe them in short space and without the use of music type. Two which are very important are (a) the bold one, at the opening, which comes sweeping down on the Violins, after the Wind instruments have played two chords of introduction, (b) the graceful one (with nine beats in a bar, instead of the previous six) given to Clarinet, some distance further on (underneath the Clarinet part is a part for Bassoon, and over it one consisting of mere repeated notes for Flute; at the same time the Cello and Double Bass players can be heard quietly plucking their strings).

As usual, the Tunes are first given out, then "developed" (i.e., freely treated in all sorts of ingenious and significant ways) and then repeated. A First Movement of a Sonata or Symphony (and, often, one or more of the succeeding Movements) usually falls into this scheme, which is technically described as Enunciation, Development and Recapitulation, or, in everyday English, as Statement, Discussion and Re-statement.

**II. Gently moving.** This is a peaceful, song-like Movement. It begins with Clarinets and Bassoons alone, joined after a few notes by Horns, and occasionally interrupted by a few chords for the lower Strings—a very lovely opening passage.

The present writer's experience has always been that his interest in this Movement dies away somewhat in the middle, but fully returns at the end. It may be worth while mentioning this, firstly in order to contradict any impression that every piece of classical music described in *The Radio Times* is considered to be perfect, and, secondly, to stimulate the critical spirit in listeners, on the grounds that only those who learn to discriminate come to appreciate the best in music.

**III. Moderately quickly.** In the later classical symphony a "Scherzo," a pretty rapid and often jocular piece, is common in this position. Brahms has substituted a romantic and lyrical piece.

The opening Tune is given to the Cellos. The present writer (with many Scottish readers in his mind, readers who will not be too readily influenced by what they may read from his pen, but will thoughtfully form their own opinions) ventures again upon criticism.—Is there quite enough contrast between this Movement and its predecessors? Would not a light-hearted but vigorous Scherzo have been better, after all? In his opinion, too, the orchestration is all a little drab.

**IV. Quickly.** At the opening, Strings and Bassoons give out, under their breath, a charac-

teristically Brahmsian winding Tune. Several other good Tunes follow.

Many people consider this the finest Movement in the Symphony; the present writer considers the First Movement the finest, and this the second finest. A possible criticism is that it opens too much in the mood of the preceding Movement, and embodies certain slow passages, which the mind does not fully appreciate, after the two not very rapid movements it succeeds. The end of the Movement he thinks dignified but not important; the music here seems to do nothing but die.

The spirit of these remarks will be understood. This certainly is one of the eight or ten finest Symphonies the world possesses, but, like any other masterpiece, is open to discussion in its details, and people may quite properly hold different opinions about these.

## LONDON. GOOD FRIDAY.

### Bach's St. John Passion Music.

The first broadcasting of one of Bach's great settings of the Passion is an event and deserves attention. I have little doubt that the time will come when either the St. Matthew or the St. John setting will be broadcast during Holy Week from every station of the B.B.C.

The idea of singing the story of the Passion during Holy Week is very ancient, dating from at least the fourth century. By the beginning of the thirteenth century the manner of presenting the words of Scripture had come to be as follows. There were three singers, called "The Deacons of the Passion." One sang the narrative; then, where the words of our Lord occurred they were taken by another, and the third one took the words of the Disciples, of the Crowd, and so forth.

This plan, somewhat amplified as time went on, was followed for several centuries, and the highest point in its artistic and devotional treatment was reached when it came, in the early eighteenth century, into the hands of John Sebastian Bach (1685-1750), who wrote four or five musical settings of the Passion, of which those according to the Gospels of St. Matthew and St. John are often heard to-day, two others being lost, and one bearing Bach's name being of doubtful authenticity.

The protagonists of the drama are as follows—  
 EVANGELIST (who gives the connecting narrative) .. .. . Tenor  
 JESUS .. .. . Bass  
 PETER (three words only) .. .. . Bass  
 PILATE .. .. . Bass  
 TWO OFFICERS (a mere sentence) .. .. . Tenors

Reflective solos are sung by Soprano, Contralto, Tenor and Bass.

In addition, there are choruses, and the whole is interspersed with verses of Lutheran Hymns (or Chorales) commenting upon the story. The effect of these solos, choruses and hymn tunes is to introduce a personal application. It makes each listener, as it were, a bystander and even a participant in the events, responsible for them, in some measure, and benefited by them.

Musically, the St. John Passion is of great interest. The Recitative in which the narrative is given out is vivid and powerful. The Solo Airs are very beautiful.

The Choruses are written with great mastery.

The Orchestration is not of the modern kind, a keyboard instrument being played continuously as a background, to which are added the orchestral instruments in much varied combination.

# 15, 20 or 30 YEARS HENCE—WHAT IS IN STORE FOR YOU?

## WILL YOU

1. Still need to earn your living?
2. Be unable to earn your living?  
or will you
3. Have an Independent Income for Life? of, say, £250 a Year.

Whether your ambition is, or is not, to retire from business while you are still in the full vigour of manhood, at least put yourself into the financial position of being able to do so.

How do you know that you will be strong enough to work twenty years hence? How do you know that employment then will be as easy to retain or to get?

What a fine thing if by that critical time you have made yourself financially independent of business? You can do it more easily than you think.

By means of annual deposits of an amount you can well spare out of your income you become entitled on reaching an agreed upon age to a large Cash sum or a fixed income for the remainder of your life.

One man, age 36, has just arranged for £2,750 to be paid to him on reaching the age of 56. Another, age 35, has arranged for £4,455 at 60. Yet another, not so well circumstanced at present, has found it easily possible to secure, by the same method, an annuity of £151 13s. at 60 years of age for the rest of his life.

Why not emulate their example? The deposits can be according to your means. To these deposits are added most substantial profits, so that you virtually become a partner in one of the largest, soundest and most successful Insurance Institutions in the World—the Sun Life of Canada.

Should illness or accident permanently prevent you from following any gainful occupation, a monthly sum will be paid to you until the Capital Sum becomes due—and you don't pay another deposit.

And from the moment you make your first deposit your life is insured for the Capital amount arranged, plus half of every deposit you make, so that the protective value increases yearly. What a boon to your family, if anything should happen to you!

The Sun Life of Canada (the great Annuity Company), which creates this fine opportunity for you, has assets of over £42,000,000 under strict Government supervision. You have, therefore, unimpeachable security.

## FILL IN AND POST THIS FORM TO-DAY

To J. F. JUNKIN (Manager),  
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Assuming I can save and deposit £..... per..... please send me—without obligation on my part—full particulars of your investment plan—showing

1. What income or cash sum I shall receive in..... years (15, 20, 25, 30, as you desire).
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Name .....

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# Wonderful Fellows, Engineers!

By P. P. Eckersley, Chief Engineer of the B.B.C.

I AM going to tell you something of the transformations that are taking place at our stations.

You know, of course, that we have built up our scheme in the past year on the basis of trial and error, and that the apparatus we use is—well, experimental! But what service it has given, when you consider it; the London Station's record being about one-tenth per cent. It must go!—and you will soon see, if you are shown round, a most beautiful room with brass rails and wonderful plug boards, with all the wiring run in wood casing, and the whole place reminiscent of a fire station.

## When London Slept.

But has it ever struck you that we must keep our service running while we move our amplifiers from one place to another, or change from this apparatus to that? If one has to arrange for accommodating the ever-growing staff in a limited building, one sympathizes with the apple skin on the growing apples.

As the system grew up, it was necessary to provide a separate room for the main amplifier, another room for the S.B. board where the broadcast is distributed to all stations. Now that we are approaching finality, one big room is being chosen as a home for all the now more compact gear. It was necessary, first, to move the main amplifier (only one exists) about 50 feet from one room to another. We had no data as to what would happen in the new room, but we took the risk, and one dark night when London slept, a squad, under Mr. Litt's guidance, fell upon the amplifier, and work was started about midnight. I rang up next morning at ten o'clock (it was a Sunday), and I was told that at five o'clock that morning all was working in principle, it was simply a matter of tidying up. At three o'clock that afternoon I arrived to find a bleary-eyed crew doing up the last connections. A few moments after the last joint had been made, Big Ben boomed out, and the concert had begun.

## A Nice Week-End.

Now another move was necessary; the S.B. board was to be moved. I would hesitate to begin to describe to you the complexities of that board nursed into maturity by ingenious compromises and the needs of those programme people who will do such complicated things (Cardiff S.B. to Sheffield while the news bulletin is read in the lower studio on a carbon microphone to all stations, except Aberdeen, which will take the Savoy Orpheans *via* Plymouth—except the last two items—from Newcastle, which will be doing an outside broadcast from Whitley Bay).

At any rate, the electric bell system in my house is simpler, and the task of moving the show from one room to another could not be entered into lightly. At 11.5 one Saturday the same squad fell on things, and to cut a very long story short, the time signal from Big Ben did not fail to spread over England at three on Sunday, and the change seems to have done things good. Such is the stuff we engineers are made of, and I had such a nice week-end, perfectly confident it would all be done.

## If Things "Go Funny."

Nor is this all, because soon we shall abandon the old amplifier (to be kept as spare until we are certain of the new), and use the new one, which has all sorts of different arrangements; then, when satisfied, we open the museum! But there is another alteration: the Simultaneous Board is being redesigned, and another change

must be made, and then I shall have those brass rails put up.

If you hear things for a night go a bit funny, forgive our overworked staff who are trying to put into being the most perfect system ever devised for entertaining the multitude.

Then the provinces must be dealt with, where much of the old must go, the new substituted on the experience of London, and then surely one may rest. But no! I've been a fool. I've engaged a lot of clever men, and, headed by Captain West, they are about to revolutionize all our ideas of broadcast, and show me that all my brass rails may be very fine, but the system's rotten! Then we shall start scrapping again.

## A Madman With Packing Cases.

Poor engineers in the provinces, getting their stations thoroughly straight, and then finding some madman arriving with packing cases, with apparatus which won't fit, while he is thinking of his breakdown chart. No! there's a lot of good, silent work being done by my staff, and but for this article you wouldn't know all that it means to them. I can hear now poor Cameron (the Superintendent Engineer for the North) being painfully polite when I tell him that the switching arrangements at Glasgow are to be revolutionized, and that in future Sheffield will work off Birmingham!

But, say you, you are always saying that your end is perfect; why all this gilding of the lily? Simply this: to make the system more comprehensive, easier to maintain and run, and to apply the principles in handy form, your results may not be noticeably better, but your service will be. Fewer breakdowns, quicker changes, more technical stunts, more backgrounds—these are the reasons for all our work.



Charlie: "Hullo? Is that the B.B.C.? Will you broadcast a message for me?"

Voice: "Is it a matter of life and death?"

Charlie: "Yes, by Jove! My man has gone out for the day—I haven't the faintest notion where—and I can only find one spat. Will you ask him to 'phone me what on earth he has done with the other?"

# The Scot in London.

A Talk from Glasgow by Sir William Alexander, M.P.

THE Scot in London is a chapter in an old and very comprehensive work, entitled "The Scot Abroad." This work has gone through many editions—one for each generation. It is always being brought up to date, and fresh chapters will be added as long as the race endures.

We accept the migratory instinct of Scotchmen as a fact—it has been in our blood as a racial characteristic for generations.

You cannot develop strong wings if the radius of activity is that of the nest.

When Boswell met Dr. Johnson for the first time, he said, with the diffidence for which we are famous: "I do indeed come from Scotland but I cannot help it," and the reply came: "Sir, that is what I find a great many of your countrymen cannot help." This was in 1763, and 1924 finds us more helpless than ever.

## The Great High Road.

The best-worn track in the story of our pilgrimage is that to London, and Dr. Johnson, who took such pains to conceal his love for us, said: "The noblest prospect that a Scotsman ever sees is the high road that leads him to London." And why not? Has not London for generations had the reputation of being the centre of money and commerce?

So far from being annoyed with us, Dr. Johnson's countrymen accept gracefully what is essentially a very great compliment to them and also a tribute to our own good sense.

We "change the rocks of Scotland for the Strand" in obedience to the law of demand and supply. We go to London not merely to learn the language, but to widen our minds and to deepen our experiences, not least to observe their institutions and manner of life, so that we may assert with confidence that which we have always suspected, the superiority of our own.

## Jokes That Don't Hurt.

The Londoner thinks that much may be made of a Scotchman if he is caught young. He dare not say, "Much may be made out of him." At heart, he likes us. Four-fifths of the best jokes are at our expense, and, in spite of all traditional gibes, we pass triumphantly the supreme test of humour, the capacity of enjoying a joke at our own expense.

Charles Lamb did not like us; he tried hard all his life, he said, but gave up in despair. The confession is in an essay, entitled "Imperfect Sympathies," and there you have the explanation of the failure.

We need to be understood, but there are difficulties. The Doric on our tongues is not the easiest passport to the Cockney ears, and, do what we will, we retain the native burr to our latest day, though all the seas divide.

## Not a Rolling Stone.

The Scotsman in London is not a rolling stone, shaping himself by accident or friction; he arrives already shaped by tradition, upbringing, education, character, and reverence, ready to take his place in the structure of a growing organism. He can work in an honest way, and he is neither too fluent to be suspected of superficiality, nor too witty to be thought unreliable.

To all may be added the clan feeling. We hear of Anglo-Scottish developments and Franco-Scottish alliances. For the Scot in London, there is nothing like the Scotto-Scottish alliance.

Someone said that farthings were minted to allow of Scotsmen subscribing to charities. Nothing was further from fact. The Scot is careful, but generous.

When Scotland sends her politicians to London, they have a way of becoming Prime Ministers. When her sons hear the imperative call of the Highlands, London provides her speediest trains to take them home again.

# Wireless for the Deaf.

A Talk from London, by Dr. J. A. Fleming, F.R.S.

OUR most precious senses, sight and hearing, are the avenues by which we come into contact with the external world of Nature and with the world of our fellow creatures. To be deprived of sight is to have a veil drawn down between us and all the visible beauties of material things.

On the other hand, deficiency in powers of hearing cuts us off largely from intercourse with other human beings by conversation, and deprives us of those sources of pleasure which we have in music, song or speech, and especially from the means of completing our education by oral teaching in lectures or addresses. Even a slight deficiency in these powers of eyesight and hearing constitutes a grave disadvantage.

## How We Hear.

Roughly speaking, the ear comprises two compartments and an entrance tube. The latter opens to the external air, but is closed at the inner end by a delicate membrane like the wing of a fly, called the ear drum or tympanum. When a sound is created, the air particles around the source swing to and fro like little pendulums, and the motion is handed on from particle to particle and travels away from the source with a speed of about 1,100 feet a second, or about 700 miles an hour. In the case of a loud sound, the excursion or extent of the to and fro motion of the air particles is large, but in the case of a feeble sound, it is small. Again, in a shrill sound or one of high pitch the vibrations are very quick, a thousand a second or more. In the case of a low or deep sound, it is less frequent, say, 100 per second or less.

## A Harp of Ten Thousand Strings.

Hence, when a sound wave enters the ear, it causes the drum or tympanum to vibrate or swing to and fro in the same manner. Behind the drum is a hollow place or cavity called the middle ear, which is connected by a little pipe, called the Eustachian tube, with the back of the mouth, like a back staircase. Across the middle ear is stretched a chain of three little bones which are attached on one side to the ear drum and on the other to a thin partition that separates the middle ear from the second cavity, called the inner ear. In this inner ear is a wonderful spiral chamber like a snail's shell which contains a sort of harp of ten thousand strings, called Corti's organ. The latter is connected by innumerable nerve fibres with a part of the brain called the auditory centre.

## The Ear's Wonderful Power.

It is in this last-named place that merely physical vibrations are converted, in some incomprehensible manner, into sensations of sound with its various attributes of loudness, pitch and quality. One very important question with regard to a sound is the degree to which it is a mixture of various pure sounds.

Pure sounds or tones are those made by open organ pipes or tuning forks. For instance, the various vowel sounds—*a, e, i, o, u*—differ in quality merely because they are different mixtures of various pure sounds. The normal ear possesses a wonderful power of appreciating the quality and instantly analysing a sound into its components. Deafness consists in any derangement of this complicated mechanism of the ear, either middle, inner, or nervous centre, which prevents it from being set in vibration sympathetically and transmitting and appreciating all the complicated air

movements which are created by human speech or musical instruments. There are, therefore, many varieties of it.

One of the commonest causes of temporary or permanent deafness is the closing up of the Eustachian tube by that annoying ailment the common cold, or by influenza. In this case, the pressure of the air is no longer exerted equally on both sides of the ear drum, with the result that when the air in the middle ear is absorbed, the drum is pressed in, the small bones displaced, and the mechanism for transmitting vibrations thrown out of gear.

If this state of affairs is not quickly remedied by medical treatment, it may become chronic or permanent. As long, however, as the nervous centres and inner ear remain healthy, the person suffering from middle ear deafness may be able to hear fairly well sounds transmitted through the bones of the head. In wireless telephony the sounds are received through a telephone receiver pressed against the ears, or else by a loud speaking telephone. Persons affected with slight middle ear deafness have sometimes found that, although not able to hear ordinary conversations unless very loud, they could hear a speech or music transmitted by wireless when using the ordinary head telephone.

In this case, the sound is, no doubt, transmitted to the inner ear through the skull or bones of the head.

## Portable "Ears."

In more serious cases of middle ear deafness this plan would not succeed. There are, however, now in existence several types of portable telephones which, in conjunction with a loud speaking telephone receiver, will enable such persons to hear and enjoy music and speech transmitted by wireless quite well.

Broadly speaking, these devices are of two types. One class comprises three parts. There is, first, a small portable battery like those used in electric torches, which can be carried in the



DR. J. A. FLEMING, F.R.S.

*This distinguished scientist is one of the greatest living authorities on wireless, and it was owing to his invention of the thermionic valve that wireless broadcasting became possible. In this important talk, Dr. Fleming, who is himself deaf, describes in detail how those similarly afflicted may enjoy the delights of listening.*

pocket. Next, there is a part called the microphone, which consists of a box with an elastic lid of metal or hard charcoal. This box is filled with little granules or grains of hard charcoal or carbon. When sound waves strike the lid of this box, the fluctuating air pressure more or less squeezes the small charcoal pellets together and makes them transmit more easily the electric current from the battery. This microphone can be attached to the coat or dress, or else placed on the table.

The third element is the telephone receiver, which is about the size of a watch, and is placed against the ear. The receiver contains a magnet, against or near the poles of which is fixed a thin steel disc about the size of half-a-crown. The poles or ends of the magnet are wound over with many turns of fine copper wire covered with silk, and through these flow the current from the battery, which has also passed through the microphone. The connection between the three instruments is by a silk-covered pair of wires which may be long or short.

The second type of apparatus is a little more complicated. It contains one or more thermionic valves which amplify or magnify the electric current so that the effect on the receiving telephone is increased. It is not quite so portable as the more simple appliance, but under some conditions may be more effective.

## Good News for the Very Deaf.

To use such an apparatus effectively to enable a deaf person to hear wireless broadcasting, it is necessary to be provided with a fairly good thermionic valve wireless receiver and a loud speaking telephone with good articulation. It is then necessary to place the above-described microphone in front of the trumpet or horn of the loud speaker and on its central line, but not too close, not inside the horn. The listener then places the receiver of the telephone apparatus to his ear and, if all is in good adjustment, even a very deaf person, whose deafness is not due to any affection of the auditory centre or nerve, should be able to hear the broadcasting perfectly well. What is essential is that the microphone should be within a yard or so of the source of sound.

## Science to the Rescue.

I have never yet been able to find any appliance of this kind which would enable a deaf person to hear public speech or music unless the microphone is near the source of sound. Provided with a good valve receiver and loud speaking telephone and a microphone, as above described, placed near its horn, it is possible to connect to one single microphone and battery a dozen or twenty telephone watch receivers by long wires, and so enable a large number of persons all afflicted with some degree of deafness to enjoy, as well as those with perfect ears, the music, vocal and instrumental, the speeches and addresses which are daily broadcast from many centres.

Let no deaf persons, therefore, consider themselves as permanently isolated from these modern enjoyments. Science comes to the aid of human infirmity and it provides in many ways an antidote to those ills to which the flesh is heir, and never more so than when it enables the blind to see and the deaf to hear.



Doris (after weather report): "I say, Mummy, that Auntie Cyclone he mentioned seems to cross the Atlantic pretty often."

# Ethophone V

## Buy out of Income



First Instalment

£11.18.9

12 Monthly Payments of

£2.8.5 INCLUDING B.B.C.  
T A R I F F.

*These Prices include Valves,  
High Tension and Coils only.  
Complete set of extras  
supplied on the same basis.*

**U**NTIL now many people who would like to have owned an Ethophone V, felt that they couldn't afford it. Burndept now offer this famous instrument for the sum of £11 18s. 9d. down—balance to be paid in twelve monthly instalments of £2 8s. 5d.

The above prices include Valves, High Tension Battery, and Coils only. Complete set of extras amounting to £11 5s. 0d. can be supplied on the same basis.

This brings the Ethophone V within the reach of everybody. It is a 4-valve instrument, a Tuner, Receiver and Power Amplifier combined.

The Ethophone V is the Rolls Royce of Wireless Receivers, and the most flexible on the market. All British Broadcast Stations may be heard, and in addition any station up to and including 4000 metres.

This system may be applied to any piece or pieces of Burndept apparatus when the total cost of purchase amounts to £20 or over.

Basis of Charging:—First Instalment, 25% of list price—5% accommodation fee and 6% insurance fee. The balance to be paid in 12 monthly instalments.

**Ethovox Loud Speaker reduced from £5 10s. to £5.**

BURNDEPT LTD., Aldine House, Bedford Street, Strand, W.C.2.  
Phone:—Gerrard 9072.

**BURNDEPT**

WIRELESS APPARATUS

BURNDEPT, LTD.,

Aldine House, Bedford Street, Strand,  
London, W.C.2.

Please send me full particulars of your Hire Purchase System.

Name .....

Address .....

April 11, 1924.



## 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 Novel Aerial.

DEAR SIR,—During recent experiments I found that a length (say, 15 to 20 feet) of ordinary flexible electric light cord, simply lying upon the floor of a room makes a first-class indoor aerial. This may be of interest to your readers.

Yours faithfully, A. C. C.

London, N.W.

### Broadcasting the Harpsichord.

SIR,—In a recent issue of *The Radio Times* I note, under Mr. Percy Scholes' article, the following occurs:—

"This is probably the first occasion upon which harpsichord music has been broadcast."

I should like to mention that I think the Bournemouth Station was the first to broadcast harpsichord music, when we had a harpsichord quintette. It might also interest you to know that the harpsichord we used was dated, I believe, 1750.

The date of this transmission was on Tuesday, November 20th, 1923.

Yours truly, BERTRAM FRYER,  
Station Director (Bournemouth).

### A Hint Worth Trying.

DEAR SIR,—With reference to the letter published in *The Radio Times* of March 28th, signed "Tchieko," asking for a gadget to notify the listener that a transmission is taking place, may I suggest that he uses a coherer suitably arranged to operate on the local broadcasting wave-length?

Yours truly, H. W. H.

Edinburgh.

### England Heard in Norway.

DEAR SIR,—I want to thank you for all the pleasure I have in listening to the B.B.C. Stations. I am living inland about seventy miles from Christiania, but I am hearing Aberdeen, Bournemouth, Glasgow and Newcastle very clearly and distinctly on a two-valve set.

We in this country are hoping to have a station in Christiania very soon, and may then probably be able to give you a little in return.

Yours faithfully, O. A. F.

Sander, Norway.

### From Greenwich to Cinema.

DEAR SIR,—In my picture-theatre we have an arrangement whereby at the last tick of the clock from Greenwich I touch a switch which rings a bell and a red light is shown at the top of the clock. My patrons appreciate the idea very much.

I should think our hall is the first to adopt the idea.

Yours faithfully, J. H. D.

Byker, Newcastle.

### Bogus Inspectors.

DEAR SIR,—May I ask if it is true that the B.B.C. employs inspectors to go round to houses and inspect wireless sets? I have read in the papers of more than one person being victimized by men posing as B.B.C. officials, and a friend of my own had a visitor the other day who demanded to see his set. Being suspicious, he refused the man admittance, and he is now wondering if he will receive a strong letter from headquarters.

Yours truly, T. C.

London, S.W.

[It is not the case that the B.B.C. employs inspectors to visit houses in which there are licensed or unlicensed wireless receiving sets.]

## A Valve for Every Wireless Circuit



# Thought~

is the father of Progress.

Caxton *thought* and gave us Printing.

Newton *thought* and gave us the Law of Gravity.

Watt *thought* and gave us the Steam Engine.

Faraday *thought* and gave us the Dynamo.

All through the history of man we find that the *master* product is the child of thought.

In Mullard Valves you find *thought* in research, inventing new and better valves, *thought* in manufacture, ensuring the highest standard of work, and again *thought* in testing, ensuring that every Mullard Valve is truly a *master* valve.

A thought for you.

All dealers stock them.

Ask for them by name.

# Mullard

## THE MASTER VALVE

Advt. The Mullard Radio Valve Co., Ltd.,  
Nightingale Works, Nightingale Lane, Balham, S.W.12.

They adorn the most taste-  
fully decorated homes—  
they delight the most  
**CRITICAL AUDIENCE.**

Nothing could better fulfil the demands of perfect entertainment than these handsome British instruments which bring wireless—with its ready convenience and refreshing variety—into the Englishman's home.

**You miss nothing that wireless can give—**

no matter which of these receivers you choose. The cabinet models are obviously designed to take their place in society's drawing rooms—but neatness is also a studied point in the sloping-case type, illustrated below, which sells at a lower cost.

# Polarphone

*"Science's Last Word—Society's First Choice."*

**Every Instrument is GUARANTEED.**

Designed, Built and Sponsored by the most exacting of British Wireless Manufacturers, every set is guaranteed to give everything you can get from wireless. The stations of Europe offer you the choice of their unrivalled broadcast programmes when you possess a Polarphone. You owe it to yourself, your family and your guests.

**Free adjustment after Installation.**

The Polar Service Engineer attends your first concert on request, and makes minor adjustments necessary to perfect reception.

Write for the Polarphone Booklet or make an appointment at our superb showrooms.

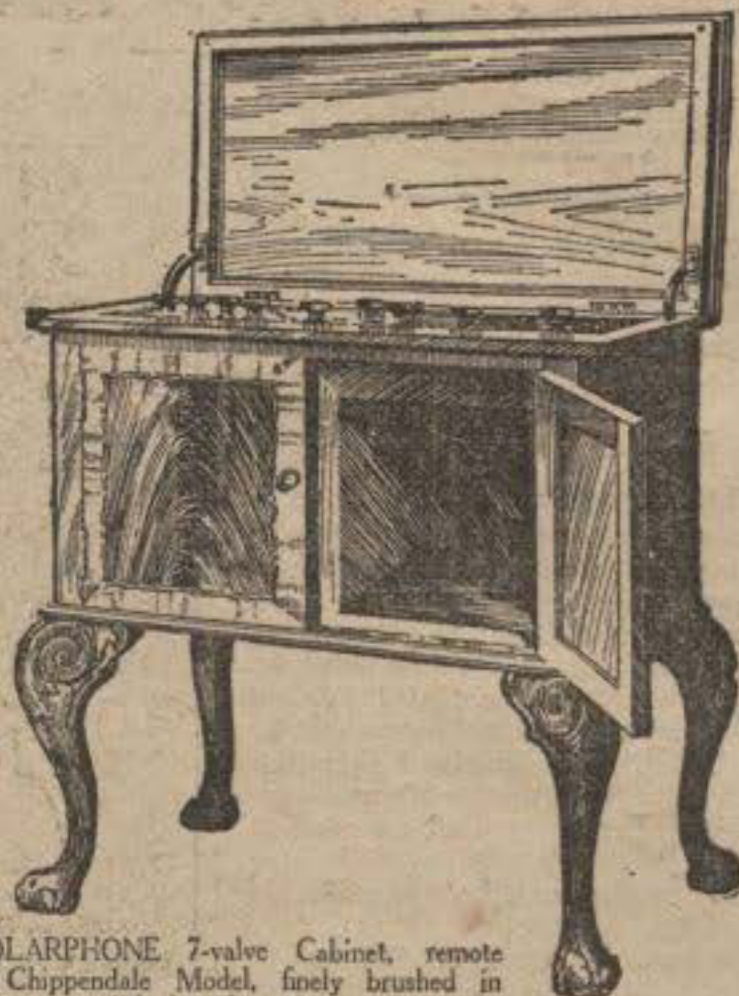


**Ask the POLAR STOCKIST.**

When you want the best of advice—when you wish to buy a set of any size or to make additions to your present set—consult your nearest Polar Stockist.

*(Name on Request.)*

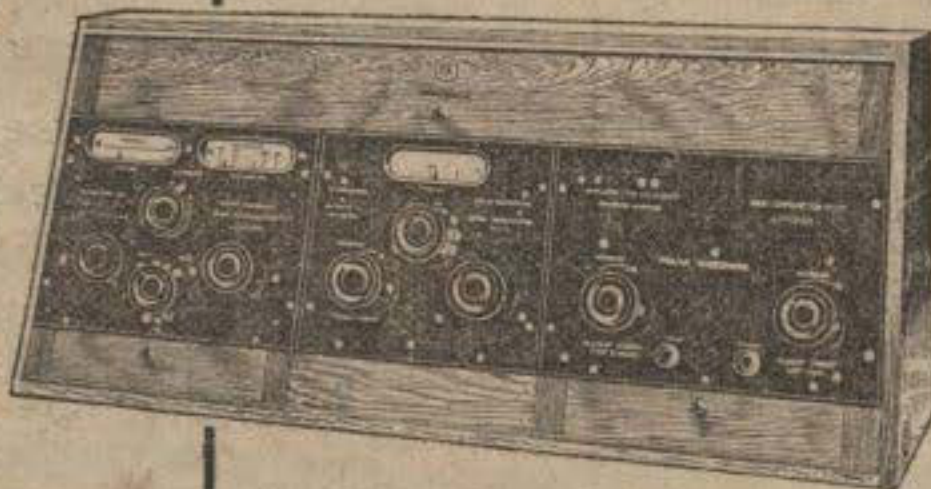
**He can put you RIGHT!**



The POLARPHONE 7-valve Cabinet, remote control, Chippendale Model, finely brushed in polished mahogany.  
Price £120 : 0 : 0. B.B.C. Tax £2 : 0 : 0.



POLARPHONE 7-valve Cabinet Set in mahogany. Adam design, remote control.  
Retail Price £116. B.B.C. Tax £2 : 0 : 0.



POLARPHONE 7-valve Receiving Set. (Type R.A. 33-34-35.)  
Price £48 : 0 : 0. Plus B.B.C. Tax £2 : 0 : 0.

# THE CHILDREN'S CORNER.

CONDUCTED BY  
UNCLE CARACTACUS

## Mermaid's Hair and Fairy Balloons.

**HULLO, CHILDREN!**

Here is an interesting story about Mermaid's Hair and fairy balloons. It tells how the beautiful green weed spread all over English lakes and rivers.

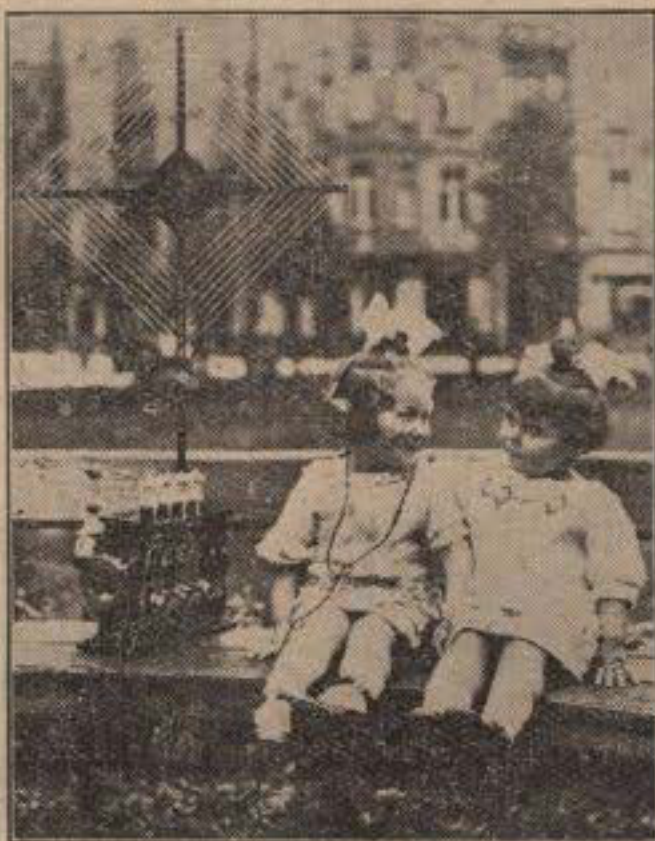
Do you know the long green weeds that grow beneath the surface of nearly all the rivers?—those weeds that look so like a Mermaid's Hair as she swims along with it streaming out behind her, but that are so maddening if you catch your ear in them?

Even if they are only weeds, the mermaids must have brought them to England, for there wasn't a single bit of the Anacharis, as it is called, to be found in any of the English rivers or ponds until about eighty years ago. It had flourished for a long time in America and then, with no explanation as to how it came there, it was found growing in a lake in Scotland. Six years later, some more was found in Leicestershire, and since then it has spread to every river, lake, pond and ditch in the country in the most marvellous way.

### Seeds That Travel.

It grows very, very easily, for a dozen plants may spring from a single stem, and for every broken piece, a new stem will grow. Of course, it may have crossed the Atlantic by ship—not as a paying passenger, but as a stowaway; or some seed may have come over mixed up with other seeds, just in the same way as our English thistle got to Australia. Thousands and thousands of seeds cross the ocean with other cargo into which they have been blown, but that is not the real romance of seed travelling.

You all know the fluffy head a dandelion has after it has bloomed, and probably you have picked one often—"to tell the time"! If you had watched carefully, you would have seen that with every puff, you set free a number of downy little fairy balloons that sailed away gaily on the summer breeze. The seed is attached to that little balloon, and it may drift



### JUST A FUNNY STORY.

Two happy little girls listening to the Children's Hour in a garden.

only a few yards, or it may wander on for miles. The same thing happens when the wind blows the thistle down about. The seed is armed with tiny hooks so that when it comes to earth it can hold on to the ground and bury itself and in time produce a new plant.

Then there are fairy aeroplanes, or seeds that have wings like those of the Sycamore tree or the elm. The seeds of the former are encased in a pair of wings, and when the wind comes they fly away like birds, to find a new home in the ground.

Of course, all seeds do not come to earth on soil in which they can grow. If they did, the whole world would soon be overgrown. A

great many, too, fall into the sea—though that need not be the end of them, for some seeds will live and grow after they have been in the sea for several months.

Birds are great seed carriers. We have them to thank for our glorious oak-trees, for crows and rooks carried the acorns—the seed of the oak—from France to England, and so gave us our first oak-trees.

### How Mistletoe Comes.

Perhaps some of you have seen great branches of mistletoe growing on an apple tree or an oak, and wondered how it came there? Birds love mistletoe and eat the sticky berries, but some of the seeds stick to their beaks and, in order to get rid of these, they fly to a tree and scrape their beaks against a bough. The berry then fastens on to the bark by its own sticky juice, and then, when the bird has left it, that seed grows into a bunch of mistletoe.

Birds which migrate from country to country often carry seed with them concealed in the mud they sometimes get on their feathers or their feet and legs. When the mud comes off, the seed settles down in the ground on which it falls and in due time grows up into a strong new plant. A partridge was once caught which had on its legs a lump of mud that weighed six and a half ounces. The piece of earth was kept as a curiosity for three years. It was then broken up and watered and placed under glass and a little later there came up from that bit of soil, no less than eighty-two plants.

Perhaps, after all, it was one of these migrant birds that brought us the first seeds of the anacharis and deposited it in the water near which he had made his home. From that water the seed would be carried from lake to river, and from river to pond, until the mysterious seeds filled them with strand after strand of the dangerous "Mermaid's Hair."

Good-bye till next week.

CARACTACUS.

## SABO, A COLD IN THE HEAD, AND AN ELEPHANT.

By E. W. Lewis.



**A**FTER his exciting adventure with the leopard, or perhaps it was because he was not used to sleeping under the sky, Sabo had a bad cold in the head. He sneezed and snuffled, snuffled

and sneezed, and was in such a bad temper that his friends, the monkeys, left him to himself.

They were wise monkeys, for this is the best thing to do with anyone who has a cold in the head. So the monkeys gave Sabo a small coconut to play with, and went off for the day.

Sabo dozed in the sun by the sea.

A sea-gull came gliding over the water, and, when he spied Sabo, he said to himself, "That looks a delicate morsel!" and he wheeled round in graceful circles, getting nearer and nearer; but just as he was alighting on his feet, Sabo said "Tishoo!" and the gull toppled over on the sand, picked himself up, and flew screaming away.

And after the gull, a pelican waddled along the beach, took Sabo by the tip of the beak and stowed him away safely in that long pouch

which hangs underneath a pelican's jaw. Sabo looked as if he were lying in a hammock. The next moment the pelican would have swallowed him whole if Sabo hadn't said "Tishoo!" The pelican's beak flew wide apart, and Sabo dropped out on to the sand. Then he woke; but the pelican had disappeared.

"I feel much better," said Sabo, aloud to himself. "I'm all right now. Where have those bonkeys got to? What time is it, I wonder?" and he ran up the shore and climbed among the branches of the trees.

He sat in a tree for some time, thinking about all kinds of things, and then, glancing downwards through the branches, he saw, just beneath him, something that looked like a broad flat table. He dropped lightly down upon it. The table began to move. It was an elephant which had been resting for a little while beneath the tree. Sabo sat tight. The elephant's back was broad, and moved so slowly, that Sabo was in no danger of falling off.

The elephant was on his way to the river, where he took his daily shower bath. It was a lovely ride, Sabo thought; and he sat proudly there, thinking that he was a mighty fine gentleman, having an elephant all to himself.

At last they came to the river, and the elephant, having sucked up a trunk-full of water, turned his trunk up in the air, and squirted the water in a great shower over his back. Sabo, taken by surprise, was nearly washed off by the first squirt; and when he saw

that another was coming, he scrambled for safety into a soft corner at the back of the elephant's ear, and hung on for his life.

Perhaps an elephant is more tender behind his ear than at any other part of his huge body. All of a sudden he felt Sabo there; he felt something fixing itself tightly upon him; he did not know what it was; some kind of big fly, perhaps, or other beast, going to sting him. Now, like other animals, the elephant is very timid in the presence of a danger that he cannot see; and so, in a great fright, he turned from the river and began to rush back through the forest at a tremendous speed.

Sabo had all he could do to keep his place; but he clung on, with his hands and with his teeth. With his trunk in the air, the elephant trumpeted wildly as he went, galloping, plunging, treading great bushes down under his feet; and broke through at last into a clear space where, without any warning, and in the middle of his mad rush, he suddenly stood stock still!

The effect was astonishing. Sabo was shot forward, like a stone from a catapult, and so great was the force of the jerk that he went away in the air, skimming over the treetops, like a black ball, turning head over heels, on and on, until he dropped to the ground at the very spot on the shore where he had started from!

He felt himself all over to make sure that no bones were broken. "That was quick work!" he said, rubbing himself.

(Another "Sabo" Story next week.)

# You don't need an accumulator—



BY USING WECOVALVES OR WECONOMY SETS YOU CAN DISPENSE WITH ACCUMULATORS AND USE DRY BATTERIES

The combination illustrated above consists of:  
Weconomy Detector Set No. 44,081,  
with two valves and coil sockets . . .  
£16-0-0

Weconomy Power Amplifier No.  
44,013, with three valves . . .  
£19-0-0

Loud Speaker No. 44,005, a powerful  
model of medium size with non-  
metallic diaphragm and curved  
non-metallic horn . . . £5-17-6  
(I.B.C. CONTRIBUTIONS EXTRA.)

SUITABLE FOR RECEPTION OF  
ALL B.B.C. STATIONS WITHIN A  
WIDE RADIUS AND SUFFICIENTLY  
POWERFUL TO FILL A LARGE  
RECEPTION ROOM

HERE we have the Weconomy Power Amplifier No. 44,013, shown above on the left of the Detector Set, with three valves giving two stages of amplification. The design ensures considerably greater power output than is obtained from an ordinary two stage amplifier, and a rotary switch is fitted which enables the degree of amplification to be regulated.

*The amplifier operates off dry batteries* and thus accumulators, with their attendant trouble and expense, can be dispensed with.

It will operate the Western Electric Loud Speaker No. 44,005, powerful enough to fill any large reception room, with either Crystal or Valve Detector, and the results are perfect and exceptionally free from distortion.

## Western Electric

MAKERS OF OVER HALF THE WORLD'S TELEPHONES

## Wireless Programme. Sheffield.

Week beginning April 13th, 1924.

### SUNDAY, April 13th.

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

### MONDAY, April 14th.

3.30-4.30.—Programme S.B. from Birmingham.  
5.45-6.45.—SHEFFIELD KIDDIES' CORNER  
7.0-10.30.—Programme S.B. from Birmingham.

### TUESDAY, April 15th.

3.30-4.30.—Programme S.B. from Birmingham.  
5.45-6.45.—SHEFFIELD KIDDIES' CORNER  
7.0-11.0.—Programme S.B. from Birmingham.

### WEDNESDAY, April 16th.

3.30-4.30.—Programme S.B. from Birmingham.  
5.45-6.45.—SHEFFIELD KIDDIES' CORNER  
7.0-10.30.—Programme S.B. from Birmingham.

### THURSDAY, April 17th.

3.30-4.30.—Programme S.B. from Birmingham.  
5.45-6.45.—SHEFFIELD KIDDIES' CORNER  
7.0-12.0.—Programme S.B. from Birmingham.

### FRIDAY, April 18th.

8.30. SHEFFIELD ORPHEUS MALE VOICE CHOIR.

"By Babylon's Wave"..... Gounod (2)  
"Martyrs of the Arena"..... Rille (2)  
The Rev. GILBERT WILLIAMS, Padre  
of 'Toe H.: Religious Address.

JENNIE DALLYN (Soprano).

"Thanks Be to God".... J. Dickinson (5)  
"All Joy Be Thine" .. W. Sanderson (1)  
Male Voice Quartette.

"Haste, Ye Soft Gales" .. G. W. Martin  
THOMAS VICKERS (Tenor).

Recit. and Air, "Ye Who Sin and Ye Who  
Sorrow" ("Olivet to Calvary")  
J. H. Maunder (11)

Air, "My Soul is Athirst for God" ("The  
Holy City")..... A. R. Gaul (11)  
Male Voice Choir.

"My True Love Has My Heart"  
C. L. Williams (11)

NELLIE WARD (Contralto).

"Alleluia"..... O'Connor Morris (1)  
"My Dear Soul"..... W. Sanderson (1)  
Jennie Dallyn.

"Vale"..... Kennedy-Russell  
"I Think"..... Guy d'Hardelot  
Thomas Vickers.

Air, "Why Does the God of Israel Sleep?"  
Handel (11)

"How Lovely are Thy Dwellings"  
Liddle (1)  
Male Voice Choir.

"Music All Powerful".... Walmesley (11)

"The Soldier's Farewell"..... Kinkel (2)  
Nellie Ward.

"My Prayer"..... W. H. Squire (1)

"Morning Hymn"..... G. Henchel  
Male Voice Choir.

"The Long Day Closes".... Sullivan (11)

10.0.—NEWS. S.B. from London.

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

10.15.—Close down.

### SATURDAY, April 19th.

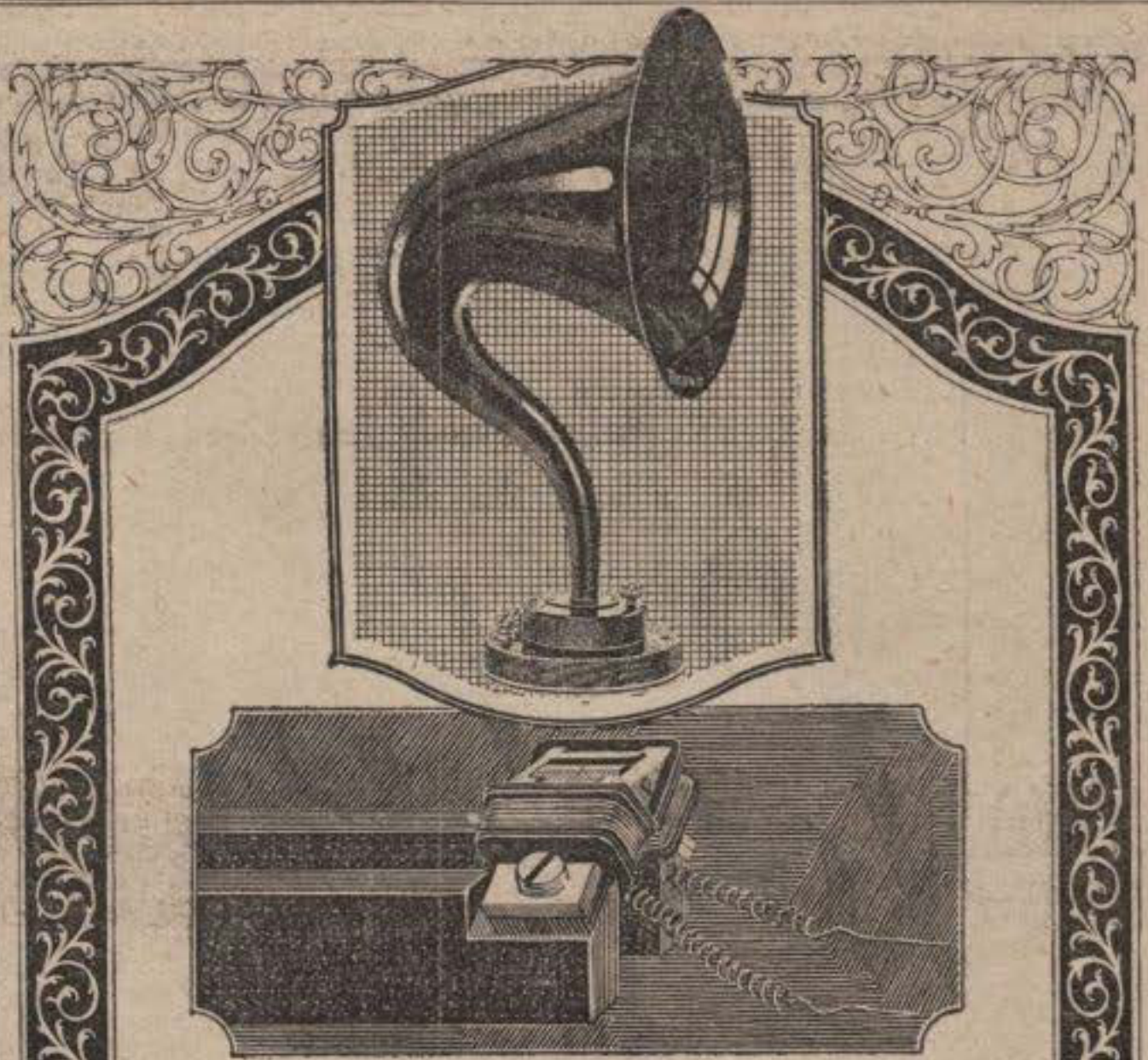
3.30-4.30.—Programme S.B. from Birmingham.

5.45-6.45.—SHEFFIELD KIDDIES' CORNER

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

Announcer: H. C. Head-Jenner.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 117.



—here are the magnets which  
actuate the moving reed.

THE magnets on the BROWN Loud Speaker are of the highest quality magnet steel, ensuring ample volume of tone and permanence of results. The pole pieces attached to the magnet limbs are built up of Stalloy iron laminations. This makes for efficiency and the best possible use of the telephonic currents in the coils.

The vibrating reed is attached to the centre of a cone-shaped diaphragm and thus operates in a similar manner to the sound box of a gramophone. This centre pull is responsible for the exceptionally clear tone and sensitiveness so characteristic of all BROWN Loud Speakers.

Obviously the ordinary Loud Speaker, with its diaphragm attracted in two positions—often unequally—must be responsible for considerable distortion.

The owner of a BROWN Loud Speaker knows that—no matter what it may be called upon to reproduce, whether orchestra, voice or single instrument—he can always rely on a truthful and enjoyable rendering of it.

Prices:

Model H.1, 21" high.	
120 ohms	£5 5 0
2,000 ohms	£5 8 0
4,000 ohms	£5 10 0
Model H.2, 12" high.	
120 ohms	£2 5 0
2,000 ohms	£2 8 0
4,000 ohms	£2 10 0

S. G. BROWN, Ltd.—Victoria Road, N. Acton, W.3.  
Retail: 19, Mortimer Street, W.1.      Liverpool: 15, Moorfields.

# Brown

# B.T.H. Loud Speakers

**T**HE Form C1 Loud Speaker, illustrated, is an easily manipulated instrument giving perfect reproduction of both music and speech. It is particularly suitable for use in small and medium sized rooms.

The receiver portion is encased in polished aluminium, while the horn is of enamelled metal. High-grade moulded insulating compound is used throughout. An adjustable air-gap is provided, so that the best results can be obtained under varying conditions. Like other B.T.H. Loud Speakers, the Form C1 is remarkably free from distortion and hollowness.

We also make Crystal Sets, Valve-Crystal Sets, Valve Sets, Headphones, Amplifiers, Valves (including the new B5 Valve, 0.05 amp.) and Tungar Battery Chargers, etc., etc.



B.T.H.  
Loud Speaker  
Form C1  
£3 - 0 - 0

**The British Thomson-Houston Co., Ltd.**

(Wholesale only.)

Works: COVENTRY.

Offices: CROWN HOUSE, ALDWYCH, LONDON, W.C.2

Branches at: Belfast, Birmingham, Cardiff, Dublin, Glasgow, Leeds, Liverpool, Middlesborough, Manchester, Newcastle, Swansea, Sheffield.

Sole Agents for the Music and Gramophone Trades:

THE MURDOCH TRADING COMPANY, 59 & 61, Clerkenwell Rd., London.

2126



# Wireless Programme. Plymouth.

Week beginning April 13th, 1924.

## SUNDAY, April 13th.

8.0-8.30 } Programmes S.B. from London.  
8.30-10.50 }

## MONDAY, April 14th.

5.30-6.30.—PLYMOUTH CHILDREN'S HOUR.

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

## TUESDAY, April 15th.

5.30-6.30.—PLYMOUTH CHILDREN'S HOUR.

7.0-11.0.—Programme S.B. from London.

## WEDNESDAY, April 16th.

5.30-6.30.—PLYMOUTH CHILDREN'S HOUR.

7.0.—NEWS and Weather Forecast. S.B. from London.

Local News.

7.15. THE LAKIN QUARTETTE.  
"In England, Merrie England" ("Merrie England") ..... E. German  
"Sweet and Low" ..... Barnby (11)

7.30. HARRY GROSE (Comedian).  
"All About Love" .... Clifford Grey (13)  
Medley, "The Egg" .... W. Charles (13)

7.45. ARTHUR MARTEN (Tenor).  
"Where My Caravan Has Rested"  
Hermann Lohr  
"La Donne e Mobile" ("Rigoletto") Verdi

7.55. MARY EDGCOMBE (Soprano).  
"Love the Pedlar" .. Edward German (1)  
"My Dearest Heart" .. Arthur Sullivan (1)

8.0.—Major IAN HAY BEITH. S.B. from London.

9.0. J. H. CURTIS (Humorist).  
"One Night Only."

9.15.—THE DUKE OF DEVONSHIRE. S.B. from London.

9.30.—NEWS and Weather Forecast. S.B. from London.

Local News.

9.50. Mary Edgcombe.  
"Come to the Fair" .. Easthope Martin (5)  
"Honeysuckle Lane" Percy E. Fletcher (11)

10.0. Arthur Marten.  
"Out of the Past" .... Chas. Marshall (1)  
"Down Vauxhall Way" .. Herbert Oliver (8)

10.10. HYLDA WEDLAKE (Contralto).  
"Easter Hymn" ..... arr. Frank Bridge  
"Down Here" ..... May Brahe (5)

10.20. REG. NEWCOMBE (Bass).  
"Shipmates o' Mine" .... Sanderson (1)  
"Wayfarer's Night Song"  
Easthope Martin (5)

10.25. The Lakin Quartette.  
"Good-night, Beloved" .... Pinsuti (11)

10.30.—Close down.

## THURSDAY, April 17th.

5.30-6.30.—PLYMOUTH CHILDREN'S HOUR.

7.0-12.0.—Programme S.B. from London.

## FRIDAY, April 18th.

5.30-6.30.—PLYMOUTH CHILDREN'S HOUR.

8.0-10.15.—Programme S.B. from London.

## SATURDAY, April 19th.

5.30-6.30.—PLYMOUTH CHILDREN'S HOUR.

7.0-11.0.—Programme S.B. from London.

Announcer: Clarence Goode.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 112.



## Make your Set pulsate with Life.

THE arched filament and hood-shaped Grid and Anode of the Cossor Valve permit such a high standard of results that, in truth, your Set really does pulsate with life.

Weak signals become strong signals, and Stations that you never heard before come through quite strongly—and all this is due to its unique design.

The master idea underlying the whole principle of the Cossor Valve is that any thermionic valve depends for its efficiency upon the emission of electrons from the heated filament. These electrons are given off in every direction, but only those which actually arrive on the Grid or Anode are of any value.

It is obvious, therefore, that where the ordinary tubular Anode is used a very appreciable proportion of the electron stream must leak out of each end with a corresponding decrease in efficiency.

On the Cossor, however, the curved filament is almost totally enclosed, and the quantity of electrons which may escape is almost negligible.

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**TYPES:**  
P.1. For Detector and L.F. use 12/6  
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From All Dealers.

A. C. COSSOR, LTD., Highbury Grove, N.5.



Gilbert Ad. 702.

# K.D.K.A.

The famous  
Short Wave  
Station at  
E. Pittsburg

## 3600 MILES RECEPTION

# ON ONE VALVE

**U.S. HEARD ON ONE VALVE.**  
Mr. H. G. Barlow, of Colderhall-road, West Ealing, W., claims to have heard K.D.K.A. (Pittsburg, United States) on his home-made one-valve set with basket coils, using an indoor aerial of only 20 feet.  
He says that by established theories his set should be of sufficient power to receive only local broadcast, and he attributes his feat to accuracy of construction and attention to elimination.

**READ THIS  
LETTER AND  
CUTTING**

60, Colderhall Rd.,  
West Ealing, W.13.  
March 5th, 1924.

Messrs. Bower Electric, Ltd.,  
15, Grape Street, W.C.2.

Dear Sirs,  
The enclosed cutting is from the "Daily Mail" of Feb. 14th, and I thought it might interest you to know that a Thorpe Valve is used to obtain these results.

On any of the working nights of the stations KDKA and WGY on 100 and 120 metres respectively, they are easily received on this valve, under the conditions stated.

On Sat., March 1st, KDKA was a considerably clearer signal than the re-broadcast from 2LO.

I have tried several different makes of valve on this station, but I can really say that the Thorpe K.1 gives the best results.

Yours faithfully,  
H. G. Barlow.

Extract from  
Daily Mail  
Feb 14<sup>th</sup> 1924



**THORPE  
K1  
VALVE**

The  
**BOWER ELECTRIC LTD**  
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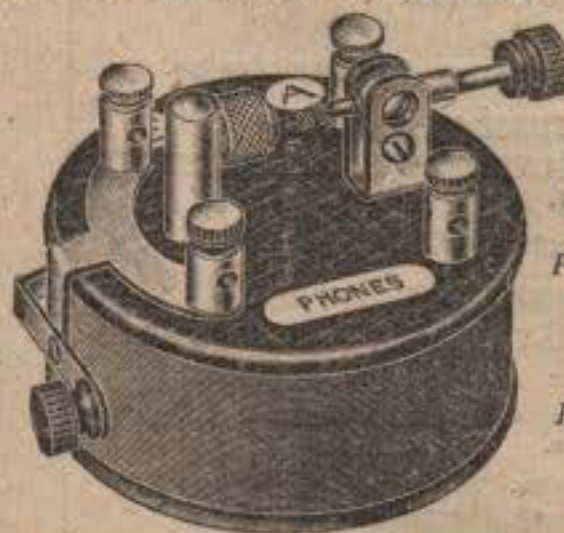
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CRYSTAL RECEIVING SET.

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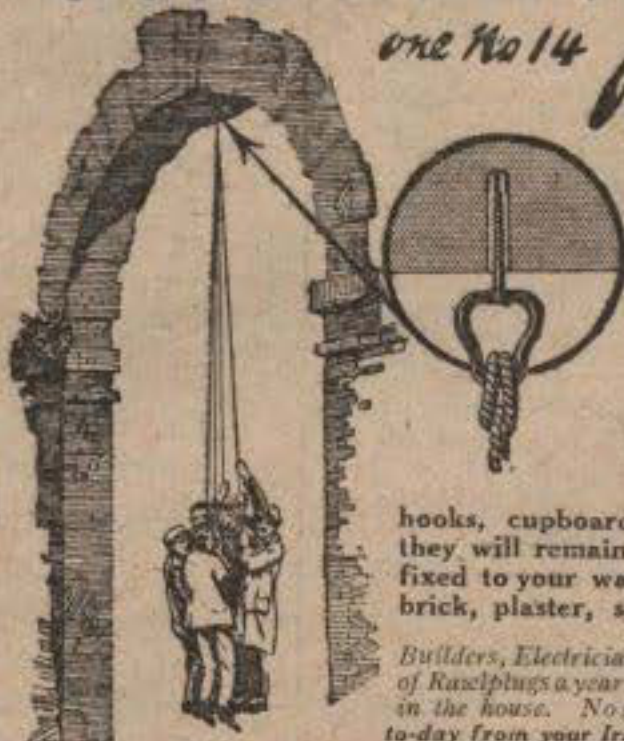
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Cromwell Road,  
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LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

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.**

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.

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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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24. Forsyth Bros., Ltd.

In the issue dated March 28th, an incorrect indication number for the publisher of "The Letter Duet," from Carmen, was given in the Aberdeen programme. The publishers of this item are Metzler and Co. (1920) Ltd.

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"BIJOUPHONE" crystal set

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2/6

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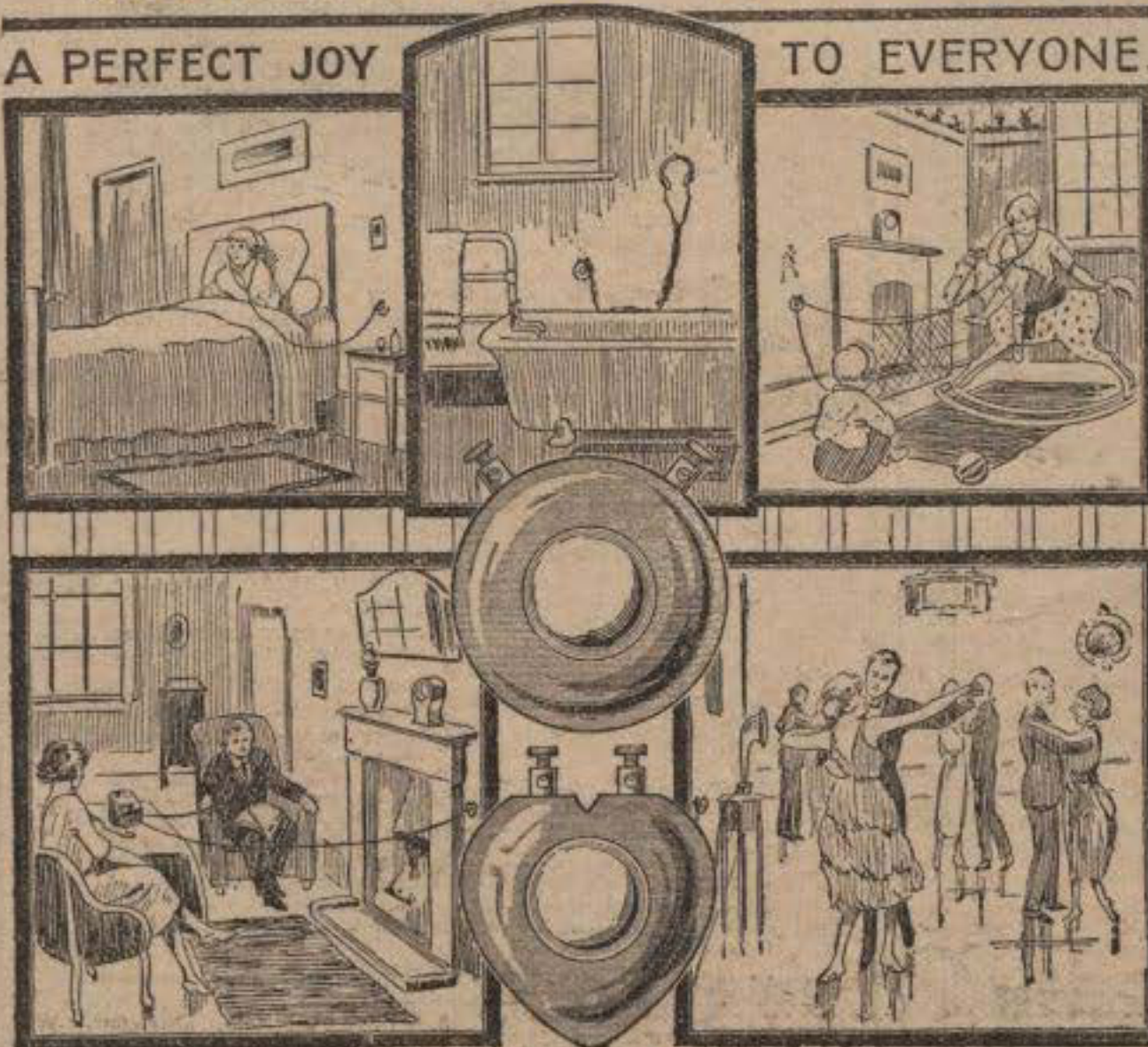
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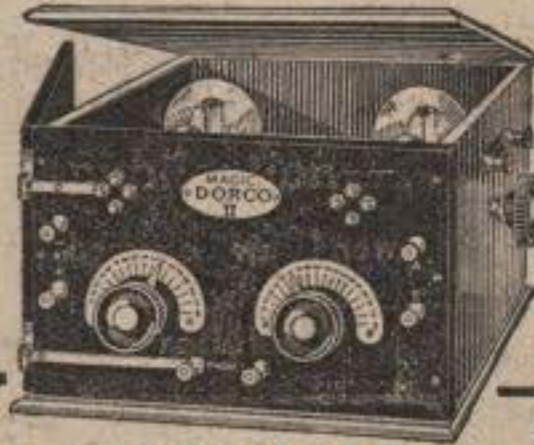
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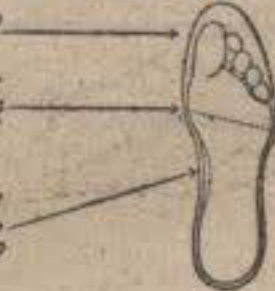
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**I**N well over 90 per cent. of cases the answers to the above questions are in the negative. The reason is that shoe manufacturers and the public hitherto have failed to recognise the many and far-reaching troubles which directly arise from the wearing of shoes and boots that do not truly fit and because, as an almost universal rule, retailers do not stock each size and half-size in more than two or three widths, making it a physical impossibility for them to fit correctly more than a small percentage of their customers.

Babers stock shoes in from six to nine widths in every size and half-size (instead of the usual two or three widths).

They fit the foot accurately and scientifically with shoes and boots of the very latest and smartest style and finish. They measure the foot, not from heel to toe, but from heel to the ball of the foot (i.e., the largest joint of the big toe) so as to enable them to fit all that part of the foot closely, giving support where support is welcome and needed, especially at the side and under the arch of the foot, whilst the toes are allowed ample space so as to avoid cramping or distortion.

Babers can give immediate and lasting relief to 90 per cent. of those who suffer from actual foot trouble, and can ensure freedom from future foot trouble or ill-health arising from incipient foot trouble to all others.

All interested are urged to call at 309, Oxford Street, when Babers will be pleased to demonstrate their method and prove their claims with the aid of the X-RAY machine. You will not be urged or asked to purchase. If you cannot call you can learn more of Babers method by writing for Leaflet "S," which describes fully the simple and common-sense principle underlying it. Do not overlook the immense importance of correctly fitting shoes for your children. Babers carry an extensive stock of children's shoes in their special fittings.

## BABERS, 309, OXFORD STREET, W.1.

Babers, Ltd., Jersey. (Opposite D. H. Evans) Tel.: Mayfair 1323.

# An Ideal Gift

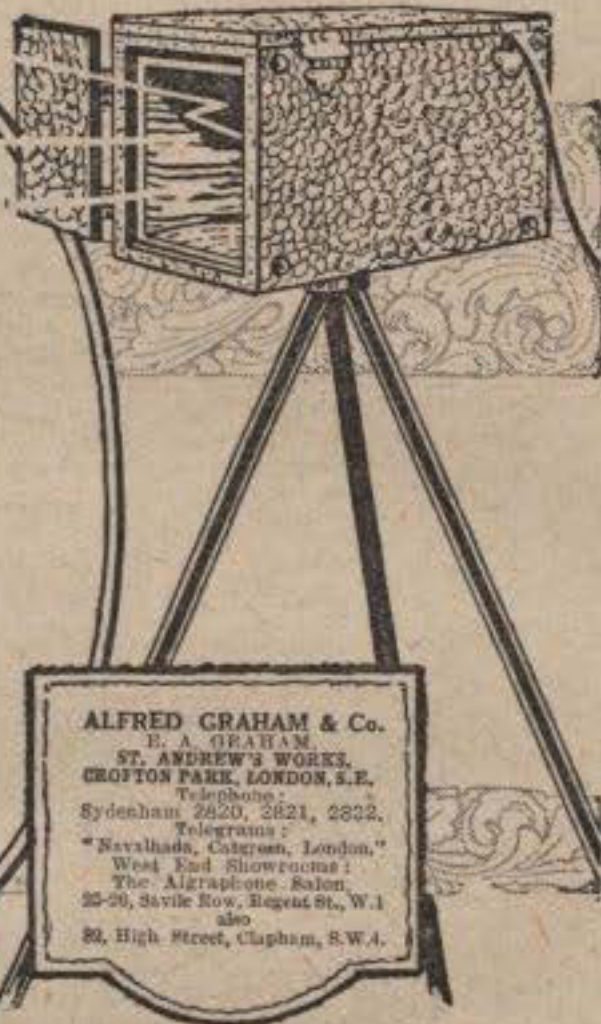
to your "Wireless" friend is the unique all-purpose Portable Amplion suited to Radio reception both in and out of doors.

The price of this model, which is obtainable from all Wireless Dealers of repute, is six guineas.

Folder W.O.3 gives full particulars. A postcard brings it free to you.

## THE PORTABLE AMPLION LOUD SPEAKER

"Buy British Goods Only."



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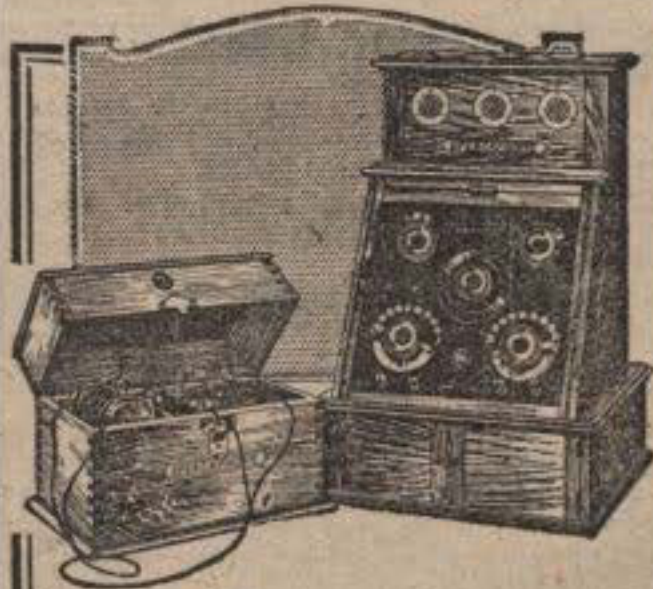
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ARE you seeking the ideal open air holiday free from all restrictions? The Norfolk Broads with its wonderland of winding rivers and lakes is the place you seek. Restful, quiet and beautiful, their charm will compel you to return again and again. You hire a yacht, wherry or motor-boat, which is your floating hotel moving from place to place and is fully furnished. We can supply a cook and skipper if desired to attend to the boat and do all cooking, so

you only have to enjoy yourself. The Norfolk Broads are 120 miles from London, and consist of 200 miles of safe inland rivers and lakes, situated between the sea beaches of Lowestoft and Yarmouth, the grain fields of Wroxham, and the fine old City of Norwich with its Cathedral and Castle. The cost, including boat, food, etc., averages £4 per head per week. We will gladly send you full details and help you with information and advice.

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Model de Luxe (on right), in polished walnut case with cupboards for H.T. Battery and phones and roll front. Prices complete except Valves:  
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(Crystal Set)  
Price complete £3 10 0  
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The "Nelson" "Efescaphone" 3-valve set enables you not only to listen-in to all British Broadcasting Stations, but also, owing to its wide wave length range, covering 150/4,000 metres, to pick up Continental stations. The Nelson 3-valve set illustrated has a telephony range of 250 miles with headphones and 75 miles with a loud speaker. The 2-valve set has a telephony range of 125 miles.

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ALTHOUGH I WORK AT SCHOOL WITH ZEST



JONES MINOR ALWAYS DOES THE BEST



AND BOTTOM OF THE FORM I STOP.



"SAY JONES, WHY ARE YOU ALWAYS TOP?"



THE SWAN PEN IS YOUR GREATEST AID

SWAN PENS.



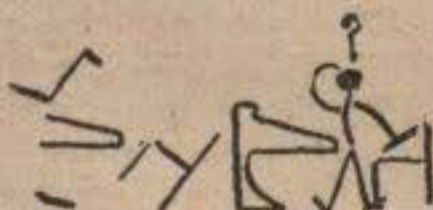
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INSPIRING AND ENDURING MADE



THE FIRST, ORIGINAL AND BEST



TO SUIT ALL HANDS— THE PEN THAT GLIDES!



AND NOW THE END OF TERM HAS COME



I REACH THE SHOP WITH RAPID STRIDES



BOTH JONES AND I HAVE PRIZES WON!

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**PERFECT RENDERING**

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**SUPER-CRYSTAL SET**  
Range 40-50 miles, will take loud speaker within 5 miles of B.B.C. station. Fitted in highly finished morocco box, hinged lid and clasp; engraved chrome panels; provision for several head phones. Perfect tuning assured by means of our Patent Ball-Bearing, rolling contact. Excellent results assured. Liberal discounts to trade. **BIRMINGHAM WIRELESS CO., LTD., 9-19-21, Pershore St., Birmingham.**

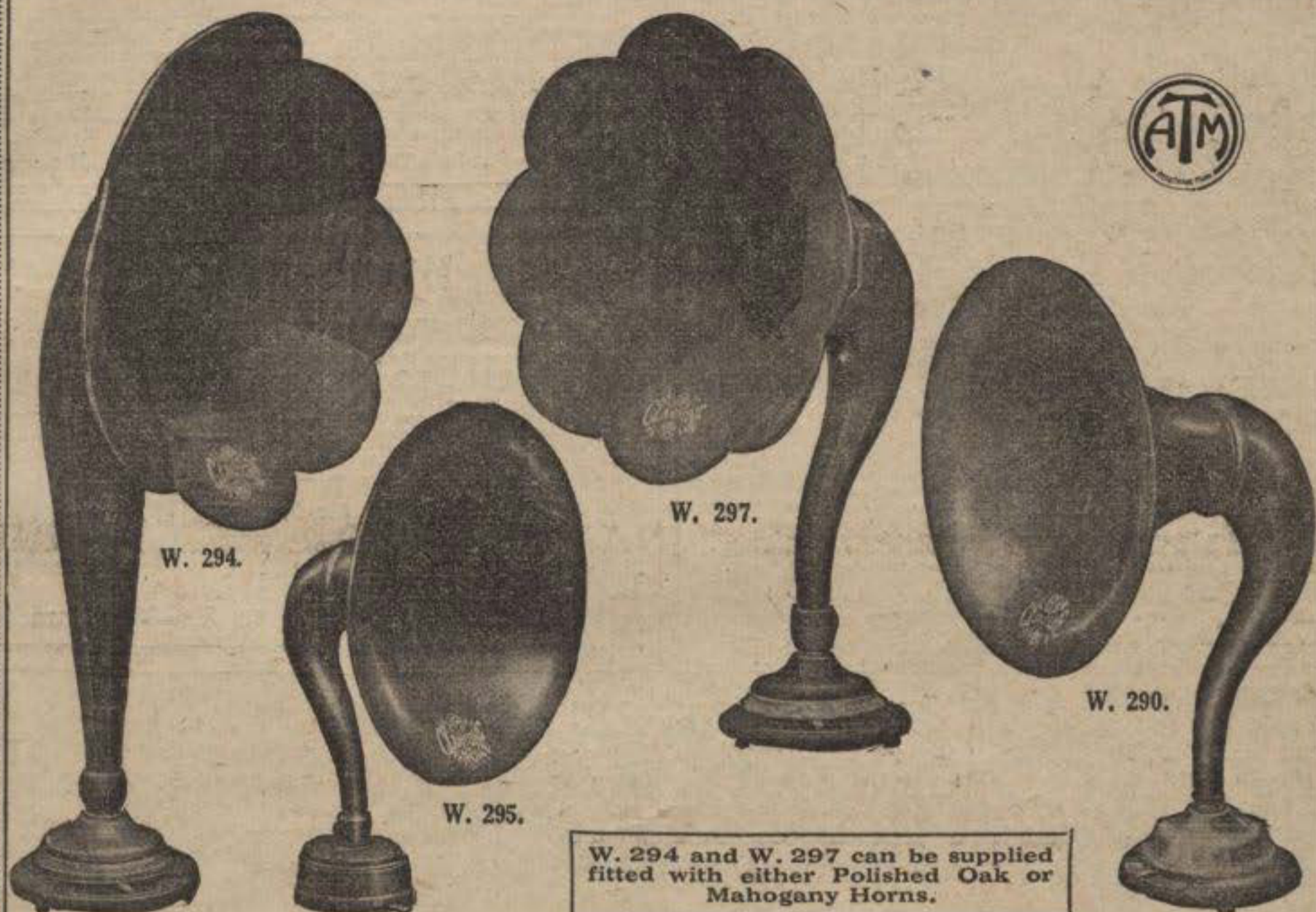
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## Verb. Sap.—A word to the wise

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## CLARITONE LOUD SPEAKERS?

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The Super Crystal.

An inferior crystal will make a good set give poor results, but a good crystal like Cymosite (every piece of which is guaranteed) will enable a 7/6 set to give better results than many receivers costing pounds.

From all dealers or direct from  
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PARENTS DESIROUS of placing their sons in either of the above Services and of affording them the best training facilities should apply for particulars of Courses and the methods of instruction which place this Institution in the first rank. Cable Telegraphy offers at the present time excellent prospects to youths from 16 years of age and upwards, and the College has exclusive facilities for obtaining posts for qualified students in the leading Cable Companies at commencing salaries of from £200 to £300 per annum, with yearly increments of £12 to £25, and with ultimate possibilities of obtaining positions as Supervisors, Assistant Superintendents, Managers, etc.

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By far the best pipe to smoke while listening-in is the **RADIO CLAY**, made from finest Devonshire Clay and fitted with mount and vulcanite stem. It is the ideal house pipe. The **RADIO CLAY** is not only the cheapest pipe on the market, but also the cleanest, purest and most hygienic. A joy to the seasoned smoker. Three **RADIO CLAYS** mounted with Vulcanite Stems for **One Shilling and Six-pence. Post Free.**  
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That is what everyone says on listening-in through the Acme No. 1 Crystal Set, and it proves what a difference to reception a carefully designed set can make. The special feature of the Acme is the Regd. variometer, which ensures rapid picking-up, brilliant clarity and freedom from interference. Other distinguishing features are the polished mahogany cabinet, which keeps all important parts free from dust and damp—nickel-plated metal fittings which give perfect contact—and the internal arrangement of the parts which makes for simplicity, durability and freedom from trouble. This is decidedly the set you want for the sheer joy of easy listening-in: it picks up messages up to 40 miles.

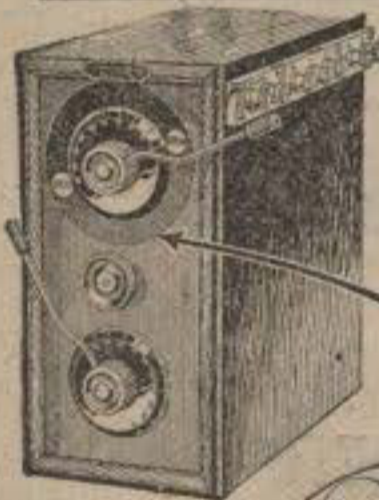
Price, including B.B.C. Royalty,  
**22/6**

The Acme Production Co., Ltd.  
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*I must get some*  
**Clarnico Lily Brazils**

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**C & W STATION  
INDICATOR**  
(PRO. PAT.)

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Includes 3 paper  
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With any good adhesive you may fit this to your own Set and eliminate the old method of reference to Condenser Degrees, Charts, etc.



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**18/6**

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LIGHTWEIGHT PHONES

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**LOUD SPEAKER  
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Perfect in tone and workmanship.  
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**TYPE 'A'**  
with diaphragm  
Control for 120,  
2,000 or 4,000  
ohms.

Price  
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I WANT YOU TO WRITE TO ME WHEN ALL SUCH REMEDIES HAVE FAILED. I am only an ordinary "business man" not a vendor of patent medicines; and while I make no statement against other preparations, I assert from my own unique personal experience that the product I am offering you is A MOST EFFECTIVE CURE FOR RHEUMATISM. This remarkable remedy is a beverage from the leaf of a tropical plant called HERVEA, and it can be made in your own home just as easily as ordinary "tea."

**FREE PACKET**

THE BENEFIT IS FELT AT ONCE, and continues more and more marked until a permanent cure is brought about. Suffice to say it is bringing me in NUMEROUS ENDORSEMENTS DAILY.

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N.B.—As the selling of this product is distinct from my regular business, please mark your envelope "HERVEA" in the left-hand corner, and possible delay will be avoided.

The Doctor who told me that these Cork Tipped Craven "A" would not affect my throat, was a friend indeed.

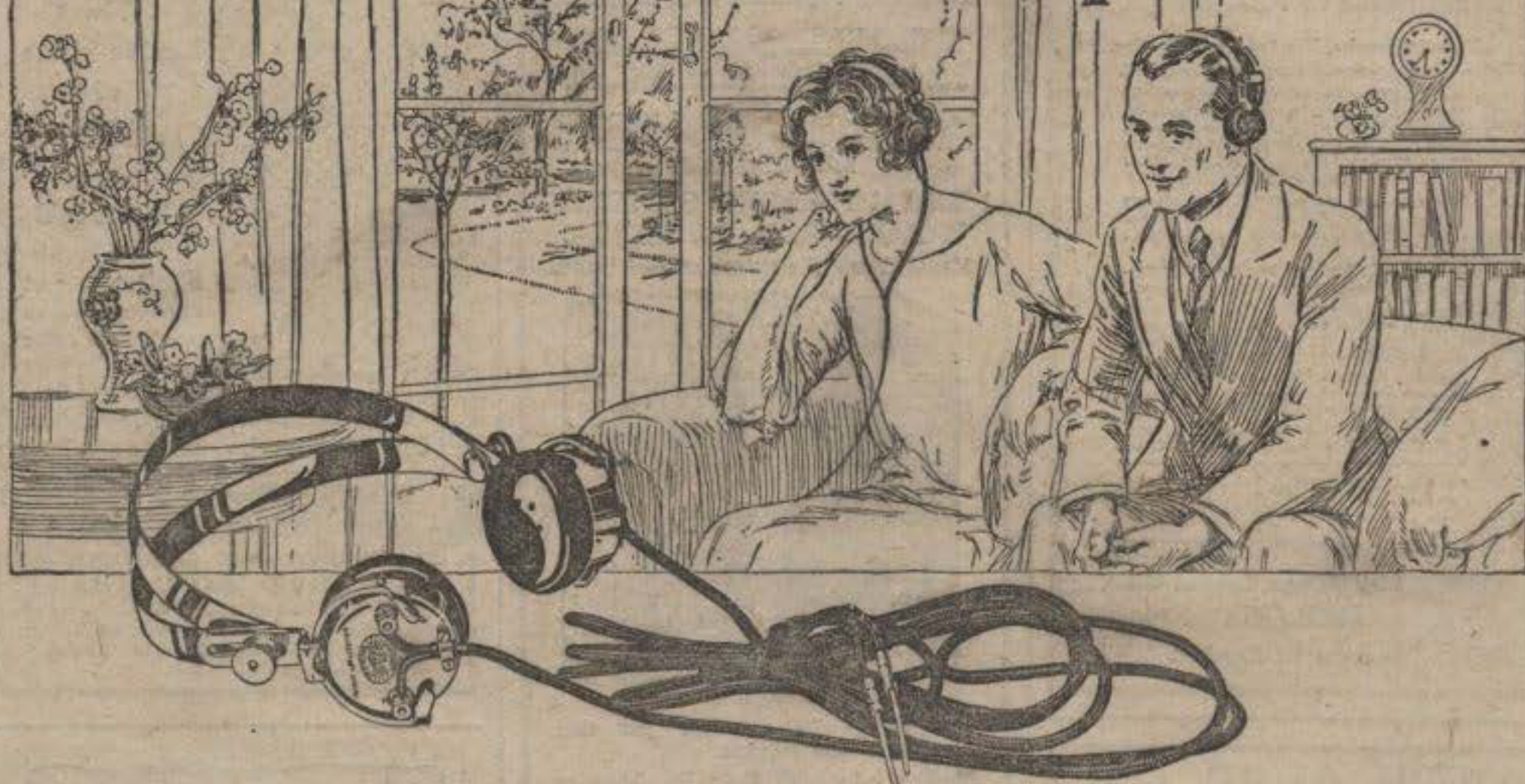


MADE SPECIALLY TO PREVENT SORE THROATS

20  
1/-  
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5/-

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CORK TIPPED VIRGINIA CIGARETTES

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120 ohms resistance, the pair	£1 : 2 : 6
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