



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the Week Commencing
SUNDAY, APRIL 20th.

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

SPECIAL CONTENTS:

THE KING AT WEMBLEY.
How His Majesty Will Broadcast.

REASONS FOR RELAY.
By P. P. Eckersley.

BOURNEMOUTH CALLING!
By A. R. Burrows.

OFFICIAL NEWS AND VIEWS.

MY PILGRIMAGE TO MECCA.
By Lord Headley.

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

Three Attitudes Towards Broadcasting.

"I HAVE looked into the matter of wireless, and have come to the conclusion that it will not do us much good, and cannot do us much harm." That remark was made recently at a certain company meeting. It does not matter by whom or where.

One has heard similar statements expressed by well-meaning individuals to their recalcitrant friends on the subject of church-going. It may be all right when referring to matters of small importance. It seems irrelevant and weak when the subjects are of importance.

The statement was, of course, an *ex parte* one, and referred to one particular line of activity in wireless. But even so, it awakens two trains of thought. In the first place can the effect of wireless on any particular business really be dismissed thus indefinitely? Is each side of it equally true? And in the second place does not the remark give a wrong impression of the value of wireless in general, and of the functions which it is destined to play in the social and even business life of communities?

These questions are of importance when one is thinking of the future. The first leads to and is involved in the larger issue raised by the second. Let us recall what happened when the telephone was first invented by Alexander Graham Bell. Surprising as it may now seem, Bell found it almost impossible to get his invention taken up by the business men whom he approached. They said they had no time to bother with him or his "fool-talking machine."

The telephone succeeded because it caught the popular fancy. While examining it at an exhibition held in Philadelphia in 1876, the Emperor of Brazil dropped the receiver in a startled manner, crying out: "It is speaking!" This made people laugh and soon the public became

interested and took up the invention, in spite of the fact that business men had turned it down.

Human nature is much the same in all ages. Many of us think ourselves fairly cute and far-seeing when, in fact, we are really acting like sheep in a flock. We do what others do, and think as others think. Only here and there is an individual found who looks beyond immediate profit and loss and sees far-reaching applications and advantages.

Coach-builders and horse-hirers looked askance at the motor-car at first, but soon the majority of them were wise enough to adapt themselves to the new invention. It will be the same with wireless in all lines. It cannot be kept from serving mankind any more than any other great natural discovery.

There are three possible attitudes to broadcasting—two positive, one negative. First, one may approve, encourage, and enjoy. Second, one may loathe, obstruct, and damn it. Third, one may delude oneself (temporarily) into thinking that it may be ignored. Now there is no such thing as a psychological negative. The reverse of praise is not blame, but absence of comment. Praise and blame are merely variations of the same thought.

These three varieties are evidenced both by the public and also by professional critics. It is immensely interesting and instructive to watch in both these fields the awakening and development of interest, the change of attitude, and the progress of criticism. The evidences of all these are so clear that they might be plotted on charts. It is by the study and consideration of them that we can to some extent assess the value and success of our work, and make plans for the future.

(Continued overleaf in column 3.)

Favourite Hymns of Eastertide.

Sacred Songs that will be Sung this Week.

IT is inevitable that some of the finest hymns in the language should be written around the death and resurrection of Our Lord, and though they may never have attained the popularity of several Christmas hymns, largely because the children do not know them so well, they are, on the whole, superior in quality. Such a great critic, for instance, as Matthew Arnold, a poet himself, too, of the first rank, pronounced "When I survey the wondrous Cross" as the finest hymn in the language, and few will be found to disagree with this verdict.

When Spurgeon Scored.

The other day a first edition of Dr. Isaac Watts's "Divine Songs," written for little children, and containing such ditties as "Let dogs delight to bark and bite" and "How doth the little busy bee?" was sold at auction in London for much "red gold"; but it does seem amazing that the man who could write "When I survey," a truly majestic hymn, and also the hymn sung every Commemoration Day after the great silence: "O God, Our Help in Ages Past," which has become practically our National Hymn, should descend to such doggerel! "Brethren," said the Rev. C. H. Spurgeon, in his early days—or so the story goes—"we have just finished singing—

'Were the whole realm of Nature mine
That were a present far too small.'

Do you know what the collection amounts to this morning? I will tell you—seventeen shillings and sixpence. The whole realm of Nature is not yours to give, but you can afford more than this paltry sum. It is an insult to your Maker. I am sure you did not realize what you were singing. In order that you may not go away unhappy, there will be another collection at the close of the service."

Inspired by a Storm.

If Watts's hymn is the most majestic in the language, there can be little doubt that "Rock of Ages" is the most popular. It belongs by right to this season, although it was beautifully sung a few Sunday evenings ago by the Radio Quartette, and is fitting for any season. Just after the close of hostilities, a great gathering, international in its character, was held at the reputed "Rock of Ages," in Burrington Coombe, in Somerset, at which thousands attended, in honour of the great hymn and its author, Augustus Toplady, who was at the time he penned his hymn curate-in-charge of Blagdon in the Mendips.

The story is told that Toplady was one day overtaken by a heavy thunderstorm in Burrington Coombe, which is a rocky, passlike glen, something like a small edition of the Cheddar Gorge, in the heart of the Mendip range of hills. He took refuge from the storm between two massive pillars of rock, and either there or later penned the words which have become immortal.

Written in a Sick Room.

Mrs. Alexander's lovely children's hymn for this season, "There is a green hill far away," was written whilst she was sitting beside the bed of a sick child. Though dangerously ill, the child recovered, and ever afterwards regarded this hymn as her own property. The great composer, Gounod, wrote a beautiful tune to this hymn.

There are, of course, many other hymns, and fine ones, too, associated with Good Friday, such as Faber's beautiful "O come and mourn with me awhile," the translation of Bernard of Clairvaux's great hymn, commencing "O sacred Head, once wounded," and Cowper's "There is a fountain filled with blood drawn from Immanuel's veins," which the great poet wrote after his

recovery from his first mental aberration, when he had contemplated suicide; but it must suffice merely to mention them, and refer to two or three great hymns for Easter Sunday.

It would probably be well within the mark to say that in almost every place of worship in the land the tune, "Easter Morn," is sung, "with Hallelujahs," as the tune-books say, but in Nonconformist churches Charles Wesley's great hymn:—

Christ the Lord is risen to-day!
Sons of men and angels say,
Raise your joys and triumphs high;
Sing, ye heavens; thou earth, reply,

is sung to this tune, which is not included in "Hymns Ancient and Modern." In its place is the hymn commencing "Jesus Christ is risen to-day," which is not to be compared for lyric, passion, or literary quality with Wesley's hymn. In fact, the last verse of Wesley's hymn is one of the finest in hymnology:—

King of glory! Soul of bliss!
Everlasting life is this,
Thee to know, Thy power to prove,
Thus to sing, and thus to love.

Masterpiece by an Unknown Author.

The hymn which appears in "Hymns Ancient and Modern," to which we have referred, undoubtedly inspired Charles Wesley's; the only point is that he improved on the original. It comes to us from the Latin, and is thought to belong to the fourteenth century; but the names both of writer and English translator are unknown. It first appeared in the "Lyra Davidica" in 1708, and Charles Wesley actually added a Doxology to it, which reads thus:—

Sing we to our God above,
Praise eternal as His love;
Praise Him all ye heavenly host,
Father, Son, and Holy Ghost.

A far more ancient Latin hymn for Eastertide than the one we have been discussing is "At the Lamb's high feast we sing," which is supposed to belong to the sixth century of our era. It has been often translated, but the version in "Ancient and Modern" is by Robert Campbell, a Scotch Advocate and excellent classical scholar, and appeared in 1850.

A Great Lyric.

There are many other hymns for Easter Sunday, but one which is not often heard upon that day might well emerge into far greater popularity. We refer to that truly great sacred lyric, "Crown Him with many crowns." It is a peculiarly composite hymn, and readers may compare versions, say, in "A. and M." and the Methodist Hymn Book, both, of course, sung to Sir George Elvey's great tune, "Diademata"; but the original was as follows, written by Matthew Bridges, who was born in Maldon, Essex, and died at Quebec:—

Crown Him with many crowns,
The Lamb upon His throne;
Hark! how the heavenly anthem drowns
All music but its own.
Awake, my soul, and sing
Of Him who died for thee;
And hail Him as thy matchless King,
Through all eternity.
Crown Him the Lord of heaven,
One with the Father known;
And the blest Spirit through Him given,
Exalt Him to His throne.

All hail! Redeemer, hail!
For Thou hast died for me;
Thy praise shall never, never fail,
Throughout eternity.

Dr. Thring retained only the first eight lines, and wrote the rest of the hymn.

PAUL PRESTON.

Three Attitudes Towards Broadcasting.

(Continued from the previous page.)

No matter how drastic the criticism, when the element of reason is obvious, it is appreciated and taken to heart. Sometimes, however, we feel with Pope that "The eye of a critic is often like a microscope, made so very fine and nice that it discovers atoms, grains, and minutest particles, without ever comprehending the whole, comparing the parts, or seeing all at once the harmony."

And to the few implacable opponents of broadcasting who yet remain we might say: if you really want to hurt us, let us alone; ignore the whole thing. There are a few—a very few—whose periodic comments are so obviously jaundiced and provincial that even if they contained an element of reason it is lost in an atmosphere of absurdity. "No one minds what he says. It is not more than a week ago that I heard him speak disrespectfully of the Equator."

J. C. W. REITH.

I HAVE often wondered what would happen to a burglar if he decided to burgle a house in which resided an experimental transmitter (says a writer in *Amateur Wireless*).

I believe that the first line of defence, consisting of the counterpoise, leads-in, mast stays and earth mats, would greatly exercise his nimbleness of mind and foot, and that the second line of defence, consisting of door-frame aerials, long leads for remote control, spare accumulators in the rooms and passages, and "traps" in the shape of live high-tension copper strip, would make the hardest villain take to knitting socks as a means of livelihood!

Woman & Wireless.

Radio a Great Home Maker.

IT has been said that the Lyceum Club first brought to women the liberty of the latchkey. That revolution of convention attracted woman out of doors. It is now claimed that wireless will do something which will make women forget about their latchkeys by keeping them indoors.

Wireless broadcasting is unconsciously giving us new ideas—or, rather, restoring the ideas of out-of-date conventions. During the past few years, home has had rather a bad time. It has been neglected because it was dull, and because housewives, after the drudgery of the day, have insisted upon taking their pleasures out of doors. Parents have winked their eyes at children giving the hearth a wide berth in favour of outside pleasures on the ground that "there was nothing much to do at home."

But soon we shall be singing "What is Home Without a Wireless Set?"

Listening Wives Cannot be Lonely.

"It is a monotony breaker and a loneliness dispeller," said an aged grandmother the other day. "It is the finest household invention of the age. Housewives have far more time on their hands nowadays than they had when I was young. We had no roller carpet-sweepers, nor vacuum-cleaners, nor soaps that would do the washing while you wait. We had to work hard and long. That was why we never thought of latchkeys."

"Now, with this wireless broadcasting, a woman can sit at home and take her pleasure. It's wonderful. And it keeps her young children interested and happy, while the older ones, too, will be saved from parading the streets or going out night after night in search of amusement. Why, it's a great homemaker."

BERNARD FURNISS.

Dinner Speaking.

A Talk from London, by the Rev. A. J. Waldron.

MOST people who fail deserve it, because they are always telling us they cannot make an "after-dinner speech."

If you want to succeed, you must get rid of this disbelief in your own ability. Make up your mind that you can do it. Belief in yourself is three-parts of the way towards success. "Cougé" yourself!

An after-dinner speech is neither an oration nor a lecture—it is just a little conversation to friends—on your feet.

Don't start with an apology or indulge in a preface. Get right there at once.

If the toast you have to propose is coupled with another name, try to make a play on the name, humorous or witty, in as few words as possible, also on the subject of the toast.

Be Kind and to the Point.

Wit is humour in a word or a sentence; humour is wit amplified. If the toast is to the ladies, never criticize them; remember an ounce of kindness and tact is worth more than six pounds of feathered hat.

When you tell a story, don't spoil it by comments. Some of the best stories are ruined by too many words.

"Where can I get stories, which are not chestnuts?" you ask.

In the 'bus, train, tram and street, as well as from books and papers. In this country, if you are very curious, people call you "Nosy," in America, they say "Rubber," which is an abbreviation for "Rubber-Neck."

An Englishman travelling in an American car saw on a woman's lap a very ugly baby. He leaned across and gazed at it intently, looking at it from every angle. At last, the woman got angry at the staring of the man, and, catching his eye, said "Rubber!" "Thank goodness!" replied the Englishman; "I thought it was living!"

A Joke on Salad.

You will often find the subject of the toast will lend itself to an apt story, especially if it be your county dinner. Tell it in dialect manner if possible.

It is rarely wise to praise the menu. The only possible reference to the food must be in the nature of a kindly joke or a *bon-mot*—such, for instance, when a guest said to Douglas Jerrold: "The salad was gritty." "Gritty!" cried Jerrold. "It's simply a gravel path with a few weeds in it."

When you are on your feet, never apologize. Get on with it. There are few banquets where anything but reasonable nonsense is required.

Where to get Your Topics.

If it is a business dinner, don't talk "shop," if it is avoidable. Talk optimism, speak of the funny side of your life, about the faces of your customers or clients. Dickens should help you. His characters are with us every day.

If I were hard up for a topic, I would guarantee to get one in an evening stroll through the streets, not forgetting the coffee stalls and a chat with the policeman: then on the way home by 'bus, tram or train, talking to the people who sat next to me. Such a speech would do honour to a Mansion House banquet or a teetotal festival.

In preparation, you will find that walking and listening will stimulate thoughts. Write some notes when you are enjoying the musical part of the programme. You may write your speech, but don't read it, and do not try to memorize it unless you are used to such a thing.

Write your notes on a card in large letters, so that you can see the words clearly.

Official News and Views.

Gossip About Broadcasting.

RECENT tests at Wembley have demonstrated that the King's inaugural speech at Wembley will be distributed instantaneously over the whole of the grounds; as, in fact, will the other opening speeches. Wherever one may be in the great exhibition on this significant occasion one will be able to hear the natural voice of His Majesty, without any suggestion of exaggeration or distortion, addressing his assembled subjects.

Tests for Wembley.

During the tests a varied programme was keenly followed by a number of experts and was pronounced generally satisfactory. One of the items was the transmission of the singing of the National Anthem by the Chapel Royal vocal quartette. The whole series of rehearsals and tests was extremely entertaining, and its testimony to the possibilities of the magnification of music was striking.

An Amazing Scientific Fact.

A letter has been received by Mr. F. Hope-Jones from Sir Frank Dyson in which it is pointed out that Greenwich Observatory listens to the B.B.C. Time Signals, and compares the time at which they are transmitted with the time at which they get them back. The result is that, on an average, they come back to them nine one-thousands of a second before they went out, or rather before they should have gone out! This means that there is no lag due to relay, but that, on the other hand, the lag anticipated has been a shade over that allowed.

A Romantic Relay Station.

One of the most interesting buildings connected with broadcasting in this country is the Union Grinding Wheel in Corporation Street, Sheffield, which houses the Relay Station there. A four-wired caged aerial is erected from a pole roughly sixty feet high to a chimney approximately one hundred and twenty feet high. The Union Grinding Wheel is situated in the heart of Sheffield and was erected over a hundred years ago. It is difficult now to imagine that at that time it was surrounded by green fields and country lanes, so much so that special houses were built for the workers.

Charles Reade and the Wheel.

In writing "Put Yourself in His Place," Charles Reade, the novelist, mentions several events that occurred near the Wheel during the "rattening" period of Sheffield history, when a reign of terror existed in the city. Many of the rooms in the Wheel are still tenanted by grinders, who still follow the trades of their grandfathers. One of the grinders has been working there for over seventy years.

Four New Stations.

Provided the question of sites and the supply of generators does not hold us up seriously, we expect to open Relay Stations in the following order, at the following times:—

Edinburgh	May 1st
Liverpool	June 1st
Leeds and Bradford ..	July 1st
Hull	August 1st

We shall do our best to fulfil this programme, but it must be realised that there are certain matters outside our control which may delay the schedule. The question of the Leeds and Bradford station will require special consideration, and the date of opening that station may be subject to alteration. We have asked the Post Office for permission to increase the power of 200 watts, when and where it is necessary.

For London Listeners.

It is hoped that commencing Monday, April 28th, 1934, and until further notice, we

shall transmit from 3.30 to 4.30 p.m. each Monday and Wednesday a programme of orchestral and organ music from Shepherd's Bush Pavilion. This will take the place of the Wireless Trio Concerts ordinarily given, and will have the full advantages of a medium-sized and excellent orchestra, and an organ which is considered almost unique. It is spoken of as "the organ with the human voice" because one of its stops gives an effect which is very closely allied to the human organ, more nearly approaching it in imitation than the ordinary vox humane stops in organ. On these occasions the programme arrangements will be given as follows:—

3.30 p.m.—Talk.

3.40 p.m.—Musical programme from Shepherd's Bush Pavilion.

4.20 p.m.—Talk.

An Easter Party.

On Easter Monday a special Children's Party will be given from 2LO during the Children's Hour, consisting of recitations, songs, stories, pianoforte selections. The programme will be given by:—

Miss Leona Elworthy, Miss Dorothy Elworthy, Miss Joy Rickard, Miss Phyllis White, Miss Winifred White, Miss Cora Wilcock, and Master Sydney Smith, all of whom have previously broadcast, and whose ages vary from 12 to 16 years.

Loud Speakers in Church.

An interesting experiment is to be attempted at the Hyde Street Wesleyan Church, Manchester Square, London, W.1, on Good Friday evening, when the London programme will be broadcast in the church by means of loud speakers. The church doors will open at 7.15 p.m.: at 7.30 Organ Solos will be rendered by Mr. George Middleton Rowe, L.R.A.M., A.R.C.M., organist of the church, and devotional readings will be given by the Rev. J. Gordon James. At 8 o'clock the transmission of our programme from the London Station will begin.

Programme Items.

The London afternoon programme on April 20th, contains concerted items by the Georgian Singers, violin groups by Miss Daisy Kennedy, songs by Miss May Blyth of the British National Opera Company, and Mr. Gale Gardner (Tenor), and harp solo by Miss Sidonie Goossens, one of the best English harpists, who is giving in the programme the first performance of Cyril Scott's Celtic Dance, as well as other items by this composer, and Debussy.

The Children's Corner at 5 p.m. will be S.B. to all Stations from the London Studio.

In the evening at 8 p.m. extracts from the music to Wagner's wonderful Opera "Parsifal" will be given by the augmented Wireless Orchestra, conducted by Mr. Percy Pitt, the Musical Conductor to the B.B.C. The artistes are Miss Constance Willis (Contralto) and Mr. Walter Hyde (Tenor).

At 8.45 p.m. there will be an address by the Right Rev. the Lord Bishop of London.

Talks to School-Children.

It has been estimated that some 20,000 to 30,000 school children listened to the recent talk by Sir Walford Davies from 2LO on Music. Received in about 100 schools, the experiment was a success, and the President of the Board of Education, who was listening in Whitehall, expressed himself as gratified at the test. After Sir Johnstone Forbes-Robertson's talk on Shakespeare, Sir Francis Younghusband will talk to scholars on May 9th on "The Climbing of Mount Everest."

Reasons for Relay.

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

THERE seems to be need for a straight talk on the subject of relay stations. Let us lay down once more the definite reasons for these stations, their functions, their operation, and so on.

I say that crystal reception over fifteen miles from a main station or any reception over thirty miles is possible, but not perfect as regards signal strength. Over this distance the user must have a more expensive set, and he is then at the mercy of interference. Wishing, as always, to study majorities, we realize that many poorer people are unfairly treated if they live outside a radius of fifteen to thirty miles from a main station. It would, therefore, seem to be obvious that more stations are required in densely populated areas. But the wavelength and jamming situation prevents us erecting main stations at these centres. Thus the stations must be designed to be of less power, and the power of 100 watts has been chosen for use at relay stations.

Jamming Soon Creeps In.

Now 100 watts is 1/15 of the power of our main stations, the range is reduced by about 1/3, and I should say five miles is the limit for a good crystal set; outside this range the jamming situation with however many valves makes good reception impossible. Thus, the relay station is only designed to serve the particular city or town in which it is located. Those outside the five-mile radius should get results, and good ones, but jamming soon creeps in.

The question remains, however, is 100 watts enough to serve the town or city as such? In Sheffield, it would appear that the opinion is unfavourable to 100, and leans more to 500. Is it the desire of those just outside the city to get louder signals, and every time we increase the power, shall we get another discontented fringe, I wonder? Or is it that those close to the station are feeling the need for simpler types of aerial? Again, I wonder!

Whatever it is, Sheffield and other stations must rest assured that a very careful investigation of the point will be made, and that already we have asked the Post Office for permission to increase power.

Drama Rumour Busy.

What is more serious is that all sorts of wild rumours are flying about that Plymouth is more powerful than Sheffield. I am reported to have said so. I did not. I said that it was possible, if permission were obtained, to increase the power to 150 or 200 watts. It is rumoured that the new London Station in Oxford Street will give crystal reception easily up to forty miles; that Leeds is to have all their electric-power stations remodelled in order to cope with the load that is to be taken by the projected high-power relay station. In the old days one worked in obscurity, and if one did increase the loading on an inductance, there wasn't a rumour that all designs of the Marconi Company were to be remodelled. Now one has but to breathe the word "watts," and the wildest rumours circulate.

May I officially, in an official organ, speaking in an official way, say that no town or city will be favoured more than another, either in the matter of power, premises, directors, or even the hardness of the copper in the aerials?

More New Stations.

Sheffield is just the same power as Plymouth, and Plymouth is just the same power as Sheffield, although admittedly the types of apparatus are not identical, and doubtless the Sheffield apparatus may be improved—"time makes

ancient good uncouth." Delivery of apparatus is most difficult, but if our programme can be fulfilled, it will be. The only thing that may delay matters is the question of delivery of material. (A list of the new stations is given on page 131.)

Doing Our Best.

To clear up any misconception about Leeds and Bradford and their half-kilowatt station (pace Sheffield and read on), it has been proposed to erect the station half-way between the two places. Seeing that the station has to feed from two or three miles out, the power will naturally be greater; but as regards service, neither the people of Leeds nor Bradford will be better off than those of Sheffield. It seems ridiculous that I should have to write all this, but let us live and let live, and let our critics realize that we are under considerable difficulties, doing our best to give everybody an equal chance.

There will be other relay stations besides the ones mentioned; but, so far, the Post Office has not decided which cities or towns shall be chosen. (Littleville-by-the-Mud, please note.)

But what of all the towns outside—where do they come in?

Mopping Up the Unserved Areas.

The high-power station is our present policy, and we hope a right policy. This would "mop up" all the areas not served so far.

Why not two high-power stations, and do away with relay stations?

Simply because we feel that one is enough at present, and that relay stations have a local civic interest and a local programme, too. Why don't you develop this at relay stations more? Because of the lack of apparatus soon to be overcome. Any more? Yes, a letter came this morning, and it said something like this:—

"Instead of squandering so much money in opening new stations, it would be more to the benefit of listeners if you were to pay more attention to, and periodically overhaul, your machinery, which is continually getting out of order, resulting in breakdowns in the performance nearly every week.

"Surely, this could be done in the early part of the day instead of in the progress of the entertainment, which is very irritating to your subscribers who have the right to be considered in such an important matter."

Can anyone offer me a nice job counting the eggs on a poultry farm?

WIRELESS WORDS.

A PROPOS of the recent "Gog and Magog" letter on Wireless and its strangely new vocabulary, I understand that some of its technical words are creeping into common speech (says a writer in *John o' London's Weekly*). A friend of mine who arrived at his office very hoarse the other day was promptly greeted with the remark, "Halloa, old man, you have a very poor crystal to-day." Another friend asked him why he was "making a noise like atmospherics." Finally, when his cold was better, he was congratulated "on having acquired a loud speaker at last."

A correspondent writes: "One frequently reads in periodicals dealing with Radio transmission, that certain signals (music or speech) were relayed to listeners in London and elsewhere. Some people think this incorrect and that it should be 'relaid.' What do you say, please?"

"Relayed" is correct. This is, of course, not specially a wireless word. It is the French *relayer*, meaning to use relays of help or power of one sort or another.

Listeners' Letters.

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

Listening In Church.

DEAR SIR,—It may interest you to know that for the last two Sundays we have reproduced in this church the hymns, religious address, etc., broadcast from the Manchester Station. It has caused quite a large amount of interest lately, and we have had large "congregations" who have popped in after church hours to hear this reproduction.

I do not know if we are the first church in England to do this, but we are certainly first in this district. We are continuing the experiment for a few more Sundays. We have erected an indoor aerial in the church itself and use a four-valve set and loud-speaker.

Yours sincerely,

W. MILNER SWIFT.

Vicar of St. James' (Letchford), Warrington.

All Stations On a 2-Valve Set.

DEAR SIR,—I notice in *The Radio Times* a letter from "Valve Set Rotherham" who complains that unless there is an S.B. programme on, he can only receive Sheffield Station on his 3-valve set. This should not be so, because I possess a 2-valve set and can use my loud-speaker on all the British Broadcasting Stations, as well as several continental ones, even when Sheffield is transmitting.

With his 3-valve set, "Valve Set" should be able to receive all the B.B.C.'s stations quite clearly.

Yours truly,

Rotherham.

E. S. S.

Across the North Sea.

DEAR SIR,—I have just received from Christiania a paper which gives a full report of the broadcasting of Sinding's *Fruhlingsrauschen*, and I am sending you a translation, which reads as follows:—

"A Norwegian speaker was yesterday for the first time reported over the North Sea. The speaker was Chr. Sinding. First there was a concert and the *Fruhlingsrauschen* was played under excellent atmospheric conditions by the Royal Air Force, and under the conductorship of Sinden himself. The music was absolutely distinct, so one had great pleasure in listening to the music for the sake of the music alone, and the fact that it was broadcast over the North Sea by wireless, made the concert only the more interesting.

"The concert started at ten minutes to ten, Norwegian time, and lasted about ten minutes. When the concert was over, an English voice was heard, saying that the conductor would speak a few words to his countrymen across the North Sea. What Sinding said was that he was grateful that he had had an opportunity to conduct his *Fruhlingsrauschen* for his own countrymen through that wonderful instrument, and that it had been for him a thing which had caused him great pleasure.

"There were several phrases of Sinding's which could be heard as distinctly as the music itself. As far as we remember, this is the first time that a Norwegian voice has been heard across the North Sea—at any rate, under such ideal conditions as last night."

I have also had letters both from friends in England and in Norway, stating that the broadcasting was a very great success, so we are very thankful to you for having given us this splendid opportunity to hear what broadcasting can do.

Yours faithfully,

N. K.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

He Had Finished.



MISS SUZETTE TARRÉ.

MISS SUZETTE TARRÉ, the entertainer, who has broadcast on two or three occasions from London recently, told me a good golfing story the other day. She knows a Scot who is an enthusiastic golfer. Meeting him in the street one day and not having seen him on the links for some time, she said: "Have you given up golf altogether?"

"Aye," he replied. "I've lost ma' ball."

Duke to Broadcast.

THE DUKE OF DEVONSHIRE, who has been broadcasting lately, is one of the biggest landowners in England, and in addition to Chatsworth, his principal residence, he possesses some half-a-dozen palatial establishments in various parts of the country. One of these, Bolton Abbey, in Yorkshire, is visited by him comparatively rarely, and then only in the shooting season.

A Noble "Poacher."

ON one occasion, the Duke of Devonshire arrived at Bolton Abbey unexpectedly overnight, and in the morning early he went out alone with his gun. After walking some time he came upon a hare in a secluded part of the estate, fired at it and killed it.

The Duke secured his prize, then turned to find himself looking into the barrel of another gun held at the "present" by a lad of about fifteen.

"Got 'ee, Mr. Poacher!" cried the boy, exultingly. "Now you mun come along o' me to you house"—and he indicated by a movement of his head the gamekeeper's cottage, half hidden amid the trees and tall bracken.

"My father lives there. He'll ha' summut to say to 'ee."

"Mr. Poacher" meekly obeyed, and in due course they reached the place, when the boy was scared nearly out of his wits by the discovery of the identity of his "prisoner." But the Duke took it all in good part, and after complimenting his captor on his zeal, he presented him with a sovereign as a souvenir of his "capture."

The Caddie's Hope.



MR. ALEXANDER HOPE.

A SINGER who is popular at Glasgow is Mr. Alexander Hope, who has a bass-baritone voice well suited for broadcasting. Mr. Hope is a keen golfer, and he told me a good golfing story the other day. A vocalist friend of his went out one morning on the links and was introduced at the clubhouse to a partner as being as good a golfer as

he was a singer.

It so happened that he was completely off his game, with the result that, by the time they reached the turn, he was nine down.

Just as he was about to drive at the tenth, his caddie, who had overheard the introductory remark, said to his companion: "What a golfer! I hope to goodness that his partner doesn't ask him to sing!"

Schoolboy Logic.



MISS OLGA TELBA.

MISS OLGA TELBA, who frequently sings at Manchester Station, relates a story about a little boy who played truant from school. Next day, pondering over an excuse for his absence, he decided to imitate his mother's writing. With trembling hand he wrote an excuse and gave it to his teacher.

"Tommy," said the teacher, "are you sure your mother wrote this? Look at it."

Tommy looked at the straggling handwriting for a moment in perplexity, then a bright idea occurring to him, he said:—

"Well, miss—mother stutters!"

An Authority on the Near East.



CANON PARFITT.

CANON JOSEPH T. PARFITT, M.A., who is to deliver a lecture from Cardiff on Friday, April 25th, on Mesopotamia, in conjunction with the series of travel talks under the general heading of "The Magic Carpet," has a thorough knowledge of his subject, having lived for ten years in that country. He is a Canon of the English Cathedral

in Jerusalem, and he opened the first British schools at Baghdad and Mosul. He has also travelled extensively in Europe, Persia, and India.

During frequent journeyings in various parts of Turkey, Canon Parfitt obtained much valuable information which he utilized as a writer and lecturer on the war aims of the Central Powers. He has published many books and pamphlets, and is a recognized authority on the affairs of the Near East.

A Difficult Problem.

BISHOPS are often noted for their wit; but few are wittier than the Bishop of London, who is to broadcast on April 20th.

At a dinner party not long ago, the lady who sat next to him was obviously under the impression that she was bound to keep the conversation at a high level.

With great gaiety, she began: "My lord, no doubt you have many serious questions to deal with in your official capacity. Now, what is the most difficult problem that has confronted you since you took office?"

At that precise moment the Bishop's serviette was slipping off his knee.

"Keeping a serviette on this silk apron," he replied, with equal solemnity.

She Had Had Some.

THE BISHOP OF LONDON, who is a bachelor, is fond of telling how he once preached a sermon on the beauties of married life.

Afterwards two Irishwomen coming out of the church were heard commenting upon his address.

"'Twas a fine sermon he gave us," said one.

"It was, indeed," replied the other, "and I wish I knew as little about the matter as he does!"

Bee As Wireless Artists.



MR. R. E. RICHARDSON.

MR. R. E. RICHARDSON, whose interesting talks on gardening are popular at Newcastle, is an authority on his subject, being chairman of the Newcastle and District Horticultural Association, the largest society of its kind in the North of England. He is also chairman of the Newcastle Beekeepers' Association, and on one occasion he broadcast the

hum of a bee from 5NO.

Next morning, he received a telegram from Shetland, stating that the bee's humming had been distinctly heard, like the drone of an aeroplane. Later, he heard from a sailor friend that he had picked up the sound in the Baltic.

He Thought it a Compliment.

AN amusing story is related by Mr. Robert Radford, the distinguished bass singer, who is to broadcast from London, on Thursday, April 24th.

When he was with the Beecham Opera Company, after a dress rehearsal of Mozart's *Seraglio* a stage electrician approached him enthusiastically.

"I reckon you won't be long in grand opera," he said.

"Why not?" asked Mr. Radford.

"Well," was the reply, "you are sure to get a chance in the next big revue!"

Why She Didn't Hurry.



MISS ISABEL DAVIES.

MISS ISABEL DAVIES, soprano, who broadcasts from Cardiff, told me a good story the other day. A family was out of town, and the house was left in charge of a young housemaid. On opening the door the first morning she found a visitor standing there, obviously angry. "I've been ringing and ringing here for the last half-hour," she said. "Why didn't you come sooner?"

"Oh, was that you?" replied the housemaid. "You kept on so regular that I thought it was only the telephone!"

BROADCASTING AND BOOKS.

SO far as books are concerned, I do not think that broadcasting will seriously affect the increased interest in literature during the past few years. I do not believe that this new faith in books will ever recede. Every new source, from which may spring fresh stimuli for the larger and wider distribution of literature, must be seized by all those upon whom rests the responsibility. The slightest current of wind must be harnessed (says G. H. Grubb in the *Outlook*).

Broadcasting may be a new channel for information about books, of which there is not nearly enough. It's more than likely, if the medium is used wisely, well, and economically, that many people will come to realize that they have neglected a source of interest and entertainment.

At present, there are signs that by way of broadcasting, millions of people will come to know books, who, before the advent of wireless, never gave them a thought.

WIRELESS PROGRAMME—SUNDAY (April 20th.)

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. THE GEORGIAN SINGERS.
Sailors' Chorus J. Parry
"Little Tommy Went a-Fishing"
..... J. O. Macey (2)
"All Erin is Calling, Mavourneen" O'Mara
DAISY KENNEDY (Solo Violin).
Allegro Anon
Lullaby Barbella 18th century
Minuetto Milandre
Variations Corelli-Kreisler
MAY BLYTH (Soprano) of the B.N.O.C.
"Jewel Song" ("Faust") Gounod
GALE GARDNER (Tenor).
"It Was a Lover" F. Austin (11)
"In Dreams Fleeting" G. Oldroyd (4)
"Clorinda" Morgan (5)
SIDONIE GOOSSENS (Solo Harp).
"The Maid with the Flaxen Hair" Debussy
"Arabesque" Debussy
The Georgian Singers.
"Italian Salad" R. Gevee (2)
"Comrades in Arms" A. Adam (2)
Daisy Kennedy.
Viennese Folk Song, "Paradise" Kreisler
"Melodie Tartare" Kosloff
"The Witch's Sabbath" Goldmark
MR. J. D. SYMON on "The Byron Centenary."
May Blyth.
"A Brown Bird Singing" Wood
"John" Lohr
"Hole in the Fence" Russell (1)
Sidonie Goossens.
"Lotusland" Cyril Scott (4)
"Celtic Dance" (1st Performance)
..... Cyril Scott
The Georgian Singers.
"Crossing the Plain" Parry
"Slumberland" Hope
Daisy Kennedy.
"Souvenir de Moscow" Wieniawski
May Blyth.
"Love's a Sailor" Kent
"If Thou Dost Care" Bettesworth-Page
"Good Morning, Brother Sunshine"
..... Lehmann
Gale Gardner.
"The Ladies of St. James" Cowen (5)
"The Donkey" M. Bealy (1)
"The First of May" Stewart (4)
Sidonie Goossens.
"Serenade" Hasselmans
The Georgian Singers.
"Simple Simon" H. Hughes (1)
"The Long Day Closes" Sullivan (11)
Announcer: R. F. Palmer.
- 5.0-5.30.—CHILDREN'S CORNER. S.B. to all Stations.
- 8.0.—Time Signal from Big Ben.

Parsifal Concert.

S.B. to other Stations.

THE AUGMENTED WIRELESS

ORCHESTRA.
Conducted by
PERCY PITT.
Artistes:—
CONSTANCE WILLIS (Contralto).
WALTER HYDE (Tenor).
(Both of the British National Opera Company.)
Prelude.
Klingsor's Magic Garden.
The Duet (Act II).

- 8.45.—The Right Reverend the Lord BISHOP OF LONDON. S.B. to other Stations.
Good Friday Music.
Grail Scene.
- 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.—Close down.
Announcer: C. A. Lewis.

BIRMINGHAM.

- 3.0-5.0.
THE STATION PIANO QUINTETTE.
Under the Direction of
FRANK CANTELL.
Serenade, "Lyric" Elgar
STRING QUARTETTE.
First Movement from String Quartets No. 14 in E Flat Mozart
GERTRUDE JOHNSON (Soprano).
"Come Unto Him" ("The Messiah")
..... Handel (1)
Piano Quartette.
No. 4 in E Flat Major Beethoven
Gertrude Johnson.
"With Verdure Clad" ("The Creation")
..... Haydn (11)
LEONARD DENNIS (Solo Cello).
Sonata in F Major .. De Fesch (1695-1758)
FRANK CANTELL (Solo Violin).
"Preg'hiera," Op. 42 Bazzini
Gertrude Johnson.
"Immortality" }
"Lullaby" } Scott (4)
"The Blackbird Song" }
String Quartette.
No. 21 in D Major Mozart
Piano Trio in F Gade
Announcer: H. Cecil Pearson.
- 5.0-5.30.—CHILDREN'S CORNER. S.B. from London.
- 8.0-10.15.—The entire Programme S.B. from London.
Announcer: Harold Casey.

BOURNEMOUTH.

- 3.0.
ORGAN RECITAL.
relayed from Boscombe Arcade.
ARTHUR MARSTON, Organist.
"Grand Choeur" Salome
Fourth Sonata Guilmant
(a) Allegro Assai; (b) Andante; (c) Finale.
- 3.20.
GERALD KAYE (Tenor).
"Thanks Be to God" Stanley Dickson (5)
"Cast Thy Burden" B. Hamblen
"Eastertide" S. Liddle (1)
(With Cello obligato by Thomas Illingworth.)

WAVE-LENGTHS AND CALL SIGNS.		
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)	-	363 "
PLYMOUTH (5PY)	-	330 "

- 3.30.
The Organ.
"Madrigal" Lemarc (11)
Verset de Procession on "Adoro Te"
..... Boellmann
Hymn, "Jesus Christ is Risen To-day"
..... (A. and M. 134)
- 3.45.—The Rev. H. C. CASWALL, M.A., Hon. C. F. St. Mary's Church, Bournemouth; Religious Address.
- 4.0.
The Organ.
Hymn, "Come, ye Faithful, Raise the Strain"
..... (A. and M. 133)
"Andantino" Cesar Franck
"Cantilena in A Flat" Wolstenholme
- 4.15.
Gerald Kaye.
"Easter Flowers" Sanderson (1)
"Panis Angelicus" Cesar Franck
"Easter Hymn"
..... 17th Century, arr. F. Bridge
(With Cello obligato by Thomas Illingworth.)
- 4.25.
The Organ.
"Triumph Song" Arthur Bayton
- 4.35.
THOMAS E. ILLINGWORTH (Solo Cello).
"Meditation" Squire (1)
"Cantilena" Gottermann
- 4.45.
The Organ.
Larghetto in F Sharp Minor
..... S. S. Wesley (11)
"Hallelujah Chorus" Handel (11)
- 5.0-5.30.—CHILDREN'S CORNER. S.B. from London.
- 8.0-10.15.—The entire Programme S.B. from London.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.30.
JOHN HUNTINGTON Vocalist
VERA McCOMB THOMAS'
..... Solo Pianoforte
CYRIL HELLIER Solo Violin
HILARY EVANS Solo Flute
EDITH LESTER JONES ... Recitals
Pianoforte Soli:
"Nocturne" (Op. 9) (for left hand only)
..... Scriabin
Etude, "Dragon Fly" Palmgren
Songs:
"An Arab Love Song" D. M. Stewart
"If Love's Content" Ed. German
Flute Solo:
Andante and Presto Popd
Violin Soli:
"Caprice Viennois" }
"Aucassin and Nicolette" } Fritz Kreisler
Songs:
"The Devout Lover" M. V. White
"Light of Stars" Yvonne Sawyer
Recital:
Scene from "The Trojan Women"
..... Euripides
Flute Solo:
"Welsh Fantasia" Griffiths
Songs:
"To-Morrow" Fredk. Keel
"To Anthea" Hattot
Violin Soli:
"Slavische Tanzweisen" Dvorak
"On Wings of Song" Mendelssohn

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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.

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

8.10. LLANDAFF CATHEDRAL SMALL CHOIR.
Easter Hymn, "Jesus Christ is Risen To-day" (134 A. and M.).
Anthem, "Sing Praises".....*Gounod*
The Rt. Rev. the Lord BISHOP OF LLANDAFF, Religious Address.
Hymn, "The Day Thou Gavest, Lord, is Over" (477 A. and M.).

Easter-tide.

SPRING AND THE BEAUTY OF THE EARTH.

8.30. THE STATION SYMPHONY ORCHESTRA.
Conductor, OLIVER RAYMOND.
Vocalist, WILLIAM LEWIS (Tenor).
I. Overture, "Easter" *Rimsky-Korsakov*
II. Four English Dances (First Set) *Frederic Cowen*
III. Three Triolets of May (First Performance)*Aston Tyrrodd*
(a) "The Little Buds"; (b) "May is Only Seventeen"; (c) "The Blue of the Skies."
IV. Prelude, "Redemption" *Cesar Franck*
V. "Spring Song" *Mendelssohn-Guiraud*
VI. "Prize Song" ("The Mastersingers")*Wagner*
VII. "Carnival"*Svendeen*
VIII. Suite, "To the Sun"*Vassilenko*
The National Anthem.
GENERAL NEWS BULLETIN.
Local News and Weather Forecast.
10.20.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

3.0. THE MANCHESTER WIND QUINTETTE.
Flute.....J. LINGARD
OboeS. WHITTAKER
Clarinet ..H. MORTIMER
HornO. PAERSCH
Bassoon ..A. C. CAMDEN
Quintette, Op. 57.....*Lefebvre*
Quintette*Holbrooke*
(a) Lament, (b) Scherzo.
ELEANOR LOMAS (Soprano).
"Wild Flowers"*Montague Phillips*
Quintette.
"Walking Tune"*Grainger*
"Cobell"*Purcell*
"Aubade"*Barthe*
"Minuet"*Lully*
"Scherzino"*Sobeck*
Eleanor Lomas.
"The Wood Pigeon"*Liza Lehmann* (1)
"The Wren"*Liza Lehmann* (1)
"Easter Carol"*Martin Shaw* (2)
Quintette.
Quintette in F Major, Op. 81*Onslow*
Eleanor Lomas.
"Menuet"*Del Aquia*
Trio for Flute, Oboe and Clarinet *Val Hamm*
Quintette.
Pastorale*Pierne*
Prelude and Minuet*Pessard*
Passacaille*Barthe*
Tarantelle*Sobeck*
5.0-5.30.—CHILDREN'S CORNER. *S.B.* from London.

THE "2ZY" OPERA COMPANY

in
"THE DREAM OF GERONTIUS."
by
Sir Edward Elgar (11)
Soloists:
The Angel ... RACHEL HUNT (Contralto)
Gerontius .. JOHN PERRY (Tenor)
Priest LEE THISTLE-
Angel of the Agony { THWAITE
(Baritone).
"2ZY" Opera Chorus trained by SAM WHITTAKER.
"2ZY" AUGMENTED ORCHESTRA,
Conducted by DAN GODFREY, JUNR.
Notes by MOSES BARITZ.

8.0.—"The Dream of Gerontius," Part I.
8.45.—Hymn, "Jesus Christ is Risen To-day."
The Very Rev. J. GOUGH McCORMICK, D.D.; Dean of Manchester: Religious Address.
Hymn, "Jesus Lives."
9.5.—"The Dream of Gerontius," Part II.
GENERAL NEWS BULLETIN.
Local News and Weather Forecast.
10.30.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

Symphony Concert.

3.0. THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
Overture, "The Mastersingers"*Wagner*
MARGARET THACKERAY (Contralto)
"Nobil Signor"*Meyerbeer*
"Voi Che Sapete"*Mozart*
LAMBERT HARVEY (Tenor).
"Country Song"*Holst* (11)
"Marching Song"*Holst* (11)
OLIVE TOMLINSON (Solo Pianoforte).
Concerto in A Minor*Grieg*
Orchestra.
Symphony No. 1 in C*Beethoven*
Margaret Thackeray.
"Parted"*Sarti*
"Divinites du Styx"*Gluck*
Olive Tomlinson.
Items, Selected.
Lambert Harvey.
"Love Sounds the Alarm"*Handel*
"Eily Mavourneen"*Benedict*
Orchestra.
"Sigurd Jorsalfar"*Grieg*
5.0-5.30.—CHILDREN'S CORNER. *S.B.* from London.
8.0-10.15.—The entire programme *S.B.* from London.
Announcer: C. K. Parsons.

ABERDEEN.

3.0. JULIAN ROSETTI (Solo Pianoforte).
Andante Spianato and Polonaise in E Flat *Chopin*
3.15. WILLIAM HARKINS (Solo Clarinet).
"Fantasia on Coppelia Ballet" *arr. W. A. Crosse*
2.25. ALEX LEITCH (Tenor).
"Waft Her, Angels" ("Jephtha") *Handel* (1)
3.30. BURNETT FARQUHAR (Solo Flute).
"Silvery Sounds"*Hewgill*
3.35. Julian Rosetti.
"Two Songs"*Grieg*
3.45. Alex Leitch.
"Star of Bethlehem"*Adams* (1)
3.50. William Harkins and Burnett Farquhar.
"Pretty Mocking Bird"*Bishop*

4.0. Julian Rosetti.
"Fantasia on Midsummer Night's Dream" *Mendelssohn-Liszt*
4.15. Alex Leitch.
"Ohr! for a Closer Walk"*Foster* (11)
4.20. Burnett Farquhar.
"Grand Fantasia" ("The Bohemian Girl") *Balfe*
4.25. Julian Rosetti.
Andante in F Major*Beethoven*
4.35. William Harkins.
"Pasquinade"*Marie*
4.45. Alex Leitch.
"The Better Land"*Cowen* (1)
"The Holy City"*Adams* (1)
5.0-5.30.—CHILDREN'S CORNER. *S.B.* from London.
8.30. Religious Service relayed from OLD MACHAR CATHEDRAL.
Minister, The Rev. Dr. MACGILCHRIST.
Organist, MARSHALL M. GILCHRIST.
10.0.—NEWS and Weather Forecast. *S.B.* from London.
Local News.
10.15.—Close down.
Announcer: R. E. Jeffrey.

GLASGOW.

3.0-5.0. THE BAND OF THE CITY OF GLASGOW POLICE.
By permission of A. D. Smith, Esq., Chief Constable.
Conductor, J. D. MATTHEWS.
Procession of the Sirdar from "Caucasian Sketches"*Ippolitov-Ivanov*
Overture, "Land of the Mountain and the Flood"*McCunn*
Selection, "Carmen"*Bizet*
Cornet Solo, "Bereaus de Jocelyn" *Godard*
(Soloist, Band-Sergeant W. Gossage.)
3.32. ELIZABETH R. STARK (Soprano).
"Easter Flowers"*W. Sanderson* (1)
"Easter Hymn"*G. Bantock*
3.42. Band.
"Celtic Rhapsody"*Cyril Jenkins*
Morceau, "Les Cloches de St. Malo" *Rimmer*
"Reminiscences of Tchaikovsky" *arr. Godfrey*
"In a Monastery Garden"*Ketchley*
4.15. Elizabeth R. Stark.
"A Legend"*Tchaikovsky* (1)
"Easter Hymn" ("Cavalleria Rusticana") *Mascagni*
4.25. Band.
"Petite Suite de Concert" *Coleridge-Taylor*
Selection, "Madame Butterfly" *Puccini* (1)
Intermezzo, "The Mill in the Black Forest" *Eilenberg*
Overture, "William Tell"*Rossini* (1)
5.0-5.30.—CHILDREN'S CORNER. *S.B.* from London.
8.0-10.15.—The entire Programme *S.B.* from London.
Announcer: Herbert A. Carruthers.

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WIRELESS PROGRAMME—MONDAY (April 21st.)

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

LONDON.

5.30.—CHILDREN'S HOUR.
7.0.—TIME SIGNAL FROM BIG BEN and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
The Rev. G. W. KERR, B.A., LL.B., on "Morocco." *S.B. to other Stations.*
Local News and Weather Forecast.

Popular Programme.

7.30. THE WIRELESS ORCHESTRA.
Overture, "Saul" *Bazzini*
Two Pieces { "A Keltie Lament"
"La Fée Tarrapatapoum"
..... *J. H. Foulds*
TOM KINNIBURGH (Bass).
"Come to the Fair"
"Hatfield Bells" *Easthope Martin (5)*
SOPHIE ROWLANDS (Soprano).
"They Call Me Mimi" ("La Bohème")
..... *Puccini*
"Songs My Mother Taught Me"
..... *Dvorak*
Orchestra.
Fantasia on Melodies from "Cavalleria
Rusticana" *Mascagni*
Waltz, "The Chocolate Soldier"
..... *Oscar Straus (6)*
Minuet *Boccherini*
GLADYS MERREDEW in Studies.
Tom Kinniburgh.
"Sanctuary" *Hewitt*
"Because I Were Shy" *Lyell Johnson*
Orchestra.
Suite, "Americana" *Thurban*
(1) March, "The Tiger's Tail"; (2)
"When Malindy Sings"; (3) "The
Watermelon Fête."
Gladys Merredew in further Studies.
Sophie Rowlands.
"Just You"
"She Wandered Down the Mountain-side"
..... *Clay (1)*
Orchestra.

Hungarian Dance in G Minor *Brahms*
March, "Tannhäuser" *Wagner*
9.30.—TIME SIGNAL FROM GREENWICH
and 2ND GENERAL NEWS BULLETIN.
S.B. to all Stations.
Local News and Weather Forecast.
9.45.—Mr. ALLEN S. WALKER on "Green-
wich—the Nelson Relics and Naval
Paintings." *S.B. to Glasgow and Aberdeen.*
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.

5.30.—Agricultural Weather Forecast.
KIDDIES' CORNER.
6.30.—"Teens' Corner": Uncle Pip on "Naval
History."
7.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
Light Orchestral Programme.
7.15. THE STATION ORCHESTRA.
Overture, "A May Day" *Wood*
Selection, "Bric-a-Brac" *Monckton and Finck*
Valse, "Thrills" *Ancliffe*
7.45.—A. R. PAGE, M.Met.Inst., on "Iron
and Steel."

8.0. SYLVIA TAYLOR and MARY FISHER
(Pianoforte Duets).

"In the Spinning-Room" *Dvorak*
"Polonaise" *Scharwenka*
"Hungary" *Moszkowski*
8.15-8.45.—Interval.
8.45. Sylvia Taylor and Mary Fisher.
"Spain" *Moszkowski*
"Pas de Redowa" *Meyerbeer*
Waltz No. 5 from "Five Waltzes"
..... *Moszkowski*

8.55. Orchestra.
Selection, "Batting Butler" *Braham*
Valse, "Return of Spring" *Waldteufel*
Entr'acte, "Ke-sa-Ko" *Chapuis*

9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
9.45.—W. W. STARMER: The first Talk on
"Campanology—Bells."

10.0. Orchestra.
Valse, "Soldaten Lieder" *Gung'l*
Intermezzo, "Baby's Sweetheart" *Corri*
Selection, "The Balkan Princess" *Rubens*
Patrol, "The Wee Macgregor" *Aimers*

10.30.—THE SAVOY BANDS. *S.B. from
London.*
12.0.—Close down.
Announcer: Harold Casey.

BOURNEMOUTH.

5.15.—KIDDIES' HOUR.
6.15.—Scholars' Half-Hour: Miss E. M. Rodda
on "Napoleon Bonaparte."
7.0.—NEWS. *S.B. from London.*
The Rev. G. W. KERR. *S.B. from London.*
Local News and Weather Forecast.
7.30-8.0.—Interval.
8.0. THE BOURNEMOUTH MUNICIPAL
ORCHESTRA.
Musical Director, Sir DAN GODFREY.
Relayed from
THE WINTER GARDENS.
Overture, "The Merry-makers" *ERIC*
Valse, "Wood Nymphs" *COATES*
Conducted by the Composer.
"Meditation" ("World's Requiem")
"Suite Française" *J. H. FOULDS*
Conducted by the Composer.

8.30. JOHN HUNTINGTON (Baritone).
"Arab Love Song" *D. M. Stewart*
"I Know a Bank" *Martin Shaw*
"Ever So Far Away" *Charles Braun*

8.40. The Municipal Orchestra.
"New Suite" *A. W. KETELBEY*
Conducted by the Composer.

8.55. JULIETTE FOLVILLE (Solo
Pianoforte).
"Rondo Capriccioso" *Mendelssohn*
"Nocturne in F Sharp"
"Study in G Flat," Op. 25, No. 9 } *Chopin*
"Waltz in A Flat"

9.15. John Huntington.
"Light of Stars" *Yvonne Sawyer*

9.20. The Municipal Orchestra.
"Chelsea China Suite"
..... *MAURICE PESLY (1)*
Conducted by the Composer.

2ND GENERAL NEWS BULLETIN.
Local News and Weather Forecast.

9.45. Juliette Folville.
"Arabesque" *Schumann*
"Intermezzo in E Minor," Op. 119, No. 2
..... *Brahms*

"Scherzo in E Flat Minor," Op. 4 *Brahms*

10.0. John Huntington.
"To Anthea" *Batton (1)*

10.5. Juliette Folville.
"Arabesque" *Debussy*
"Spanish Dances" *Granados*

10.15.—Miss A. B. FLOWER, F.E.S., F.R.H.S.,
on "Bees and Beekeeping."

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

12.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

5.0.—"JWA'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.*
The Rev. G. W. KERR. *S.B. from London.*
Local News and Weather Forecast.

A Programme of Variety.

Vocalist .. Dr. F. HARRINGTON
(Baritone)
Entertainer .. PHILIP MIDDLEMISS
THE STATION ORCHESTRA.

7.30. Orchestra.
March, "Flag of Victory" *Blan*
Entr'acte, "Cossack Revels" *Tchakoff*
Overture, "Plymouth Hoe" *Ansell*

7.50. Songs.
"Long Ago in Aethia" *Messenger*
"Song of the Volga Boatmen"
..... *Chaliapine-Koenemann*

8.0.—Philip Middlemiss will Entertain.

8.10. Orchestra.
Selection, "Sun Toy" *Jones*

8.25.—Mr. E. W. ALLSOPP, Canary Expert
and Judge, on "Cage Birds."

8.35. Songs.
"At Santa Barbara" *F. Weatherly*
"The Cobbler's Song" ("Chu Chin Chow")
..... *Norton*

"Danny Boy" *Weatherly (1)*

8.45.—HARRY BRIDSON with his Bridsonia
Harp.

8.55.—A Humorous Sketch.

9.15. Orchestra.
Three Dances, "Nell Gwyn" *Gerious*

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

9.45.—Philip Middlemiss will Resume his Entertaining.

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

12.0.—Close down.
Announcer: A. H. Goddard.

MANCHESTER.

5.30.—CHILDREN'S HOUR.
7.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.

7.15-7.45.—Interval.

"Holiday Programme."

7.45. THE "ZY" ORCHESTRA.

March, "A Bunch of Roses" *Chapi*
Waltz, "Jolly Comrades" *Vollstedt*

JAMES WORSLEY (Dialect Entertainer)
"A Slate Off" *Barnes*
Orchestra.

Irish Reel, "Molly on the Shore" *Granger*

Selection, "The Passing Show" *Finck*

HAROLD DERBYSHIRE (Baritone).
"The Tavern Song"

"The Old Shepherd's Song" *Howard*
"The Adjutant" *Fisher (1)*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 161.

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.

- Orchestra.
Overture, "Les Dragons de Villars" *Maillart*
"The Grasshoppers' Dance".... *Bucalossi*
8.40. J. E. PHYTHIAN, M.A., on Watt's
"Orpheus and Eurydice."
9.0. James Worsley.
"Conger Story"..... *Wangl*
"Saddleworth Church"..... *Wrigley*
Orchestra.
Selection, "The Arcadians"
Monckton and Talbot
9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
9.45. Harold Derbyshire.
"A Frivolous Ballad"..... *Slater (8)*
"The Lute Player"..... *Allisen*
10.0.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: Winifred Redpath (Solo Piano-forte), The Misses Thornewill (Duets), Tom Boyes (Solo Cornet).
4.45.—WOMEN'S HALF-HOUR: Weekly News Letter. Mrs. Hugh Middleton on "The Ideals of Women's Institutes."
5.15.—CHILDREN'S CORNER.
6.0.—Scholars' Half-Hour: Mr. A. Rae, M.A., on "Light."
6.45.—Farmers' Corner.
7.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
7.15—7.35.—Interval.

MISCELLANEOUS EVENING.

- 7.35. PALMERS WORKS' BAND.
March "The Britisher"..... *Hitchin*
MAUD GREENER (Soprano).
"When a Gallant Youth"..... *Weber*
"The Enchanted Forest" }
"My Dreamland Rose" }..... *Phillips*
Band.
Cornet Solo "Serenade" }
"Adieu" }..... *Schubert*
JOHN OLIVERE (Baritone).
"Friend o' Mine" }
"Shipmates o' Mine" }..... *Sanderson (1)*
RONALD GOURLEY (Entertainer).
Band.
Waltz, "Amorette"..... *Rimmer*
Maud Greener.
"O Love, From Thy Power"..... *Saint-Saens*
John Olivero.
"The Watchman"..... *Squire (1)*
Band.
Trombone Solo, "Parachute"..... *Sutton*
9.0—9.30.—Interval.
9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
9.45.—Ronald Gourley.
10.0.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

- 5.0.—WOMEN'S CORNER.
5.30.—CHILDREN'S CORNER.
6.0.—Weather Forecast for Farmers.
6.30.—Girl Guides' News.
8.40.—Boy Scouts' Talk: Assistant Scout-master Hunter Will on "Outdoor Games."
7.0.—NEWS. *S.B. from London.*
The Rev. G. W. KERR. *S.B. from London.*
Local News and Weather Forecast.
Classical Night.
7.30. THE WIRELESS ORCHESTRA.
"Elégie"..... *Tchaikovsky*
"Liebestraum"..... *Liszt*
"Gopak"..... *Moussorgsky*
7.45. EDITH BRASS (Soprano).
"Ah: non credea" ("La Sonnambula")
Bellini (1)
"Je Suis Titania" ("Mignon") *Thomas (1)*

- 7.55. Orchestra.
"Petite Suite"..... *Chaminade*
(a) Air Italien; (b) Air Russe; (c) Air Espagnol.
8.10.—J. H. S. PETERKIN, M.C., M.A., M.B., Ch. B., President of the Students' Representative Council, Aberdeen University, on "Gala Week."
8.25. Edith Brass.
"Solveig's Song"..... *Grieg (5)*
"Ritournelle"..... *Chaminade (5)*
8.35. Orchestra.
Selection, "Mephistofele"..... *Boito*
8.50. Edith Brass.
"Two Bird Songs"..... *Lehmann (1)*
9.0—9.30.—Interval.
9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
9.45.—Mr. ALLEN S. WALKER. *S.B. from London.*
10.0.—Mrs. A. C. CHRICHTON, M.A. (Lecturer, U.F. Church College), on "The Poetry of Keats," including the Recital of some of his Poems.
10.45.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: R. E. Jeffrey.

GLASGOW.

- 3.30—4.30.—Popular Afternoon by the Wireless Quartette and George J. Jeffcock (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.*
The Rev. G. W. KERR. *S.B. from London.*
Local News and Weather Forecast.
Popular Children's Programme
7.30. THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS.
Overture, "A Midsummer Night's Dream"
Mendelssohn

- 7.45. JOSEPH FARRINGTON (Bass).
"Nonsense Songs"..... *Stanley Marchant (11)*
7.55. ISAAC LOSOWSKY (Solo Violin).
Ballet Music, "Rosamunde"
Schubert-Kreisler
8.5. CHARLES WREFORD (Entertainer).
Humorous Dialect Recital, "The Orytoria."
8.17. Orchestra.
Petite Suite de Concert, "Jeux d'Enfants"
Bizet
8.50. Joseph Farrington.
"My Boy Willie".....
"The Raggle Taggle"
"Gypsies O"..... } *Traditional*
"Ward the Pirate"..... }
8.42. Orchestra.
"Ave Maria"..... *Gounod*
"Minuet"..... *Boccherini*
8.52. Charles Wreford.
Humorous Dialect Recital, "My Football Match."
9.5—9.30.—Interval.
9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
9.45.—Mr. ALLEN S. WALKER. *S.B. from London.*
10.0. Joseph Farrington.
"The Bold Unbiddable"
"Child"..... } *Stanford (14)*
"Blackberry Time"..... }
10.15. Orchestra.
Toy Symphony, "Gaberlunzie"..... *Lambach*
"Chanson Indoue"..... *Rimsky-Korsakov*
"Chant sans Paroles"..... *Tchaikovsky*
Overture, "The Magic Flute"..... *Mozart*
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.
Announcer: Herbert A. Carruthers.

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EVENTS OF THE WEEK.

- EASTER SUNDAY, APRIL 20th.
LONDON, 8.0.—"Parsifal" Concert conducted by Percy Pitt. *S.B. to other Stations.*
CARDIFF, 8.30.—Eastertide Concert.
MANCHESTER, 8.20.—"The Dream of Gerontius" (Elgar).
NEWCASTLE, 3.0.—Symphony Concert.
ABERDEEN, 8.30.—Religious Service relayed from Old Machar Cathedral.

MONDAY, APRIL 21st.

- BOURNEMOUTH, 8.0.—Concert by the Bournemouth Municipal Orchestra (Musical Director, Sir Dan Godfrey) relayed from the Winter Gardens. Eric Coates, J. H. Foulds, A. W. Ketelbey, and Maurice Besly will conduct their own compositions.
GLASGOW, 7.30.—Children's Programme.
ABERDEEN, 7.30.—Classical Night.

TUESDAY, APRIL 22nd.

- LONDON, 8.0.—5th Symphony Concert by The London Symphony Orchestra; conducted by L. Stanton Jefferies, relayed from the Central Hall, Westminster. *S.B. to all Stations.*

WEDNESDAY, APRIL 23rd.

- LONDON, 10.30.—Opening Ceremony of the British Empire Exhibition, relayed from Wembley. Speeches by H.M. the King and H.R.H. the Prince of Wales.

- LONDON, 7.30.—"St. George for Merrie England." *S.B. to Cardiff and Bournemouth.*
BIRMINGHAM, 7.30.—Shakespeare Evening.
MANCHESTER, 8.0.—All English Programme.
NEWCASTLE, 7.30.—An Evening in England.
GLASGOW, 7.30.—Nautical Programme.

THURSDAY, APRIL 24th.

- CARDIFF, 7.40.—Art Songs and Chamber Music—IV.
NEWCASTLE, 7.20.—"Cavalleria Rusticana" (Mascagni).
BOURNEMOUTH, 8.0.—Chamber Music.
ABERDEEN, 7.20.—Operatic Night.

FRIDAY, APRIL 25th.

- LONDON, 7.30.—Pot Pourri.
CARDIFF, 7.30.—The Magic Carpet—VII.
MANCHESTER, 8.0.—An Evening of Plays.
BOURNEMOUTH, 8.0.—British Composers' Night.
ABERDEEN, 7.30.—"The Lady of the Lake" (Sir Walter Scott). *S.B. to Glasgow.*

SATURDAY, APRIL 26th.

- BIRMINGHAM, 7.30.—"Singbad the Wailer," a Radio Panto-Revue.
MANCHESTER, 8.0.—A Day's Outing.

The Fifth Central Hall Concert.

The Music Described by Percy A. Scholes.

THE Britannia Overture was written in 1894, for the seventieth anniversary of the Royal Academy of Music. The President of the Academy at that time was the Duke of Saxe-Coburg and Gotha, the "Sailor Prince."

He was present at the celebration and the subject matter and title of the Overture were a compliment to him.

There are five Tunes used as the material of this Overture—*Rule, Britannia!*, the *College Hornpipe*, and three original ones.

Everybody knows *Rule, Britannia!* and the *College Hornpipe* will be easily recognized by anybody who has ever heard a Hornpipe. (A drop of an octave and a double stamp effect on the lower note will identify this one for those who have not.)

The other three Tunes are all good ones, and indeed this is a happy instance of both the choice of good material and the clever and effective use of it.

In some cases the Tunes are combined. Note, for instance, near the end, a weaving together of the dignified *Rule, Britannia!* and the perky little Hornpipe tune.

SECOND PIANO CONCERTO, RACHMANINOF.

Rachmaninof is a Russian, fifty-one years old. He is famous both as a composer and as a pianist.

Many of the modern Russian composers have shown themselves to possess the spirit of pioneers. Rachmaninof is not one of these. His music is not very progressive. He does little to extend the bounds of musical expression. But what he composes is well written and attractive, and hence it gives pleasure to large numbers of people.

The Second Piano Concerto (in C Minor) first appeared twenty-three years ago. There are three Movements, as follows:—

FIRST MOVEMENT.

I. At a Moderate Speed.

(a) Some opening chords for the pianist alone, beginning very softly, and gradually becoming louder, lead straight into—

(b) The FIRST MAIN TUNE of the Movement, a broad, impassioned one given to STRINGS AND CLARINET (the Piano meanwhile accompanies, with rapid, harp-like passages).

This continues for some time, and then works up to a climax, and stops dead, the VIOLA and CLARINET just keeping things going for a bar or two, by a softly-played phrase that leads into—

(c) The SECOND MAIN TUNE of the Movement, a song-like, rhapsodical passage, given out as a Piano Solo, with occasional orchestral trimmings.

The chief material of the Movement has now been heard, and all that follows grows out of it.

SECOND MOVEMENT.

II. *Slow and sustained.* Here the Stringed Instruments wear their mutes throughout, so producing a silvery tone.

After a few bars of very quiet Introduction, the Piano is heard alone, and then, whilst it continues, there creep in little solo passages for FLUTE and CLARINET. A few moments later the Piano takes over these bits of tune, and the Clarinet with the First Violins (plucked, instead of bowed) takes over the accompaniment formerly played by the Piano.

Much in this style the Movement continues. In one place, towards the end, a brilliant Cadenza (or showy flourish) offers the Pianist an opportunity.

THIRD MOVEMENT.

III. *Quick and playful.* This opens with quiet, detached chords in the Orchestra, which gradually get louder and lead into another Cadenza by the Pianist.

A few more bars of Orchestra and then the Pianist takes over again, this time giving out, near the top of the keyboard (the orchestra

taking a rest, meanwhile) the FIRST MAIN TUNE of the Movement, a florid, light-handed one. This is then repeated (in a shortened form) with a light orchestral accompaniment.

The passage works up to an impressive climax, answered by the Piano alone and there enters—

THE SECOND MAIN TUNE, played by the OBOE, in its lower range, with the VIOLA doubling it (soft Horn chords and plucked Cellos and Double-basses as accompaniment).

This is the musical material of the Movement, and having noted it and so attained a subconscious intimacy with it, the listener will readily follow the rest of the music.

PATHETIC SYMPHONY, TCHAIKOVSKY.

Tchaikovsky's Sixth Symphony, called "The Pathetic," has become the most popular of his larger orchestral works. It was the last symphony the composer wrote, and it was his favourite. He died a fortnight after its first performance.

The separate sections (or "movements") of the Symphony are as follows:—

I. *Slow—Pretty Quick—Rather Slow—Quick and Lively—Rather Slow.*

This, then, is a Movement with many changes of speed.

The chief features of the Movement are as follows:—

(a) A slow, gloomy Introduction. It opens with a despairing little Tune on the BASSOON (Double-basses, divided, sometimes joined by Violas, divided, accompanying). It ends with a short thread of tune from the Violas. There is a momentary pause, and—(b) The VIOLAS AND CELLOS take up the Bassoon tune, play it more quickly, and expand it, then handing it over to the FLUTES AND CLARINETS.

This is the First Main Tune, and stamps the whole Movement with its despairing character.

After an emotional crisis, in which the cries of the BRASS leave a strong impression, there enters—

(c) A soft, graceful and tender tune on FIRST VIOLINS AND CELLOS, both muted, and an octave apart (with a little accompaniment on Horns and Wood Wind).

The mood of the Music is here decidedly happier.

This is the SECOND MAIN TUNE. After a time it is heard loudly and thrillingly played by all VIOLINS AND VIOLAS (with an accompaniment of repeated notes).

Then A SOLO CLARINET takes up this tune, very softly, and the music dies away (until there comes a place where the composer has actually marked it *pppppp*), and then—

(d) The WHOLE ORCHESTRA violently interjects a loud crash, and we are back in the restless, gloomy mood of the First Main Tune.

If the Movement has been attentively followed to this point, all will be clear. In one way and another the same material is used again and again, until, at last, as the end approaches—

A CLARINET is again heard softly playing the graceful and pathetic SECOND MAIN TUNE (accompaniment on Horns and Wood, with a tiny rattle on the Kettledrums).

Then, whilst TRUMPETS and TROMBONES gently sing a version of the gloomy opening Tune, all the STRINGS (plucking instead of bowing) play descending scales, and the music fades into nothingness (it is, at the end, marked *morendo*—i.e. "dying").

II. *Quickly, but Gracefully.* This is the favourite Movement, with five beats to the bar (considered in another way, it consists of alternate bars of two beats and three beats). The Movement falls into three sections:—

(a) 1st section (note how the first main Tune is given first to the Cellos, and then a second Tune to the Violins, afterwards taken up by the Wood Wind, whilst the Violins decorate the score with octave leaps and scales).

(b) 2nd Section, softer and more sedate. Note how, almost throughout, the Double-basses, Bassoon, and Kettledrums cling on to the same note (D) steadily reiterating it about two hundred times, whilst the other instruments weave lovely melodies above.

(c) 3rd Section, like the 1st.

The whole feeling of the Movement is entirely different from that of the preceding one. Its rhythmic five-crotchets-to-a-bar theme sweeps one along with it into happiness. The middle section is not so buoyant, perhaps.

III. *Quick and very lively.* This opens lightly and airily, in alternate phrases given to the STRINGS and the WOOD WIND.

Then, in a moment, whilst the light, airy tune continues, there creeps in with it a wisp of a March Tune, first on OBOES, then on TROMBONES, then on HORN AND TRUMPET. This sort of thing continues for some time, until at last the CLARINETS (Strings and Horns quietly accompanying) take up the wisp of melody, and elaborate it into a definite March Tune. Soon the VIOLINS take it over.

And so the Movement continues, the March Tune being taken in turn, by most of the instruments, and also by the whole big orchestra.

This, again, is a happy Movement. It swings along, loose-limbed and free.

IV. *Slow and lamenting.* Gloom and sorrow again.

The First Main Tune (STRINGS), with which the piece opens, is as a plea for mercy.

After a time the BASSOONS enter with a remarkable and expressive passage, in which they creep down from nearly their top note to nearly their bottom note.

Then HORNS are heard (quite alone) sounding a repeated-note call, and whilst they continue this the STRINGS enter with the SECOND MAIN TUNE. This is marked *Con lencia e devozione*, i.e., with gentleness and devotion, and brings with it a feeling of sympathy and consolation.

A moment later, note how, whilst the Strings continue their Tune, the Trombones and soon the Horns imitate them, in a responsive way.

Out of this material the Movement grows, and, as has no doubt been grasped, it is not one of entire gloom. But its tendency is towards sorrow, and near the end, this feeling entirely overwhelms it.

A passage of mournful chords for Trombones and Tuba, marks the descent into hopelessness. A part of the Second Main Tune, now given to MUTED STRINGS (with Wood Wind and soft Brass accompaniment, the Double-basses maintaining a throbbing pulsation) succeeds. It drops lower and lower, and becomes softer and softer until it dies away.

The resemblance between the opening of the first Movement and the close of the last will be noticed. Whatever may have intervened, tragedy is the dominant mood of the Symphony.

THE SORCERER'S APPRENTICE—DUKAS.

Dukas is a French composer, now about sixty years old. His symphonic Poem, *The Sorcerer's Apprentice* is founded upon a Ballad of Goethe's, the sense of which may be very freely rendered as follows:—

"So the old boy's gone out at last; and I can have a go at ordering about his spooks and spirits. I've taken good care to make a note of his signs and spells, and if I keep my wits about me, I don't see why I, too, shouldn't be able to do a few tricks.

"Here—you Broom! put on these old clothes of mine; stand up on two legs and off with you to the river to fetch some water!

"Hurrah! He's really gone down to the river bank, and, quicker than lightning, he's back again with the water. Already he's filled to the brim the buckets and tubs.

"Enough! That'll do! Oh, bother! If

(Continued on the facing page.)

THE PROGRAMME—TUESDAY

(April 22nd.)



Photo: S. W. Body, Ltd.
**MR. L. STANTON
JEFFERIES.**

I haven't gone and forgotten the word to break the spell!

"What on earth is the word I want? That old broom's hard at it still! He brings fresh buckets every moment. I'm already getting flooded out!

"I can't stand this. I must get hold of him and stop him. Oh, what a face he makes. What malice he shows!

"Son of Satan! Must the whole house be lost in the tide? Torrents are pouring in everywhere. Curse that broom that won't listen to me. Blockhead, take a rest now, can't you?

"Stop it! Do stop it! Or I'll take the axe and I'll smash your old wood into pieces.

"Here he is again! Wait a moment and I'll have you, and make an end of you once for all!

"The shining axe blade crashes, and he's smashed in two. Bravo! Good for me! And now I breathe again.

"O horror! The two pieces are both running about now, and now there's a double work going on! Powers on high. Help!

"How they run! The water's well up the walls now, and the stairs are disappearing. What a flood! Master, Master! Can you hear me? Help, Master!

"What a blessing! Here he comes. Master, I've commanded spirits and can't lay them!"

"Get into the corner, broom! Stop that nonsense. When the old master comes you've got to obey."

With that lively monologue before them, listeners may form their own pictures and fit them to the music. Perhaps the opening passage (with Muted Strings, Harp, "pings" and a tiny tune given in turn to Clarinet, Oboe and Flute) stands for the spell. Perhaps, at the end, the Brass chords represent the return of the Master Sorcerer—and so forth.

The Orchestra used is a big one, and it gives prominence to instruments in their extreme registers, e.g., high Piccolo shrieks, low Bassoon grunts, and so forth.

SONG OF THE VOLGA BOATMEN—GLAZOUNOF.

This is a simple orchestral setting of a Russian folk-song, given out twice, and increasing steadily in tone, from a soft opening to a loud close.

5th SYMPHONY CONCERT.

Central Hall, Westminster.

at 8 p.m.

(S.B. to all Stations.)

THE LONDON SYMPHONY ORCHESTRA.

Conductor, L. STANTON JEFFERIES.

Solo Pianoforte, WILLIAM MURDOCH.

Overture, "Britannia" Mackenzie (15)

Concerto for Pianoforte and Orchestra,

No. 2, in C Minor..... Rachmaninoff

Symphony No. 6, "The Pathetic".....

Tchaikovsky

"L'Apprenti Sorcier"..... Dukas

"Song of the Volga Boatmen".....

Glazounof

Pianoforte Soli:

"Reflets dans l'eau"..... Debussy

"Hark, Hark, The Lark!" Schubert-Liszt

Concert Study in D Flat..... Liszt

(a) "Shepherd Fennel's Dance".....

Balfour Gardiner

(b) "Bagatelle"..... John Ireland (11)

(c) "Molly on the Shore" Percy Grainger

March from "Prince Igor"..... Borodin

Announcer: R. F. Palmer.

Glazounof is a living Russian composer, born in 1865.

SHEPHERD FENNEL'S DANCE—BALFOUR GARDINER.

"The shrill tweedle-dee of the boy fiddler has begun, accompanied by a booming ground-bass from Elijah New, the parish clerk, who had thoughtfully brought with him his favourite musical instrument, the serpent."

"The dance whizzed on with cumulative fury, the performers moving in their planet-like courses, direct and retrograde from apogee to perigee, till the hand of the well-kicked clock at the bottom of the room had travelled over the circumference of an hour." (Thomas Hardy's *Wessex Tales*.)

Balfour Gardiner was born in London forty-seven years ago. This piece of his is dedicated to Sir Henry Wood. It was written in 1910.

BAGATELLE—JOHN IRELAND.

This is a graceful little piece that requires no description. It was written in 1911, and dedicated to Marjorie Hayward.

John Ireland was born at Bowden, Cheshire, in 1879. A short programme of his works was lately broadcast from London.



Photo: Cassell & Co., Ltd.
MR. WILLIAM MURDOCH.

MOLLY ON THE SHORE—PERCY GRAINGER.

Molly on the Shore is the name of an old Irish reel, and the composer has made his piece out of this and another reel, *Temple Hill*.

His use of the Orchestra will be found to be vivid and highly coloured.

Percy Grainger was born in Melbourne in 1883, but during the war took on American nationality. One of his friendships is commemorated in the British Folk Music Settings of which this piece is one; they are "Lovingly and reverently dedicated to the memory of Edward Grieg." This particular piece is also inscribed "Birthday Gift to Mother, 1907."

MARCH FROM "PRINCE IGOR"—BORODIN.

Borodin was a Russian composer (1834-87). *Prince Igor* is an opera with a plot based upon Russian History.

This March is a picturesque piece of orchestral writing. It falls into three sections.

(a) The MARCH proper—almost entirely constructed out of the persistent little one-bar tune which is heard at the opening and which is given to almost all the instruments in turn. The end of this is marked by a loud climax and three emphatic chords.

(b) The TRIO, or middle section of the March. This opens with a rather longer Tune (four bars) in the WOOD WIND, which is immediately responded to by another (four-bar) tune in the LOWER STRINGS. Out of these two little Tunes the Trio is made.

(c) The MARCH again, much as before. This time after the loud climax and the three emphatic chords there follows a Coda (or closing passage) made out of the Trio Tunes.

At the end of all the little one-bar March tune returns and is given out noisily (with the shrill Piccolo trilling up aloft).

Tickets, 5s. 9d. and 3s. 6d., numbered and reserved; 2s. 4d. and 1s. 3d., unreserved (including tax), may be obtained at Central Hall, the usual agents, and at the offices of the B.B.C., 2, Savoy Hill, W.C.2.

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

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. Wireless Trio and Gladys Davies (Contralto).
- 4.0-4.30.—Time Signal from Greenwich. Concert: Bryn Gwyn (Bass Baritone). WOMEN'S TALKS.
- 5.30.—CHILDREN'S STORIES.
- 6.15.—An Appeal on Behalf of "Dr. Barnardo's."
- 7.0.—TIME SIGNAL, and 1ST GENERAL NEWS. *S.B. to all Stations.*
- FRENCH TALK. *S.B. to other Stations.* Local News and Weather Forecast.
- 7.30.—The Rev. J. MARSHALL ROBERTSON, M.A., on "The Fun and Fascination of Philosophy." *S.B. to other Stations.*
- 8.0.—5TH SYMPHONY CONCERT.
- 9.30.—NEWS and Weather Forecast. *S.B. to all Stations.* Local News.
- 9.45.—5TH SYMPHONY CONCERT (Contd.).
- 10.30.—Close down.

BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintette.
- 4.30.—Agricultural Corner.
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Forecast.
- KIDDIES' CORNER.

- 6.30.—"Teens' Corner."
- 7.0-10.30.—Programme *S.B. from London.*

BOURNEMOUTH.

- 3.45.—Major C. M. Gonne on "Origin of English Horses."
- 4.0.—ROYAL BATH HOTEL DANCE ORCHESTRA. Olwen Picton-Jones (Solo Pianoforte).
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour.
- 7.0-10.30.—Programme *S.B. from London.*

CARDIFF.

- 5.0.—"5WA'S" "FIVE O'CLOCKS."
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0-10.30.—Programme *S.B. from London.*

MANCHESTER.

- 3.30-4.30.—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.*
- FRENCH TALK. *S.B. from London.* Local News and Weather Forecast.
- 7.30.—T. A. COWARD on "Gulls."
- 8.0-10.30.—Programme *S.B. from London.*

NEWCASTLE.

- 3.45.—The Station Light Orchestra.
- 4.45.—WOMEN'S HALF-HOUR.
- 5.15.—CHILDREN'S CORNER.
- 6.0.—Scholars' Half-Hour.
- 6.45.—Farmers' Corner.
- 7.0-10.30.—Programme *S.B. from London.*

ABERDEEN.

- 3.30.—Operatic Afternoon by the Wireless Quintette.
- 4.30.—Maurice D. Wright—Flute Recital.
- 5.0.—WOMEN'S HOUR.
- 5.30.—SUNSHINE CORNER.
- 6.0.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.15-7.30.—Interyal.
- 7.30-10.30.—Programme *S.B. from London.* Announcer: W. D. Simpson.

GLASGOW.

- 3.0.—Norman Austin's "Musical Moments."
- 3.30-4.30.—The Wireless Quartette and F.E. Dobie (Baritone).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.40.—Prof. S. Rait, C.B.E., M.A., LL.D., on "Scottish History."
- 7.0-10.30.—Programme *S.B. from London.*

WIRELESS PROGRAMME—WEDNESDAY (April 23rd.)

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

LONDON.

10.30-12.15.

Opening Ceremony of

The British Empire Exhibition

at Wembley.

11.30. Speech by

His Majesty THE KING,

preceded by

His Royal Highness THE PRINCE OF WALES.

S.B. to all Stations.

3.30-4.30.—Time Signal from Greenwich. Concert by the Wireless Trio. "The Story of the Stocking Factory," by Helen Grieg Souter. "Across the Rockies by Train," by Agnes M. Miall.

5.30.—CHILDREN'S STORIES: Uncle Jeff's Musical Talk with Music by the Orchestra.

6.15-7.0.—Interval.

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

ARCHIBALD HADDON (the B.B.C. Dramatic Critic): "News and Views of the Theatre." *S.B. to all Stations.* Local News and Weather Forecast.

7.30. **St. George For Merrie England.**

S.B. to Cardiff and Bournemouth.

Prologue: "St. George's Day" (A. Corbett-Smith), spoken by CYRIL ESTCOURT.

THE SPIRIT OF THE EMPIRE AND HER STORY.

Reflected in:—

Music by

THE BAND OF HIS MAJESTY'S ROYAL AIR FORCE.

(By Permission of the Air Council).

(Director of Music: Flight Lieut. J. AMERS.) "MR. EVERYMAN," in Stirring Episodes of Empire Building.

Scenes from Shakespeare.

Shakespearean Lyrics sung by NORMAN NOTLEY (Baritone).

"The Empire and The League of Nations," by Sir ARTHUR SALTER, K.C.B.

The Programme will be broken at 9.30. by the 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

10.30. GOD SAVE THE KING.

10.35.—The Speech of H.M. THE KING delivered on the occasion of the Opening of the British Empire Exhibition will be read in Esperanto. *S.B. to all Stations.*

Announcer: J. S. Dodgson.

BIRMINGHAM.

10.30-12.15.—Opening Ceremony of THE BRITISH EMPIRE EXHIBITION, Wembley. *S.B. from London.*

3.30-4.30.—Lozells Picture House Orchestra, under the Direction of Paul Rimmer.

5.0.—WOMEN'S CORNER: Lieut. A. E. Spry on "Operations off Zeebrugge."

5.30.—Agricultural Weather Forecast.

KIDDIES' CORNER.

6.30.—"Teens Corner."

7.0.—NEWS. *S.B. from London.*

ARCHIBALD HADDON. *S.B. from London.*

Local News and Weather Forecast.

Shakespeare Evening.

7.30.—WALTER POWELL (Chief Librarian, Birmingham Public Library), on "The Shakespearean Memorial Library."

7.45. Shakespeare Birthday Performance of

"OTHELLO,"

The Moor of Venice.

Arranged and Directed by WILLIAM MACREADY.

Duke of Venice... } HUBERT BARKER
Montano }

Brabantio } LEONARD THACKERAY
Gratiano } ...

Othello WILLIAM MACREADY

Iago E. STUART VINDEN

Roderigo } NORMAN ROSSLYN
Lodovico } ...

Emilia LILLIAN MARSTON

Desdemona EDNA GODFREY-TURNER

Act I. Scene 1.—Outside Brabantio's House.

Scene 2.—A Street in Venice.

Scene 3.—The Senate House.

Act II. Exterior of the Castle at Cyprus.

Act III. A Room in the Castle

Act IV. Scene 1.—A Street in Cyprus.

Scene 2.—A Bedchamber in the Castle.

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

9.45.—"OTHELLO" (Contd.).

10.35.—The Speech of H.M. The King read in Esperanto. *S.B. from London.*

Announcer: Percy Edgar.

BOURNEMOUTH.

10.30-12.15.—Opening Ceremony of THE BRITISH EMPIRE EXHIBITION, Wembley. *S.B. from London.*

3.45.—"Shakespearean Afternoon," by the "6BM" Trio: Reginald S. Mount (Violinist), Thomas E. Illingworth (Cellist), Arthur Marston (Pianist). Shakespeare Recitations by Isabel Emery. Songs by Herbert Smith (Baritone).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: Hilda Rawnsley, on "The Craft of the Needle."

7.0.—NEWS. *S.B. from London.*

ARCHIBALD HADDON. *S.B. from London.*

Local News and Weather Forecast.

7.30 onwards.—The entire Programme *S.B. from London.*

Announcer: John H. Raymond.

CARDIFF.

10.30-12.15.—Opening Ceremony of THE BRITISH EMPIRE EXHIBITION, Wembley. *S.B. from London.*

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

5.45.—THE HOUR OF THE "KIDDIE-WINKS."

7.0.—NEWS. *S.B. from London.*

ARCHIBALD HADDON. *S.B. from London.*

Local News and Weather Forecast.

7.30 onwards.—The entire Programme *S.B. from London.*

Announcer: W. N. Settle.

MANCHESTER.

10.30-12.15.—Opening Ceremony of THE BRITISH EMPIRE EXHIBITION, Wembley. *S.B. from London.*

3.30-4.30.—Concert by the "2ZY" Quartette.

5.0.—WOMEN'S HOUR.

5.25.—Farmers' Weather Forecast.

5.30.—CHILDREN'S HOUR.

7.0.—NEWS. *S.B. from London.*

ARCHIBALD HADDON. *S.B. from London.*

Local News and Weather Forecast.

7.30-8.0.—Interval.

St. George's Day.

8.0. ALL ENGLISH PROGRAMME.

THE "2ZY" ORCHESTRA.

March, "The Crown of India" ... Elgar

Overture, "Plymouth Hoe" Ansell

Waltz, "Nights of Gladness" ... Ancliffe

Persiflage by PERCY PHLAGE.

Orchestra.

Selection, "The Rose" Myddleton

8.40.—Prof. F. E. WEISS, D.Sc., F.R.S. on "Tulips."

9.0. FLORA MACDONALD HENRY.

"Softly Sighs" Weber

"A Brown Bird Singing" ... Haydn Wood

Orchestra.

Selection, "Reminiscences of England" Godfrey

9.20. Flora Macdonald Henry.

"Lost Love" Spindrift

"Question" Brahe

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

Orchestra.

Selection, "Merrie England" German

Suite, "Woodland Pictures" ... Fletcher

March, "Pomp and Circumstance" Elgar (1)

10.35.—The Speech of H.M. The King read in Esperanto. *S.B. from London.*

Announcer: V. H. Goldsmith.

NEWCASTLE.

10.30-12.15.—Opening Ceremony of THE BRITISH EMPIRE EXHIBITION, Wembley. *S.B. from London.*

3.45.—Concert: Walkers' Band relayed from Tilleys' Assembly Rooms.

4.45.—WOMEN'S HALF-HOUR: The Rev. Herbert Barnes on "St. George." Isabel Spence, Old English Songs.

5.15.—CHILDREN'S CORNER.

6.0.—Scholars' Half-Hour: Mr. T. O. Hill, B.Sc., on "African Tribes and their Characteristics."

6.35.—Farmers' Corner: Professor Gilchrist, "Seasonable Notes."

7.0.—NEWS. *S.B. from London.*

ARCHIBALD HADDON. *S.B. from London.*

Local News and Weather Forecast.

An Evening in England.

THE STATION ORCHESTRA.

Conductor, WILLIAM A. CROSSE.

Vocalists { EDNA SHEARD (Contralto),

ROBERT STRANGEWAYS

(Baritone).

Elocutionists { ELLA SCOTT,

LEE DIXON.

7.30. Orchestra.

March, "Pomp and Circumstance" Elgar (1)

Overture, "Plymouth Hoe" Ansell

Edna Sheard.

"O Peaceful England" German

Orchestra.

Selection, "Merrie England" German

Ella Scott and Lee Dixon.

The Trial Scene from

"THE MERCHANT OF VENICE"

(Shakespeare).

Orchestra.

"Bagatelle" Ireland (11)

"Handel in the Strand" Grainger

Robert Strangeways.

"Come Away, Death" Quater

"Mistress Mine" ter

"Blow, Blow, Thou Winter Wind" (1)

Shakespearean Song Cycle

9.0-9.30.—Interval.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 161.

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.

- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. Orchestra.
"Benedictus" Mackenzie (11)
"Merry Andrew" Ireland
Edna Sheard.
"There's a Land" Allison (1)
Orchestra.
"Reminiscences of England" Godfrey
Robert Strangeways.
"The British Grenadiers" Gleadhill
Orchestra.
"Children's Overture" Quiller
- 10.35.—The Speech of H.M. the King read in Esperanto. *S.B. from London.*
Announcer: W. M. Shewen.

ABERDEEN.

- 10.30—12.15.—Opening Ceremony of THE BRITISH EMPIRE EXHIBITION, Wembley. *S.B. from London.*
- 3.30—4.30.—Popular Afternoon by the Wireless Quintette and John Cooper (Baritone).
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.*
Local News and Weather Forecast.

Dance Night.

- 7.30. THE WIRELESS JAZZ ORCHESTRA.
Waltz, "Hawaiian Rainbow" (9); Fox-trot, "When Hearts are Young"; One-step, "Jonah" (23).
- 7.45. GEO. J. JEFFCOCK (Baritone).
"At My Lady's Feet" Jones
"Betty and Johnny" Coates
Jazz Orchestra.
- 7.55.
Fox-trot, "My Rambler Rose"; Waltz, "Bayudah"; One-step, "Nancy"; Fox-trot, "Non-Stop Dancing."
- 8.15. JAMES J. MORAN (Elocutionist).
"Lochinvar" Sir Walter Scott
"The Spirit of Contradiction" (Humorous).
- 8.25.
Jazz Orchestra.
Fox-trot, "Oh! Ma Gaby"; Waltz, "Honeymoon Chimes"; One-step, "I'm Wild About Wild Men" (6).
- 8.40.
Geo. J. Jeffcock.
"Cobbling" Sanderson (1)
"He's Such a Lil Feller" Gordon
Jazz Orchestra.
- 8.50.
Fox-trot, "Wana Blues" (9); One-step, "The Kiss Game."
- 9.0—9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. Geo. J. Jeffcock.
"King Charles" White (1)
Prologue, "Pagliacci" Leoncavallo
James J. Moran.
"Prince" (An American War Story).
Jazz Orchestra.
Quadrille, "Flowers of the North."
- 10.55.—The Speech of H.M. the King read in Esperanto. *S.B. from London.*
Announcer: W. D. Simpson.

GLASGOW.

- 10.30—12.15.—Opening Ceremony of THE BRITISH EMPIRE EXHIBITION, Wembley. *S.B. from London.*
- 3.30—4.30.—Nautical Programme by the Wireless Quartette and Sidney Coltrane (Tenor).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.45.—D. MILLAR CRAIG on "The Modern Orchestra and its Members."
- 7.0.—NEWS. *S.B. from London.*
ARCHIBALD HADDON. *S.B. from London.*
Local News and Weather Forecast.

St. George's Day.
THE ATTACK ON ZEEBRUGGE MOLE
—23rd April, 1918.
NAUTICAL NIGHT.
7.30. THE STATION ORCHESTRA.
Conducted by HERBERT A. CAR-
RUTHERS.
Overture, "Plymouth Hoe" Ansel
A Play in One Act.
"IN THE ZONE,"
by
Eugene O'Neill.
Produced by GEORGE MOSS and
"5SC'S" REPERTORY COMPANY.
Scene: The Seamen's Forecastle.
Time: It is about ten minutes to twelve
on a night in the Autumn of the year 1915.

Cast:

- Smitty W. HAY
Davis ... W. G. STEPHEN
Swanson J. A. GIBSON
Scotty J. L. DYKES
Ivan H. HARRIS
Paul .. GEORGE LESTER
Jack ERIC GEORGE
Driscoll .. GEORGE ROSS
Cocky Mr. CREEGAN
- All Seamen of the British Tramp Steamer
Glencairn.

- 8.10. Orchestra.
Selection of Nautical Airs, "Life on the
Ocean" Binding
- 8.30.—ROBERT HAMILTON (Bass) will sing
some of the old Sea Chanties.
- 8.40.—ERIC GEORGE will give some Readings
from "Rhymes of a Motor Launch," by
Lieut. Gordon S. Maxwell, R.N.V.R.

8.50. Orchestra.
Waltz, "Dream on the Ocean" Gangl
March, "The Middy" Alford

9.0. RONALD GOURLEY (Entertainer).
Music and Humour.

9.15—9.30.—Interval.

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

9.45. A Play in One Act
"THE LONG VOYAGE HOME,"
Produced by George Ross and "5SC's"
Repertory Company.
Scene: A squalid, dingy room, dimly
lighted by oil lamp placed in brackets on
the walls—in the bar of a low eating-
house near the London Docks.
Time: It is about nine o'clock in the
evening.

Characters:

- Fat Joe (Proprietor of a low Eating-House)
Mr. CREEGAN
- Niek (A Tout) J. A. GIBSON
- Meg (Waitress) . GLADYS MACDONALD
- Freda (Waitress) . SNOWIE B. LOGAN
- Kate (Waitress).
BERNARDINE MACDONALD
- Olson ERIC GEORGE
- Driscoll GEORGE ROSS
- Cocky W. G. STEPHEN
- Ivan H. HARRIS
- Seamen of the British Tramp Steamer
Glencairn.
- 8.20. Orchestra.
Overture, "Britannia" ... Mackenzie (15)
- 10.35.—The Speech of H.M. The King read in
Esperanto. *S.B. from London.*
Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key of publishers will be found on page 161.

FOREIGN STATIONS.

FRANCE.

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

GERMANY.

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

SWEDEN.

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

SWITZERLAND.

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

BELGIUM.

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

HOLLAND.

The Hague. PCGG. 1070 metres.
3.0 to 5.0 p.m. (Sunday); 8.40 to 10.40
(Monday and Thursday).
Labor. Heussen. PCUU. 1050 metres.
1070 metres.
9.40 to 10.40 a.m. (Sunday) Concert; 9.40 to
10.40 p.m. (Sunday) Concert; 7.40 to 9.40 p.m.
(Tuesday) Concert; 7.45 to 10.0 p.m. (Thursday)
Concert.

Velthuyzen. PCKK. 1070 metres.

8.40 to 9.40 p.m. (Friday) Concert.

Amsterdam. PA5. 1100 metres.

7.40 to 9.10 p.m. (Wednesday) Concert.

The above times are all Greenwich Mean
Time.

AMERICA.

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

WIRELESS PROGRAMME—THURSDAY (April 24th.)

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

LONDON.

- 1.0-2.0.—The Week's Concert of Gramophone Records.
- 4.0-4.30.—Time Signal from Greenwich. Concert: Alfred Pannock (Bass). "The Letters of O Toyo, a Japanese School-girl," by C. Romanne James. "Pictures and Their Frames" (No. 2), by Edith Hinchley.
- 5.30.—CHILDREN'S STORIES: "Five Little Pitchers," Chap. 8, Part 3, by Madeline Hunt. "Amie Hilda and Uncle Humpty Dumpty." "Tip Goes Treasure Hunting." L. G. M. of the *Daily Mail* on "Zoo Fish Stories."
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Talk by the Radio Society of Great Britain. *S.B. to all Stations.*
Local News and Weather Forecast.
- 7.20.—Major HARRY BARNES, F.R.I.B.A., F.S.I., Vice-President of the Royal Institute of British Architects, on "Some Things which Affect Housing." *S.B. to Aberdeen.*
- 7.30.—THE WIRELESS ORCHESTRA.
Overture, "Plymouth Hoe" Ansell
Entr'acte, "Carissima" Elgar (4)
JOHN HENRY on
"This Exhibition Business."
THELMA PETERSEN (Soprano),
with Orchestra.
"O Don Fatale" ("Don Carlos")... Verdi
The Orchestra.
Four English Dances in the Olden Style
Cowen (11)
1. Stately Dance; 2. Rustic Dance;
3. Graceful Dance; 4. Country Dance.
ROBERT RADFORD (Bass),
with Orchestra.
Recit. and Aria.....Handel
"I Rage, I Melt, I Burn."
"O, Ruddier Than the Cherry."
RAY WALLACE, Entertainer at the
Piano.
The Orchestra.
Two Pieces—
"Liebeslied" Kreiser
"Liebesfroud" Kreiser
Thelma Petersen.
"A Summer Night" Goring Thomas
(With 'Cello Obligato).
"Good Morning" Denys Cleaves
The Orchestra.
"Invitation to the Valse" Weber
9.15.—Mr. E. Le BRETON MARTIN: "The
Language of the Song Birds."
9.30.—TIME SIGNAL FROM GREENWICH
and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Local News and Weather Forecast.
9.45. Robert Radford,
Songs with Piano.
"In Sheltered Vale".....Old German
"Four Jolly Sailors" Ed. German
The Orchestra.
Selection, "Katinka" Fritzl (6)
John Henry on
"The Rodeo."
The Orchestra.
Incidental Music to "Gabrielle" ... Rosco
10.30.—Close down.
Announcer: C. H. King.

BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintette, under the
Direction of Frank Cantell.
- 5.0.—WOMEN'S CORNER: W. Beeston,
F.L.A., Literary Talk: "English
Humorists."
- 5.30.—Agricultural Weather Forecast.
KIDDIES' CORNER.
- 6.30.—"Teens' Corner": W. Beeston, F.L.A.,
on "Books to Read."
- 7.0.—NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.
Light Classical Programme.
7.20. THE STATION ORCHESTRA.
Overture, "Tancredi" Rossini
Suite, "La Source" Delibes
(a) Scarf Dance; (b) Love Scene; (c)
Variation; (d) Danse Circassienne.
Selection, "Oberon" Weber
Two Hindoo Pictures ... Hansen and Lotter
(a) "Approaching and Passing a Hindoo
Temple"; (b) "The Shepherdess of the
Himalayas."
Suite, "Three Dream Dances"
Coleridge-Taylor
8.0.—RONALD GOURLEY in "Music and
Humour."
8.15-8.45.—Interval.
8.45.—Ronald Gourley in "More Music and
Humour."
9.0. Orchestra.
Selection, "A Princess of Kensington"
German
Entr'acte, "Moresque" Coates
Valse, "Lilac Time" Schubert-Clusam
9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
9.45.—GRAHAM SQUIERS, F.C.A., on "That
Income Tax Furore."
10.0. Orchestra.
Selection, "Rigoletto" Verdi
Suite, "Cobweb Castle" Lehmann
(a) "In the Owl's Turret"; (b) "Fly
Away, Ladybird"; (c) "By the Sun-
dial"; (d) "The Legend"; (e) "Even-
song"; (f) "My Lady's Jester."
10.30.—Close down.
Announcer: H. Cecil Pearson.
- ## BOURNEMOUTH.
- 3.45.—Ethel Rowland (Solo Pianoforte).
4.0.—THE ROYAL BATH HOTEL DANCE
ORCHESTRA, relayed from King's Hall
Rooms. (Musical Director, DAVID S.
LIFF.)
4.20.—Ethel Rowland (Solo Pianoforte).
4.25.—The Royal Bath Hotel Dance Orchestra.
4.45.—WOMEN'S HOUR.
5.15.—KIDDIES' HOUR.
6.15.—Scholars' Half-Hour: J. C. B. Carter,
B.A., A.K.C.Lon., on "Modern Drama."
7.0.—NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
7.15.—RACHEL SWETE MACNAMARA, on
"Country Lore—January to June."
Local News and Weather Forecast.
7.35-8.0.—Interval.
Chamber Music.
8.0. THE WIRELESS STRING ORCHESTRA.
Conductor, Capt. W. A. FEATHERSTONE.
Serenade for Strings, Op. 48... Tchaikovsky
8.15. MAURICE COLE (Solo Pianoforte).
"Sonata Tragica" MacDowell (4)
8.35. Orchestra.
Septet, Op. 65 Saint-Saens
(Trumpet, 1st and 2nd Violins, Viola,
'Cello, Contra Bass, Piano.)

- 8.55. Maurice Cole.
Nocturne for the left hand alone... Scriabin
Two Poems, Op. 32 Scriabin
"The Juggleress" Moszkowski
9.10. JOSEPH SWAEP (Solo Violin).
"Romance" D'Ambrosio
9.20. Orchestra.
Serenade, "In the Far West"
Granville Bantock
(Andante and Scherzo.)
9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
9.45. Maurice Cole.
"Prelude in A Minor" Debussy
"En Automne" Henry Martini
"Sheradoosh" Balfour Gardiner
9.55. Orchestra.
Serenade in E, Op. 22 Dvorak
10.15.—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. Vocal and
Instrumental Artistes. Talks to Women.
Weather Forecast.
5.45.—THE HOUR OF THE "KIDDIE-
WINKS."
7.0.—NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.
7.20.—Mr. S. GLYNNE JONES, O.B.E., B.A.,
Assistant Commissioner for Wales.
The National Savings Committee, on
"The National Savings Movement."
Feature Programme.
7.40. ART SONGS AND CHAMBER MUSIC
IV.
Vocalist NORMAN NOTLEY
Solo Oboe LEON GOOSSENS
Solo Pianoforte HILDA DEDERICH
Solo Pianoforte for Songs
VERA MCCOMB THOMAS.
I. Old English Songs.
"Sweet Nymph, Come to Thy Lover"
T. Morley (1593), arr. H. Keel
"Come, You Pretty False-Eyed Wanton"
T. Campion (1610), arr. F. Keel
"Over the Mountains"
Air arr. Roger Quilter
"Billy Boy," Sea Chanty
arr. Sir R. R. Terry
"My Lovely Celia"
George Munro, arr. Lane Wilson
II. Sonata No. 1 for Oboe and Pianoforte
Handel
III. Pianoforte Solo.
Scherzo No. 2 in B Flat Minor ... Chopin
IV. Oboe Solo.
"Sinfonia from Cantata" Bach
"Le Cygne" ("Les Carnival des Ani-
maux") Saint-Saens
"Scherzo" Gilhaud
V. Old Italian and Modern French Songs.
"Come raggio di sol" Caldara
"Star Vicino" Salvatore Rosa
"L'Invitation au Voyage" Duparc
"Perceuse" Rhein-Baton
VI. Concerto for Oboe and Pianoforte
Gilhaud
VII. Pianoforte Solo.
"Five Vignettes" McEwen
VIII. Modern English Songs.
"Silent Noon" }
"The Roadside" } Vaughan Williams (1)
"Fire" }
"Silver" Armstrong Gibbs
"Port of Many Ships" ... Fr. Keel (1)

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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.

- "The Fuchsia Tree" } *Roger Quilter* (1)
- "It Was a Lover and His Lass" }
- IX. Concertino for Oboe and Pianoforte *Colin*
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Dr. JAMES SIMPSON, M.A., D.Sc., on "Romances of Natural History."
- 10.0. Pianoforte Solo.
"Scherzo in B Flat Minor" *Chopin*
(Soloist, Vera McComb Thomas.)
- 10.15.—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.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.
- 7.20—7.45.—Interval.
- 7.45. **Miscellaneous Programme.**
T. H. MORRISON (Solo Violin).
Polonaise *Lauterbach*
SIDNEY COLTHAM (Tenor).
"Go, Lovely Rose" *Quilter*
"In the Silent Night" *Rachmaninoff*
PAT RYAN (Solo Clarinet).
Nocturne in E Flat *Chopin*
Elégie *Massenet*
GILBERT SWAIN (Baritone).
"Parted" *Tosti*
"Obstination" *Foix*
T. H. Morrison.
Aria on G String *Bach*
"La Précieuse" *Couperin-Kreisler*
- 8.45.—Prof. T. H. PEAR, M.A., B.Sc., on "The Appreciation of Colour."
- 9.0. Sidney Coltham.
"At Dawning" *Cadman* (1)
"Madelena" *James*
Pat Ryan.
"Rigoletto Fantasia" *Verdi*
Gilbert Swain.
"Love, Could I Only Tell Thee" ... *Capel*
"Friend" *Davies* (1)
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—VICTOR SMYTHE and Algy.
Pat Ryan.
Request Items.
- 10.15.—W. F. BLETCHER: Spanish Talk.
- 10.30.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert: William Ure (Solo Saxophone), John Musgrave (Boy Treble), M. Mendham (Soprano).
- 4.45.—WOMEN'S HALF-HOUR: Mrs. G. Burns, on "The Value of Walking as an Exercise for Women."
- 5.15.—CHILDREN'S CORNER.
- 6.0.—Scholars' Half-Hour: Mrs. G. Burns on "The Migration of Birds."
- 6.45.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.

Operatic Night.

- 7.20. "CAVALLERIA RUSTICANA"
Mascagni.
Cast:—
Santuzza MAY BLYTHE
Lola } CONSTANCE WILLIS
Lucia }
Turiddu ... HERBERT THORPE
Alfio JOHN HUNTINGTON
Chorus THE SHIPCOTE
HARMONIC CHOIR.
- 9.0—9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. PHILIP MIDDLEMISS (Entertainer).
"Recipes Revised" *Middlemiss*
Orchestra.
Selection, "Madame Butterfly" ... *Puccini*
Philip Middlemiss.
"Shopping for the Wife" ... *Middlemiss*
Orchestra.
Suite, "Carmen No. 1" *Bizet*
- 10.25.—Close down.
Announcer: C. K. Parsons.

ABERDEEN.

- 3.30.—Irish Afternoon by the Wireless Quintette and Ruby Mailer (Soprano).
- 4.30. This Week's Interesting Anniversary.
Shakespeare, born 23rd April, 1564.
- 5.0.—WOMEN'S HOUR: Miss Beatrice Marshall, School of Domestic Science, on "Home-Made Furnishings."
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.30.—Girls' Guildry News.
Boys' Brigade News: George Smith, Treasurer of the Battalion, on "The Methods of the Battalion—Finance."
- 7.0.—NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.
- 7.30 Major HARRY BARNES. *S.B. from London.*

Operatic Night.

- TINA MACINTYRE (Soprano).
A. B. DUNCAN (Baritone).
- 7.30. THE WIRELESS ORCHESTRA.
Selection, "Les Huguenots" ... *Meyerbeer*
- 7.45. Tina Macintyre.
"Softly Sighs" ("Der Freischütz")
Weber (15)
- "Ritorna Vincitor" ("Aida") *Verdi*
- 7.55. A. B. Duncan.
"Eri tu che Machiavi" ("Un Ballo in Maschera") *Verdi*
"Non più Andrai" ("La Nozze di Figaro")
Mozart (11)
- 8.5. Orchestra.
Overture, "Titus" *Mozart*
Selection, "Ernani" *Verdi*
- 8.25. Tina Macintyre.
"Waltz Song" ("Romeo and Juliet") *Gounod*
"Jewel Song" ("Faust")
- 8.35. A. B. Duncan.
"Calf of Gold" ("Faust") *Gounod*
"Loving Smile of Sister Kind" ("Faust")
- 8.45. Orchestra.
Selection, "Der Freischütz" *Weber*
- 9.0.—J. DOUGLAS GARDINER: "Golf Chat" (No. 2 of Series).
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. Orchestra.
Overture, "Fra Diavolo" *Auber*
- 9.55. Tina Macintyre.
"Romanza Scena" ("Cavalleria Rusticana") *Mascagni*
"Caro Nome" ("Rigoletto") *Verdi*

- 10.5. A. B. Duncan.
"Hear Me! Ye Winds and Waves" ("Scipio") *Handel* (1)
"Torcedor's Song" ("Carmen") *Bizet*
- 10.15. Orchestra.
Selection, "Tancredi" *Rossini*
- 10.30.—Close down.
Announcer: R. E. Jeffrey.

GLASGOW.

- 3.30—4.30.—Request afternoon by The Wireless Quartette and Jean Stewart (Contra'to).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Local News and Weather Forecast.

Request Nigh.

- 7.20. THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS.
Overture, "Taunhäuser" *Wagner*
- 7.25. ALEXANDER McCREADIE (Tenor).
"On With The Motley" ("Pagliacci")
Leoncavallo
"Phyllis Has Such Charming Graces"
Old English
- 7.35. LECTURE RECITAL.
A Talk on the Speaking Voice by
AUGUSTUS BEDDIE.
Illustrations:—
"Jean Val Jean, the Convict," from Victor Hugo's "Les Misérables."
"Epistle to a Young Friend" *Burns*
- 8.5. Orchestra.
Selection, "The Gipsy Princess" *Kalman*
- 8.15. MARY FERRIER (Soprano).
"Willow Song" ("Othello") *Verdi*
"Where the Lotus Blooms" *Orlando Morgan*
- 8.25. Orchestra.
Suite, "Casse-Noisette" ... *Tchaikovsky*
- 8.35. Alexander McCreadie.
"Onaway, Awake, Beloved" ("Hiawatha")
Coleridge-Taylor (11)
"The Wee Cooper o' Fife" ... *Traditional*
"Oh! Open the Door" *Traditional*
- 8.47. Orchestra.
Three Dances, "Nell Gwyn" ... *German*
- 9.0.—J. B. PEDDIE (Glasgow University), on "The Development of the English Novel."
- 9.15—9.30.—Interval.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. Mary Ferrier.
"Wind on the Wheat" *Phillips*
"On the Way to Kew" *C. Clarke*
"Bird of the Valley" *Noel Forrester*
- 9.55. Orchestra.
Musical Comedy Selection, "Tina"
Rubens and Wood
Entr'acte, "Les Trésors de Colombine"
Drigo
Suite, "Woodland Pictures" ... *P. Fletcher*
March, "Colonel Bogey" *Alford*
- 10.30.—Close down.
Announcer: Mungo M. Dewar.

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WIRELESS PROGRAMME—FRIDAY (April 25th.)

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

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. Concert: The Wireless Trio and Sybil D'Alvero (Contralto).
- 4.0.—4.30.—"Notable Women of the Eighteenth Century—Fanny Burney," by Florence Thornton Smith. Edwin Spencer (Baritone). "The Barrister-at-Law."
- 5.30.—CHILDREN'S STORIES: "Blyn, the Pixie Poet," by Kathleen Simmonds. Songs by Uncle Rex. "Treasure Island," Chap. 10, Part II, by Robert Louis Stevenson. Miss Rose Fyelman will read "The Elephant and the Tortoise," by Valery Carrick, and "Neighbours," by Ila Hearix.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- G. A. ATKINSON (the B.B.C. Film Critic): "Seen on the Screen." *S.B. to all Stations.*
- Local News and Weather Forecast.
- 7.30. **Pot-Pourri.**
The Chief Ingredient will be The Song Cycle.
"THE PASSING SHOW."
Herbert Oliver (8)
by
WINIFRED ALLAN, DOROTHY GEORGE, EDWARD NICHOL and ASHMOOR BURCH.
This will be served at 8.30 p.m.
The Seasoning will be imparted by:—
WILL VAN ALLEN, the Original Tramp Musical Comedian,
with OLLY OAKLEY, the Premier Banjoist,
CYRIL LIDINGTON, Disuer,
in Monologues Grave and Gay,
and
GEORGE BLACKMORE, who will Talk and Sing.
- 9.30.—TIME SIGNAL FROM GREENWICH and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations, except Manchester.*
- Local News and Weather Forecast.
- 9.45.—Capt. H. G. MANSFIELD, M.C., F.R.G.S., late of the Royal North-West Mounted Police, on: "More About the Royal North-West Mounted Police." *S.B. to Aberdeen.*
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to other Stations.*
- 11.0.—Close down.

Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Lozells Picture House Orchestra, under the Direction of Paul Rimmer. Clifford Fullwood (Tenor), Ernest Brain (Baritone), in Selected Duets.
- 5.0.—WOMEN'S CORNER R. MacDonald Ladell on "Why We Forget."
- 5.30.—Agricultural Weather Forecast.
- KIDDIES' CORNER.
- 6.30.—"Teens Corner."
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.
- Request Programme.**
- 7.30. THE STATION ORCHESTRA.
In Selected Request Items.
- 8.0. SIDNEY COLTHAM (Tenor).
"Go, Lovely Rose" Quilter
"Who is Sylvia?" Schubert

- "In the Silent Night" Rachmaninoff
"Where'er you Walk" Handel (1)
- 8.15-8.45.—Interval.
- 8.45. IRENE MARSTON (Elocutionist).
"The Man Who Shot the Otter" C. P.
"The Spirit of Old Tom" Gear
"Weather" Guiderman
Sidney Coltham.
"Glimpses" Jones
"A Requiem" Homer
"A Banjo Song" Homer
"Madelina" James
Orchestra.
In Selected Request Items.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—Capt. E. C. WHILLIER: Travel Talk: "A Tour in the Middle East."
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—The "GBM" Trio: Reginald S. Mauat (Violinist), Thomas E. Illingworth (Cellist), Arthur Marston (Pianist).
SIR HENRY PAGE-CROFT, G.M.G., J.P., D.L., M.P., on "Anzac Day."
- 4.45.—WOMEN'S HOUR: Capt. R. A. Neaun, on "The Great Pyramid."
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: H. T. Harding, "Further Rambles of an Entomologist."
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.
- 7.30-8.0.—Interval.

British Composers' Night.

- All Songs with Orchestral Accompaniment.
- 8.0. THE WIRELESS AUGMENTED ORCHESTRA.
Conductor, Capt. W. A. FEATHERSTONE.
Overture, "Britannia" ... Mackenzie (15)
- 8.15.—Major STANLEY HOW: Miscellaneous Poems of William Cowper.
- 8.25. Orchestra.
Suite, "The Wand of Youth" ... Elgar (1)
- 8.40. HERBERT SMITH (Baritone).
"A Soft Day" Stanford (14)
"Sea Fever" Ireland
"Vagabond" Ireland
- 8.50. Orchestra.
Ballet Music, "Hiawatha" ... Coleridge-Taylor
- 9.5.—Major Stanley How: Excerpts from "The Task" (William Cowper).
- 9.15. Orchestra.
"Irish Rhapsody" Stanford
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45. Herbert Smith.
"To-Morrow" Fredk. Keel
"The Sea Bird" Quilter
"Moonlight" Quilter

CHAPPELL WEBER BROADWOOD

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

- 9.55. Orchestra.
Oriental Picture, "Beni Mora" ... Holst (2)
"Coronation March" Percy Pitt (11)
- 10.15.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

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

The Magic Carpet.—VII.

- 7.30. The Magic Carpet will make a Flight to MESOPOTAMIA.
Pilot: Canon J. T. PARFIT, M.A.
Comradios 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, and the STATION ORCHESTRA will accompany the party.
Next Wednesday: A Flight to Czechoslovakia.
Pilot: The Rev. Hunter Boyd.

- 8.45. Orchestra.
Entr'acte, "Opania" Michielz
- 8.55.—RONALD GOURLEY will Entertain.
- 9.5. Songs, Selected.
- 9.15.—Ronald Gourley will Resume his Entertainment.
- 9.30.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 9.45.—RICHARD TRESEDER, F.R.H.S., on "Gardening."
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—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.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS. *S.B. from London.*
G. A. ATKINSON. *S.B. from London.*
Local News and Weather Forecast.
- 7.30-8.0.—Interval.
- 8.0. THE "2ZY" DRAMATIC COMPANY present
"ARCHIE AND THE KLU KLUX KLAN."
A Curtain Raiser in One Act
by
H. Toplis.
Chief Klux..... D. E. ORMEROD
Chief Assistant Klux..... R. T. FLEMING

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

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Chief Klu TOM WILSON
 Chief Assistant Klu R. T. FLEMING
 Daphne DOROTHY FRANKLIN
 Archie VICTOR SMYTHE
 Scene: Begins at the End.

8.10.—Overture by the "2ZY" QUARTETTE.

8.15. "THE WITNESS FOR THE DEFENCE."

A Play in Four Acts.

by

A. E. W. Mason.

ACT I.

Scene: Interior of a Tent in Rajputana.

Time: Evening.

Cast:

Henry Thresh VICTOR SMYTHE
 Stephen Ballantyne R. T. FLEMING
 Baram Singh D. E. ORMEROD
 Stella Ballantyne DOROTHY FRANKLIN

ACT II.

Scene 1.—The Library at "The Hazel-woods," Little Beding.

Time: Evening.

Scene 2.—Same as Scene 1.

Time: 24 hours later.

ACT III.

Scene: Same as Scene 1, Act II.

Time: Midnight.

ACT IV.

Scene: Same as Scene 1, Act II.

Time: The following Morning.

Cast:

Henry Thresh VICTOR SMYTHE
 Harold Hazelwood ... D. E. ORMEROD
 Richard Hazelwood ... R. T. FLEMING
 Robert Pettifer TOM WILSON
 Hubbard JOHN PYE
 Mrs. Pettifer BETTY ELSMORE
 Stella Ballantyne DOROTHY FRANKLIN
 N.B.—Two Years elapse between Acts I and II.

Adapted and Produced by VICTOR SMYTHE.

Stage Director and effects, D. E. ORMEROD.

Music Arranged and Directed by T. H. MORRISON.

10.15.—2ND GENERAL NEWS BULLETIN

Local News and Weather Forecast.

10.30.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: May Conn (Solo Pianoforte), Martin Henderson (Solo Concertina), Henry Johnson (Bass).

4.45.—WOMEN'S HALF-HOUR: Miss Agnes Strong on "Old-Fashioned Children." Readings from Jane and Anne Taylor and Kate Greenaway.

5.15.—CHILDREN'S HOUR.

6.0.—Scholars' Half-Hour: Mr. L. Orange, M.B.E., B.Sc., on "The Conquest of Mexico."

6.35.—Farmers' Corner: Mr. R. W. Wheldon on "Varieties of Swedes and Turnips."

7.0.—NEWS. *S.B. from London.*

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

Local News and Weather Forecast.

Musical Comedy Evening.

7.30. THE STATION ORCHESTRA.

Conductor, WILLIAM A. CROSSE.

Overture, "The Arcadians" *Monckton*

"The Merry Widow" *Lehar*

DORIS MILLAR (Soprano)

"Mary" *Frey*

"Beside a Babbling Brook" *Donaldson* (7)

Orchestra.

Selection, "Nellie Kelly" *Cohan* (6)

DORIS MILLAR and W. H. TURNER

(Duets).

"We'll Go to Church on Sundays"

Gideon (7)

"Nesting Time" *Hawley* (6)

Orchestra.

Selection, "Floradora" *Stuart*

ADAM T. NOCKELS (Tenor).

"A Dance for Jack" ("A Country Girl")

Monckton

"Yo Ho, Little Girls" ("A Country Girl")

Monckton

Orchestra.

Valse, "Gipsy Love" *Lehar*

W. H. Turner.

"A Bachelor Gay" }

"Live for To-day" } *Simson*

9.0-9.30.—Interval.

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

9.45. Doris Millar.

"Just for a While" *Geiger*

"Shimmy with Me" *Kern*

Adam T. Nockels.

"Gipsy Love" ("Gipsy Love") *Lehar*

"The Only Girl Alive" ("The Arcadians")

Monckton

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

11.0.—Close down.

Announcer: W. M. Shewen.

ABERDEEN.

3.30-4.30.—Classical Afternoon by the Wireless Quintette and Mary Chalmers (Soprano).

5.0.—WOMEN'S HALF-HOUR.

5.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: Master William Laurie (Violinist) and Stanley McPherson (Pianist).

6.0.—Weather Forecast for Farmers.

6.5.—Scholars' Hour: Dr. W. W. Fyvie: "Science Talk" (No. 3 of series.)

6.25.—Answers to Scholars' Queries.

7.0.—NEWS. *S.B. from London.*

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

Local News and Weather Forecast.

Literary Night.

7.30-9.0. "THE LADY OF THE LAKE."

By Sir Walter Scott.

Music by Macfarren.

S.B. to Glasgow.

Dramatis Personæ:

Ellen (Lady of the Lake) DAISY MONCUR

Lady Margaret JOYCE TREMAYNE

Roderick Dhu R. E. JEFFREY

James FitzJames G. R. HARVEY

Malcolm Graeme A. M. SHINNIE

Douglas R. G. MCCALLUM

Allan-Bane E. R. R. LINKLATER

Other Characters will be played by above and other members of

THE "2BD" REPERTORY PLAYERS.

(This is not a dramatised version of Sir

Walter Scott's great work, but is presented

as an experiment in a new method of

poetic declamation in speech and song.)

Concerted Items rendered by THE "2BD"

CHOIR.

Scott's Songs sung by

RUBY MAILER (Soprano) and

R. E. ANDERSON (Baritone).

THE WIRELESS ORCHESTRA.

9.0. Orchestra.

Selection, "The Golden Moth" ... *Novello*

9.15-9.30.—Interval.

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

9.45.—Capt. H. G. MANSFIELD. *S.B. from London.*

10.0. Ruby Mailer.

"Pleading" *Elgar* (11)

"Little Mountain Maid" *Russell* (1)

10.10. R. E. Anderson.

"The Ould Side Car" *Dix*

"There's Only One England" *Breville-Smith*

10.20. Orchestra.

Selection, "The Orchid" *Caryll and Monckton*

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

11.0.—Close down.

Announcer: H. J. McKee.

GLASGOW.

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

3.30-4.30.—The Wireless Quartette and Philip Middlemiss (Entertainer).

4.45.—TOPICS FOR WOMEN.

5.15.—THE CHILDREN'S CORNER.

6.0.—Weather Forecast for Farmers.

7.0.—NEWS. *S.B. from London.*

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

Local News and Weather Forecast.

7.30.—"THE LADY OF THE LAKE." *S.B. from Aberdeen.*

9.0.—J. B. PRIMROSE on "Lawn Tennis."

9.15. JOHN HUNTINGTON (Baritone).

"Even Bravest Heart" ("Faust") *Gounod*

"The Dew Upon the Lily" *German*

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

9.45. John Huntington.

"The Song of the Road" *Geoffrey Stanton*

"If Love's Content" ("Tom Jones")

German

"Wimmen, Oh! Wimmen" *Phillips*

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

11.0.—Close down.

Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 161.

WIRELESS PROGRAMME—SATURDAY (April 26th.)

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

LONDON.

3.30-4.30.—Time Signal from Greenwich. Concert: The Wireless Trio. "Health and Simple Psychology—The Child at the Nursery Stage," by Marjorie Bowen. Mr. Pollard Crowther on "Japan."

5.30.—CHILDREN'S STORIES: Uncle Pollard Crowther's Fairy Story. Uncle Kirkham on "A Magic-working Mother." 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.*

Major L. R. TOSSWILL, O.B.E., on "Some Famous Fights—Jackson v. Slavin." *S.B. to other Stations.* Local News and Weather Forecast.

7.30. "2LO" LIGHT ORCHESTRA. Suite, "L'Arlesienne"..... *Bizet*
1. Prelude. 2. Minuetto. 3. Adagietto.
4. Le Carillon.

ERNEST ABBEY (Solo Xylophone).
"The Parade of the Tin Soldiers"
Leon Jessel
Tennessee Rag..... *Ernest Abbey*

"2LO" Light Orchestra.
Poem..... *Fibich*
Pizzicato..... *Drigo*

8.0. GEOFFREY CLAYTON
again Presents
THE TEMPLARS.
In another mixture of Mirth, Melody, and Oscillation, including Hilda, Kitten, Mavis, Phyllis, Eric, Geoffrey, Jack and Jay

in
Thirty Awful Minutes.

8.30. "2LO" Light Orchestra.
Selection, "The Lilac Domino"

Cucullier (6)
Melodie Plaintive..... *Ketchbey*
(Solo Violin, S. KNEALE KELLEY).

Xylophone Solo.
"Greenwich Witch"..... *Confrey*
"My Moon Man"..... *Ernest Abbey*

"2LO" Light Orchestra.
Japanese Intermezzo, "Ke-sa-ko" *Chapuis*

9.0. The Templars
again break loose for
another Half Hour
in a Mellifluous Medley of Microphonic Mirth.

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

9.45.—Mr. E. KAY ROBINSON, President of the British Empire Naturalists' Association, on "Cats and Dogs." *S.B. to other Stations.*

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

11.0.—Close down.

Announcer: J. S. Dodgson.

BIRMINGHAM.

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

5.0.—WOMEN'S CORNER: Mabel France on "Domestic Work for Women."

5.30.—Agricultural Weather Forecast.

KIDDIES' CORNER.

6.30.—"Teens Corner."

7.0.—NEWS. *S.B. from London.*

Major L. R. TOSSWILL. *S.B. from London.*

Local News and Weather Forecast.

Panto-Revue Night.

7.30. Special Repeat Performance of the Panto Revue
"SINGBAD THE WAILER."
Written and Produced by
JOSEPH LEWIS.

The above production has now been brought up to date—in fact, a little beyond. Various features have been dropped (Listeners will not be "had"), and new ones have been added at great expense (another 4d.).

Cast: As before—Flu permitting.

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

Major W. G. McMINNIES on "Travelling in the Future."

EDITH JAMES (Songs at the Piano).
"A Plum Pie Song"..... *Gallatly (16)*

"A Domestic Tragedy"
"A Dollie Argument"..... *Levey*

"A few Impressions of People One Meets."
JOSEPH FARRINGTON (Bass).
"Mephistopheles' Serenade" ("Faust")
Gounod

"The Bold Unbiddable"
Child..... *Stanford (14)*

"Blackberry Time".....
"Silent Noon"..... *Williams*

"Sherwood"..... *Dear (14)*

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

11.0.—Close down.

Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—The Bourne Revellers: Winifred Ascott (Soprano), Nellie Winslade (Pianist), Sidney Waller (Tenor), Ernest Eady (Baritone), Ernest Budgen (Humorist).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., "An Account of the British Empire Exhibition."

7.0.—NEWS. *S.B. from London.*

7.10.—A. E. MORGAN, President of Bournemouth Rotary Club, on "Rotary as a World Force."

7.25.—Local News and Weather Forecast.

7.30-8.0.—Interval.

Dance Night.

8.0. RONALD GOURLEY (Entertainer).
Music and Humour.

8.10. THE WIRELESS ORCHESTRA.
Conductor, Capt. W. A. FEATHERSTONE
Selection, "The Duchess of Dantzig"
Cargill

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

8.40. Ronald Gourley,
Music and Humour.

8.50. Orchestra.
"Barcarolle" ("The Tales of Hoffmann")
Offenbach

9.0.—The Royal Bath Hotel Dance Orchestra.

9.15. Ronald Gourley,
Music and Humour.

9.20. Orchestra.
Selection, "Our Miss Gibbs"..... *Mouclton*

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

9.45.—Mr. E. KAY ROBINSON. *S.B. from London.*

11.0.—Close down.

Announcer: John H. Raymond.

CARDIFF.

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

5.45.—THE HOUR OF THE "KIDDIE-WINKS."

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

7.15.—WILLIE C. CLISSITT on "Sport of the Week."

Popular Night.

Vocalist.... SIDNEY COLTHAM (Tenor)
Entertainer..... SIDNEY MILLER
Solo Pianoforte VERA M-COMB THOMAS

7.30. Orchestra.
March, "Pro Patria"..... *Lottor*
Entr'acte, "An Evening Song"..... *Wood*
Overture, "Pique-Dame"..... *Suppl*

7.50. Songs, Selected.

8.0.—Sidney Miller will Entertain.

8.10.—DAN JONES, F.R.A.S., on "The Elements of Astronomy."

8.20. Songs, Selected.

8.30. Orchestra.
Suite, "Fantastique"..... *Foahls*

8.45. Pianoforte Solo.
Study, "La Campanella"..... *List*

8.50. Songs, Selected.

9.0.—Sidney Miller will Resume his Entertainment.

9.10. Orchestra.
Selection, "Merrie England"..... *German*

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

9.45.—Mr. E. KAY ROBINSON. *S.B. from London.*

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

11.0.—Close down.

Announcer: W. N. Settle.

MANCHESTER.

3.30-4.30.—Concert by Claire Alexander (Soprano), Pat Crosby (Mezzo-Soprano), Miss E. Clayton (Solo Violin), Harry Mitchell (Baritone), Presi. H. Brookster (Solo Pianoforte), Joseph Buckley (Lancashire Dialect Entertainer).

5.0.—WOMEN'S HOUR.

5.25.—Farmers' Weather Forecast.

5.30.—CHILDREN'S HOUR.

7.0.—NEWS. *S.B. from London.*

Major L. R. TOSSWILL. *S.B. from London.*

Local News and Weather Forecast.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 161.

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.

7.30-8.0.—Interval.

8.0.—THE "2ZY" ORCHESTRA and STATION STAFF will meet JEAN GORDON and CHARLES ANDERSON, and will have a day's outing. By kind permission of Mr. Bidgood, they will start off on "A Motor Ride" in order to attend a "Meet of the local Horns," after which they will adjourn to the local Concert Hall where Jean Gordon will entertain them. Following this, Mr. Charles Anderson will sing some Bass songs, the first two being "Within this Hallowed Dwelling," and "O Isis and Osiris" from "The Magic Flute," by Mozart. The Orchestra will assist him. Mr. G. W. Thompson will fly specially from Liverpool to give a Talk in the Concert Hall on "The Marvels of Water—The Mighty Power of Steam," at the conclusion of which he is forced to return at once to Liverpool.

ARCHIE CAMDEN has stated his willingness to join in the Concert and tell through the medium of his Bassoon all about "Lucy Long."

VICTOR SMYTHE will also have something to say at the end of the Concert.

They will continue the journey, and JOSEPH LINGARD will point out "The Wren," whom we hope to hear sing. They will visit the Old Scotch Inn and hear a lot of Scotch Airs. Jean Gordon and Charles Anderson will perform there also, Charles Anderson telling all about "Captain Mac" (1) and the "Floral Dance." To finish the day, they will visit "The Village Circus" and go home in time to hear the NEWS, *S.B. from London*, Mr. E. KAY ROBINSON, *S.B. from London*, and the Local News and Weather Forecast, followed by an hour's dancing to the music of the SAVOY BANDS.

Organiser of the Day's Outing: VICTOR SMYTHE.

NEWCASTLE.

- 3.45.—Concert: The Station Light Orchestra.
- 4.45.—WOMEN'S HALF-HOUR: Miss Muriel Sinclair on "Helen Keller."
- 5.15.—CHILDREN'S CORNER.
- 6.0.—Scholars' Half-Hour: Mr. C. Roberts, B.A., on "The Colosseum."
- 6.35.—Farmers' Corner: Mr. H. C. Pawson on "The Management of a Dairy Herd."
- 7.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.
- 7.15.—Mr. PHILIP J. RYAN on "Economics."

Popular Evening.

- 7.30. THE STATION ORCHESTRA.
Conductor: WILLIAM A. CROSSE.
Overture, "Maritana" Wallace
ETHEL M. STANLEY (Mezzo-Soprano).
"Break o' Day" Sanderson (1)
"Don't Come In, Sir, Please!" Scott (4)
FRANK CHARLTON and NORMAN
WRIGHT (Entertainers).
in Items from their Repertoire.

- Orchestra.
Fantaisie Mosaïque, "Sylvia" Delibes
EDWARD T. STEWART (Bass).
"Drake's Drum" Hedrick
"Hope the Hornblower" Island (1)
"Song of the Dow" Aylward
Orchestra.
Humoresque, "A Hunting Scene" Busalossi
Ethel M. Stanley.
"The Swallows" Cowen (1)
"Billy Boy" Emmett (1)
Orchestra.
Valse, "Brunette or Blonde" Waldteufel

8.0-9.30.—Interval.

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

- 9.45. Frank Charlton and Norman Wright
in further Items from their Repertoire.
Edward T. Stewart.
"The Riderless Steed" Hussell
"The Drum Major" Newton
Orchestra.
Selection, "Falka" Chassaigne

10.30.—Close down.

Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-4.30.—Instrumental Solo Afternoon by
Burnett Farquhar (Flautist), Andrew
Watson (Cellist), Nancy Lee (Violinist),
Marie Sutherland (Pianist), William Har-
kins (Clarinetist), the Aberdeen Wireless
Quintette.

5.0.—WOMEN'S HOUR.

5.30.—CHILDREN'S CORNER.

6.0.—Weather Forecast for Farmers.

6.5.—Mrs. H. Donald: "Stenographers' Prac-
tice Half-Hour" (No. 4 of Series).

7.0.—NEWS. *S.B. from London.*

Major L. R. TOSSWILL. *S.B. from
London.*

Local News and Weather Forecast.

Popular Night.

- 7.30. THE WIRELESS ORCHESTRA.
Selection of Haydn Wood's Popular Songs.
- 7.45. PHILIP MIDDLEMISS (Entertainer).
"Spinning a Yarn" Middlemiss
- 7.55. Orchestra.
Waltz, "Nights of Gladness" .. Auchliffe
Waltz, "Love in Lilac Time" Lensen
- 8.10.—Dr. HOWIE, Vice President of Aberdeen
and North of Scotland Philatelic Society,
on "Stamps."
- 8.25. JOHN HUNTINGTON (Baritone).
"Even Bravest Hearts" ("Faust") Gounod
"The Dew Upon the Lily" German
"The Sands of Dee" Clay
"King Charles" White (1)
- 8.40. Orchestra.
Romance and Two Dances from "The
Conqueror" German
- 8.50. Philip Middlemiss.
"Wait Until the Car Stops" .. Middlemiss
- 9.0-9.30.—Interval.

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

9.45.—Mr. E. KAY ROBINSON. *S.B. from
London.*

- 10.0. John Huntington.
"The Yeomen of England" German
"In Love" Lohr
"If Love's Content" ("Tom Jones") German
"Wimmen, Oh, Wimmen" Phillips

- 10.15. Orchestra.
Spanish Serenade, "Anita" Bilton
Serenade, "The Bees' Wedding" Mendelssohn
"The Bells of St. Malo" Binnet

10.25. Philip Middlemiss.
"People I've Never Met" Middlemiss

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

11.0.—Close down.

Announcer: R. E. Jeffrey.

GLASGOW.

3.30-4.30.—The Wireless Quartette and William
Girvan (Baritone).

4.45.—TOPICS FOR WOMEN.

5.15.—THE CHILDREN'S CORNER.

6.0.—Weather Forecast for Farmers.

6.45.—JAMES DALRYMPLE, C.B.E., on
"Electric Tramways."

7.0.—NEWS. *S.B. from London.*
Major L. R. TOSSWILL. *S.B. from
London.*
Local News and Weather Forecast.

7.30.—Prof. WM. KERR, Ph.D., on "En-
gineering Problems of Power Develop-
ment."

Dance Night.

- 7.40. THE STATION ORCHESTRA.
Conducted by
HERBERT A. CARRUTHERS.
Fox-trot, "Down on the Farm"; Valse,
"Wonderful One" (7); Fox-trot, "Nights
in the Woods"; Blues, "Tomahawk"
(3); Valse, "A Kiss in the Dark";
One-step, "La, La, La" (6); Fox-trot,
"I Love You" (9); Schottische, "Moun-
tain Dew"; Fox-trot, "Felix Keeps on
Walking" (9); Valse, "The Shadows
Valse"; Fox-trot, "Granny's Song at
Twilight" (9); One-step, "Barney Goo-
gle" (7).

9.0-9.30.—Interval.

9.30.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

- 9.45. Orchestra.
Eightsome Reel, "58C"; Fox-trot,
"Twelve O'Clock at Night" (9); Valse,
"Romany Rose" (9); Blues, "Doo
Dah"; Fox-trot, "Parisian Pierrot";
One-step, "Down in Chinatown" (3).

10.30.—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 161.

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R.T., April 18, 1934.

Bournemouth Calling!

By Arthur R. Burrows, Director of Programmes.

Mr. Burrows is making a series of visits to the areas served by the several B.B.C. Stations. He has arranged to give to "The Radio Times" impressions of his tour.

THE Bournemouth Station owes its existence largely to the North and South Downs, which have been singularly effective in screening London from the pleasure resorts of the South Coast; but Bournemouth seems to spend its time not only in entertaining the people of Dorset, Hampshire and Sussex, but in providing amusement for half the wireless enthusiasts of Europe, and an ever-growing number in America.

On the Election night last November, Bournemouth was providing polling results for steamship passengers in the Mediterranean, and one ship at least off Algiers found itself within crystal range of 6BM. At the moment of writing, the Station Director has before him appreciations by the last mail from Chicago, Philadelphia, and a lesser known place in Massachusetts.

Heard in Aberdeen.

Not satisfied with performing duties originally intended for London, the Bournemouth transmission indulges in freaks, which give it a strength in Westmorland and in some parts of Northumberland approaching, and even excelling, that of Newcastle and make it easily audible in Aberdeen.

This is not altogether accidental. Bournemouth is the newest of the B.B.C. main stations. It is the first possessing a site of its own and an aerial system entirely independent of existing chimneys. The studio is the largest in the provinces, and all the apparatus of the most modern design. Not a few of the B.B.C. staff are envious of their Bournemouth colleagues, working in tastefully decorated, well designed rooms, in a town where every sea breeze sweeps through the streets the sweet, resinous odour of pines.

One imagines Bournemouth to be peopled with folk unwilling to be disturbed in the autumn of their life by modern scientific developments, yet it will undoubtedly interest everyone to know that within five months of the opening of the Bournemouth Station, no fewer than 7,000 houses, out of a total of 18,000 within the Bournemouth municipal area, were in possession of licences for receiving sets.

A Forest of Aerials.

One afternoon during my last visit I made a twenty-two mile tour of the town and its suburbs, and was astonished to find, particularly in the artisan quarters, that nearly every other house had its aerial. In the more residential quarter on the west cliff, in the neighbourhood of Branksome Chine, few aerials were to be seen, but I was informed on good authority that the owners are nevertheless "listening," preferring indoor frame aerials to the alleged disfigurement of their houses and forest-like gardens.

The Bournemouth studio occupies the complete middle floor of a large building mid-way between the station and the Grand Hotel, in the

Holdenhurst Road. The scheme of decoration in the studio embraces an almost neutral mauve carpet and wall curtains, a grey ceiling, and furniture of grey leather. Palms placed at intervals break up any monotony of outline. The amplifier room, where the current from the microphone is magnified before it is sent by telephone line to the transmitting station, is adjacent to the studio, and elaborate precautions have been taken here to eliminate microphonic noises, some of the valves actually being suspended in oil.

A Good "Kick-Off."

The transmitting station is about two and a quarter miles from the studio, at Winton, three miles inland. The aerials are free from screening, despite the fact that the neighbourhood of Bournemouth is pretty thickly wooded. The waves appear to get a very good "kick off" before coming to that great belt of woodland known as the New Forest, and so it happens that one landlord in a town in the New Forest, who has equipped all his tenants' houses with crystal sets, reports good reception, despite the surrounding trees.

Bournemouth undoubtedly has another advantage over the newer B.B.C. stations in

the fact that its Station Director, Mr. Bertram Fryer, had already several months' broadcasting experience. Mr. Fryer went to Bournemouth from Newcastle, where he had been very successful. He has since had added to his staff an "Uncle Rob," who is as keen as his name, and a second uncle, Leslie, who has also many wireless nieces in the London and Cardiff areas.

Finally, in Mr. J. H. Raymond, the Bournemouth Station has an announcer who in a short time has made many friends by reason of his good voice and the pleasing manner in which he conducts the nightly programmes.

Thomas Hardy as Programme Adviser.

Amongst Bournemouth's distinguished listeners is Mr. Thomas Hardy, O.M., the great Wessex novelist, who has not hesitated to give helpful advice concerning the station programmes.

The Bournemouth Children's Hour has many followers, and the Radio Circle at this station enjoys healthy competition from the Fairy Flower League which, like the one at Newcastle (also founded by Mr. Fryer), has for its object the cultivation of a love of flowers and animals. Bournemouth has also followed Newcastle in establishing a Scholars' Hour, late in the afternoon, for children of twelve and upwards who are interested in the more serious side of life.

It was in a Bournemouth public-house a few Sunday evenings ago that a local Nonconformist pastor found the patrons all seated around a loud speaker, listening intently to the voice of a prominent clergyman, and joining heartily in the singing of the hymns as broadcast.



Photo: Refor Service.

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A Pilgrim's Progress.

By Filson Young.

[In the following article, which is reprinted from "The Saturday Review" by permission of The Editor, Mr. Filson Young gives his impressions of listening.]

HAVING resisted the temptations of the mechanical piano-player and the gramophone, I have fallen to wireless, and my study, hitherto sacred to books and pictures and the apparatus of writing and smoking and the means of making music, has now been invaded by a little magic cabinet by means of which, on the manipulation of certain knobs and plugs, I am nightly in communication with the wonders or inanities of the ether.

Like all converts who have swallowed a long-resisted dose and found that it is not after all a deadly poison, I am eager to bring others to share my weakness, or glory, or shame, or whatever it is. I do not regret the gramophone or the pianola because I spent years of my life in developing the art of making music for myself—in my head, on paper, or on an instrument; but I am secretly glad about the wireless. I rejoice that I can still fall; I am glad to think that my sympathies still prevail against my prejudices, and that my likings are stronger than my dislikes. I revel in the easy flattery of the wireless cabinet, which makes me believe that I am engaged in scientific research when I turn the knobs.

Excellent Mysteries.

I know nothing of anodes, grid-leaks, reactions, condensers, oscillations, induction, variometers, or super heterodynes; all these words (except the last) mean something to me, but they mean something quite different from what they mean to the instructed wireless amateur, whose aerials thread the skies above suburban back gardens. They are excellent mysteries.

Presently (such is my vice) I will tamper with them; already the various productions of the wireless periodical Press strew my floor; but greedily as I read them, their jargon passes as yet over my head like summer lightning; I do not understand them, and I do not (yet) want to. For the moment the verbiage of them is enough for me.

A Fine Pretence.

For example, in a kind of wireless Shorter Catechism, which has for me the double glamour of dogma and mystery, I read:—

Q. Why is it that some Low-frequency Amplifiers are very prone to howling?

A. When several stages of low-frequency amplification are used, the inherent reaction effects in the circuit become more pronounced, and produce a tendency to self-oscillation at audible frequencies.

This melancholy vice of the Low-frequency Amplifier, while in every way deplorable, leaves me, in my crass ignorance, stone cold. Enough for me that I can pretend, as I turn my knobs, that I am bridling the great waves of the infinite ether, although, of course, they have been tamed and bridled for me at the other end; enough that I can silence the howling of the amplifier by a turn of the wrist; enough that when I hear the pleasant tones in my ear saying "London calling; Mr. Elijah Gumble will give us a ten-minute talk on turnip growing," I feel that it is I and not Messrs. Herz and Marconi who have performed a miracle and brought the ghostly presence of Mr. Gumble to my room.

A Secret Solved.

In the course of my brief initiation certain secrets have been revealed to me. I now understand why small shops, which seem to have failed at every other trade and passed through various declensions, can apparently recover prosperity by displaying little saucers full of

brass terminals, nuts, screws, wires, and the various components and accessories of which wireless sets are constructed. I even understand why it is that people stand fascinated and gazing at these humble windows and the contents of their saucers, although I do not understand how people can make a living by selling brass terminals at fourpence a dozen. But all these bright little objects are part of the great comprehensive battery that wins for wireless such an army of enthusiasts.

My Own Choice.

The child or the primitive man in us rejoices to make something, to put things together; and there is no toy in regard to which the preparation for putting things together has been brought to such an elaborate perfection as the wireless receiving set. True, I have not yet succumbed to the craze of making for myself; but nothing, I feel, is impossible if the fever gets a sufficient hold of me.

It is not that I am athirst to hear what Mr. Gumble says, to listen to the talk of the Women's Hour or the Children's Corner, or even to know what the barometer readings may be at half-nine o'clock in Manchester or Birmingham. It is that within the bounds of the really excellent variety of the British Broadcasting Company's programme I can, without moving from my chair, choose what I shall and shall not hear. I can watch the clock and meditate upon quite other things while the unheard music of a jazz band is desecrating the ether; and, in a silence as profound as the sea's depths, wait for the moment when I shall turn a switch and hear the liquid notes of a Beethoven wood-wind Trio fall like evening dew on my spirit.

Flatterer and Deceiver.

Here, I think (speaking as a convert and special pleader), is one secret of the charm of wireless. You can take part, in the privacy of your chamber, in the things about which the world all round you is agog, without joining physically in the crowd-movement, the stimulated and worked-up enthusiasm that repels a certain type of mind and tends to shut one out from participation in the popular things of one's own day.

Subtle wireless! First it flatters you, telling you that you are a scientist; then it deceives you, telling you that you are in a company; then it lulls you, telling you that you are alone. But really you are not alone; you are one with the crowd spirit, and are brought out of your perhaps priggish solitude to share in the homely cheer that is making thousands of your fellows glad. That, if you have too great a tendency to solitude, too sensitive an instinct to escape from what is common, is surely good for you. I know that it is good for me.

A Boon to the Solitary.

Caliban: Be not afraid; the isle is full of noise,
Sounds and sweet airs, that give delight and hurt not.

Sometimes a thousand twangling instruments
Will hum about mine ears, and sometimes voices.

Stefano: This will prove a brave Kingdom to me, where I shall have my music for nothing.

It is only when you use it yourself that you realize what this boon may mean to people who are solitary, not from choice or temperament, but from circumstances; who sit bravely alone, shut out by infirmity, or age, or blindness, or poverty from the world's gossip and entertainment.

(Continued at the foot of column three.)

Listeners—The King!

How the Opening Ceremony at Wembley will be Broadcast.

THE broadcasting of the opening of the British Empire Exhibition presents some interesting but difficult features.

There are three main events to be transmitted:—

(a) The speeches by His Majesty the King and the Prince of Wales.

(b) Massed Bands marching and counter-marching in the Stadium.

(c) The choir singing.

The Stadium is no small studio in which to concentrate your effects. You have no opportunity of rehearsing your effects, and if you had it is unlikely that you would have much say in re-arranging things. The problem is, therefore, interesting.

Three Microphones and a Super-Man.

There will be three microphones for broadcasting the events (a), (b), and (c), as indicated above. As these microphones may be half a mile (of wire) apart, it is necessary to arrange separate amplifiers for each microphone, and therefore separate attendants.

The wires will meet at a central point, and there come together under the control of a "super-man." It will be the duty of the operators in charge of each amplifier simply to see that their "juice" is on—the main control man will bring each amplifier or broadcast point into use when he thinks fit, and as each event takes place. There must be telephone communication on a "party" wire between each point. Thus so far the broadcast is brought to a central point ready to distribute to all stations.

Using the Wireless Link?

Before going further, more detailed information as to the arrangements at the "broadcast points" may be useful. Firstly, it may be raining, so we've got to be careful to protect our precious microphones, and you may see (if you can) some weird coverings to our otherwise beautiful instruments. On the dais where the King will speak the microphone will be placed (suitably camouflaged) at an angle to the speakers at the edge, and the amplifier will probably be located actually underneath the staging.

Now comes the question of distribution to all stations. First, the broadcast has to be taken to London. A land wire would do this, but we fear the length of buried cable, and so we are using, probably, the wireless link.

A Radio Kiosk.

A kiosk will stand in the grounds at Wembley not far from the Stadium; in the somewhat cramped interior there will be a transmitter of—how many watts?—power working on a wave-length of—how many metres? At any rate, we hope both these factors will be adjusted so that the transmissions will be adequately received at 2, Savoy Hill.

Apart from the opening, we are hoping to arrange some interesting features. Every Thursday there will be demonstrations of reception of the ordinary programme at Wembley, and we are going to try and arrange every day to broadcast Big Ben from the roof of our kiosk.

P.P.E.

(Continued from column two.)

ment, trying to make the best of their little maimed lives.

The very concentration of the wireless art upon one sense stimulates the others. Physical hearing, in the absence of seeing, stimulates the mental vision; the living voices can be clothed with personalities without fear of the perhaps painful physical contradiction of sight; while great orchestral music, freed from the distractions of the concert room, speaks its message impersonally, as it should, to you alone.

My Pilgrimage to Mecca.

A Talk from London by Lord Headley.

Lord Headley is our only Mohammedan peer, he having embraced the Moslem faith a few years ago. In the following talk he describes a pilgrimage that he made to Mecca, the Holy Land of Mohammedanism. This pilgrimage is supposed to be taken by every follower of the Prophet, and is eagerly looked forward to by Mohammedans of every rank. Lord Headley's Islamic title is Saifurrahman Shaikh Rahmahillah Farooq.

WE left London on June 22nd, in the P. and O. steamer *Macedonia*, and, after touching at Gibraltar and Marseilles, came to anchor off Port Said on July 4th. I should here mention that soon after passing through the Straits of Messina I was handed two long wireless telegrams offering the hospitality of Egypt, so we were not altogether unprepared for a kindly reception.

Receptions and banquets on a large scale were arranged, both at Cairo and Alexandria—the principal hosts being Prince Omer Toussoum, Seyyed Hamed El Bakri, Zaki Pasha, Nagib Barada Bey, Malik Khateeb, King Hussain's representative in Cairo, and Ehsan El Bakri. There were, of course, many more, and they all succeeded in making our stay in their country a thoroughly enjoyable one.

In all, we paid two visits to Alexandria and were fortunate in obtaining long interviews with King Fuad of Egypt, Lord Allenby, and Prince Omer Toussoum.

In Memory of the Prophet.

I wish here to emphasize the fact that before starting for the East I was careful to point out that there was nothing of a political nature in the undertaking. It was purely a religious move. My words were: "My reverence and admiration for the Prophet is very great, and I am doing this in honour of his memory and for that alone. There is no political significance whatever." But it is gratifying to find that many influential people consider that the move has had its good results. Many letters have reached me to this effect, both from Christians and Muslims especially, pointing out that it has tended to cement the feelings of kindness and brotherhood existing between Muslims of different nationalities who are all loyal subjects of King George.

On July 11th we left Cairo and embarked at Suez on the Khedivial steamer *Mansurah*. The passage down the Red Sea was the coolest I ever remember, for we were followed by a good strong north-west wind with a velocity far in excess of our own modest eight knots per hour. The captain, who was a jolly and cheery Greek, was optimistic in everything except the weather, and he invariably replied to queries as to the temperature: "It will be very hot to-morrow." But it was always cooler when to-morrow arrived!

A Wonderful Sword Dance.

We were given a most cordial reception by the King's representative at Jiddah, and a big dinner, with a wonderful native sword dance following it, had been arranged in our honour.

On the day following the dinner, King Hussain sent his car to fetch us into Mecca and we accomplished the journey in a couple of hours or so, instead of one and a half days, which is taken by the camel. His Majesty's eldest son, the Amir Ali, was the first to greet us in his father's name,

and then came Fuad Khateeb, his Foreign Minister.

The King had arranged a review of his troops for our benefit on July 17th, and it was interesting to watch the hardy roughriders of the desert go through many evolutions and tricks of horsemanship and to observe the Bedouin Camel Corps, all armed to the teeth with every kind of weapon.

I was standing next to his Majesty at the saluting point, and casually remarked that he had some useful material in his army and that they might make good fighters in emergency. His reply was characteristic: "It is only a beginning. I'm not thinking so much about fighting; I am trying to understand European politics."

Nearly a Catastrophe.

We now performed our first rite, the "Tawaf," or circumambulation of the Kaaba, which is situated in the centre of the Grand Mosque. We walked seven times round the sacred edifice and kissed the Black Stone in the eastern angle of the building. Next we performed the "Saice," or walking and running seven times between two small mounds, "Safa" and "Mawar," in imitation of Hagar's search for water when she and her son Ishmael were dying of thirst in the desert. The Zam Zam Well is within the walls of the mosque, and the water is held in the greatest veneration and is often bottled and taken away by the pilgrims. It is said that the Zam Zam water was miraculously revealed to Hagar.

The "Ihram," or sacred dress, is worn by all pilgrims without any exception. It consists of two sheets only—one round the waist and

the other round the shoulders. It sounds simple, but it is not an easy dress for Europeans to manage gracefully, since there is a constant danger of one or both of the sheets slipping off.

This accident very nearly happened to me on a certain occasion when I was with the King, and I only just grabbed the most important sheet in time to avert the catastrophe. One is supposed to wear no headdress of any kind and only sandals on the feet. From the King to the beggar, all are dressed exactly alike. The symbolical meaning is very beautiful: We brought nothing into the world, we give up worldly thoughts and approach our Maker in deepest humility, asking His blessing and guidance in the right path.

Our next duty was to ride out to Mount Arafat, about ten miles beyond Mecca, there to listen to the sermon which is preached every year in memory of the Prophet, who was wont to address his followers from a certain spot about half-way up the hill.

"Stoning the Devil."

It was on July 22nd that we set out from Mecca in a grand cavalcade, headed by the Bedouin Camel Corps, all armed to the teeth with every kind of weapon. Next came ourselves in the carriage-and-four which the King lent us for our various journeys; then followed a long string of beautiful Arab stallions, all led by their grooms; next came the King mounted on a magnificent Arab and surrounded by his bodyguard and standard bearers. Then came the attendant holding aloft the celebrated golden umbrella, and then a number of units of the army.

On the 23rd we heard the sermon and returned to Mecca, and then proceeded to Mina, where we performed another rite—stoning the devil. There are three stone masonry pillars not far apart in the main thoroughfare of Mina, and round them are low circular stone walls. Each pilgrim throws seven small pebbles at each pillar—twenty-one in all—and invokes God's help each time in the words: "In the name of Allah, and Allah is Almighty; I do this in hatred of the devil and to his shame."

This concluded the religious observances. Amongst the gifts I received from his Majesty may be mentioned a gold embroidered robe, two pieces of the 1922 holy carpet, and before I left Mecca he sent his son, the Amir Ali, to see us off and invest me, in his name, with the exalted order of the Nahda, first class.



LORD HEADLEY, wearing his robes, and the First Order of the Nahda.



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'For goodness' sake, Mabel, ask that fellow to speak up!'



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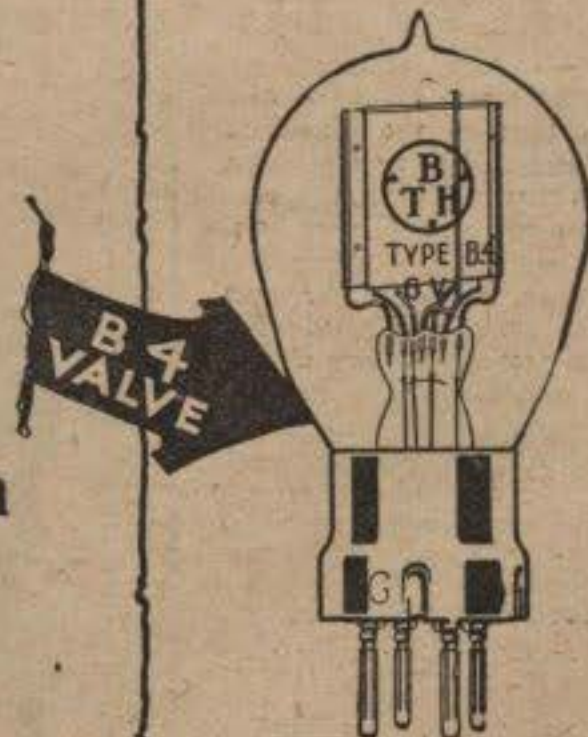
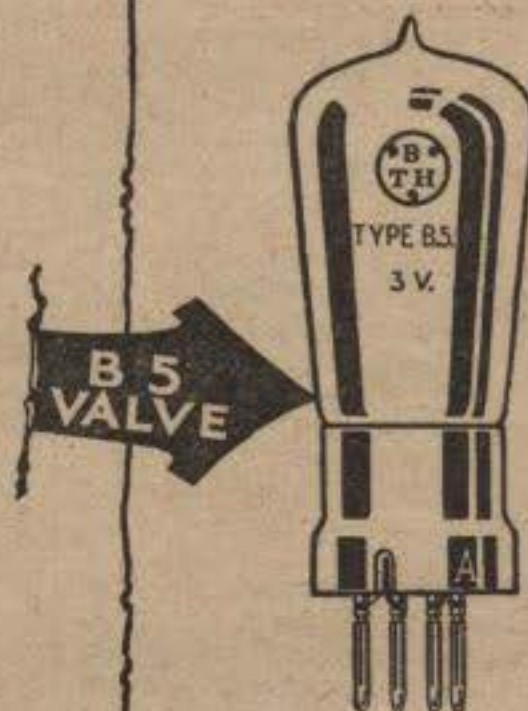
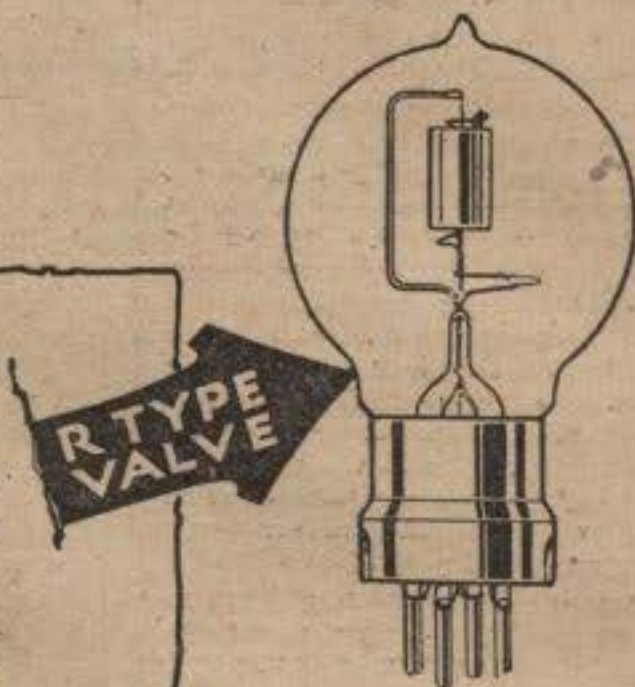
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B.B.C. PERSONALITIES.

H. A. Carruthers.

Station Director, Glasgow.

GLASGOW is one of the great centres of broadcasting, and the real boom in wireless which followed the opening of the station was not all due to the novelty of the innovation. It was due also to the programmes that were broadcast, and the increasing interest in that area shows that the work of Mr. Herbert A. Carruthers as station director is still appreciated by listeners.

Mr. Carruthers started his professional career as an organist, and he has been associated with music nearly all his life. His schooldays were spent at St. Mary's Cathedral Choir School, Edinburgh, and George Heriot's School, in the same city. In the former place he was a choir boy for over three years, during which time the real foundation of his musical knowledge was gained. He still believes that, as a beginning to a musical career, the musical education of a Cathedral choir boy is unequalled. Certainly this is so in the case of one who is destined for a career as a church organist.

A Youthful Organist.

On the completion of his schooldays, he was articled to the organist of St. Mary's Cathedral, Edinburgh, for five years, and was also a music student at Edinburgh, under Professor Frederick Niecks, whose writings on musical history are so well known, and whose book, "The Life of Chopin," is placed amongst the finest biographies of recent years.

Later, he was appointed sub-organist to the Cathedral.

In the war Mr. Carruthers enlisted as a private in the Royal Scots, and later obtained his commission in the Royal Marines, and gained the rank of captain. He served with the Royal Marines in the famous (63rd) Royal Naval Division.

Conductor of Many Orchestras.

After the war, he resumed his duties as sub-organist in St. Mary's Cathedral, but soon obtained an appointment as organist and choir-master to one of the principal churches in Scotland—namely, the Park Church, Glasgow. Here Mr. Carruthers remained for three and a half years, during which time he played an important part in the musical life of Glasgow.

Included in his past musical appointments are those of conductor of the Glasgow Amateur Orchestral Society, a Symphony Orchestra of over 70 performers; conductor of Paisley Philharmonic Society, with a chorus and orchestra of about 250.

He is known as an organist to listeners all over the country, and gave a broadcast organ recital from the Westminster Cathedral, London, on November 1st last year.

"Uncle Bert."

Mr. Carruthers is now engaged in organizing further musical attractions for the Glasgow station, after the two recent symphony concerts in St. Andrew's Hall, Glasgow, and is looking forward to making "5SC" play a still greater part in promoting the welfare of the community.

To the children he is known as "Uncle Bert," but it is his great regret that pressure of work in other directions prevents his taking part in the Children's Corner more frequently than at present.

A musician both by temperament and by training, painstaking in his work, he has gained the confidence of numbers of people who count in Scottish musical, educational, and social life. His Religious Committee and his Educational Advisory Committee are as representative as possible, and have rendered him valuable service in his work.

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R.T.5.

THE CHILDREN'S CORNER. CONDUCTED BY UNCLE CARACTACUS

A Letter from Uncle Dan and the Story of the Kilt.

HULLO, Children!
Uncle Dan, of Manchester, is going to have a few words with you.

It is such a long time since I said anything to you, isn't it? Last week such a funny thing happened. We had a Punch and Judy man here, and a little girl wrote to us and asked if Mr. Punch would send his photograph. So we asked Mr. Punch, and he said that he must have a holiday so that he could have his dents removed and a new coat of paint. Then he would have his photo taken and send it to her. Uncle George, who was running about the studio, went and trod on poor Toby's tail, and Toby was really angry. But he was a very well-behaved Toby, and he only sat up and "wuffed."

Uncle George Upset.

Uncle George was so upset about hurting him that he went out and got him a new collar, and Toby was proud. He ran round the studio and jumped on the piano stool and tried to play the "Kitten on the Keys." It was so like it that our studio cat came in. Toby saw her, and immediately left the piano, but the cat was too quick for him, and jumped on Uncle Victor's shoulder. She was quite safe there, as Uncle Victor is a very tall Uncle, though not so tall as Uncle Caractacus in London. It's lucky that he isn't, or else he would bump his head on our studio door.

Poor Auntie Rosalind has been away ill, but she is much better now.

You all know Sabo, the funny little man you read about every week. Well, a man came in last week, and he said: "Well, strangers, I'm glad to see you write about us in your magazine."

We could not understand until he explained that the little black man was "Say Bo," which

is an expression some Americans use when speaking to a friend. But Sabo belongs to us, doesn't he? Sometimes when I am sitting in front of the fire I think I can see Sabo running round the room.

Not far from Manchester there is a place called Buxton, and it is very high. It is 1,100 feet above the sea level, and there are heaps of snow there and all the children go tobogganing. Do you know what that is? You sit on a sledge at the top of a hill, and you simply fly down the hill over the snow ever so fast. Sometimes you fall over in the snow, and you get up looking like a snow man.



WOULDN'T YOU LIKE THIS FOR EASTER?
This crystal set in an Easter egg is the latest seasonable novelty.

After that story I want to give you a story sent for you by Uncle Mungo, of Glasgow.

The Kilt.

On a cold and frosty evening, when I was sliding home over the snow, I saw two boys on a sledge rushing down one of these hills close by the studio, one wearing a Douglas tartan

kilt, the other one a Cameron. Well, that set me thinking and wondering if all you children understood the meaning of clans and tartans, and why each one went under a different name.

Scotland, in the sixteenth century, was divided into many parts, involving no less than thirty-one clans, each one, too, claiming its part of the Highlands. Picture to yourself a map of Scotland, and bear in mind that the Highland boundary was marked out by a line which ran from Cardross to Stirling, thence skirting Kincardineshire and Aberdeenshire, round by Huntly and the south of Elginshire to a point a few miles from Inverness. In the Islands we had the MacLeods of Lewis, Donalds, MacDonalds and MacNeils; Skye, also, with the MacLeods of Harris MacDonalds, and MacKinnons; Mull with the Macleans and Macquarries; Colonsay and Oronsay with Glen Duffie or MacFies; Islay with MacDonalds and Macleans; Arran with the Hamiltons.

You will see, then, that a clan was a set of men all bearing the same surname. To detail all the general change, of clothes in general is a difficult task, more especially so with regard to the Scottish dress. In the earliest days people called the Celts inhabited the country, and, in common with the Gauls and ancient Britons, wore the trows, and were very fond of brilliant colours.

When Malcolm Canmore was reigning, in the year 1066, he shifted his capital from Scone to Dunfermline, and it is from this that we generally mark the beginning of the Highland Clan system. The feudal system was in vogue at this time, and as small tribes grew out of it, each desired to have a distinguishing mark. This may account for the many special patterns of tartan which have come into existence.

SABO RETURNS HOME.

By E. W. LEWIS.



It was a long journey home. Weeks and weeks. But Sabo slept most of the time with the other parcels in the mailbag and didn't notice how long it was. At times he was jolted and bumped about,

and there were loud clangings and bangings going on outside, but this did not happen often; most of the journey was quiet, with a swaying motion from side to side, as if he was being rocked in a huge dark cradle. He supposed that he was on the sea. It was a good "suppose."

Luckily, he was at the top of the bag, and it was not a very full bag; so that he had plenty of room and air.

One day, when he was lying half asleep, he heard a small voice quite close to his ear. He turned his head and discovered that the voice came from a long narrow box, lying next to him, wrapped up in brown paper very neatly; and on the label was a word in big letters, "Fragile."

The voice said: "Oh, I am tired of this!"

"Aren't you comfortable?" Sabo inquired.

"No, my bones ache. And I'm all stuffed round with tissue paper."

"That sounds warm and cosy," said Sabo. "And my silk dress is getting all crushed," the voice complained.

Sabo thought that only a fine lady would have a silk dress, and wondered who she was.

"I wish I could see you," she said, "but it's all dark. Besides, when I'm lying down my eyes are always shut."

So Sabo knew that she was a doll.

After a little while "Who are you?" asked the doll.

"I'm Sabo."

"And my name's Helen. I'm going to England."

"So am I," said Sabo.

"I'm a surprise," said Helen. "An Easter present. I've got it all on a little ticket in my hand. It says, 'To Isobel, with Uncle Harry's love, wishing her a happy Easter.'"

"Isobel!" cried Sabo. "What Isobel?"

"I don't know," replied Helen. "I'm going to her."

Sabo was greatly excited. "I shouldn't wonder if it isn't my Isobel! Her uncle sent me to her as well!"

"Are you an Easter present?" Helen asked.

"No," replied Sabo. "I live there."

"I've got golden hair and blue eyes," said Helen, who was very interested in herself; more than in frogs and Indians.

Then one day there were sounds of grating

chains, and heavy things falling about, and whistles blowing, and people shouting. And Sabo felt the bag being lifted off the ground and swung through the air. Then a long rumbling and rattling that lasted for hours and prevented him from getting a wink of sleep. This was because he was in a train. And shortly afterwards the mailbag was opened, and Sabo was taken out and given to the postman.

"Hullo, little man!" said the postman. "So you've arrived! The young lady has been asking for you every morning for a long while. Her uncle, she told me, sent her a wireless to tell her you were coming."

And the postman put Sabo in his pocket, and swung his letter-bag over the shoulder and set out on his morning round.

Sabo peeped out of the postman's pocket, and said: "Have you got a parcel there?"

"Parcel!" cried the postman. "I should just think I have. Tons of 'em!"

"One with 'Fragile' on the label?"

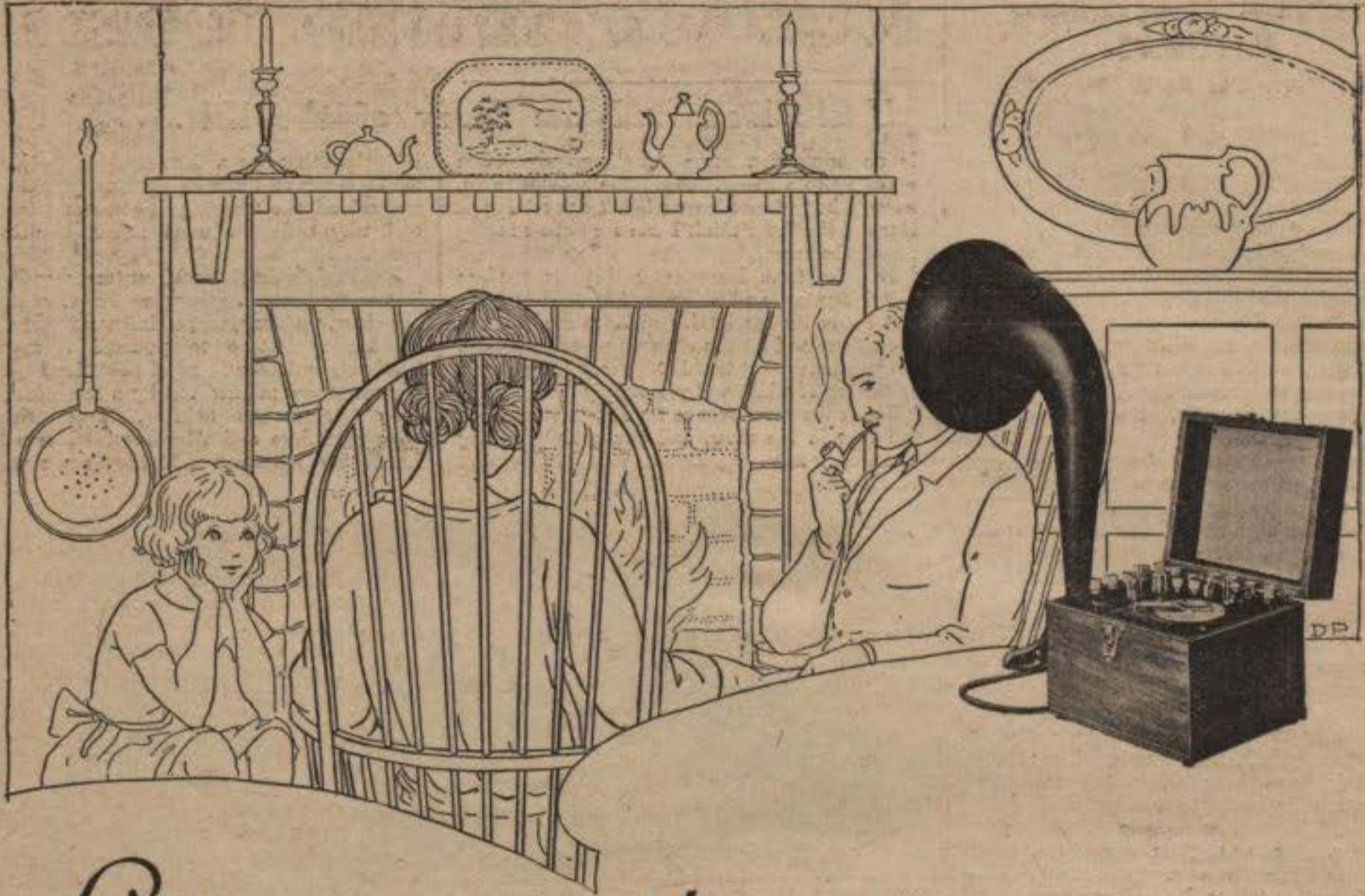
"Yes, there's one here answers to that!"

"Then she is coming to Isobel!" Sabo whispered to himself.

Isobel was waiting at the door, and as the postman came through the gate, he cried, "I've got him, miss. He's here right enough!"

And Isobel took Sabo and hugged him, and made such a fuss of him that she didn't trouble about the other parcels until long after the postman had gone.

Another "Sabo" Story next week.



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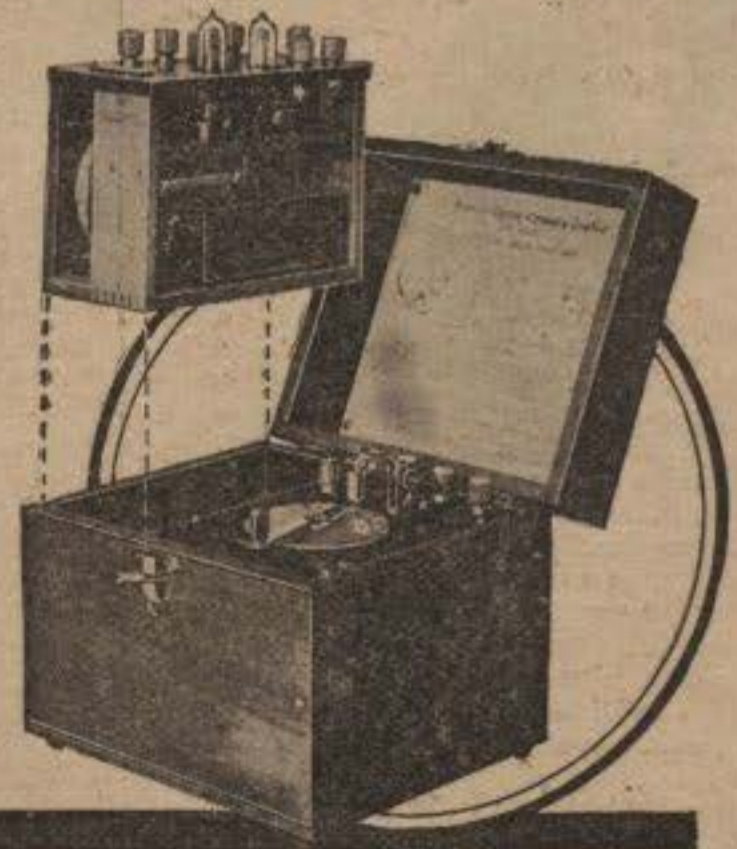
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Wireless Programme. Sheffield.

Week beginning April 20th, 1924.

SUNDAY, April 20th, 1924.

3.0-5.30. } Programmes S.B. from Birmingham.
8.0-10.15. }

MONDAY, April 21st.

5.45-6.45.—SHEFFIELD KIDDIES' CORNER
7.0-8.15.—Programme S.B. from Birmingham.
8.15.—Weekly Sports Review by "Observer."
8.45-12.0.—Programme S.B. from Birmingham.

TUESDAY, April 22nd.

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.

WEDNESDAY, April 23rd.

10.30. a.m.—12.15. p.m.—Programme S.B. from Birmingham.
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 24th.

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

FRIDAY, April 25th.

3.30-4.30.—Programme S.B. from Birmingham.
5.45-6.45.—SHEFFIELD KIDDIES' CORNER
7.0.—NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London.
Weather Forecast. S.B. from Birmingham.
7.30. LOCAL CONCERT.

M. SHRIGLEY (Solo Pianoforte).

"Rhapsodie Hongroise" Liszt
TOM HOBSON (Baritone).

"Glorious Devon" Ed. German (1)

"Foreador's Song" ("Carmen") G. Bizet

L. C. GROCOCK (Soprano).

"Nightingale in June" ... W. Sanderson (1)

"Fiddler Youth" Roi (7)

FRED BENTHAM (Entertainer).

"Syncopated Village Blacksmith" Weston

"My Word, You Do Look" and

"Queer" Lee (7)

NANCY HOWE (Contralto).

"You've Got Your Mother's Eyes"

Drummond

"Give Me Youth and a Day" ... Drummond

"Summer Rain" Willebye

FRED PENNINGTON (Solo Cello).

"L'Adieu" Squire (1)

"Rustic Dance" Squire

ALBERT BENNETT (Tenor).

"Who is Sylvia?" Schubert (11)

"Maire My Girl" Geo. Aitken

M. Shrigley.

"La Fileuse" Roff

Tom Hobson.

"Oh! Oh! Hear the Wild Wind Blow"

Tito Mattei

L. C. Grocock.

"The Greatest Wish in the World"

Terese del Riego

"There's a Bit of Sunshine Coming Soon"

John Hay

Fred Bentham.

"Deputy Organist" Bentham

"You've Got to Come Along to Wembley"

Weston and Lee (7)

Nancy Howe.

"My Dearer Heart" Sullivan (1)

"O! Fragrant Mignonette" ... Lemon (1)

9.30.—NEWS.—S.B. from London.

Weather Forecast. S.B. from Birmingham.

9.45. Fred Pennington.

"Ave Verum" Mozart (15)

"Romance" Towers (15)

Albert Bennett.

"An English Rose" Ed. German

"There's a Land" F. Alltson (1)

10.15.—SAVOY BANDS. S.B. from London.

11.0.—Close down.

SATURDAY, April 26th.

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.



—and the night shall be filled with music.

*—And the night shall be filled with music
And the cares that infest the day
Shall fold up their tents like the Arabs,
And as silently steal away."*

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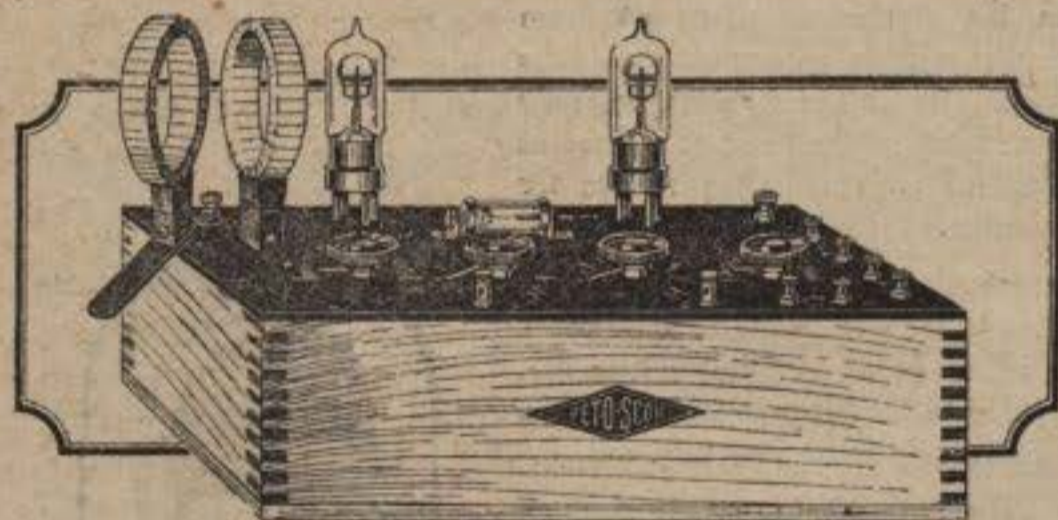
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Wireless Programme. Plymouth.

Week beginning April 20th, 1924.

SUNDAY, April 20th.

- 3.0-5.30.—Programme S.B. from London.
- 8.0-8.45.—Programme S.B. from London.
- 8.45-9.0.—The Right Rev. Dr. MASTERMAN,
Bishop of Plymouth. Religious Address.
- 9.0-10.15.—Programme S.B. from London.

MONDAY, April 21st.

- 5.30-6.30. — PLYMOUTH CHILDREN'S
HOUR.
- 7.0-12.0.—Programme S.B. from London.

TUESDAY, April 22nd.

- 5.30-6.30. — PLYMOUTH CHILDREN'S
HOUR.
- 7.0-10.30.—Programme S.B. from London.

WEDNESDAY, April 23rd.

- 10.30. a.m.—12.15. p.m.—Programme S.B. from
from London.
- 5.30-6.30. — PLYMOUTH CHILDREN'S
HOUR.
- 7.0 onwards.—Programme S.B. from London.

THURSDAY, April 24th.

- 5.30-6.30. — PLYMOUTH CHILDREN'S
HOUR.
- 7.0-10.30.—Programme S.B. from London.

FRIDAY, April 25th.

- 5.30-6.30. — PLYMOUTH CHILDREN'S
HOUR.
- 7.0.—NEWS. S.B. from London.
- G. A. ATKINSON. S.B. from London.
- Weather Forecast. S.B. from London.
- Local News.

- 7.30. THE BAND OF H.M. ROYAL
MARINES (Plymouth Division).
- By Permission of Col.-Comm. G. H.
Mullins, C.B., A.D.C., and Officers R.M.
Director, Lieut. P. S. G. O'DONNELL.

- Overture, "Di Ballo" Sullivan
- Ballet Music from "Prince Igor".....Borodin
- Selection from "Lilac Time" Schubert
- 8.0. MINNIE SEARLE (Soprano).
- "One Fine Day" Puccini
- "The Silver Lamp" ... Montague Phillips

- 8.5. JUANITA MINARDS.
- Dramatic Recitals from Shakespeare.
- 8.15. ALICE LAKIN (Contralto).
- Recit. and Aria, "Ombra Mai fu" Handel
- "Friend o' Mine" Sanderson (1)

- 9.30. GEORGE SCANTLEBURY
- "Jan's Cricket Match."
- "The Hot-Water Bottle."

- 8.45. The Band.
- March, "Der Ring des Nibelungen" Wagner
- Selection from "The Tales of Hoffmann"
- Offenbach
- Bourrée and Gigue from "Much Ado About
Nothing"..... German (11)
- "The Warbler's Serenade" Perry

- 9.15. Minnie Searle.
- "Down in the Forest".....Landon Ronald(5)
- "Sing, Joyous Bird" ... Montague Phillips

- 9.25. Alice Lakin.
- "Shells" GERALD PHILLIPS
(Accompanied by the Composer).

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

- 9.45. Alice Lakin.
- Three Folk Songs.
- Irish, "The Meeting of the Waters" Moore
- Scotch, "The Land o' the Leal" ... Nairne
- Welsh, "All Through the Night".....Trad.

- 10.0.—RICHARD INGRESTONE on "The
English Home Colonies."
- 10.10. George Scantlebury.
- "The Hunt Dinner."

- 10.30. The Band.
- "A Norwegian Artists' Carnival" Secndsen
- "A Russian Peasant Dance"..... Lehar
- "A Life on the Ocean Wave."Binding
- 10.45.—Close down.

SATURDAY, April 26th.

- 5.30-6.30.—PLYMOUTH CHILDREN'S
HOUR.
- 7.0-11.0.—Programme S.B. from London.

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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.

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A most useful and labour-saving article. These SPADE terminals are designed for attachment to the end of your connecting wire. The result is a neat and clean connection which more than repays the insignificant outlay involved. They are literally an aid to better reception and will improve the results and appearance of your set.



1½d. each or 1/6 doz., post free.

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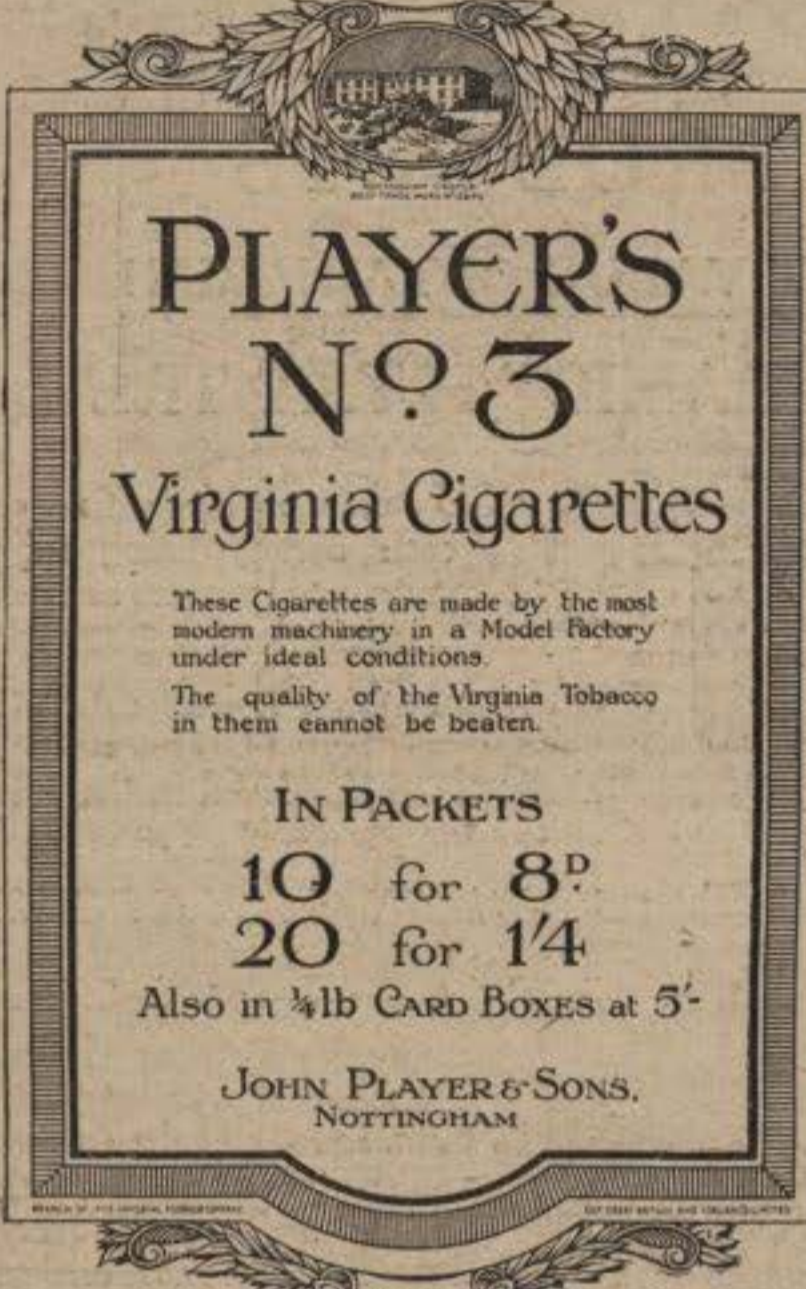
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DECK CHAIR SEAT** **1/6**
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COLLIER'S Detachable Chair Canvas (Patent Nos. 187889 and 209572) can be fixed in a couple of seconds to any deck chair frame. For round rail chairs ask for Model A. No tacks to tear through the fabric, no trouble. You simply put it there and it stays fixed—safer than the ordinary nailed-on canvas. And for cleaning purposes or reversing the fabric the Collier Chair Canvas is taken off as easily and quickly as it is put on. The pattern being woven right through, both sides are exactly alike.

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Canvas removed or replaced in a couple of seconds.

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CAN BE ATTACHED WITH EQUAL FACILITY TO METAL RAILS.



A comfortable method for seating large numbers of people for

CRICKET, TENNIS and other CLUBS

I Told You So—



How you hate him for reminding you of that—yet you know that if you had taken his advice in the first case your set would not be suffering from "dead earphones." The golden advice in wireless reception is the scrupulous attention to details—they are the things that matter. We mean this—if the wind blows your aerial down, the cause of no reception is rather obvious, but if a little connection comes "unstuck" somewhere in the vitals of your instrument, the seat of trouble needs hunting for (and just when America is coming through). So save yourself further annoyance by carefully overhauling your connections and fix them with solder and FLUXITE. Soldering is the easiest thing in the world to do when FLUXITE is at hand to assist you.

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It is perfectly simple to use, and will last for years in constant use. It contains a special "small-space" Soldering Iron, with non-heating metal handle, a Pocket Blow-lamp, FLUXITE, Solder, etc., and full instructions. Price 7/6. Write to us should you be unable to obtain it.

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All Hardware and Ironmongery Stores sell FLUXITE in tins, price 8d., 1/4, and 2/8.

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For the tool-kit of your car or motor cycle or any soldering jobs about the house.

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A most interesting book has been published which everyone who wishes to "get on" in life should read.

It is entitled "The Efficient Mind," and contains a full description of the New Pelmanism which is enabling so many thousands of people to increase their Earning-Power, to win Promotion to higher positions, and to double their Efficiency.

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| Brain-Fag | Timidity |
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which diminish the working power of the brain, and it develops such valuable qualities as:

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and a Reliable Memory

all qualities of the utmost practical use in life.

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Every day letters reach the Pelman Institute from men and women who have doubled their earning-powers and won other valuable advantages as the result of taking a Course of Pelmanism. Here are a few typical examples:

- A **Manager** reports that he has doubled his income.
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Many more examples will be found in "The Efficient Mind." Every reader who wishes to make the fullest use of his or her mental powers should get a copy of this book to-day.



This book shows you how, by devoting a few minutes daily to a simple course of scientific Mind-Training, you can develop just those qualities which will enable you to succeed in life.

Just write to-day to the Pelman Institute, 95 Pelman House, Bloomsbury Street, London, W.C.1 (using the coupon printed on this page), and a copy of "The Efficient Mind" will be sent to you by return, gratis and post free.



Don't be a Slave of the Machine!

THIS has nothing to do with Engineering. It has to do with LIFE; your life, my life, everybody's life. It has to do with your Business, your Trade, your Profession. It has to do with your Personality.

DON'T BE A SLAVE OF THE MACHINE.

It may be a typewriter, an office desk, or a shop counter.

It may be the customs, traditions, and conventions of your profession.

It may be the unchanging routine, the drab monotony, the mechanical regularity of your daily work and habits.

Sooner or later that is the machine which threatens all of us. The months and years roll on; the vision fades; the ambition that once fired us and drove us forward disappears. A network of Habit entangles us; the mechanism of our Business has clutched us in its cogs; our Individuality has been surrendered to Routine; we have lost our Initiative, our Freedom of Choice; we have become the slaves of a soulless machine.

How to Develop Personality.

This tyranny of the machine is a danger to which the Pelman Institute is giving great attention. It is employing every means to strengthen PERSONALITY, so that the worker in any Profession or Business shall retain his Individuality despite the soul-deadening influence of Routine, and shall become the MASTER and not the Slave of the Machine. In this work it is achieving remarkable success. The popularity of the New Pelmanism proves this beyond a doubt. For 25 years the Pelman Institute has been studying the "human factor" and enabling thousands of men and women to strengthen their Personalities, to develop the undeveloped powers of their minds, to increase their Efficiency (and thus their Earning-Power), and to become the capable masters of the machine instead of its habit-enchained slaves.

"I feel, and know that I am no longer a unit in the crowd but a man of Personality."

This extract from a letter received from a Pelman Student is typical of thousands of similar communications from men and women who have developed INITIATIVE, CONCENTRATION, OBSERVATION, ORIGINALITY, SELF-CONFIDENCE, JUDGMENT, DECISIVENESS ORGANIZING POWER, PERSONALITY, and other invaluable qualities of mind and character, by means of Pelmanism. And side by side

with the development of these qualities have come increases of income to the extent of 50 per cent, 100 per cent, even of 200 per cent and over, and promotion to positions giving greater scope and wider possibilities.

"I have been promoted twice in six months. I have also had an increase in my salary. I am quite sure that if it had not been for Pelmanism I should never have got on so well."

Writes a **SHORTHAND TYPIST.**

"The Pelman Course has been of the greatest value. I can directly ascribe to its influence the fact that my salary is now 300% greater and my position one of responsibility and trust, as against one of subserviency."

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Practise Pelmanism for 15 minutes or 30 minutes a day and you will be astounded at the results. No hard study is required. The "Little Grey Books" are the most fascinating and handy publications imaginable. You can carry them in your pocket and study them at odd moments. Pelmanism gives you just that light, pleasant, scientific mental training which fits in so well with evening work (after business hours), when more arduous studies are apt to be distasteful, a training which will bring you in rich rewards in the months to come.

Write for a copy of "The Efficient Mind." It tells you all about the New Pelmanism. Send for it to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. It will be posted you by return, GRATIS AND POST FREE. Use this Coupon To-day.

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To THE PELMAN INSTITUTE,
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Sir,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND," with full particulars of the New Pelman Course.

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If coupon is sent in an OPEN envelope it only needs 1d. stamp. All correspondence is confidential.



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weigh under 6 ozs. and are extremely comfortable. With the special spring adjustment, the earpieces may be moved into any desired position, or separated without the use of adjusting nuts. This fitting is specially designed not to tear the hair. Wound to 4,000 ohms, they are very sensitive and are well made with durable head bands, stalloid diaphragms, etc.

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When you see Gentlemen wearing smart and snappy Footwear think of

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Made by Northampton craftsmen, with finest quality materials

THE BACKS FIT LIKE A GLOVE

ASK YOUR BOOT RETAILER FOR THEM

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IF you would improve the texture of your skin within a week clean it with Pomeroy Skin Food instead of soap and water. If you wash your face you clean the surface only. If you massage it with Pomeroy's creamy emollient you rid the pores beneath the surface of invisible layers of grime. You will notice the most astonishing difference in your complexion if you do this simple thing.

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AT HOME
FREE OF ALL COST



Cut out the continual weekly expense of having your accumulators charged. Eliminate the annoyance of being left with accumulators run down just when you want them most and the trouble of carrying them to the nearest garage for re-charging.

Do away with all this NOW, by charging your own accumulators at home and absolutely without cost.

If you have a Direct current lighting or power circuit of any voltage all you need to charge your own accumulators at home is the

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THE D. C. HOME BATTERY CHARGER, which charges your accumulators free of cost whenever you are using electricity for lighting or heating purposes.

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Demonstrators Required.

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If in the ordinary affairs of life you are deaf, but can hear on the wireless when it is loud, you should AT ONCE accept our 10 days free trial of the



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The principle that enables the wireless to be loud enough for your hearing is precisely the principle that has made the AcoustiCON the most wonderful hearing aid in the World—but no wireless earphone gives such wonderful fidelity of transmission of all kinds of sounds as the AcoustiCON. Our EXCLUSIVE NON-HEAD ATTACHMENT is practically invisible when worn, and the maintenance of the instrument costs next to nothing.

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Every week the great Harley Street Specialists send their patients to us to be fitted with the instrument we want YOU to test at OUR EXPENSE. The greatest London Hospitals use ONLY the AcoustiCON, and at the last Otolological Congress in America, Specialists from all great countries of the world paid glowing tributes to this incomparable aid. Do not hesitate for one hour, but call for your free trial now or write for details of free and complete test and fitting at home. Send no money whatever. Writing does not commit you to anything.

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Associated with a suitable Receiving Set, speech as well as Vocal and Instrumental Music is "brought out" in full volume with extreme clarity and in a wonderfully Natural Tone

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W35



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DO you swear by your present loud speaker—or at it. Is your family loud in its praises or do they compare it with the old gramophone now up in the attic?

If your loud speaker just sends "tin music" through the house, just blares and slurs, then it's time you invested in a real loud speaker—a "Super Tone."

In the "Super Tone" every liquid soprano note, every modulation, every intake of the breath "comes through" in glorious volume and purity unmarred by distortion or rasp.

We have spent considerable time and money in the evolution of the "Super Tone." Many were the selections and rejections before we were really satisfied. And the result of our triumphant experiment we offer you in the shape of probably the finest loud speaker to-day. There's a revelation in loud speaker reproduction awaiting you in the "Super Tone." Beautifully finished in dull metal, standing 18in. high on wooden base,

80/-

Write us to-day for further information or apply to your nearest Ericsson Agent.

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**SUPER-TONE
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MARCONI VALVES
MADE AT THE OSRAM LAMP WORKS

which have set the standard by which others are judged.

The choice of valves is most important and it is essential that you should avoid foreign substitutes which are offered as being "just as good."

Remember; each replacement costs you 12s. 6d., therefore be sure of the best results during the longest useful life by insisting on **MARCONI VALVES** which are used in the world's largest wireless stations.

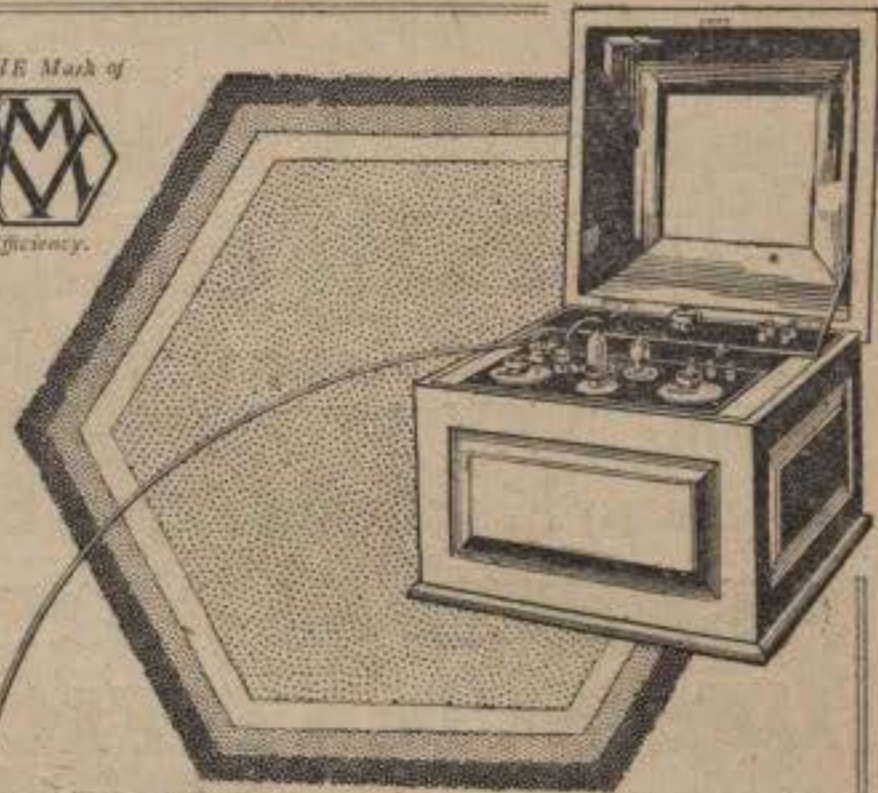
Note.—The Osram factories were nearly four years ago producing "Dull Emitter Valves"; the experience thus gained is at your service.

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THE Mark of
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"Extremely pleased—"

TESTIMONIALS continue to arrive giving unstinted praise of the results obtained by "COSMOS" 2 & 4-Valve Radiophones.

We give below extracts from two such recommendations recently received.

OXFORD WIRELESS TELEPHONY CO., LTD.,
Feb. 28th.

"We have given the Cosmos 2-Valve receiver, V.R.2A, an exhaustive test, and we are extremely pleased with the results obtained. It may interest you to know that we worked a "Sparta" loud speaker off the set direct, and Glasgow was loud enough for any ordinary room."

"We have forwarded an order by wire and post for another set of the same type"

WAKELING & WRAY, PARAGON ST., HULL.
Jan. 26th.

"The 4-Valve Set you recently supplied to us, is an unqualified success. Will you, please, despatch to us in an as expeditious manner as possible, a similar outfit, but in mahogany finish We also require for stock and show purposes a 4-Valve Oak Set"

The proof of a Wireless Set is in its reception. If you want good results, simply obtained, let your choice be

COSMOS RADIOPHONES

Obtainable from all Wireless Dealers. Ask your supplier for a copy of the "Cosmos" Radio Catalogue and Handbook R.T.7117/I, or write direct to



METROPOLITAN Vickers
ELECTRICAL CO. LTD

TRAFFORD PARK . . . MANCHESTER.

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Illustration shows a "Cosmos" 2-Valve Radiophone. Price, including Valves, 60V. H.T. Battery, 6-volt, 30 amp. hour accumulator in box with 10ft. flex. lead & plug, pair of headphones, aerial and earthing materials in Oak Outer Case. £24.

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"ELECTRON" WIRE

THE PERFECT AERIAL

Which has taken the WIRELESS WORLD BY STORMS—needs no insulators and is cheaper than BARE WIRE.

CLEVER ADAPTATION OF SCIENTIFIC FACT

AN amazing discovery has been made regarding "Electron" Wire—the Wire of a thousand uses—which has been so extensively advertised. Not only does this wire make the most perfect aeriels—as a matter of fact in many instances quite abolishing the necessity for outdoor aeriels with all their complicated accessories—but it is equally perfect as earth wire and lead-in, and for extension of the 'phones, loud speakers and batteries.

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

THE BEST CONDUCTORS.

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

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

THE SECRET OF "ELECTRON" WIRE.

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

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

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

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

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

Also Laid Double for extending 'Phones, Loud Speaker, etc.

300ft.

5/-

500ft.

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1,000ft.

12/-

Do not send Stamps. Carriage Paid.

AWARDED CERTIFICATE OF EXCELLENCE BY A RADIO INSTITUTE, NEW YORK, U.S.A.

Read This:—

The Craig, Laxey, Isle of Man,
March 25th, 1924.

Gentlemen:

The aerial wire arrived last night. I erected it this morning (taking no care, and without insulators), between the chimney stacks of two houses. The lead-in has a side angle of 60°, a hole bored in the door frame, and the wire passed through to the set, about 30 ft. carried round the room, as I did not wish to cut it.

I was ready for the 3.30 afternoon transmissions, and was agreeably surprised, the music and singing came through perfectly clearly, and very pure in tone, and about double the volume I usually get on 70 ft. double aerial I have been using.

You may be sure I shall advise my friends to try it.

This evening's transmissions were better than the afternoon's.

This on three valves all B.B.C. stations, Brussels and P.T.T. Paris to-day, and at 11.10 I was trying a new resistance and got a new station, Plymouth, testing, and I have reported to Plymouth, stating I was using your aerial wire.

Yours faithfully, (signed).....John W. Walton, J.P.

ALL DEALERS CAN SUPPLY—
Each Coil Separately BOXED.
BE SURE IT IS "ELECTRON."

Money Refunded if not entirely satisfactory.
Prices for larger quantities upon application.

NEW LONDON ELECTRON WORKS, Ltd.

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Telephone—East 1821.

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Telegrams—"Stannam, London"

'BUSES Nos. 15, 23, 40, from Aldgate or Bank. (Near East Stepney Station, L.N.E.R.)

THE AERIAL
SIMPLY
HANGS
FROM
ROOF OR
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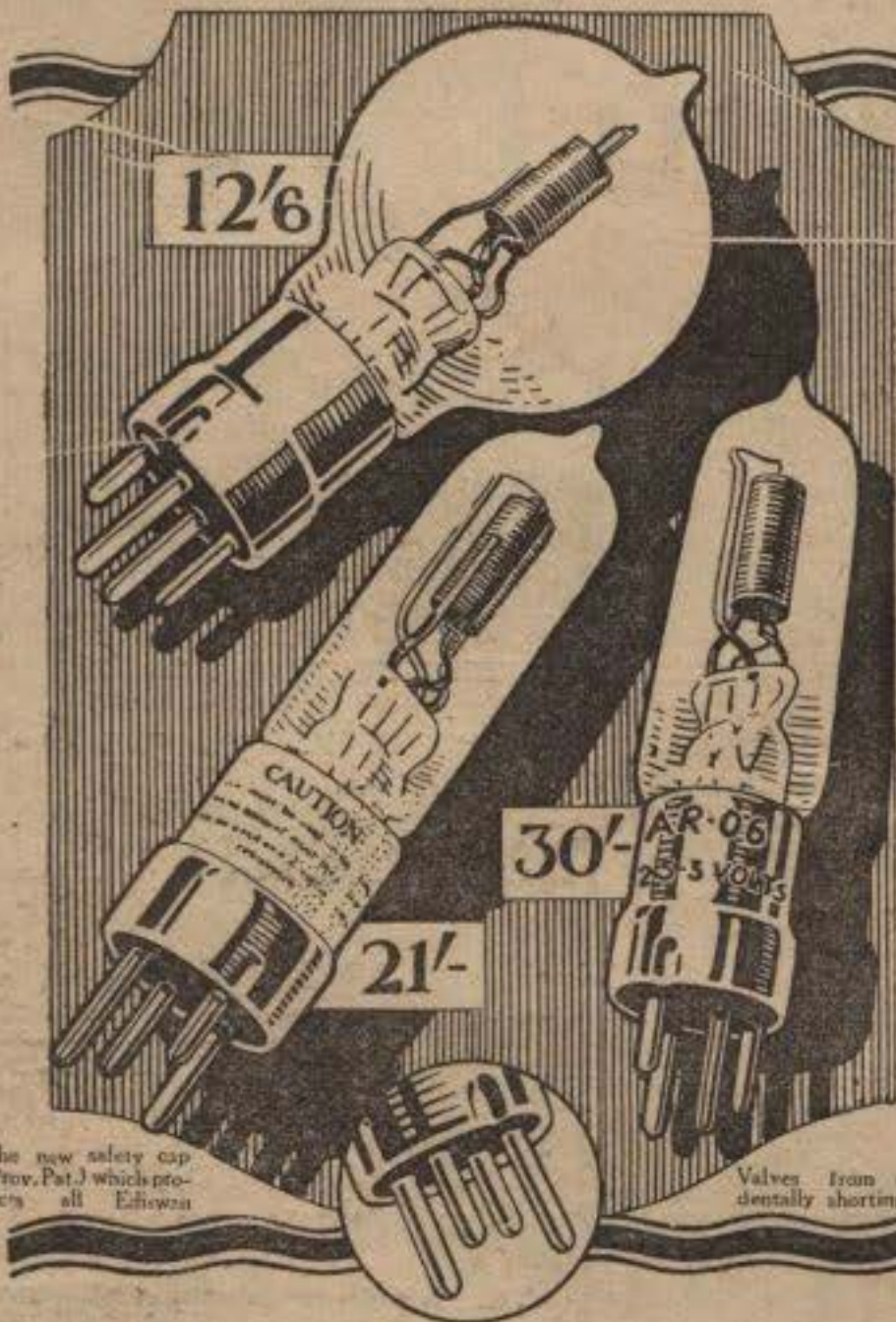
IDEAL
FOR
FRAME AERIAL
No further insulation necessary.



"ELECTRON" WIRE IS SIMPLICITY ITSELF.

- I. The aerial may hang from roof or window.
- II. The cheap receiving set may be in the attic or the top room.
- III. Extensive telephone leads of Electron Wire may run through windows to any part of the house or garden.
- IV. Everybody can listen-in at one and the same time, no matter where they are.
- V. Greatly improved reception is the result.





The Recognised Best.

Unmistakable indications of accuracy and meticulous attention to detail, are manifest in "the valve with a name behind it." Made in the same factory as the famous "Ediswan" lamps, full advantage is taken of the manufacturing experience and research which has made the name "Ediswan" famous as a guarantee of perfect satisfaction. Ediswan Valves are preferred by all discriminating experimenters.

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Type A.R.D.E. 21/- The latest Dull Emitter.

Have you had your FREE copy of illustrated booklet, "The Thermionic Valve"? If not, send a post-card to-day.

Your Dealer holds stocks to supply you. If not, write us direct, giving his name and address.

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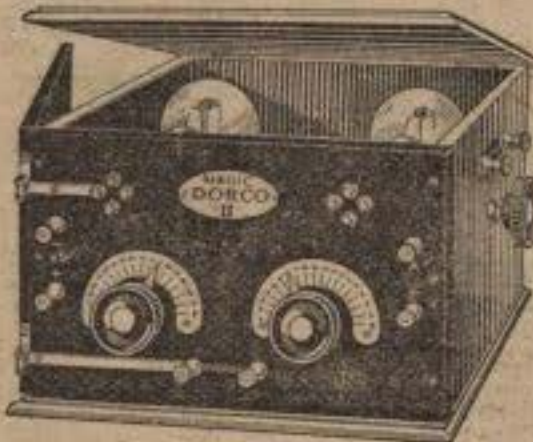
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because we know you will be satisfied.

The DORCO MAGIC II.

Knowing that the public desire a reliable Wireless Set at quite a moderate price we have produced the Dorco Magic II. Two-Valve Set, which receives all British Broadcasting Stations.

A Set will be sent you by return upon receipt of £2.10.0, balance payable at 6/- per week for 12 weeks or, Cash Price £4.19.6. (Plus 15/- B.B.C. Tax). The Dorco Magic II. is manufactured under Marconi Licence.

IMPORTANT.—If you are not satisfied and return Set to us within 10 days from date of despatch YOUR MONEY WILL BE RETURNED IN FULL.

CASH PRICE, as illustrated, including all royalties but without valves,

£4 : 19 : 6 (Plus 15/- B.B.C. Tax.)

We hold numerous testimonials from satisfied purchasers.

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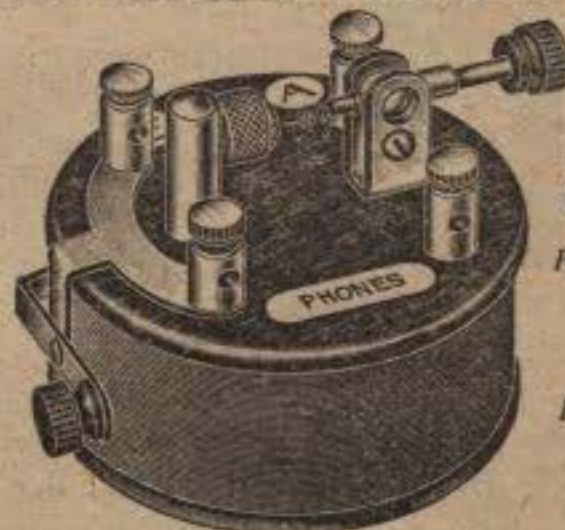
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