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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, APRIL 27th.

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

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A DAY IN A MINER'S LIFE.
By Frank Hodges, M.P.

SECRETS OF THE CONTROL ROOM.
By P. P. Eckersley.

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OFFICIAL NEWS AND VIEWS.

HELPING UNCLE.
By Frederick Martin, M.P.

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

The Great Event: A Regret.

THE event *par excellence* to which we are looking forward as I write these words will be passed ere you read them. It is a harassing business writing this column at all, but to write so long before it appears aggravates the difficulty greatly. There are so many things on which comment might be made, but can only be made after they happen, when it is too late. Interest passes so quickly from one thing to another.

I suppose in every sphere of activity we long for the ability to foresee coming events and to know how matters are to shape themselves. One fears that this is not likely to be achieved for some time. By the seemingly simple process of putting distance between ourselves, as observers, and the scene of an event which we know is to happen, we see and hear it later than it happened.

Therefore by making distance quickly enough we might witness again the passage of past events. If we hit an objectionable neighbour on the head with a mallet and then removed ourselves from him (purely in the interests of scientific investigation), with a velocity greater than that of light, we might be able to sit on some far-off isle of space and gloat over the spectacle in tranquillity.

We rarely see an event as and when it happens. We can only do so if there be spatial coincidence between us and the event. The farther away we are in space the farther away in time. To foresee the future we should have to be nearer in space to the scene than the event itself. For this we have to operate in a fourth dimension of space.

What I mean is that I wish I could write about the broadcasting of the opening of the Wembley Exhibition and how the King's speech was heard by millions of people all over the country; the Prince of Wales, the choirs, and the bands and the ceremonial. I might risk it, of course. I understand that many events are

written up ahead and often set up in type, but they are not printed. A man must really die before his obituary notice appears.

For me there is an inexorable printer, or his representative—devil, I believe they call him—due to appear at 9.30 a.m. I am chary of expatiating on the wonders of an event which by some unforeseen and tiny mishap may not come off. Such is the thread we hang by. Someone might urge that threads might be replaced by stout cables, but it cannot be done; we can only do our best with the thread.

Providence will surely have smiled on us on April 23rd. It is perhaps the biggest thing that has yet been planned. It will be history, wonderful and magnificent, if it succeeds, and abysmal disappointment if it be marred.

One can visualize the crowds in the great cities where demonstrations have been arranged participating in what is, I suppose, one of the greatest ceremonials in Empire history. And one can hear little children in far distant villages saying "I have heard the King."

By then Easter will be past. But for this one might not have gathered that spring and summer were at hand. In this country some definite forms of reminder of official changes of season are required. The weather does not help us greatly. The Temple Gardens have not been of much encouragement. Each morning we look for signs of Nature unassisted by man's device, but they are only just beginning.

Anyhow, the winter should be past, the rain over and gone, flowers appearing on the earth; the time of the singing of birds should be come. I do not know what is the British equivalent of the voice of the turtle, but we at least are giving thought to the summer-uses of wireless, and the adjustments which should be

(Continued overleaf in column 3.)

"England Expects——!"

The Story of "The Death of Nelson." By A. B. Cooper.

"THE Death of Nelson" was composed by one of England's greatest tenor vocalists, and sung by him with tremendous effect, and ere he ceased to sing it, its strains were taken up by still another great tenor—Sims Reeves—and sung to countless thousands on both sides of the Atlantic. This would be sufficient to make a song memorable; but this particular one has become a national air. It is enshrined in the hearts of our island race as a memorial, as real and as lasting as the Nelson Column itself, of our national hero.

The words of this song were written by Samuel James Arnold, who was thirty years of age when the Battle of Trafalgar was fought, and won. He was the son of Thomas Arnold, a remarkable man who was at one time the organist at Westminster Abbey, and whose grave you may find in the north aisle, next to that of Purcell, and who was himself no mean musician, if one may judge by his output, for he composed forty operas.

The son seems to have been quite an Admirable Crichton. He was a magistrate and a member of the Royal Society; he exhibited portraits

'Twas in Trafalgar Bay
We saw the Frenchman lay;
Each heart was bounding then;
We scorn'd the foreign yoke,
For our ships were British oak
And hearts of oak our men!
Our Nelson marked them on the wave,
Three cheers our gallant seamen gave
Nor thought of home and beauty;
Along the line the signal ran
"England expects that every man
This day will do his duty."
And now the cannons roar
Along that frighted shore;
Our Nelson led the way;
His ship "The Vict'ry" named!
Long be that Victory famed,
For victory crown'd the day!
But dearly was the conquest bought,
Too well the gallant hero fought
For England, home, and beauty;
He cried, as midst the fire he ran:
"England expects that every man
This day will do his duty."

at the Royal Academy, for he was trained to be a painter; he was a very busy librettist for the operatic stage, and he married the daughter of the Poet Laureate—the quite unpoetic Pye.

It seems odd that out of all these credentials for the suffrages of posterity, his present hold upon fame should rest upon two songs, "The Anchor's Weighed," and "The Death of Nelson," both in the libretto of a forgotten opera, called *The Americans*, the music composed by Braham, which was produced in the year after Trafalgar.

John Braham was born in the same year as Arnold, and survived him five years, dying at the ripe age of eighty-two and singing almost to the last. He was of Jewish parentage, but his father and mother died when he was a lad, and he is said to have sold pencils in the gutter in London.

But Leoni, the musician, picked him up, and gave him his chance. So well did he repay his benefactor that at the age of thirteen, whilst his voice was still unbroken, he sang Arne's "The Soldier Tired," at Covent Garden! He was a precocious genius with a phenomenal voice, and in early manhood spent five fruitful years on the Continent in the best musical circles.

Thus we find him, at the age of thirty-five, commanding the colossal terms for those days of 2,000 guineas for fifteen nights at the Royal

Theatre, Dublin. His voice had a compass of nineteen notes, "with a falsetto extending from D to A in alto."

A Vanished Tenor.

When singing "The Bay of Biscay," Braham, who was very short, was in the habit of falling on his knees at the words: "A sail! A sail!" At a certain Hereford Festival he did this as usual, but, unfortunately the platform had a high barrier on the side next the audience, and when the little man knelt down, he popped completely out of view, and the audience, thinking he had fallen through the floor, rose in alarm; but when the great tenor sprang to his feet again, to "greet it with three cheers," they greeted him with shouts of laughter.

It has often been objected that to say:—

'Twas in Trafalgar Bay
We saw the Frenchman lay,

is ungrammatical, and that "lay" ought to be "lie." Byron has been quoted in excuse, for in his famous "Address to the Ocean" he writes, "There let him lay!" There was a long discussion in *Notes and Queries* about this song-opening, but no one suggested that if "that" is understood, after "saw," the grammar is correct.

When the words were first printed in the opera score, they appeared as above, and Arnold was much chaffed by his friends at what they regarded as a "blooper." Arnold blamed the printer, and declared that he wrote:—

'Twas in Trafalgar Bay
The saucy Frenchman lay,

which sounds fairly plausible, though a little like an afterthought.

(Continued from the preceding page.)

made in hours and in matter to make it as acceptable when days are sunny and evenings long, when all who can are out of doors, as it seems to have been in winter.

* * * *

It is all wrong to think of wireless as an adjunct only of dark nights, cold weather, and indoor hours. Our programme staff here and in the various stations will soon be telling you of the changes they are making at the end of May to enable your wireless receiver to maintain its functions at least as adequately in summertime as in wintertime.

J. C. W. REITH.

A BILL which recently passed the United State Senate declares that: "Ether and the use thereof within the territorial jurisdiction of the United States is hereby affirmed, and will be the inalienable possession of the people of the United States and their Government."

Should a war occur, the Government will have the right to revoke all licences, and will have full control of the ether.

LESSONS in English are being broadcast throughout Germany. "A thousand English words you must know," is the slogan adopted by "The Ullstein Service" which is responsible for the talks.

A WIRELESS amateur in Johannesburg has, it is stated, had the unique experience of receiving clearly on a three-valve set music and a speech from London, Bournemouth, and Schenectady. Thus, three continents—Europe, America, and Africa—were linked by wireless in the course of a few hours.

Helping Uncle!

Hundreds Assist at Central Hall. By Frederick Martin, M.P.

I WAS attracted to the Central Hall, Westminster, mainly on account of the direct personal interest which I have in St. Dunstan's and in every effort that is made for the good of that wonderful institution. Secondly, I went to hear the music.

The fact that the concert was to be broadcast moved me not at all. So long as the process did not interfere with my enjoyment of the music, it mattered not a bit to me though it were being wafted to the Equator or the North Pole. This is a brave confession to make in these columns; it has the merit of being true.

A Congregation of Devotees.

Yet I had not been in the Central Hall more than five minutes when I was engulfed in the prevailing excitement and enthusiasm. It was suddenly borne in on me that these hundreds of men, women and children were assembled together not as the mere passive receivers of pleasure. They had come together to co-operate in a great enterprise. Indeed, I may almost describe them as a congregation of devotees gathered in order to celebrate a sacred and secret rite in which each was to play a priestly part. The atmosphere was electric with expectation, and it affected me powerfully.

From the stage came the usual preliminary sounds, the tuning of fiddles, the modest lowering of horns in process of being warmed, the trilling of flutes and the subdued thumping of the tympani. These are the commonplaces of the concert room, and though they might speak pleasingly of a treat in store, they did not account for the thrill that was manifestly in the air. There came a burst of applause. The conductor came on the platform; still the thrill persisted and refrained from reaching a climax.

And then, at last, I discovered so much of the secret of this thronged and eager place. A figure emerged and walked along between the front row of stalls and the stage. There was a gasp from the audience and then a great outbreak of hand-clapping and feet-stamping such as you seldom hear at musical entertainments of the better and more genteel sort. It was the figure of Uncle Rex. The miracle was about to happen—indeed, so much of it was in process.

There came a sudden silence, tense, dramatic, poignant. Uncle Rex had reached the microphone. Never has there been on this earth so sudden and expectant a hush since last the Delphic Oracle spoke! What Uncle Rex actually said into the microphone I do not remember. It was something like "London Calling," followed by an announcement that he was speaking from the Central Hall, and that the concert was about to begin.

The Miracle Repeated.

The pleasant voice stopped. The figure retreated towards the mysterious regions from whence artists appear at concerts, and as it retreated, it was saluted by salvos of applause. There was time for only a moment's whispered comment on the appearance of Uncle, on the tones of his voice, on the marvel of having seen him speak, when the conductor raised his baton and the concert began.

The miracle continued to happen at intervals during the evening. That is to say, each item on the programme was announced to the listening world outside in the fashion I have described; but the miracle never lost freshness and still the wonder grew. I cannot explain it all. But the essence of the matter was that we had all been helping Uncle.

Secrets of the Control Room.

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

WE have recently passed through an historical period, but you have wotted not of it. On May 1st, 1923, we opened, if you remember, the new Studio at 2, Savoy Hill, and we installed a beautiful new amplifier. On April 1st, 1924, that amplifier is no longer in commission; a new system, a new apparatus, and a new era begins. Will you get better results? The answer is in the negative; but we, at any rate, will have a far more comprehensive system, built up on the experience of a year and the ever-growing needs of the programmes.

It may be of interest to you to know how in one room we propose to concentrate all the controls, and how we are faring in a transitional period "when the old order changeth." Let us start at the heart of broadcast, the stolid, unwinking, one-eyed microphone; altared still on its stand; unmoyed alike by red-nosed comedians, haughty statesmen, vivacious young artistes, or even the suave voice of "the announcer."

In the Control Room.

The microphone is connected by flexible wire to a couple of plugs let into the floor of the studio, and these plugs, in turn, connect to a little room just off the studio. In this room, from which through a sound-proof window one can see into the studio, hangs the first amplifier, which brings the feeble electrical variations from inaudibility (telephone) to a good telephone strength. This amplifier is fixed and invariable, and unwatched, standing alone in the little room, only to be feverishly attacked should a valve go or a connection not connect. From the output of this amplifier runs a long wire up to the control room.

This room contains all the controls; it is the heart of the system where for a moment all is concentrated for redistribution. Let me describe it as it will be. Along two sides run two long tables, each with the same type of apparatus thereon. Reading from left to right, there is a plug board first with female plugs labelled Big Ben, Savoy, Studio I., Studio II., Greenwich, etc. Into these holes can be plugged the main amplifier input, which can, therefore, amplify any broadcast that may arrive.

How "S.B." is Worked.

Thus, suppose we follow up from Studio I. that wire which came out from the amplifier in the little room, we find it terminates on the "female" marked Studio I. Plug into this the male for main amplifier input, and the broadcast from the studio can be again amplified. The amplification is controllable, and in front of the table sits the control engineer, his eye glued to his blasting indicator while he sways his controls to give you balance. The amplifier output terminates on a long plug board similar to those you see at telephone exchanges, and one sees that the output may be plugged to the transmitter there to be radiated.

This is simple, but there is more. The output may be plugged to SBX, which means the Simultaneous Board Exchange, there to be switched to all stations. There are relay stations, also, and, therefore, the output can be plugged to these, where they stand suitably labelled.

Seventy-five Private Lines.

On the input side, too, the input of the amplifier may be switched to Big Ben, the Savoy, or any other place in London. We have seventy-five private lines terminating on a big frame which stands on the wall, and any one of these lines may be selected.

On the output board we have plugs to connect the control engineer's 'phones to a check receiver, or to the amplifier output, or where you

will, and, furthermore, there is a plug labelled "house 'phones," so that the broadcast may be sent to head 'phones hanging in every office (there are over thirty) in the building. The house 'phones are useful for rehearsals, for, by suitable rearrangement, the sounds in the studio may be distributed, not only to the producer so that he may judge his effects, but also to every one in the office so that they may judge the producer.

So far, this is broadcasting from London outwards; but, of course, we may take other stations as well. This involves the station being switched to SBX, and then the currents being connected for tone in a special line amplifier and so passed to the transmitter.

In Touch with the Studio.

So much for the broadcast; but, obviously, the control engineer must keep in touch with the studio, the place of outside broadcast and so on. For this, he has a control 'phone whereby he may initiate a call to anyone who has a line, and if he is to be called, his attention is attracted by a drop indicator on his switchboard falling over the line being energised.

This complete equipment is duplicated in its entirety on another table, so that: (a) a spare is available at a moment's notice; (b) effects can be superimposed on a studio broadcast.

Undoubtedly, the future play will rely more and more upon properly introduced background, and rather than take your actors to the beach that the sound of real waves may paint the artistic sound drop-scene to their play, the actors will play in the studio, unmindful of a background introduced by the engineers.

Defying the Programme People.

There are other schemes whereby the senior staff may at any time be switched through to any station to listen to the programmes therefrom, but this all concerns the Simultaneous Board. This is quite separate and is handled by another engineer entirely, and the scheme has been to make London just as much a provincial station as Newcastle, say, as far as the Simultaneous Board is concerned.

This board itself will carry twelve vertical lines with twelve plugs in each, making 144 points in all. There will be twelve separate amplifiers, and each one of these can be plugged into any line. Any switching you like to think of can be carried out by this system, and we shall defy the programme people soon to beat us.

The Curtain's Up!

You would be interested to be in that room when a programme starts. "Nearly time," and so a jack goes home on a control 'phone. "Transmitter O.K.?" "Right!" In goes a switch, and a thin, high note makes itself felt. The simultaneous man links up, and twelve amplifier switches go in. The control engineer clicks his plugs, and at last one single point is made, when all over England our several stations are transmitting that same thin note produced by that self-conscious-looking note oscillator in the corner. One minute timed by the stopwatch, and flick! out goes a switch. One plug is moved, and Big Ben is waited for. As the last stroke dies away, the control engineer's hand gropes for his red light switch, and above the studio doors a red lamp goes in and out to call the announcer's attention that all is ready.

The announcer moves to a press switch, and a buzzer grunts in the control room. The engineer replies by switching on the red light, and finally brings his controls up to sensitive. The simultaneous man checks with his 'phones along every line, as the loud speaker declaims the opening phrases of the news bulletin.

The curtain's up and the show's begun.

Composers' Tricks.

Eccentricities of Famous Musicians.

THOUSANDS of people nightly listen to the broadcast music of the greatest composers without knowing much, if, indeed, anything at all, of the composers themselves. Yet behind the Beethoven sonata, the selection from an opera by Wagner, or the movement from a Schumann symphony, there is often a story of astonishing personal eccentricity, as well as of inspiration derived from the most curious sources.

Beethoven, for example, was a man of extraordinary personal habits, and a striking illustration of the poet's theory that "great wits to madness are near allied." Someone has likened the MSS. of his masterpieces to a sheet of paper strewn with pepper, the notes being mere dots and streaks jotted down apparently without arrangement and without guiding lines. One of his favourite habits was to walk about bare-headed in the rain, and when he could not indulge this fancy, he would stride up and down his room pouring water from a jug over his hands. It is a fact that many of his most striking passages of music were composed under the influence of this extraordinary foible.

Inspired by Coffee.

The Italian composer, Donizetti, would shut himself in his room, and surround himself with steaming coffee pots, often six or seven at a time. As he wrote, he unceasingly sipped coffee, until in time his skin assumed the yellow pallor of the Oriental. Coffee, in fact, brought premature decay to his faculties, and ultimately he became a complete nervous wreck.

Meyerbeer was never happy unless thunder pealed in the heavens and lightning played about his windows. Storms induced in him a feeling of great exaltation, in the midst of which he wrote some of his finest work. Haydn, on the other hand, found inspiration in the song of birds in the early morning. One of his quaintest habits was to rise at dawn, garb himself in full Court dress, complete with sword, hat, and ruffles, and, so arrayed, to sit down and compose.

Wagner's Grim Fancy.

The genius of Wagner resulted in the composer indulging in several eccentric fancies, of which perhaps, the most conspicuous was his penchant for showing his friends the grave he had caused to be dug for himself in his garden. He would give a brilliant party and, in the midst of it, would make a short speech about the inevitability of death, thereafter leading the guests to the garden, where he would invite the guests to gaze in silence at his last resting place.

Rossini's eccentricity was more humorous than morbid. There was never a more indolent musician than he, and if on waking he did not feel like getting up, he would turn over and order his servant not to disturb him until the same time on the following day. One of his operas, *Il Turco in Italia*, has two duets for a particular situation, a fact which was simply the outcome of the composer's incorrigible laziness—the script of the first duet rolled off his bed and, as he was too idle to get out and recover it, he calmly wrote another!

An Amazing Marriage Agreement.

Mozart was not eccentric in the sense that he was a man of erratic or unconventional conduct. But his submission to the dictates of his future mother-in-law, who insisted on his signing an agreement binding him to marry her daughter within three years, if the daughter would have him, or, if he could not afford to marry, to support her as an entire stranger for the rest of her life, showed that at times he was not wholly normal or responsible for his actions.

Old Newcastle.

A Talk by F. W. Dendy, D.C.L., F.S.A.

THE history of old Newcastle begins with the Roman invasion of Britain. No doubt, before that time, Celtic tribes, having considerable civilization, tended their flocks, gathered their crops, and fished from the north bank of the Tyne; but they have left no written history; and it was owing to the skill and judgment of the Roman engineers in fixing the site of Newcastle as the place where their bridge was to cross the Tyne, that Newcastle has become the most important place on that river's northern bank.

The course of the great wall which was to extend from sea to sea was diverted by them from its usual straight line, which would have carried it over the top of the town moor, and was brought down Byker Bank from Wallsend to join up with the fort which the Romans built to protect the bridge.

Barbarians from the North.

Ships borne by the tide came up to the bridge, lay under the shelter of the protecting fort, supplied the wants and luxuries of the camps and towns which the Romans established along their road and wall, and Newcastle began its mercantile life as a port of the Empire of Rome. That life went on for three hundred years and was then swept away by the withdrawal of the Roman troops and the barbarians from the north, who destroyed the bridge.

The subsequent Anglican settlers cultivated their lands on the open field system. Between their houses and the river acclivity, lay their three great arable fields, on which Newcastle is now built, and behind them were the Leazes for hay and the Moor for rough pasture, turves and timber, both of which last named places are still for the most part open ground.

The Norman Invasion.

That agricultural life continued for the next six hundred years, and then the English, in their turn, were subdued by invaders from Normandy, who rebuilt the former bridge and erected a new fort near it, and thereafter merchants, ship-owners, and artisans once more settled down on the river bank and up the entrance of the Lort Burn.

The merchant and craft guilds which flourished in mediæval Newcastle, besides pursuing their ordinary avocations and taking part in the great procession and the biblical plays which took place each year on Corpus Christi Day, vigorously contested each other's rights of trading and of taking part in the government of the town, and then, as now (under other circumstances), there were many of those bloodless battles for which organized industry is so renowned.

An Heroic Defence.

But there was also in those times real fighting to be done. It was the duty of each freeman to be armed and to take his part in manning the great town wall two miles in length with its eight fortified gateways and its forty-eight flanking towers. For centuries it formed a sufficient rampart against their enemies the Scots; but the time came, in 1644, when after a prolonged struggle against big odds the men of Newcastle were compelled to yield the town.

For more than two months the handful of 1,800 men within the walls withstood the 18,000 besiegers outside, drowning their mines and making successful sorties from the gates. It was the 17th of August when the Scottish General first summoned the mayor to surrender, and it was not until the 19th October that the enemy finally took the town.

Mr. Dendy then went on to describe the modern developments of the town and such relics of old Newcastle as are still left.

Official News and Views.

Gossip About Broadcasting.

Your Aerial in a Thunderstorm.

WITH the approach of summer, and the possibility of electrical storms, such as we had last July, many people are wondering what effect lightning will have on their aerials. Last summer it was not unusual for the owner of an aerial to spend an anxious time while lightning was prevalent, and cases are known of brave, if anxious, men who in the midst of a storm went valiantly forth to disconnect from their houses the possibly dangerous aerial. Some more anxious still were even known to take down the poles. However stupendous the thunderstorm or violent the lightning, there is no danger from an aerial if a little precaution is taken.

If owners of sets disconnect the aerial wire from the instrument and connect it to the earth wire, there is no cause for alarm. On the contrary, it may mean an added security to the house, as, if this is done, the aerial will act in the same way as a lightning conductor. It is true that, if this is not done, there is the possibility that the lightning might strike the aerial, and possibly do damage both to the set and to the house, although it is significant that only a very few cases are on record where this has happened.

A Simple Precaution.

All owners of sets should learn to protect themselves from this possibility by earthing their aerial each time they have finished using their set. If this precaution is neglected, there is a chance that lightning, in striking the aerial, would burn out the set.

Last year was the first time that serious atmospheric disturbances had been experienced since the inauguration of broadcasting in this country, and the experience proved that there is no danger if the aerial is connected with the earth wire. The anxious listener who last summer spent a night in his garden disconnecting his wires during a thunderstorm will this year be able to sleep peacefully in his bed if he bears in mind this simple precaution.

A Wireless Beam Transmitter.

One of the interesting features of the electrical engineering section of the Palace of Engineering in the British Empire Exhibition at Wembley is a model of a wireless beam transmitter which will rotate slowly as in action. This apparatus represents one of the latest developments in applied radio work and is intended to enable all classes of coastal shipping fitted with an appropriate receiver, including vessels which do not carry wireless operators, to obtain bearings during fog when in the neighbourhood of dangerous points. As it revolves, it signals to every two points of the compass a different Morse letter.

Many Advantages.

These signals are transmitted on a very short wave-length, and are picked up by special receiving apparatus which is independent of the ship's ordinary wireless installation and does not require operation by a skilled telegraphist. The receiving instrument is kept permanently tuned, and all that is required to bring it into operation is to switch on the current to the valves.

By observing the Morse letters which his instrument receives, the navigator is able to tell the direction of the transmitter, and by taking a succession of readings at intervals he can accurately chart his course.

musings Letters.

With reference to a recent article in *The Radio Times* on "What is Time?" one of our

correspondents sends us the following answer given by a schoolboy in reply to the same question that was put to him: "Time was invented by Alfred the Great, who divided it into candles each of which burnt twenty hours."

Our correspondents are often enlivened by letters of this description, but one of the best specimens was recently received by Mr. G. A. Atkinson, our Film Critic. He had been talking on the film "Becket," a film version of Tennyson's famous drama in which Sir Frank Benson played the rôle of the murdered prelate.

A Woman's View.

A woman listener in Newcastle, who had clearly seen the film, but obviously had not heard his talk, sent Mr. Atkinson the following letter: "Have you criticized the film of Becket, which is nothing like him. Sir Frank Benson has a character which, if anything at all, is more like a nun than a fighter, and he has to fight four men with swords. I should like your opinion of it. It isn't any more like him than if it isn't him at all. It is as different from Becket as a chalk is from cheese, and does not do him credit. If you think it is rotten, don't be afraid to speak up."

Look to Your Sets.

In our issue of the 4th April we stated that the authority concerned with a station that was interfering with the North Kent and South Essex listeners had been identified, and we said that the authority concerned had taken steps to reduce the interference. Those steps consisted in sending us a tuning curve of the station, and it appears from this that listeners in these localities should look to their sets to see that they are sufficiently selective, inasmuch as theoretically it does not seem possible that, with a good set, the interfering station should not be cut out and London heard undisturbed.

Cardiff's New Director.

The new Station Director at Cardiff, in succession to Major Corbett-Smith, who has been transferred to the Headquarters Staff at London, will be Mr. E. R. Appleton. He is a distinguished graduate of Oxford, and after the War was for some four years Mathematics Master at the Royal Naval College, Dartmouth. His wider interest, however, induced him to found the *Beacon*, a journal which he has edited up to his present appointment. Those who know his literary and artistic standard will appreciate Mr. Appleton's past endeavours to give a wide public the best literature, art, and music. With the wider field now at his disposal, the results of his activities will be watched for with eagerness by all who already know the high standard of the Cardiff programme.

The Post Office to Act.

In such cases where the actual name and address of a person causing oscillation is known the Post Office is writing specifically to each, calling special attention to the licensing conditions about interference, and the power to determine a license if they are not complied with.

A Message to the Pope.

In the early days of May we are hoping to broadcast a musical programme to be provided by the choir of the Westminster Cathedral. On this occasion we also hope to broadcast a special message from 2LO to His Holiness the Pope. His Holiness is the possessor of a wireless set on which he regularly listens to British programmes.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

Mixed Medicine.



MISS WISH WYNNE.

MISS WISH WYNNE, whose character studies of London slum-life are so well known to music-hall audiences, is to broadcast from London on Wednesday, April 30th. She has toured in America, Canada, Australia and South Africa; but she confesses that she has never found in all her travels such distinctive types as the Cockneys.

While she was on board ship from America to Australia, Miss Wynne had an amusing experience. A terrible storm shattered the ship's medicine chest. A good deal of the medicine was saved, but only by the device of mixing it thoroughly all together and putting it into new bottles!

Taxes and Taxis.

THE Gaelic soprano, Miss May L. Smyllie, who broadcasts from Glasgow, is fond of giving Bible lessons to children, and she has many good stories to tell concerning their quaint replies to her questions. "I was once dealing with the subject of the calling of Matthew from the receipt of custom," she says, "and explained the latter phrase by saying that Matthew's work was to gather in the taxes."

"Next day, in revising the lesson, I asked: 'Now what was Matthew's occupation?'"

"Immediately came the reply from an eager-faced boy: 'Please, miss, he was a motor man.'"

"What makes you think that?" I asked.

"Well, miss, he answered, 'you told us yesterday that he gathered in the taxis!'"

Norfolk Folk-Songs.



MR. E. J. MOERAN.

MR. E. J. MOERAN, who recently conducted his own "Rhapsody" at a Manchester Station Symphony Concert, is a young English composer who is rapidly coming to the front. This Rhapsody was played by the Hallé Orchestra, with Mr. Hamilton Harty conducting, last season. In spite of the fact that Mr. Moeran's name sometimes gives

the idea that he is foreign, he is really British. He was brought up in Norfolk, where he made a wonderful collection of Folk-Songs which have just been published.

Not Always Atmospheric.

A VERY curious phenomenon is often to be observed in the reception of those who are not particularly careful about their sets (says a writer in *Amateur Wireless*). On no matter what night you visit them at their earnest invitation to hear what their sets can do, you will always find them complaining bitterly of the prevalence of atmospheric. During reception the typical noises are most marked, in fact they are often so bad that it is difficult to follow the words of a speaker. Usually they get worse and worse as the evening goes on. Now it is a strange fact that if you leave before the broadcasting stations close down and on returning home switch on your own set, you will in nine cases out of ten find that the unwelcome noises appear to have ceased suddenly in the most unaccountable way.

The truth is that in very many instances what are called atmospheric are not atmospheric

Relayed from Piccadilly.



MR. DE GROOT.

THE concerts relayed from the Piccadilly Hotel on Sunday evenings have been much appreciated by listeners, and it is hoped to continue them at, approximately, fortnightly intervals throughout the summer. The conductor of the Piccadilly Orchestra, Mr. de Groot, is a violinist of great individuality, and since he came over here from

Belgium he has established a firm reputation. The Piccadilly Orchestra will next be broadcast from London on Sunday evening, April 27th.

A Great British Composer.

THE Sixth Symphony Concert, which is to be broadcast from Central Hall, Westminster, on May 2nd, will be conducted by Sir Edward Elgar, O.M. Sir Edward is practically a self-taught musician, and he displayed exceptional talent at a very early age.

He began life in a solicitor's office, gave lessons on the violin, and played in the local orchestra at Worcester, his native city, where his father was an organist. He had not much money in those days, but he was determined to learn. Nearly every week he used to journey to London in order to attend the Saturday night concerts at the Crystal Palace.

Now and then a small composition of his was given in his native district, and this local fame led to him being appointed conductor to the County Lunatic Asylum band, where he spent his time coaching players recruited from the attendants.

A Noted Pianist.



MR. SIGMUND OPPENHEIM.

A PIANIST who is a favourite at Newcastle is Mr. Sigmund Oppenheim. He is of Czecho-Slovakian nationality, but he has been established in England since 1895, and is well known locally as a player and teacher. At the age of seventeen he won the first prize and medals at the Vienna Conservatoire, and later, the highest awards at the

Leipzig Conservatoire. He is the founder of the "Oppenheim Musical Society," which is now in its twenty-first year of existence.

An Amazing Repertoire.



MR. HERBERT HEYNER.

THERE are not many singers who have a repertoire of over a hundred oratorio and other choral works, but Mr. Herbert Heyner, who has been engaged to broadcast from London, has this distinction, besides knowing many operatic rôles by heart. Mr. Heyner studied under the great French baritone, Victor Maurel, and for some years he has sung the chief baritone rôles at all the English musical festivals.

As "Amfortas," in Wagner's *Parsifal*, with the British National Opera Company, he made a great success, both at Covent Garden and in the provinces.

Revenge.

"I WAS rehearsing once with a well-known conductor possessed of a very erratic 'beat,'" says Mr. Heyner. "He had to stop the orchestra and reprove them more than once, and at last he said: 'Well, gentlemen, I won't worry you any more now, or you'll be taking an unexpected revenge on me at the performance to-night.'"

"Yes," replied a small voice from the orchestra, 'we'll follow your beat!'"

A Singer from Lancashire.



MISS SYBIL MADEN.

A SINGER much in request at London Station is Miss Sybil Maden. She is a native of Lancashire, a county that has produced many famous musicians, and she was only thirteen when she won a scholarship for singing, and when, later on, she went to the Royal Manchester College of Music, she was awarded the Ephraim Hallam Scholarship and

the Curtis Gold Medal.

Miss Maden has also studied in Paris, and under Mme. Kirkby Lunn in this country.

A Distinguished 'Cellist.

LISTENERS are assured of a rare musical treat on Friday, May 2nd, when Miss Beatrice Harrison, the distinguished 'cellist, is to play at the 6th Symphony Concert at the Central Hall, Westminster. The concert will be S.B. to all Stations.

WHAT is probably a record in radio transmission is reported from Japan. A speech in Esperanto delivered at Newark, in the United States, was received clearly on a Japanese receiving set in Tokio—a distance, without relay—of 9,000 miles.

WIRELESS sets are now being installed for the entertainment of the lumbermen in Canadian woods. Lonely camps in all parts of Canada will soon be receiving excellent and varied programmes from no fewer than 600 broadcasting stations.

DOCTOR: "How do you suppose your boy got whooping cough? There are no other cases in the neighbourhood."

Mother: "I'm sure I don't know, doctor, except that I let him go and listen to that wireless. Do you think it could come on that?"

at all; they are merely parasitic noises produced chiefly by the high-tension battery. For some mysterious reason people seem to think that high-tension batteries last for ever and require no care at all. . . .

The poor battery is worked unmercifully until signals become so weak that its owner reluctantly decides that it is time for him to purchase a new one.

DOTS AND DASHES.

SENATORE MARCONI claims that he has discovered a means of sending wireless messages which practically ensures that they reach their intended destination untapped.

LISTEN carefully when Big Ben strikes and you will hear the bells of St. Margaret's, although the Big Ben microphone is in the clock tower at Westminster.

WIRELESS PROGRAMME—SUNDAY (April 27th.)

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.

4.0-5.0. **Organ Recital.**

Relayed from the Concert Hall of the National Institute for the Blind, Great Portland Street.

Solo Organ WILLIAM WOLSTENHOLME
Solo Flute.....EDITH PENVILLE
Baritone.....HERBERT HEYNER
Solo Cello.....CARL FUCHS

The Organ.

Suite Gothique.....*Boellman*
1. Choral. 2. Minuet. 3. Priere. 4. Toccata.

Flute Soli:

"Reminiscences of Andersen-Doppler".....*Penville*

"Serenade".....*Gounod*

"Variations Drolatiques".....*Andersen*

Songs.

"Thy Beaming Eyes".....*Macdowell*

"The Golden Vanity".....*Traditional*

"Trottin' To the Fair".....*Stanford* (1)

"On the Road to Mandalay".....*Hedgcock*

Cello Soli.

Arioso.....*J. S. Bach*—1685-1750

Prelude (Unaccompanied) and Third Gavotte.....*David Popper*

The Organ.

Cantilene in A Flat.....*Wolstenholme*

Fantaisie Rustique (A Rustic Wedding Fete).....*Wolstenholme*

Grand Choeur in D.....*Gullmunt*

Flute Soli.

"Rhapsodie Italienne".....*Paul Rougnon*

"Swing Song".....*Ethel Barna*

"Gipsy Dance".....*Edward German*

Songs.

"Brittany".....*Farrar* (11)

"In Summertime on Bredon".....*Graham Peel*

"The Song of the Flea".....*Moussorgsky*

"Freights".....*Besly* (1)

Cello Soli.

Adagio.....*Locatelli*

"Murmuring Zephyr".....*Jensen*

Guitar.....*Moszkowski*

The Organ.

Improvisation

Festival Toccata in B Flat .. *Wolstenholme*

Announcer: C. H. King.

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

6.30.—Hymn. A. and M. 134.

The Rev. P. T. B. KIRK, General Director of the Industrial Christian Fellowship. Religious Address.

Hymn. A. and M. 477.

Anthem, "From Thy Love as a Father" ("The Redemption").....*Gounod*

9.0. **DE GROOT**

and

THE PICCADILLY ORCHESTRA.

Relayed from the Piccadilly Hotel.

MARGARET JEWELL (Soprano).

Orchestra.

"Reminiscences of Grieg".....*arr. Urbach*

Songs

"Vissi d'arte" (The Prayer from "Tosca").....*Puccini*

"Aimant la Rose, le Rossignol".....*Rimsky-Korsakov*

Orchestra.

"Chanson Indoue".....*Rimsky-Korsakov*

"El Relicario".....*Padilla*

Songs.

"Oh, that Summer Smil'd for Aye".....*W. Davies*

"A Brown Bird Singing".....*Haydn Wood*

Orchestra.

Grande Fantaisie, "La Bohème".....*Puccini*

10.0.—TIME SIGNAL FROM GREENWICH.

GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations. Local News.*

10.15. Orchestra.
Slavonic Dance (No. 6).....*Dvorak*
"Der Karbek".....*August Scholz*
Selection, "Madame Pompadour" .. *Fall*
10.30.—Close down.

Announcer: A. R. Burrows.

BIRMINGHAM.

3.0-5.0. THE BAND OF THE 8TH BATTN. THE ROYAL WARWICKSHIRE REGIMENT.

By Permission of Lt.-Col. P. Docker. Under the Direction of Bandmaster G. LANNON.

Overture, "Le Cheval de Bronze".....*Auber* (1)

Selection from "Maritana" .. *Wallace* (1)

Cornet Solo, "Largo".....*Handel*

(Soloist, Cpl. J. E. Phelps.)

MABEL SENIOR (Soprano).

"Charming Chloë".....*German* (11)

"Like as the Heart Desireth".....*Allitsen* (1)

Tubular Bell Solo, "The Belfry Serenade".....*Hougill*

(Soloist, Cpl. H. J. Payne.)

Serenade, "Le Serenata".....*Braga*

Mabel Senior.

"Devotion".....*Strauss* (2)

Band.

Clarinet Solo, "Alvanian".....*Le Thiere* (1)

(Soloist, Cpl. E. Wild.)

No. 3 from the Suite "At the King's Court"—"Her Majesty the Queen".....*Sousa*

Announcer: Joseph Lewis.

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

8.0. Religious Service

Conducted by

The Rev. O. D. WILES, B.A., M.C.

Relayed from

THE WYCLIFFE MEMORIAL CHURCH,

Bristol Road.

8.30. THE STATION ORCHESTRA.

Overture in C.....*Mendelssohn*

JAMES HOWELL (Bass).

"Young Dietrich".....*Henschel*

Orchestra.

Symphony No. 11 in D, "The Clock".....*Haydn*

Intermezzo, "Serenata".....*Moszkowski*

James Howell.

"The Border Ballad".....*Cowen*

Orchestra.

Incidental Music to "A Midsummer Night's Dream".....*Mendelssohn*

"Two Symphonic Dances".....*Grieg*

Three Dances, "Henry VIII.".....*German* (11)

(a) Morris Dance; (b) Torch Dance; (c) Shepherd's Dance.

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

10.15.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

3.0. ERNEST LUSH and NORMAN HEIGHAM (Pianists).

Duet with Two Pianos, Concerto No. II, Op. 40.....*Mendelssohn*

3.20. GERALD KAYE (Tenor).

"Coloured Fields".....*Eric Coates*

"O Divine Redeemer".....*Gounod* (12)

3.30. Ernest Lush and Norman Heigham.

Duet with Two Pianos, Andante and Variations, Op. 46.....*Schumann*

3.50. Gerald Kaye.

"What a Wonderful World it Would Be".....*Lohr*

"Morning".....*Oley Speaks*

"Light of My Life".....*Loughborough*

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

Overture, "Plymouth Hoe".....*Ansell*

Selection, "Lilac Time".....*Schubert*

"Berceuse".....*Jarnefelt*

Fantasia, "Aida".....*Verdi*

"Hindo Song".....*Rimsky-Korsakov*
DAVID S. LIFF (Solo Violin).
Morris Dance, "Shepherds Hey".....*Granger*
5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*

8.30. CHAMBER MUSIC TRIO.

ALBERT SAMMONS.....Violinist

CEDRIC SHARPE.....Cellist

WILLIAM MURDOCH.....Pianist

First Movement of Trio in B Flat.....*Schubert*

8.40. CHOIR OF ST. LUKE'S CHURCH, WINTON.

Choirmaster, RONALD GOMER.

Hymn, "Jesus Christ is Risen To-day" (A. and M. 134).

8.45.—The Rev. F. C. LEAROYD, St. Luke's Church, Winton: Religious Address.

8.55. Choir.

Hymn, "On the Resurrection Morning" (A. and M. 499).

9.0. Chamber Music Trio.

Trio in C Major.....*Brahms*

9.30. Choir.

Anthem, "Ye Humble Souls that Seek the Lord".....*Chambers* (11)

9.35. Chamber Music Trio.

Second, Third and Fourth Movements of Trio in B Flat.....*Schubert*

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

10.15. Chamber Music Trio.

Phantasio Trio in C Minor.....*Frank Bridge* (11)

10.30.—Major STANLEY HOW: Readings from the Works of Wordsworth.

11.0.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.30. ARTHUR ANGLE'S STRING ORCHESTRA.

Solo Violin, ARTHUR ANGLE.

Vocalist, KATHLEEN M. WILLS (Contralto).

I.—Prelude from Russian Suite.....*Wuerst*

II. Songs.

"Springtime in Somerset".....*F. Drummond*

"A Summer Picture".....*Airlie Die*

III.—"Ave Maria".....*Bach-Gounod*

Prelude and Fugue from Russian Suite.....*Glazounow*

IV. Songs.

"Carissima".....*Arthur Penn* (6)

"Rosebud".....*F. Drummond* (8)

V. Three Pieces.

(a) "The Duet" (Lieder ohne Worte).....*Mendelssohn*; (b) "Moment Musical".....*Schubert*; (c) "Minuet".....*Boccherini*.

"Serenade".....*Toselli*

VI. Songs.

"At Columbine's Grave".....*Martin Shaw*

"Sundown".....*Allison Carlisle* (8)

VII.—Irish Reel, "Molly on the Shore".....*Fletcher*

Valse, "Flirtation".....*Steck*

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

8.10. CHOIR OF THE GRANGETOWN BAPTIST CHURCH.

Hymn, "Jesus, Thou Joy of Loving Hearts" (Tune: Ilkley).

Anthem, "After the Daylight".....*Musgrave*

The Rev. C. STANFORD RUDGE, B.A., Grangetown Baptist Church: Religious Address.

Hymn, "Lord, We Thank Thee for the Pleasure" (Tanymarian).

8.40. IN MEMORIAM.

Charles Villiers Stanford.

(1852-1924).

THE STATION SYMPHONY ORCHESTRA.

Conductor, OLIVER RAYMOND.

To honour the memory of the late Charles Villiers Stanford, Kt., Mus.Doc., D.C.L., etc., the programme will be devoted to selections from the works of that Composer.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 205.

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.

Further details will be published in the London and Local Press of April 26th and 27th.

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

Announcer: W. N. Settle.

MANCHESTER.

3.0-5.0. **Vocal and Instrumental Concert.**

JO LAMB (Violin) and JOHN WILLS (Pianoforte).

Sonata for Violin and Piano (No. 1 in D Major) *Beethoven*

HUGH SPENCER (Baritone).

"Song of the Volga Boatmen" *Traditional*

"It is Enough" ("Elijah") *Mendelssohn* (11)

JOSEPH SHORE (Solo Pianoforte).

"Valse in A Flat" *Chopin*

"Etincelles" *Moszkowski*

"Marche Militaire" *Schubert-Tausig*

Hugh Spencer.

"The Wanderer" *Schubert* (1)

"Litany" *Joseph Shore.*

"Cloches de Genève" *Liszt*

"Dance of the Goblins" *Liszt*

Hugh Spencer.

"O Divine Redeemer" *Gounod* (12)

"To Music" *Schumann*

Jo Lamb and John Wills.

Sonata for Violin and Pianoforte *Dohnanyi*

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

8.0. YVONNE TIANO (Solo Pianoforte).

"Intermezzo" *Brahms*

"Rhapsody in E Flat" *Brahms*

8.15.—SIDNEY G. HONEY: Talk to Young People.

GERTRUDE EDGARD (Soprano).

"The Wanderer" *Schubert*

"Solweig's Song" *Grieg* (1)

HARRY HOPEWELL (Baritone).

Recit., "The Good We Wish For" *Samson*

Air, "Thy Glorious Deeds" *Handel* (11)

Hymn, "These things shall be."

The Rev. ROBERT ARMSTRONG of Edgworth, Bolton: Religious Address.

Hymn, "Jesus Shall Reign."

8.30. Yvonne Tiano.

"Wanderer Fantasia" *Schubert-Liszt*

Gertrude Edgard.

"Ah! fors e Lui" ("La Traviata") *Verdi* (1)

"Il Bacio" *Arditi* (1)

Harry Hopewell.

"Hindu Song" *Bemberg*

"Pleading" *Elgar* (11)

"The Raiders" *Bromley Davis* (11)

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

10.15.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

3.0-4.45. **Organ Recital.**

Relayed from

The Royal Grammar School.

F. W. SMALLWOOD, Mus.Bac.

At the Organ

ARTHUR LAMBERT Baritone

HILDA VINCENT Soprano

ISOBEL SMALLWOOD Contralto

A. L. SMALLWOOD At the Piano

Solo Organ.

"Meditation" *Zacertal*

Introduction and Allegro-Symphony in D *Haydn*

Baritone Song.

"The Blind Ploughman" *Clarke*

Soprano Songs.

"With Verdure Clad" *Haydn* (11)

"O Divine Redeemer" *Gounod* (12)

Solo Organ.

"Andante in G" *Batiste*

"Toccata and Fugue in D Minor" *Bach* (11)

"Berceuse" *Gounod*

Baritone Song.

"The Top of the Hill" *Samuel* (1)

Soprano Songs.

"When Myra Sings" *A. L.* (5)

"My Heart Ever Faithful" *Bach* (11)

Solo Organ.

Concerto for Organ *Handel* (11)

Invocation } *Cappocci*

Capriccio } *Contralto Songs.*

"There is a Green Hill Far Away" *Gounod* (12)

"Sing, Joyous Bird" *Phillips*

Solo Organ.

March in D *Schubert*

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

8.30. NEWCASTLE CATHEDRAL QUARTETTE.

Hymn, "My God, My Father."

8.35.—The Rev. T. ROBSON: Religious Address.

Quartette.

Psalm, "The Lord is My Shepherd" *Carter*

Anthem, "O Pray for the Peace of Jerusalem" *Cobb*

THE STATION ORCHESTRA.

Conductor, WILLIAM A. CROSSE.

Overture, "Britannia" *Mackenzie* (15)

"Praeludium" *Jarnfeldt*

TOM BRITTON (Tenor).

"Onaway, Awake" *Coleridge-Taylor* (11)

Orchestra.

"Finlandia" *Sibelius*

"Gopak" *Moussorgsky*

Tom Britton.

"Where'er You Walk" *Handel* (1)

Orchestra.

Suite, "As You Like It" *Quilter* (11)

(a) "Evening in the Forest"; (b) "Many Pranks"; (c) "Country Dance."

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

10.15. Orchestra.

"Marche Militaire" *Schubert*

10.25.—Close down.

Announcer: R. C. Pratt.

ABERDEEN.

3.0. THE WIRELESS ORCHESTRA.

"Mosaïque on the Works of Haydn" *Tavan*

3.15. P. WYNESS CHAPMAN (Baritone).

"Loving Smile of Sister Kind" *Gounod*

"It is Enough" ("Elijah") *Mendelssohn* (11)

3.25. Orchestra.

"Mosaïque on the Works of Mozart" *Tavan*

3.40. CARMA DAH (Soprano).

"Pious Orgies" *Handel* (11)

"Come, Ever Smiling" *Liberty*

("Judas Maccabeus")

3.50. "Mosaïque on the Works of Beethoven" *Tavan*

4.0.—R. F. JEFFREY: "Death of Toussaint Louverture—1803."

4.5. P. Wyness Chapman.

"When the King Went Forth to War" *Koenneman*

"A Song of Autumn" *Elgar*

4.15. "Mosaïque on the Works of Mendelssohn" *Tavan*

4.30. Carma Daah.

"From Mighty Kings" *Handel* (11)

"Wise Men Flattering" *Handel* (11)

("Judas Maccabeus")

4.40. "Mosaïque on the Works of Gounod" *Tavan*

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

8.30. RECITAL OF CHURCH MUSIC IN SERVICE FORM

by

WILLAN SWAINSON'S CHURCH CHOIR.

Mystical Songs:

"The Call" *Vaughan Williams*

"I Got Me Flowers" *(14)*

Sentences:

"Into this World of Sorrow" *Pollitt*

"If Any Man Will Come After Me" *Pollitt*

Intoit:

"Come, Let Us Worship" *Palestrina* (11)

Supplications:

"Call to Remembrance" *Farrant* (11)

"Let My Prayer Come Up" *Purcell* (11)

Psalm 23 (Anthem form), "The Lord is My Shepherd" *Stanford* (11)

9.0. CHOIR OF THE CAUSEWAYEND UNITED FREE CHURCH.

Psalm 124.

The Rev. W. D. NIVEN, M.A., Causeway-end U.F. Church: "Religious Address.

Choir.

Hymn 94.

9.15. Willan Swainson's Church Choir.

Gospel Narrative, St. Matthew xxvi. vv. 17-32, being Nos. 13-17 and 20-21 of "The St. Matthew Passion" (including Reflective Chorales) *Bach* (1)

The Beatitudes (No. 646, Church Hymnary) *(11)*

Anthem, "Blessed City, Heavenly Salem" *Baird*

9.30. R. E. JEFFREY.

"Hound of Heaven" *Francis Thompson*

(By Request) } *Francis Thompson*

"Ex ore Infantium" *(By Request)*

9.40. Willan Swainson's Church Choir.

Anthem, "How Lovely are Thy Dwellings Fair" *Brahms* (11)

"Thou Wilt Keep Him" *Wetley* (11)

"Bide With Us" *Bach* (11)

Benediction No. 649, Church Hymnary.

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

10.15.—Close down.

Announcer: H. J. McKee.

GLASGOW.

Organ Recital.

Relayed from

Pollokshields Parish Church.

P. J. MANSFIELD, Solo Organ.

ANNIE JEFFREY (Soprano).

WILLIAM GILCHRIST (Tenor).

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

6.30. RELIGIOUS SERVICE

relayed from

THE BARONY PARISH CHURCH.

8.30. THE WIRELESS QUARTETTE.

March, "Turque" *Mozart*

Suite, "Three Light Pieces" *Somerville*

8.45. MARGARET THACKERAY

(Contralto).

"Father of Heaven" ("Judas Maccabeus") *Handel*

"Rose Petals" *Cecil Moon* (5)

9.5. ALEXANDER MACGREGOR

(Baritone).

"Eri tu" *Verdi*

"Beloved, it is Morn" *F. Ayward*

9.15. Quartette.

"Parade of the Tin Soldiers" *Jessel*

Entr'actes { Polonaise from "Eugene Onegin" *Tchaikovsky*

Margaret Thackeray.

9.25. "Life and Death" *Coleridge-Taylor*

"Gloria" *Buzzi-Peccia*

9.35. Quartette.

Suite, "Caucasian" *Ivanow-Ippolitow*

Alexander MacGregor.

"So We'll Go No More A-roving" } *M. V.*

"The Devout Lover" *White*

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

10.15. Quartette.

"Two Little Dances" *Finck*

Concert Valse, "Violettes" *Waldteufel*

10.30.—Special Announcements. Close down.

Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 295.

WIRELESS PROGRAMME—MONDAY (April 28th.)

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

LONDON.

3.0-4.30.—Time Signal from Greenwich. Concert. "Everyday Life in South Africa," by Lucy H. Yates, M.C.A. Organ and Orchestral Music relayed from The Pavilion, Shepherd's Bush. "Parlour Tricks," by Yvonne Cloud.

5.30.—CHILDREN'S STORIES: "Sabo Returns Home Again," by E. W. Lewis. Auntie Marie's Stories of France" (V). "Treasure Island," Chap. 11, Part I, by Robert Louis Stevenson.

6.15-7.0.—Interval.

7.0.—TIME SIGNAL FROM BIG BEN, 1st GENERAL NEWS BULLETIN and Weather Forecast. *S.B. to all Stations.* JOHN STRACHEY (the B.B.C. Literary Critic): "Fortnightly Book Talk." *S.B. to all Stations.* Local News.

7.30. A PRELIMINARY ENTERTAINMENT by GLADYS SEYMOUR AND ROBERT STURDIVANT.

7.50. Chamber Music Evening. ELSIE SUDDABY (Soprano). TWO FAMOUS INSTRUMENTAL SEPTETTES. Septette, Op. 20, in E Flat Beethoven ELIE SPIVAK Violin LEONARD RUBENSTEIN Viola THEODOR OTCHARKOFF Violoncello

CLAUDE HOBDAV Contrabass FREDERICK THURSTON Clarinet FRANK PROBYN Horn ERNEST W. HINCHCLIFF Bassoon

Songs. "Go to Bed, Sweete Muse" Robert Jones—1608 (1) "Sweete Nymph, Come to Thy Lover" Thomas Morley—1593 (1) "I Attempt from Léva's Sickness to Fly" Purcell (11) "Nymphs and Shepherds" . . . Purcell (11)

An Interlude by RONALD COURLEY, the Blind Entertainer, Siffleur and Improvisateur.

Septette, Op. 65 in E Flat Saint-Saens HENRY BRONKHURST Pianoforte ELIE SPIVAK Violin I. GEORGE WHITAKER Violin II. LEONARD RUBENSTEIN Viola THEODOR OTCHARKOFF Violoncello

CLAUDE HOBDAV Contrabass CHARLES LEGSETT Trumpet

Songs. "The Chapel on the Hill" Stanford (14) Solveig's Song ("Peer Gynt") Grieg "The Roadside Fire" Vaughan-Williams (1)

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

9.45.—Mr. G. F. HERBERT SMITH, D.Sc., Assistant Secretary to the Natural History Museum, on "Precious Stones."

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.—Edith Saunders (Contralto), Claude Colville (Solo Pianoforte), B. H. Machin (Solo Violin).

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

5.30.—Agricultural Weather Forecast.

KIDDIES' CORNER.

6.30.—"Teens' Corner": Uncle Pip on "Naval History."

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

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

Musical Comedy Programme.

7.30. THE STATION ORCHESTRA. Overture, "Gabrielle" Roase PERCY CHATWIN (Baritone).

"Jack's the Boy" ("The Geisha") Jones Orchestra.

Selection from "Merrie England" German FLORENCE CULL and PERCY CHATWIN.

Duet, "My Life is Love" ("The Maid of the Mountains") Simson HAROLD HOWES (Baritone).

"My Dear Little Cingalee" ("The Cingalee") Monckton Orchestra.

Valse, "The Gipsy Princess" Kalman

8.15-8.45.—Interval.

8.45. HERBERT ALDRIDGE (Dramatic Recitals). "A Friend to Man" "A Similar Case" American "Shut Up" Harris (13) "Ostler Joe" Sims

9.0. Orchestra. Selection, "A Chinese Honeymoon" Talbot Harold Howes.

"My Own Little Girl" ("A Country Girl") Monckton Orchestra.

Selection, "My Lady Madcap" . . . Rubens

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

W. H. HARPER, House Governor and Secretary of Wolverhampton and Staffordshire Hospital, on "The Voluntary Hospitals and their Work."

10.0. Florence Cull (Soprano). "Farewell" ("The Maid of the Mountains") Simson Orchestra.

Selection, "Decameron Nights" . . Finck

10.30.—Close down. Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—The "6BM" Trio: Reginald S. Mouat (Violinist), Thomas Illingworth (Cellist), Arthur Marston (Pianist). Nora Bradbury (Solo Pianoforte).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: Miss E. M. Rodda on "Fairs and Markets."

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

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

7.30-8.0.—Interval.

Popular Night.

8.0. THE CLOISTER SINGERS. J. H. TRIBE Alto GEO. D'ORFE Tenor ARTHUR SEWELL Baritone FRANK PARRY Bass

"As Torrents in Summer" ("King Olaf") Elgar (11)

"When for the World's Repose" (17th Century Madrigal) Mornington (11)

"Sweet and Low" Barby (11)

"Summer Eve" Hatton (11)

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

8.35. DOROTHY STODHART. CHARLSTON RAYNER. CAPEL ANNAND. A Sketch. "THE MAN IN THE STREET," By Louis N. Parker.

9.0. The Cloister Singers. "Absence" Hatton (11)

9.5.—The Royal Bath Hotel Dance Orchestra.

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

9.45. The Cloister Singers. "Drink to Me Only" Dr. Phillips

"Comrades in Arms" A. Adam (11)

"On the Banks of Allan Waters" . . . Trad. "The Long Day Closes" Sullivan (11)

10.0.—The Royal Bath Hotel Dance Orchestra.

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

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

CARDIFF.

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

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

5.45.—THE HOUR OF THE "KIDDIE-WINKS."

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

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

Local Band Evening.

ST. SAVIOUR'S PRIZE BAND.

Vocalist: SYDNEY CHARLES.

7.30.—March, "Spirit of Pageantry" P. Fletcher (1)

Overture, "The Viking's Daughter" W. Rimmer

7.50.—Songs, "When Song is Sweet" Sans Souci

"All for You" Easthope Martin

8.0.—Cornet Solo, "O Dry Those Tears" Del Riego

Selection, "Chu Chin Chow" Fred. Norton (1)

8.20.—Lt. Col. R. H. COLLIER, D.S.O., on "Future Development of Motoring."

8.30.—Songs, "Lassie o' Mine" . . . E. J. Walt "Little Town in the Ould County Down" A. M. Saunders

8.40.—Selection, "The Southern Maid" Fraser-Simson

9.0.—Songs, "The World is Waiting for the Sunrise" E. Seitz

"God Keep You in His Care" Trelawny (8)

"To Tell You All" Gechl

9.10.—Prelude in C Sharp Minor Rachmaninoff (1)

"Ballad Memories" S. Baynes (1)

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

9.45.—The Rev. HUBERT G. STANLEY on "Popular Superstitions."

9.55.—Euphonium Solo, "The Sea Road" H. Wood (1)

Morceau, "Annie Laurie" W. Rimmer

"Jack's Good-bye" W. Rimmer

10.15.—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 and Weather Forecast. *S.B. from London.*

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

7.30-8.0.—Interval.

Popular Night.

8.0. THE "2ZY" ORCHESTRA. March, "The Middy" Alford

Waltz, "The Lilac Domino" Cuwillier (6)

Overture, "Orpheus in the Underworld" Offenbach

Dr. L. DU GARDE PEACH, in "Humour." HERBERT RUDDOCK (Bass).

"O! Fair Palermo" ("The Sicilian Vespers") Verdi

"My Heart Now is Merry" ("Phoebus and Pan") Bach (11)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 285.

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.

Miss GODWIN B. JACKSON, on "English."
 8.55. Orchestra.
 Selection, "La Gran Via" *Valverde*
 Suite, "Woodland Pictures" ... *Fletcher*
 Dr. L. Du Garde Peach: Some Short Stories.
 9.30.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. Orchestra.
 Intermezzo, "Onkel Fichte" *Lotter*
 "Gipsy Suite" *Edward German* (11)
 Herbert Ruddock.
 "Thou art Risen, My Beloved"
Coleridge-Taylor (1)
 "King Charles" *M. V. White* (1)
 W. F. BLETCHER, Spanish Talk.
 10.30.—Close down.
 Announcer: Victor Smythe.

NEWCASTLE.

3.45.—Concert: Gladys Edmundson (Solo Piano-forte), Ella Henderson (Soprano), William J. Starkey (Solo Banjo).
 4.45.—WOMEN'S HALF-HOUR.
 5.15.—CHILDREN'S CORNER.
 6.0.—Scholars' Half-Hour: Mr. A. W. Dakers, B.A., on "Tyre and Sidon."
 6.45.—Farmers' Corner.
 7.0.—NEWS and Weather Forecast. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News.
 7.30. "THE MAY QUEEN"
(Sterndale Bennett).
 The May Queen
 ELSIE DOWNING (Soprano)
 The Queen LILIAN ROWELL (Contralto)
 The Lover GEORGE HODGSON (Tenor)
 Robin Hood GEORGE TINDLE (Bass)
 Chorus: THE DURHAM ROAD BAPTIST CHURCH CHOIR.
 THE STATION ORCHESTRA.
 Conductor: WILLIAM A. CROSSE.
 9.0-9.30.—Interval.
 9.30.—NEWS and Weather Forecast. *S.B. from London.*
 Local News.
 9.45. Orchestra.
 Overture, "Hansel and Gretel" *Humperdinck*
 Selection, "La Bohème" *Puccini-Tavan*
 Romance and Two Dances ("The Conqueror") *German* (11)
 Rakoczky March, "The Damnation of Faust" *Berlioz*
 10.30.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.

3.30-4.30.—Dance Afternoon by the Wireless Quartette and Margaret Milne (Mezzo-Soprano).
 5.0.—WOMEN'S HALF-HOUR.
 5.30.—CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.30.—Girl Guides' News.
 6.40.—Boy Scouts' News: Asst. Scoutmaster A. G. Hutchinson, on "Bird Life."
 7.0.—NEWS and Weather Forecast. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News.
 7.30. A Night of Plays
 by the
 "2BD" REPERTORY PLAYERS.
 "THE JACOBITE,"
 A Comic Drama in Two Acts by J. R. Planché.
Dramatis Personæ:—
 Sir Richard Wroughton, Bart.
 WILLIAM DUNDAS
 Major Murray G. R. HARVEY
 John Duck R. E. JEFFREY
 Lady Somerford ... JOYCE TREMAYNE
 Widow Pottle (Landlady of the "Crooked Billett") FLOSSIE TAVANER
 Patty Pottle (her Daughter) ELMA REID

8.30. THE WIRELESS ORCHESTRA.
 "Overture on Jacobite Airs" *Volpi*
 "THE PHILOSOPHER OF BUTTER-BIGGINS."
 A Play in One Act, by Harold Chapin.
 David Pirnie R. E. JEFFREY
 Lizzie (his Daughter)
 CHRISTINE CROWE
 John Bell (his Son-in-law) G. R. HARVEY
 9.5-9.30.—Interval.
 9.30.—NEWS and Weather Forecast. *S.B. from London.*
 Local News.
 9.45. Orchestra.
 "Melodious Memories" *Finck*
 "Gipsy Love" *Lehar*
 10.30.—Close down.
 Announcer: R. E. Jeffrey.

GLASGOW.

3.30-4.30.—Popular Afternoon: An Hour of Melody by the Wireless Quartette and Anne Ballantine (Contralto).
 4.45.—TOPICS FOR WOMEN.
 5.15.—THE CHILDREN'S CORNER.
 6.0.—Weather Forecast for Farmers.
 6.30.—Prof. MARTIN, University of Glasgow, on "French Literature."
 6.45.—J. P. McHUTCHIESON, M.A., B.Sc., University of Glasgow, on "The Medical Uses of Radium."
 7.0.—NEWS and Weather Forecast. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News.
 A Night in the Country.
 7.30. THE STATION ORCHESTRA,
 Conducted by
 HERBERT A. CARRUTHERS.
 Overture, "Morning, Noon and Night"
Suppé
 7.45. ALEXANDER RICHARD (Bass).
 "I Love the Jocund Dance"
Walford Davies
 "White Rose" *Jocelyn Noel*

7.55. Orchestra.
 Selection, "A Country Girl" .. *Monckton*
 8.10. JEAN D. STEWART (Contralto).
 "Wind in the Trees" .. *Goring Thomas* (1)
 "Autumnal Gale" *Grieg*
 8.20. Orchestra.
 Entr'acte, "The Forge in the Forest"
Michaelis
 Idyll, "Whispering of the Flowers" *Blon*
 Alexander Richard.
 8.30. "Now Sleeps the Crimson Petal"
Eoger Quilter (1)
 "The Old Bard's Song"
Rulland Boughton (14)
 8.40. Orchestra.
 Suite, "The Green Lanes of England"
Clutsam
 8.50. Jean D. Stewart.
 "The Blind Ploughman" *C. Clarke*
 "Thank God for a Garden"
Teresa del Riego
 9.0-9.30.—Interval.
 9.30.—NEWS and Weather Forecast. *S.B. from London.*
 Local News.
 9.45. Alexander Richard.
 "In Summertime on Bredon"
Graham Peel
 "When the Kye Come Home" *Traditional*
 9.55. Orchestra.
 Suite, "From the Countryside" *E. Coates*
 10.3. Jean D. Stewart.
 "Ca' the Yowes tae the Knowes"
Traditional
 "I Know a Lovely Garden" *Guy d'Hardelo*
 10.15. Orchestra.
 "An Evening Ramble" *Matt*
 1. "The Departure"; 2. "Castle Ruins by Moonlight"; 3. "Woodland Frolics."
 Concert Valse, "La Berceuse" *Waldteufel*
 10.30.—Special Announcements. Close down.
 Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 205.

EVENTS OF THE WEEK.

SUNDAY, APRIL 27th.

LONDON, 9.0.—De Groot and the Piccadilly Orchestra relayed from the Piccadilly Hotel.
 CARDIFF, 8.40.—In Memoriam—Charles Villiers Stanford.
 GLASGOW, 6.30.—Religious Service relayed from the Barony Church.
 ABERDEEN, 8.30.—Recital of Church Music by Willan Swainson's Church Choir.

MONDAY, APRIL 28th.

LONDON, 7.50.—Chamber Music Evening.
 NEWCASTLE, 7.30.—"The May Queen" (Sterndale Bennett).
 GLASGOW, 7.30.—A Night in the Country.
 ABERDEEN, 7.30.—A Night of Plays.

TUESDAY, APRIL 29th.

LONDON, 7.30.—An Evening of Plays produced by Lewis Casson.
 CARDIFF, 7.30.—"A Woman of No Importance" (Oscar Wilde).
 GLASGOW, 7.30.—Operatic Night.
 ABERDEEN, 7.30.—The History of the Overture.

WEDNESDAY, APRIL 30th.

BIRMINGHAM, 7.30.—Seventh Outside Broadcast Concert.
 CARDIFF, 7.30.—The Magic Carpet, VIII.—Czecho-Slovakia.

MANCHESTER, 8.0.—A Night with the Old Masters.
 BOURNEMOUTH, 7.45.—Mendelssohn Night.
 GLASGOW, 7.30.—French Composers' Night.

THURSDAY, MAY 1st.

LONDON, 7.25.—"Faust" (Gounod). *S.B. to other Stations.*
 CARDIFF, 7.25.—Art Songs and Chamber Music.
 EDINBURGH, 9.0.—Speeches by Mr. J. C. W. Reith, the Lord Provost of Edinburgh and the Principal of Edinburgh University on the occasion of the opening of the B.B.C.'s Edinburgh Relay Station. *S.B. to all Stations.*

FRIDAY, MAY 2nd.

LONDON, 8.0.—6th Symphony Concert relayed from the Central Hall, Westminster. (Conductor, Sir Edward Elgar.) *S.B. to all Stations.*

SATURDAY, MAY 3rd.

LONDON, 7.15.—Scenes from the Song of Hiawatha (Words by Longfellow, Music by Coleridge-Taylor).
 BIRMINGHAM, 7.15.—Band of H.M. Royal Air Force.
 ABERDEEN, 7.15.—"La Fille du Tambour Major" (Offenbach).

WIRELESS PROGRAMME—TUESDAY (April 29th.)

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 Arthur Lenville (Entertainer).
- 4.0-4.30.—Concert. Time Signal from Greenwich. "Books Worth Reading," by Jenny Wren. John Hylkema (Baritone). "A General Talk on Menus," by Mrs. Hyde.
- 4.30-5.30.—Interval.
- 6.30.—CHILDREN'S STORIES: "Five Little Pitchers," Chap. 9, Part 1, by Madeline Hunt. "Hides and Skins and What Happens to Them." Pianoforte duets by Marjorie Sharman and Irene Brightman.
- 6.15-7.0.—Interval.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and Weather Forecast. *S.B. to all Stations.*
Local News.
- 7.15.—P. L. STANLEY on "Poultry."
- 7.30. **An Evening of Plays.**
Produced by LEWIS CASSON.
Incidental Music by THE "2LO" LIGHT ORCHESTRA.
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN and Weather Forecast. *S.B. to all Stations.*
Local News.
- 9.45.—Capt. P. P. ECKERSLEY on "Technical Topics." *S.B. to all Stations.*
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.0.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

- 3.30-4.30.—The Station Piano Quintette under the Direction of Frank Cantell.
- 4.30.—Agricultural Corner, Directed by G. C. Gough, B.Sc., of the Ministry of Agriculture.
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Forecast.
- KIDDIES' CORNER.**
- 6.30.—"Teens' Corner": "Photography."
- 7.0.—NEWS and Weather Forecast. *S.B. from London.*
Local News.
- Concert Party Programme.**
- 7.15. THE PACK OF CARDS CONCERT PARTY.
Directed by J. HORACE POTTER.
The Pack decide to dispense with an Opening Chorus *Potter and Jukes*
A few things we can do without are next discussed *Potter and Jukes*
The "Song of Harlequin" by the Ace of Hearts *Potter and Jukes*
The Sporty Boys start another Argument.
The Queen will sing "The Songster's Awakening" *Fletcher (11)*
The Ace of Diamonds at the Piano plays "Valse, Op. 34" *Mozzkowski*
"My Dream Girl" introduced by the Queen and the Ace of Spades *Potter and Jukes*
A Selection of "Musical Cameos," grave and gay *Potter and Jukes*
(a) Sir *Elgar*; (b) Edward

- Grieg; (c) Eugeno Stratton; (d) Bransby Williams.
- 8.15.—W. W. STARMER on "Campanology: Carillons and Bell Music."
- 8.30-8.45.—Interval.
- 8.45. An Original Musical Novelty entitled "Round the World by Wireless in Forty-five Minutes."
An Introduction: "Off We Go"
Potter and Jukes
India: "In the Bazaar" ... *Henry (13)*
Japan: "Maid of Yokohama"
Potter and Jukes
Africa: "Zulu-Lulu" ... *Potter and Jukes*
China: "A Laundry Trio" *Potter and Jukes*
Lapland: "A Love Song" ... *Bennett (7)*
Russia: "A Bolshevie Part Song"
Potter and Jukes
France: "Monsieur Embonpoint" *Ellis (13)*
Italy: "The Grand Opera Singers"
Potter and Jukes
England: "Home Again" *Potter and Jukes*
- 9.30.—NEWS and Weather Forecast. *S.B. from London.*
Local News.
- 9.45.—Capt. P. P. ECKERSLEY. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Ethel Rowland (Solo Pianoforte), THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.)
- 4.45.—WOMEN'S HOUR: Lilian G. Blancy on "Folk Lore."
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour: Maxwell Armfield, "Why Bother About Art?"
- 7.0.—NEWS and Weather Forecast. *S.B. from London.*
- 7.10.—W. H. SAVERY, J.P., C.C., on "The History of England as seen from the Windows of the London City Guild-hall."
- 7.25.—Local News.
- 7.30-8.0.—Interval.
- "Comic Opera Night."**
All Songs accompanied by Orchestra.
- 8.0. THE WIRELESS ORCHESTRA.
Conductor,
Capt. W. A. FEATHERSTONE.
Selection, "The Emerald Isle"
Sullivan-German

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)	303 "
PLYMOUTH (5PY)	330 "
EDINBURGH (2EH)	—

- 8.15. HERBERT SMITH (Baritone).
"A Jovial Monk" ("La Poupée") *Audran*
With Chorus.
"Where Balmy Garlic Scents the Air"
("Olivette") *Audran*
- 8.25. GERTRUDE NEWSON (Soprano).
"Legend of the Bells" ("Les Cloches de Corneville") *Planquette (15)*
"Be Wise in Time" ("Dorothy") .. *Cellier*
With Chorus.
- 8.35. Orchestra.
Selection, "The Little Michus" *Messenger*
- 8.45. Gertrude Newson.
"Letter Song" ("Rip Van Winkle")
Planquette
"Sabre of My Siro" ("Grand Duchess")
Offenbach (1)
With Chorus.
- 8.55. Herbert Smith.
"Queen of my Heart" ("Dorothy") *Cellier*
- 9.0. Orchestra.
Selection, "A Princess of Kensington"
German
- 9.15. Gertrude Newson.
Waltz Song, "First Love" ("Olivette")
Audran
- 9.20. Orchestra.
Selection, "Polly" *Austin (1)*
- 9.30.—NEWS and Weather Forecast. *S.B. from London.*
Local News.
- 9.45.—Capt. P. P. ECKERSLEY. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra relayed from The Capitol Cinema.
- 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 and Weather Forecast. *S.B. from London.*
RICHARD TRESEDER, L.R.H.S., on "Gardening."
Local News.
- 7.30. A Modern Comedy,
"A WOMAN OF NO IMPORTANCE"
(*Oscar Wilde*).
Presented by
THE STATION REPERTORY COMPANY.
Produced and Directed by
HAIDEE GUNN.
Entr'actes and Musical Interludes by the
STATION ORCHESTRA.
- 9.30.—NEWS and Weather Forecast. *S.B. from London.*
Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 195.

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

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

- 9.45.—Capt. P. P. ECKERSLEY. *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.—Musical Talk on "Haydn," with Illustrations, by T. Percival Dean, F.R.C.O.
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS and Weather Forecast. *S.B. from London.*
Local News.
- 7.15-7.45.—Interval.

Dance Night.

- 7.45. THE GARNER SCHOFIELD DANCE BAND.
Waltz, "Honey, Dat's All"; Fox-trot, "When the Sun Goes Down" (7); Fox-trot, "Teach Me"; One-step, "Well! I Am Surprised" (10); Fox-trot, "Violet" (23); Waltz, "Snuggling" (10); Blues, "Honolulu" (9); Fox-trot, "Aladdin's Lamp" (19); Lancers, "Peggy"; Fox-trot, "Nights in the Woods"; Waltz, "Sleep" (3); Fox-trot, "Why Did You Teach Me to Love You?" (23).

- 8.35. TOM H. MORRISON (Solo Violin).
"Zigeunerweisen" *Sarasate*
- 8.45.—Prof. T. H. PEAR, M.A., B.Sc., on "Colour Blindness."

- 9.0. Tom H. Morrison.
First Movement from Fantasia Appassionata *Vieuxtemps*

- 9.10. Dance Band.
One-step, "Ain't Got a Minute" (19); Fox-trot, "Down Where the Waterlilies Grow" (22); Waltz, "Love Bells" (19); Fox-trot, "If I Can't Get the Sweetie I Want" (3); Fox-trot, "Horsey! Keep Your Tail Up" (6); Waltz, "When the Lights Are Low" (7).

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

- 9.45.—Capt. P. P. ECKERSLEY. *S.B. from London.*

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

- 11.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert by the Station Light Orchestra.
- 4.45.—WOMEN'S HALF-HOUR.
- 5.15.—CHILDREN'S CORNER.
- 6.0.—Scholars' Half-Hour: The Rev. A. H. Robins, "Ancient Stories of Egyptian Gods and Heroes," Part 3.

- 6.45.—Farmers' Corner.
- 7.0.—NEWS and Weather Forecast. *S.B. from London.*
Local News.

- 7.15.—Talk on "Morse" by a B.B.C. Engineer.
- 7.30. THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.

Overture, "Rosamunde" *Schubert*
Waltz, "Nights of Gladness" *Ancliffe*
NORMAN WRIGHT (Entertainer),
in items from his Repertoire.
Orchestra.

"A Musical Switch" *Alford*
"Passepied" *Delibes*
Norman Wright in items from his Repertoire.
Orchestra.

Selection, "Pagliacci" *Leoncavallo*
"The Night Patrol" *Martell*
The Fantastic Play,
"COLUMBINE,"
by
Reginald Arkell.

- 9.0-9.30.—Interval.
- 9.30.—NEWS and Weather Forecast. *S.B. from London.*
Local News.

- 9.45.—Capt. P. P. ECKERSLEY. *S.B. from London.*

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

- 11.0.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30.—Operatic Afternoon by the Wireless Quartette.

- 4.30.—Nellie Ironside (Soprano), Song Recital.

- 5.0.—WOMEN'S HOUR: A local Expert on "Pianca."

- 5.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES: Peeps into History—"Aeneas Meets Dido."

- 6.0.—Weather Forecast for Farmers.
William Brown, B.Sc., M.R.C.V.S., "Domestic Animals in Health and Disease" (Series No. 3).
Weekly Agricultural Notes.

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

- 7.15.—Dr. GORDON G. J. MUTCH on "The Coming of Cricket."

- 7.30. **Classical Night.**

HISTORY OF THE OVERTURE.
ALBERT ADAMS, F.R.C.O., Weekly Musical Talk: "Overtures."

- 7.45. THE WIRELESS ORCHESTRA.
Overtures:

"The Messiah" *Handel*
"Dio Giovanni" *Mozart*
"Der Freischutz" *Weber*
"William Tell" } *Rossini*
"The Barber of Seville" }

"RADIO TIMES" READING CASE.

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

"Fingal's Cave" *Mendelssohn*
"Prometheus" *Beethoven*
"The Arcadians" .. *Monckton and Talbot*

- 9.15-9.30.—Interval.

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

- 9.45.—Capt. P. P. ECKERSLEY. *S.B. from London.*

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

- 11.0.—Close down.
Announcer: W. D. Simpson.

GLASGOW.

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

- 3.30-4.30.—An Hour of Melody by the Wireless Quartette and Jessie Govan (Soprano).

- 4.45.—TOPICS FOR WOMEN.

- 5.15.—THE CHILDREN'S CORNER.

- 6.0.—Weather Forecast for Farmers.

- 6.45.—ALEXANDER PROUDFOOT, A.R.S.A., on "The Art of Sculpture."

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

- 7.10.—Prof. S. RAIT, S.B.E., M.A., LL.D., on "Scottish History."

- 7.25.—Local News.

Operatic Night.

- 7.30. THE STATION ORCHESTRA.
Conducted by

HERBERT A. CARRUTHERS.
Act I., "THE VALKYRIE" (*Wagner*) (11)
Hunding ROBERT RADFORD (Bass)
Siegmond .. JOHN PERRY (Tenor)
Sieglinde .. MAY BLYTHE (Soprano)

- 8.45. PHILIP WILSON (Tenor).
Chat on Music in Reigns of Queen Elizabeth and James I.

"Love is Not Blind"
Michael Cavendish—1598

"I Saw My Lady Weep"
John Dowland—1600

"If She Forsake Me" *Philip Rosseter—1601*

"Love's God is a Boy" *Robert Jones—1601*

"Flora" *Thomas Greaves—1604*

"What if I Sped?" .. *Robert Jones—1608*

"O Eyes, O Mortal Stars"
Alfonso Ferrabosco—1609

"Shall a Frown?" *William Corkine—1610*

"English Ayres, 1598-1612"—Transcribed by Peter Warlock and Philip Wilson.

- 9.15-9.30.—Interval.

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

- 9.45.—Capt. P. P. ECKERSLEY. *S.B. from London.*

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

- 11.0.—Close down.
Announcer: Herbert A. Carruthers.

- 9.45.—Capt. P. P. ECKERSLEY. *S.B. from London.*

- 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 285.

WIRELESS PROGRAMME—WEDNESDAY (April 30th.)

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. "Pin Money and How to Make It," by E. Thornton Cook. Organ and Orchestra music, relayed from the Pavilion, Shepherd's Bush. "Notable Eighteenth Century Women—The Countess of Eglington," by Florence Thornton Smith.

5.30.—CHILDREN'S STORIES: Uncle Jeff's Musical Talk. Orchestra.

6.15-7.0.—Interval.

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

EDWIN FAGG, F.R.S.L., Official Lecturer to the Tate Gallery. *S.B. to other Stations.*

Local News.

7.30. **Popular Programme.**

WISH WYNNE,

In her famous Character Studies,

THE LYRICS QUARTETTE,

HECTOR GORDON,

In Canny Entertainment,

THE WIRELESS ORCHESTRA.

Overture, "Egmont"..... *Beethoven*

Selection, "The Mouse"..... *Monckton*

Wish Wynne.

The Lyrics Quartette,

Part Songs.

Three Old Scottish Airs

arr. Alan Macbeth (2)

"Scots Wha Hae."

"The Land o' the Leal."

"The Bonnets o' Bonnie Dundee."

Orchestra.

Humoreske..... *Dearak*

Slavonic Rhapsody..... *Friedemann*

Wish Wynne.

Orchestra.

Suite for Strings..... *Frank Bridge* (2)

Hector Gordon,

In Canny Entertainment,

EDWARD NICHOL (Tenor),

"I Wonder What the Stars Are?"

Hugh Saxby (5)

"My Dreams"..... *Tosti*

9.15.—Capt. AINSLIE, R.N., F.R.A.S., on

"Telescopes." *S.B. to other Stations.*

9.30.—TIME SIGNAL FROM GREENWICH,

2ND GENERAL NEWS BULLETIN

and Weather Forecast. *S.B. to all Stations.*

Talk by the Royal Horticultural Society,

"The Week's Work in the Garden."

S.B. to other Stations.

Local News.

9.45. Orchestra.

Symphonic Poem, "Phaeton" *Saint-Saens*

"Pas des Fleurs" from "Naila"..... *Delibes*

Hector Gordon and his Four Canny Scots

in "Awa' to Dundee!"

Orchestra.

Lyric Suite..... *Grieg*

1. The Shepherd Boy; 2. Rustic March;

3. Nocturne; 4. March of the Dwarfs.

10.30.—Close down.

Announcer: C. H. King.

BIRMINGHAM.

3.30-4.30.—Eibel Williams (Contralto), Percy Whitehead (Tenor), Beatrice Vernon (Soprano).

5.0.—WOMEN'S CORNER: George Handley, F.E.S., on "Bee-Keeping as a Profitable Hobby."

5.30.—Agricultural Weather Forecast.

KIDDIES' CORNER.

6.30.—"Teens Corner."

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

WALTER POWELL, Chief Librarian, Birmingham Public Library, on "The Work of the Public Libraries."

Seventh "Outside Broadcast" Concert.

7.30. THE CITY OF BIRMINGHAM

POLICE BAND.

Conductor, RICHARD WASELL.

Overture, "Raymond"..... *Thomas, arr.*

Godfrey

BERT ASHMORE (Tenor).

"The Last Watch"..... *Pisanti*

"Let Me Like a Soldier Fall" ("Maritana")

Wallace (1)

Police Band.

First Movement from the "Unfinished

Symphony"..... *Schubert*

ALICE COUCHMAN (Solo Pianoforte),

"Fantaisie Impromptu"..... *Chopin*

"Grand Valse de Concert," Op. 88

Mozzkowski (5)

Police Band.

Intermezzo and March from Suite in

E Flat..... *Holst* (1)

8.30-8.45.—Interval.

8.45. Police Band.

March, "The Prophet"..... *Meyerbeer* (1)

ALICE VAUGHAN (Contralto),

"Softly Awakes My Heart" ("Samson

and Delilah")..... *Saint-Saens*

"Beloved, It Is Moru"..... *Aylward*

Police Band.

Overture, "Tannhäuser"..... *Wagner, arr.*

Winterbottom

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

Local News.

Police Band.

Waltz, "Gold and Silver" *Lehar, arr. Miller*

Alice Couchman.

"Humoresque"..... *D. Howell* (17)

"Toccata"..... *Sgambati*

Police Band.

Selection, "Rigoletto"..... *Verdi*

10.15.—"ACK O" gives Morse Practice.

10.30.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

3.45-4.45.—The "6BM" Trio: Reginald S. Mouat (Violinist), Thomas Binghamworth (Cellist), Arthur Marston (Pianist), Vera Norton (Mezzo-Soprano).

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 and Weather Forecast. *S.B. from London.*

EDWIN FAGG. *S.B. from London.*

Local News.

7.30-7.45.—Interval.

Mendelssohn Night.

(All Songs with Orchestral Accompaniment.)

7.45.—Capt. W. A. FEATHERSTONE on "Mendelssohn."

8.0. THE WIRELESS AUGMENTED ORCHESTRA.

Conductor, Capt. W. A. FEATHERSTONE.

Overture, "Fingal's Cave."

8.15. HARRY NIGHTINGALE (Baritone),
"Death Song of the Boyard."
"Traveller's Song."

8.25. Orchestra.
Overture, "Ray Blas."
Overture, "Military."

8.45. GLADYS JAMES (Contralto).
"On Wings of Song."
"The Garland."

8.50. Harry Nightingale,
"I'm a Roamer."

8.55. REGINALD S. MOUAT
(Solo Violin).
Violin Concerto in E, Op. 64.
(With Orchestral Accompaniment.)

9.15. Gladys James,
"Harvest Hymn."
"The Nosegay."

9.25. Orchestra,
"Spring Song."

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

Royal Horticultural Society Talk. *S.B.*

from London.

Local News.

9.50. Harry Nightingale,
"When Through the Piazzetta."

9.55. Gladys James and Harry Nightingale,
Duet, "I Would that My Love."

10.0. Orchestra.
Incidental Music to "A Midsummer Night's
Dream."
(a) Overture; (b) Scherzo; (c) Wedding
March.

10.20.—Close down.

Announcer: John H. Raymond.

CARDIFF.

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

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

5.45.—THE HOUR OF THE "KIDDIE-WINKS."

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

Local News.

7.15-7.30.—Interval.

The Magic Carpet—VIII.

The Magic Carpet will make a Flight to CZECHO-SLOVAKIA.

Pilot, The Rev. HUNTER BOYD.

Comradies-are invited to be ready for the

journey at 7.30 precisely; the Carpet will

finish its Flight at 9.0. p.m.

A Singer, and THE STATION ORCHESTRA

will accompany the party.

Next Wednesday, A Flight to Mexico.

Pilot, Lt.-Col. W. J. P. Benson, O.B.E.

(Military), F.R.G.S.

9.0. Orchestral Suite.

"As You Like It"..... *Quilter* (1)

9.15.—Capt. AINSLIE. *S.B. from London.*

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

Local News.

9.45.—Dance Music.

10.15.—Close down.

Announcer: A. H. Goddard.

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

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

MANCHESTER.

3.30-4.30.—Concert by Florence Stray (Soprano), Bertha Badfield (Contralto), Spencer Hayes (Tenor), George Goodwin (Baritone), Norman Fenton (Bass).

5.0.—WOMEN'S HOUR.

5.25.—Farmers' Weather Forecast.

5.30.—CHILDREN'S HOUR.

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

EDWIN FAGG. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

A Night With the Old Masters.

8.0. THE AUGMENTED "ZY" ORCHESTRA.

Conducted by DAN GODFREY, JUNE.

Overture, "Fidelio" *Beethoven*
Septette for Wood Wind and Strings, Op. 26 *Beethoven*

T. E. MOREL (Baritone).

"Drinking Song" ("Hamlet") ... *Thomas*
Orchestra.

Overture, "The Hebrides" ... *Mendelssohn*
T. E. Morel.

"Le Roi de Lahore" *Mussenet*
Orchestra.

Aria on the G string *Bach*
Rondino for Wood Wind and Horns *Beethoven*

T. E. Morel.

"Arioso di Benvenuto" *Diag*

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

Royal Horticultural Society Talk. *S.B. from London.*

Local News.

9.50. Orchestra.

Symphony No. 8 in F *Beethoven*

10.30.—Close down.

Announcer: Victor Smytho.

NEWCASTLE.

3.45.—Walker's Band relayed from Tilley's Assembly Rooms.

4.45.—WOMEN'S HOUR.

5.15.—CHILDREN'S HOUR.

6.0.—Scholars' Half-Hour: Mr. William Carr, B.Sc., on "The Humble Bee."

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

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

Local News.

7.15-7.35.—Interval.

7.35. ERNEST SHARP'S QUARTETTE.

Minuet and Allegro, Op. 76, No. 5. *Haydn.*

Interludium, in modo antico. *Glazounov*

Novelletten. *Bridge*

PHILIP WILSON (Tenor).

Chat on Music in Shakespeare's Day with Illustrations of Songs mentioned in the Plays by unknown and known contemporary Composers.

"Caleno Custurame" *Anon*

"Fortune My Foe" *Anon*

"Jog On" *Anon*

"Willow Song" *Anon*

"Full Fathom Five" ... *R. Johnson, 1634*

"Take, Oh! Take Those Lips Away" *Wilson, 1595-1674*

"Where Gripping Grief" *Edwards, 1523-1566*

"It was a Lover and His Lass" *Morley, 1557-1603*

Ernest Sharp's Quartette.

Quartett, Op. 18, No. 1. *Beethoven*

9.0-9.30.—Interval.

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

Royal Horticultural Society Talk. *S.B. from London.*

Local News.

9.50. THE MOONSTONES

in items from their Repertoire.

10.30.—Close down.

Announcer: E. L. Odhams.

ABERDEEN.

3.30-4.30.—Popular Afternoon by the Wireless Quartette and Betty Gall (Contralto).

5.0.—WOMEN'S HOUR.

5.30.—CHILDREN'S HOUR.

6.0.—Weather Forecast for Farmers.

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

EDWIN FAGG. *S.B. from London.*

Local News.

Dance Night.

7.30. THE WIRELESS JAZZ ORCHESTRA.

Fox-trot, "Silver Lining"; Waltz, "Waters of Killarney."

One-step, "The Greatest Lad We Ever Had."

7.45. MARTHE HUGENTOBLER (Soprano).

Songs, Selected.

Jazz Orchestra.

7.55. Fox-trot, "I've Got Another Sweetheart" (16); Waltz, "Glory"; One-step, "Chase Me, Charlie" (16).

8.10.—Winners of the Jaffray Dix Medals Singing Competition held in the Schools under the Aberdeen Education Authorities.

8.20. Jazz Orchestra.

Fox-trot, "Horsey, Keep Your Tail Up" (6); Waltz, "Madame Pompadour."

8.30.—Winners of the Jaffray Dix Singing Competition.

8.40. Marthe Hugentobler. Songs, Selected.

8.50. Jazz Orchestra.

Fox-trot, "Hawaiian Eyes"; One-step, "Let's Go to Wembley."

9.0-9.15.—Interval.

9.15.—Capt. AINSLIE. *S.B. from London.*

9.30.—NEWS. *S.B. from London.*

Royal Horticultural Society Talk. *S.B. from London.*

Local News and Weather Forecast.

9.50. Jazz Orchestra.

Fox-trot, "If We Could Live on Love"; Waltz, "Honeymoon Chimes"; One-step, "It Gets You Hot and Bothered" (22); Fox-trot, "Downhearted Blues" (9).

10.5. Marthe Hugentobler. Songs, Selected.

10.15. Jazz Orchestra.

Waltz, "Kiss in the Dark"; Fox-trot, "I Found a Four Leaf Clover"; One-step, "Well, I Am Surprised" (10).

10.30.—Close down.

Announcer: W. D. Simpson.

GLASGOW.

3.30-4.30.—An Hour of Melody by the Wireless Quartette and Denis Rosa (Baritone).

4.45.—TOPICS FOR WOMEN.

5.15.—THE CHILDREN'S CORNER.

6.0.—Weather Forecast for Farmers.

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

Local News.

7.15.—D. MILLAR CRAIG on "The Modern Orchestra and its Members."

French Composers' Night.

7.35. THE STATION ORCHESTRA.

Conducted by

HERBERT A. CARRUTHERS.

Overture, "La Princess Jaune" *Saint-Saens*

7.45. CATHERINE PATERSON

(Mezzo-Contralto).

"The Wooing of the Rose" *Cesar Franck (5)*

"La Cloche" *Saint-Saens*

7.55. Orchestra.

Selection, "Manon" *Massenet*

8.15. JOHN MORTON (Bass).

"Though Faithless Men" ("La Juive") *Halevy (1)*

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

8.25. Orchestra.

Ballet Music ("Faust") *Gounod*

8.35. Catherine Paterson.

"Nuit d'Etoiles" *Debussy*

"Love in May" *Berlioz (1)*

8.45. Orchestra.

Suite, "Scènes Napolitaines" ... *Massenet*

9.0. John Morton.

"Angels Guard Thee" *Godard*

"The Shepherd's Song" ("Chanson de Florian") *Godard (15)*

9.0-9.15.—Interval.

9.15.—Capt. AINSLIE. *S.B. from London.*

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

Local News.

9.45. Orchestra.

Rhapsody, "España" *Chabrier*

10.0. Catherine Paterson.

"Agnus Dei" *Bizet*

(Violin Obligato by Isaac Losowsky.)

"Le Temps des Lilas" *Chausson*

10.10. Orchestra.

Suite, "Children's Corner" *Debussy*

Symphonic Poem, "Danse Macabre" *Saint-Saens*

10.30. John Morton.

"Le Cor" *Flegier*

"Song of the Toreador" ("Carmen") *Bizet*

10.40. Orchestra.

Overture, "Robespierre" *Litolff*

"Hungarian March" *Berlioz*

11.0.—Special Announcements. Close down.

Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 205.

WIRELESS PROGRAMME—THURSDAY (May 1st.)

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

LONDON.

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

4.0-4.30.—Time Signal from Greenwich. Concert: "The Letters of O Toyo," by G. Romanne James. Percy Ellisdon (Baritone). A Talk on Fashion by Nora Shandon.

4.30-5.30.—Interval.

5.30.—CHILDREN'S STORIES: "Five Little Pitchers," Chap. 9, Part II., by Madeline Hunt. Auntie Hilda and Uncle Humpty Dumpty. "Pip's Most Thrilling Adventure." L. G. M. of the *Daily Mail* on "The Latest News from the Reptile House."

6.15.—Boy Scouts' and Girl Guides' News.

6.30-6.50.—Interval.

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

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

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

"FAUST."

An Opera by Charles Gounod.

S.B. to other Stations.

Produced and Conducted by L. STANTON JEFFERIES.

Cast:—

Faust..... JOHN PERRY
Mephistopheles
JOSEPH FARRINGTON
Valentine.... WILLIAM MICHAEL
Wagner JOHN HUNTINGTON
Margarita .. BEATRICE MIRANDA
Siebel
Martha } CONSTANCE WILLIS

7.25. "Faust," Part I.

1. Faust's Study; 2. The Fair; 3. Margarita's Garden.

9.0.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Edinburgh Relay Station. *S.B. from Edinburgh.*

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

Local News.

9.45. "Faust," Part II.

1. The Church; 2. A Street; 3. The Prison.

10.45.—Close down.

Announcer: J. S. Dodgson.

BIRMINGHAM.

3.30-4.30.—Station Piano Quintette under the Direction of Frank Cantell.

5.0.—WOMEN'S CORNER: E. Dorothea Barcroft: Travel Talk—"Further Experiences in East Africa."

5.30.—Agricultural Weather Forecast.
KIDDIES' CORNER.

6.15.—Boy Scouts' and Girl Guides' News.

6.30.—"Teens Corner."

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

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

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

Light Classical Programme.

7.25. THE STATION ORCHESTRA.

Overture, "Egmont" Beethoven

Selection from Song Cycle, "In a Persian Garden" Lehmann

Valse Lyrique Sibelius

HAROLD CASEY (Baritone).

"Even Bravest Hearts" ("Faust") Gounod
Orchestra.

Humoreske Tchaikovsky

Suite "Young England". Bath and Clutsam
Orchestra.

Ballet Divertissement, "A Day in Naples"
Byng

Selection, "Lilac Time"
Schubert, arr. Clutsam

Harold Casey.

"The Lotus Flower" Schumann

"The Sun God" James
Orchestra.

Suite, "On Jhelum River"
Woodforde-Finden (1)

(a) Introduction and Boat Song; (b) The Song of the Bride; (c) Will the Red Sun Never Set? (d) Ashoo at Her Lattice; (e) Only a Rose.

9.0.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Edinburgh Relay Station. *S.B. from Edinburgh.*

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

Local News.

9.45.—GRAHAM SQUIERS, F.C.A., on "That Income Tax Form."

10.0. Orchestra.

Selection, "Othello" Verdi;

Morceau, "Liebestraum" Blon

Valse, "Rose Mousse" Rose

10.30.—Close down.

Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45-4.45.—Ethel Rowland (Solo Pianoforte). THE ROYAL BATH HOTEL DANCE ORCHESTRA (Musical Director, DAVID S. LIFF).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

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

6.15.—Scholars' Half-Hour: R. Quick, F.S.A.: "Cornish Stories."

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

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

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

7.25-10.45.—The entire Programme *S.B. from London.*

Announcer: John H. Raymond.

CARDIFF.

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

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."

6.40.—Boy Scouts' and Girl Guides' News.

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

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

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

Feature Programme V.

ART SONGS AND CHAMBER MUSIC.

Vocalist WILLIAM LEWIS

Solo Viola .. RAYMOND JEREMY

Solo Pianoforte DESIREE MacEWAN

Solo Pianoforte for Songs VERA McCOMB THOMAS

7.25.—I. Songs (Modern English).

"When the Swallows Homeward Fly" Maude Valerie White

"A Memory" Valerie White

"Let Us Forget" Roger Quilter (1)

"To Daisies" Roger Quilter (1)

"The Night Piece" Roger Quilter (1)

II.—Sonata in C Minor for Viola and Pianoforte York Bowen

Romance from Suite for Viola and Pianoforte Benjamin Dale

III. Songs (German lieder).

"Morning Hymn" George Henschel

"E'er Since Thine Eye Toward Mine was Wended" Strauss

"Serenade" Strauss

"Hymn to the Almighty" Schubert (1)

Three Settings of Heine's Lyric "Du Bist Wie Eine Blume" ("Thou Art Like a Lovely Flower") Liszt, Rubinstein and Schumann

IV. Pianoforte Soli.

"An Island Spell" John Ireland

"Ragamuffin" John Ireland

Three Preludes J. B. McEwen (17)

(a) "A White Naiad in a Rippling Stream"; (b) "A Rapt Seraph in a Moonlight Beam"; (c) "The Dew Swept by Fairy Feet from the Grass."

"May Day" Tobias Matthay (17)

V. Songs (American-Indian).

"From the Land of the Sky-Blue Water" ... C. W. Cadman (1)

"The White Dawn is Stealing" C. W. Cadman (1)

"Far Off I Hear a Lover's Flute" C. W. Cadman (1)

"The Moon Drops Low" C. W. Cadman (1)

"Onaway, Awake, Beloved!" Coleridge-Taylor (11)

VI. Viola Soli.

"Londonderry Air" arr. Lionel Curtiss

"Romance" Wolstenholme

"Allegretto" Wolstenholme

"Chanson et Pavan" Couperin-Kreiser

VII. Songs (Norwegian).

"A Swan" E. Grieg

"I Love Thee" E. Grieg

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 205.

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.

- 9.0.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Edinburgh Relay Station. *S.B. from Edinburgh.*
- 9.30.—NEWS and Weather Forecast. *S.B. from London.*
Local News.
- 9.45.—Dr. JAS. J. SIMPSON, M.A., D.Sc., "Romances of Natural History—Malaria."
- 10.0. Pianoforte Solo.
Toccata in C Major Schumann
- 10.15.—Close down.
Announcer: W. N. Settle.

MANCHESTER.

- 11.30—12.30.—Concert by the "ZYZ" Quartette
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 6.40.—Boy Scouts' and Girl Guides' News.
- 6.50.—Radio Society Talk. *S.B. from London.*
- 7.0.—NEWS and Weather Forecast. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
- 7.25. Popular Concert of "A's."
(All Orchestral Composers' Names starting with "A").
March, "On the Quarter Deck" Alford
Waltz, "Thoughts" Ancliffe
Overture, "Fra Diavolo" Auber
Selection, "The Bing Boys on Broadway"
Ayer (6)
HELENA TAYLOR (Soprano).
"Pierrot and Moon Maiden" } Cyril Scott (4)
"Song of Picardie" }
Orchestra.
Suite, "Three Irish Dances" Ansell
Helena Taylor.
"Thro' the Meadow" }
"Ye Banks and Braes" } ... MacDowell (4)
- 8.45.—PERCY GUTTENBURG on "The History of Photography."
- 9.0.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Edinburgh Relay Station. *S.B. from Edinburgh.*
- 9.30.—NEWS and Weather Forecast. *S.B. from London.*
Local News.
- 9.45.—W. F. BLETCHER: Spanish Talk.
- 10.0. Orchestra.
Patrol, "The B'hoys of Tipperary" Amers
Selection, "La Poupée" Audran
March, "Colonel Bogey" Alford
- 10.30.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 8.45.—The Station Light Orchestra (Conductor, William A. Crosse).
- 4.45.—WOMEN'S HALF-HOUR.
- 5.15.—CHILDREN'S CORNER.

- 6.0.—Scholars' Half-Hour: Mr. H. King, B.Sc., on "The Condition of the Earth's Interior."
- 6.30.—Boy Scouts' and Girl Guides' News.
- 6.40.—Farmers' Corner.
- 6.50.—Radio Society Talk. *S.B. from London.*
- 7.0.—NEWS and Weather Forecast. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
- 7.25—10.45.—The entire Programme *S.B. from London.*
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30—4.30.—Popular Afternoon by the Wireless Quartette and Adelaide L. Munro (Soprano).
- 5.0.—WOMEN'S HOUR: Miss Beatrice Marshall on "Making the Best of Our Homes."
- 5.30.—CHILDREN'S HOUR.
- 6.0.—Weather Forecast for Farmers.
- 6.30.—Girls' Guildry Bulletin.
Boys' Brigade Bulletin: Hon. Capt. W. A. McRobbie, Convener No. 2 District, on "The Old Boys."

BLIND ORGANISTS.

HOW many listeners who enjoy our Sunday afternoon transmissions from the National Institute of the Blind realize that many of the organists are blind? One of the romances of our time is the growth of the Braille system which enables blind people, not only to read and to write, but to do creative work, even in the sphere of music. Mr. William Wolstenholme, Mus. Bac. (Oxon), who broadcasts on the 27th inst., is one of the most distinguished blind organists, and a composer of works for the organ which are played all over the world. His compositions are included in the National Institute edition of the works of British Blind composers.

Music in Braille.

In the training schools for the blind, organized by the National Institute, music has always been greatly cultivated, being the only Art in which the blind are not seriously handicapped by their disability. It had always been difficult to put certain kinds of highly elaborate music into Braille, but a devoted body of experts, who sat at the Institute for some ten years, thoroughly thrashed out the problem. There is now nothing—not even an elaborate orchestral score—which cannot be put into Braille.

The Braille system was not quickly introduced. It was not until 1868, nearly forty years after its invention, that any serious attempt was made to teach it in this country. It was the work of Dr. T. R. Armitage, (whose name is associated with the Hall from which these broadcast recitals are given) which made the country take particular notice of the education of the blind, but only after he himself had spent large sums of money upon it. He was largely instrumental in founding the British and Foreign Blind Association, now known as the National Institute for the Blind. It is now the principal

(Continued in the next column.)

- 6.50.—Radio Society Talk. *S.B. from London.*
- 7.0.—NEWS and Weather Forecast. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
- 7.25—10.45.—The entire Programme *S.B. from London.*
Announcer: H. J. McKee.

GLASGOW.

- 3.30—4.30.—Request Afternoon by The Wireless Quartette and James Cottingham (Bari-tone).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.45.—Prof. W. MacNEILE DIXON, Litt.D., on "Greek Theatres and Temples."
Boy Scouts' and Girl Guides' News.
- 6.50.—Radio Society Talk. *S.B. from London.*
- 7.0.—NEWS and Weather Forecast. *S.B. from London.*
PERCY SCHOLES. *S.B. from London.*
- 7.25—10.45.—The entire Programme *S.B. from London.*
Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 205.

IMPORTANT TO READERS.

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

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

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

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

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

Braille publishing house in the world. From its embossing presses hundreds of thousands of raised type publications are issued every year. These include books, newspapers, magazines, and music of all kinds, and are supplied at a minimum cost to blind customers; actually at one-fourth of the cost of publication, to the blind in the United Kingdom, and at half cost, to the blind in other parts of the Empire.

Miles of Bookshelves.

It is interesting to learn that the stock room at the Institute contains three miles of bookshelves filled with Braille books and music. When one is listening to broadcast concerts by blind musicians, facts such as these make one realize something of the wonderful progress of the past century, which has enabled the sightless of to-day to take such a big share in creative work as well as the pleasures of life.

The Sixth Central Hall Concert.

The Music Described by Percy A. Scholes.

OVERTURE "COCKAIGNE."

COCKAIGNE, in this sense, is the habitation of the Cockneys. The Overture pictures London life.

It opens with a gay little tune (perhaps suggesting a West-end shopping street in the sunshine). This is repeated and developed in various ways and at last is given out by Full Orchestra.

Then comes the same Tune, sobered into the suggestion of responsible citizenship. This is marked to be played *nobilmente* (or "nobly"—a favourite indication of the composer, which well fits many of his Tunes). Perhaps we are now in the City, amongst the Aldermen, where life, though vigorous, is responsible.

The first form of the Tune returns.

Then we have a new and important Tune, in FLUTES, OBOES, and CLARINETS, a tender and romantic one, said to represent two lovers who step aside from the bustle of the streets into a quiet corner of one of the parks.

A jaunty CLARINET version of the first Tune interrupts the idyll. It is said to represent a street boy (this is really the sober-citizen version speeded up and enlivened).

Then comes the Sober-Citizen version in its old form, but poetized and etherealized (STRINGS, *dolcissimo*), and a bit of the love-episode follows.

Now, faintly, in the distance, are heard the Clarinets of a military band. With all its Wood and Brass vigour, it now comes nearer and nearer until, at last, it swings along in front of us. Some snippets of the street-boys' version are, very naturally, also heard; he *would* be there!

The first Tune partially returns. Another band is heard, in which conflicting F's and G Flats suggest out-of-tuneness (blasphemously intended, some say, to poke friendly fun at some of the musicians of the Salvation Army).

Repose comes with a quiet dignified passage (Horns and Wood-wind). It is said that the lovers have here sought the seclusion of a city church.

Soon they emerge into the street again.

What follows is largely repetition:—

The First Tune again, more fully orchestrated.

The Love Tune again.

The Street Boy again.

The Band (the good one) again.

The Sober-Citizen Tune again—Full Orchestra (with Organ added at some performances).

A final touch of the First Tune.

This Overture was first performed in 1901. It is dedicated "To my many Friends, the Members of British Orchestras."

THE 'CELLO CONCERTO.

This is one of the latest of Elgar's larger works, since it was composed during a country holiday in the summer of 1919.

Its general feeling, as the composer has himself agreed, is best conveyed by one word, his favourite term of expression—*nobilmente*: it is of a much less showy and more thoughtful character than most Concertos, neither soloist nor orchestra being provided with many opportunities of exhibiting brilliance.

The Concerto is in four Movements, but there is no break between the first two, and the third ends inconclusively, thus leading to the Finale.

FIRST MOVEMENT. The Soloist starts off with a short Introductory phrase of the nature of recitative, which becomes a sort of "text" for the whole Concerto. A moment later the VIOLAS (unaccompanied) enter with an undulating Tune, which the Cellos of the Orchestra complete.

The Soloist then repeats this Tune, and the Orchestra goes on to discuss it.

After some time, the music dies away, and almost ceases. Then another Tune, less smooth in character, and consisting of one brief phrase, is heard—at first in CLARINETS and BASSOONS.

These are the two Chief Tunes of the movement. After much varied treatment, a passage

similar to the "dying" one which led into the second Tune leads us, this time into the—

SECOND MOVEMENT. This opens with a RECITATIVE, similar to the phrase at the opening of the First Movement, but out of it the Soloist gradually evolves the CHIEF TUNE of that Movement, which is characterized by rapid repeated notes.

Almost the whole of this Movement is of this rapid, agitated character, which contrasts with the pastoral feeling of the First Movement.

THE THIRD MOVEMENT (Slow) is very short, and is practically a continuous song for the SOLO 'CELLO, with MUTED STRINGS (and occasionally chords on Clarinets, Bassoons and Horns). As has been already mentioned, the inconclusive ending of this Movement leads into—

THE FOURTH MOVEMENT. The RECITATIVE which opened the First and Second Movements is now expanded further still, and ends in an elaborate *Cadenza* for the SOLO 'CELLO.

This instrument, then (accompanied by STRINGS in detached notes) enters upon the MAIN TUNE of the Movement, which consists of the "Text" transformed into a dance.

There are a few other contrasting Tunes, but this one, being, as it were, the apotheosis of the "Text" tune of the work, dominates the music until, at the end, the SOLO 'CELLO gives out the "Text" emphatically in its first form.

Then the dance is taken up again, but quickly comes to an end.

THE "ENIGMA" VARIATIONS.

Of all Elgar's larger works, this is the most widely known. All orchestras, in, perhaps, every country, play it. It was first heard in 1899 (under Richter's conductorship at the St. James's Hall), and it had an immediate effect in enhancing its composer's reputation.

The plan of the work is as follows:—

A Tune, called Enigma.

Nine Variations upon it.

An Intermezzo.

Three more Variations.

A Finale.

The reason the Tune is called "Enigma" is curious. It seems that it is so written that another tune (one well-known to us all) could be played with it, and even, it is said, with each of the Variations. What this other tune is, nobody has ever found out, and the composer will not tell.

Another interesting thing is the dedication of the piece, "To my friends pictured within"; each of the Variations is preceded by the initials or the nickname of the friend "pictured."

GUIDE TO THE MUSIC.

In the following description, by no means every feature of interest is pointed out, but it is thought that as much is given as the ordinary listener will be able comfortably to look for as the performance proceeds.

Taking the piece, section by section, its course is:—

THE TUNE (Gently Moving).—Note this carefully as it is played, for it offers the cue to all that follows. It falls into three sentences, as it were—six bars in the minor, four bars in the major, and then the first six bars repeated much as before, but ending with a major chord.

After pausing a moment on this chord we pass into a whispered descending passage that leads into—

VARIATION I. (At the Same Speed.) Dedicated to C. A. E. (i.e., C. Alice Elgar, the Composer's wife). The Tune is played very softly by FLUTE and CLARINET (doubled by VIOLIN and VIOLA *tremolo*). Behind this can be heard a quietly-moving accompaniment. At the end of the section the BRASS give out the Tune. The end is very delicate, the CLARINET softly playing the opening notes of the Tune (put into the major), whilst the STRINGS and a HORN accompany.

VARIATION II. (Quick.) Dedicated to H. D. S-P. This is a dainty, light-fingered little Movement. A rapid run-about theme is treated sometimes in the VIOLINS, sometimes in WOOD WIND, the original Tune, after a time, appears underneath this in 'CELLOS and DOUBLE-BASSES.

VARIATION III. (Pretty Quickly.) Dedicated to R. B. T. A very happy treatment of the Tune, mostly by the Wood Wind. At the opening the OBOE has it, accompanied by the rest of the Wood Wind, the Strings adding *pizzicato* "pings" (i.e., notes plucked, instead of bowed).

VARIATION IV. (At a Good Quick Speed.) Dedicated to W. M. B. This gives the Tune much in its old original form (but changed from four-in-a-bar to three-in-a-bar), with a good deal of added force. At the end the Full Orchestra is playing—with stirring effect.

VARIATION V. (At a Moderate Speed.) Dedicated to R. P. A. (i.e., R. P. Arnold, son of Matthew Arnold). This is a rather solemn Variation. At the opening the Tune is heard in 'CELLOS, DOUBLE-BASSES, and BASSOONS, the Violins (on their low G string) working against this a very serious-minded but beautiful new Tune.

After a few bars of charming Wood Wind, these two Tunes again enter, but this time "inverted," the original Tune being now above (in Wood and Horns), and the new Tune below (in all the Strings). This Variation passes without break into

VARIATION VI. (Gently Moving Along.) Dedicated to Ysobel. At the opening, bits of the Tune are heard in the lower Strings, but with the intervals widened (it is said that Ysobel was a tall maiden, and had a bold stride). The BASSOON and some of its Wood Wind colleagues interject fragmentary thoughts. After a few bars a VIOLA SOLO is a prominent feature.

VARIATION VII. (Rapid.) Dedicated to "Troyte." The Kettledrums are the heroes of this Variation; playing very vigorously a little figure founded on the opening of the Tune. A feature of this Variation is a short ascending phrase that constantly begins very softly, works up to great loudness and then begins again softly. In the middle the Tune is heard thundered out by LOWER STRINGS and TROMBONES. Near the end the BRASS alone have a few bars.

VARIATION VIII. (At a Gentle and Rather Quick Pace.) Dedicated to W. N. A very graceful Variation, probably the portrait of a lady. Note at the opening the two Clarinets (running parallel, six notes apart). This Variation ends with a note softly held by the Violins, which serves as a link with—

VARIATION IX. (Slow.) Dedicated to Nimrod. "Nimrod" suggests something active, but the name is merely a fanciful translation of that of the late Mr. A. J. Jaeger, of Messrs. Novello, an enthusiastic Elgarian. (Jaeger=hunter.) Hearing the *Enigma Variations* once in Rome, I found the programme stating of this one that it was "dedicated to the celebrated English organist, Nimrod," an ingenious guess!). This Variation begins very softly and solemnly in the Strings alone. It is throughout very dignified, yet full of feeling. As it closes we feel that the first portion of the work is at an end.

After a moment's pause we make a fresh start with—

VARIATION X. INTERMEZZO. (At a Gentle, rather Quick Pace.) Dedicated to Dora-bella. This can barely be called a "Variation," as it makes little reference to the Tune. It is fairy-like in its delicacy. Muted STRINGS and WOOD WIND give out little chirps and twitters, and then there creeps in a soft VIOLA SOLO. Keen listeners may care to look out for a passage where the FLUTES are heard in their low rich register, in which register their tone colour is very distinct from that of their upper notes. This Intermezzo is of fair length.

(Continued on the facing page.)

THE PROGRAMME—FRIDAY

(May 2nd)



Photo: Claude Harris, Ltd.
SIR EDWARD ELGAR, O.M.

VARIATION XI. (*At a Good Rapid Pace*). Dedicated to G. R. S. (i.e., the late Dr. Sinclair of Hereford Cathedral); note how his active organ pedalling is suggested, almost throughout, in passages given to 'Cellos, Double-basses and Bassoons. G. R. S. was a fine musician, full of energy and enterprise, and his character is suggested in this Variation.

VARIATION XII. (*Gently Moving Along*). Dedicated to B. G. N. A SOLO 'CELLO begins, and the other 'cellos then join it. Perhaps B. G. N. was a 'cellist.

VARIATION XIII. ROMANZA (*Moderately Quickly*). Dedicated to * * *. The original Tune is not much alluded to here. This piece is supposed to represent a seascape, for * * * was on a voyage when it was written. A CLARINET SOLO of two bars long opens the piece. Then the VIOLINS take up this Tune, and, after them, the FLUTE and OBOE.

Look out for a fine effect a bar or two later. LOWER STRINGS play very softly, and with them the KETTLEDRUM (this last so softly as barely to be heard, yet subtly influencing the tone of the passage). Above this comes a little CLARINET Tune, of a few descending notes, which Elgar, in his score, has placed in inverted commas. It is a quotation from Mendelssohn's "Calm Sea and Prosperous Voyage" Overture. Then the Trumpets and Trombones very softly breathe out the quotation (against an accompaniment of all the Strings). At the end of the Variation the CLARINET has it again. With this the ship seems to vanish into the haze of distance.

VARIATION XIV. FINALE. (*Quick*). Dedicated to E. D. U. This is a very elaborate piece of some length. In its course there appear memories of some of the earlier Variations. It makes a splendidly effective conclusion.

THE WAND OF YOUTH

(Selection from the two Suites.)

New version, comprising movements chosen by the composer from the original suites.

As a boy of twelve, Elgar wrote some music for a children's play. In 1907 he revived this,

6th SYMPHONY CONCERT.

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

THE ROYAL PHILHARMONIC ORCHESTRA.
Conductor, Sir EDWARD ELGAR, O.M.
Solo 'Cello, BEATRICE HARRISON.

- Overture, "Cockaigne" ("In London Town") Op. 40 Elgar (1)
- Concerto for Violoncello and Orchestra in E. Minor Elgar (11)
- "Enigma" Variations on an Original Theme Elgar (11)
- Suite, "The Wand of Youth," Op. 1 Elgar (11)

New Version, comprising movements chosen by the composer from the original suites.

- 'Cello Soli :—
- Sarabande Handel
 - Menuet Haydn
 - Allemande Senaille-Salmon
 - Marches, "Pomp and Circumstance" No. 2 in A Minor. Elgar
 - No. 3 in C Minor.

Announcer : R. F. Palmer.

and arranged it for Full Orchestra, in the form of two Suites.

I. OVERTURE. The STRINGS begin, with a jolly phrase, and are then joined by the whole Orchestra in a lively, march-like, straightforward piece.

II. SERENADE. The part of the serenader seems to be taken by a CLARINET, who is answered by VIOLIN.

III. MINUET (Old Style). Only the STRINGS, WOOD WIND and TWO HORNS are used here. At the beginning Elgar writes: "(The two old people enter)." So we may picture two old-world characters, in this child's play, reviving the dance of their own young days.

IV. SUN DANCE. This is a lengthy, lively dance. There is nothing explanatory beyond the title. WOOD WIND for some time have the Tune to themselves; but when it returns at the end, it finishes in a climax on the whole orchestra.

V. FAIRY PIPERS. This time we are told that "Two fairy pipers pass in a boat, and charm them to sleep." The fairy lullaby is played by the two CLARINETS.

VI. SLUMBER SCENE. To MUTED STRINGS, BASSOONS and HORN is entrusted this "scene." The 'Cellos and Double-basses persist in droning out three slow, rising notes all the way through.

VII. FAIRIES AND GIANTS. This is scored for Full Orchestra. 'CELLOS AND DOUBLE-BASSES again have a phrase which they repeat almost continuously in the first part.

Though in the bass, this is clearly suggestive of the Fairies; it is too light-footed for the Giants, whose heavy tread is eventually to be heard in Horns, Bassoons, Double-Bassoon, Strings and Big Drum.

The Giants seem to give place to the Fairies presently, and though they reappear later, the Fairies, perhaps, finally hold the field.

VIII. MARCH. This, the opening movement of the Second Suite, begins in the time-honoured way, with the DRUMS. Then the Violins begin the Tune. There is a light and dainty Trio, followed by the return of the March, and these two are used in alternation.

IX. THE LITTLE BELLS. This calls for little description. Now the Wood Wind, now Strings, suggest to us fairy bells, while one bigger bell booms through.

X. MOTHS AND BUTTERFLIES (Dance). Here light, fluttering figures on FLUTES OBOES, CLARINETS, HARP and STRINGS picture for us these dancing creatures.

XI. FOUNTAIN DANCE. Very rapid figures for MUTED STRINGS and light WOOD WIND suggest the playing waters.

XII. THE TAME BEAR and **XIII. THE WILD BEARS.**

The tame creature calls for just as big an orchestra as his more uncouth companions, and all seem to have a liking for Big Drum, Cymbals and, particularly, TAMBOURINE.



Miss BEATRICE HARRISON.

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. Concert.
- 4.0-4.30.—Time Signal. Concert.
- 5.30.—CHILDREN'S STORIES.
- 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
- 7.15.—A. W. DYE, A.Inst., M.M., on "The History of Gold." *S.B. to other Stations.* Local News.
- 7.30-8.0.—Interval.
- 8.0.—6TH SYMPHONY CONCERT, relayed from the Central Hall, Westminster. *S.B. to all Stations.*
- 9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*
- 9.45.—6TH SYMPHONY CONCERT (continued). *S.B. to all Stations.*
- 10.30.—Close down.

BIRMINGHAM.

- 3.30-4.30.—Winwood Russell Party.
- 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.—The Crystals Concert Party.
- 4.45.—WOMEN'S HOUR.
- 5.15.—KIDDIES' HOUR.
- 6.15.—Scholars' Half-Hour.
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.15.—RACHEL SWETE MACNAMARA: "Further Country Lore—July to December."
- 7.30-8.0.—Interval.
- 8.0-10.30.—Programme *S.B. from London.*

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra relayed from The Capitol Cinema.
- 5.0.—"5WA'S" "FIVE O'CLOCKS."
- 5.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0.—NEWS. *S.B. from London.* Local News and Weather Forecast.
- 7.15.—Mr. DAN JONES, F.R.A.S., on "Astronomy."
- 7.30-8.0.—Interval.
- 8.0-10.30.—Programme *S.B. from London.*

MANCHESTER.

- 3.30-4.30.—Recital of Old Music, by Philip Wilson (Tenor).
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0-10.30.—Programme *S.B. from London.*

NEWCASTLE.

- 3.45.—Concert.
- 4.45.—WOMEN'S HALF-HOUR.
- 5.15.—CHILDREN'S CORNER.
- 6.0.—Scholars' Half-Hour.
- 6.35.—Farmers' Corner.
- 7.0-10.30.—Programme *S.B. from London.*

ABERDEEN.

- 3.30.—Classical Afternoon.
- 4.30.—This Week's Interesting Anniversary: "Legislative Union of Scotland with England—1st May, 1707."
- 5.0.—WOMEN'S HOUR.
- 5.30.—SUNSHINE CORNER FOR YOUNG AND OLD KIDDIES.
- 6.0.—Weather Forecast for Farmers
- 6.5.—Scholars' Hour.
- 6.25.—Answers to Scholars' Queries.
- 7.0-10.30.—Programme *S.B. from London.*

GLASGOW.

- 3.0-3.30.—Norman Austin's "Musical Moments."
- 3.30-4.30.—Operatic Afternoon.
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.40.—A. PARRY GUNN on "The Theatre of the Greeks."
- 7.0-10.30.—Programme *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 265.

WIRELESS PROGRAMME—SATURDAY (May 3rd.)

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

LONDON.

3.30-4.30.—Time Signal from Greenwich. The Wireless Trio. "Health and Simple Psychology—The School Age," by a Medical Psychologist. "A Gardening Chat," by Marion Cran.

5.30.—CHILDREN'S STORIES: Auntie Sophie at the Piano. "A Trip Round the World—Hong Kong." A Talk on Stamps, by Albert H. Harris. Children's News.

6.15-7.0.—Interval.

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

7.15.—"Scenes from the Song of Hiawatha." Words by Longfellow. Music by Coleridge-Taylor.
DOROTHY SILKSoprano
EDWARD LEERTenor
JOSEPH FARRINGTONBass
THE SHEFFIELD CHOIR.
THE AUGMENTED WIRELESS ORCHESTRA.

Conductor, Dr. HENRY COWARD.

1. HIAWATHA'S WEDDING FEAST.
2. THE DEATH OF MINNEHAHA.
3. HIAWATHA'S DEPARTURE.

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

9.45.—Capt. R. TWELVETREES on "Motoring." *S.B. to Manchester.*

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

12.0.—Close down.

Announcer: C. H. King.

BIRMINGHAM.

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

5.0.—WOMEN'S CORNER: Talk on "Folk Dances and Songs," with Musical Illustrations.

5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.

6.30.—"Teens Corner."

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

Military Band Night.

7.15. THE BAND OF H.M. ROYAL AIR FORCE.

By Permission of the Air Council.
Director of Music,
Flight-Lieut. J. AMERS.

Overture, "The Flying Dutchman" *Wagner*

Suite, "Coppelia" *Delibes*
(a) March of the Bell; (b) Valse of the Hours; (c) March of the Warriors.

Morceaux { "Two Norwegian Songs," Nos. 2 and 3 *Grieg*
"Song of the Volga Boatmen" *Traditional*

7.45.—PHILIP WILSON: Chat on Music in Shakespeare's Day, with Illustrations of Songs mentioned in the Plays, by unknown and contemporary Composers.

"Caleno Custarame" *Anon*
"Fortune, My Foe" *Anon*
"Jog On" *Anon*
"Willow Song" *Anon*
"Full Fathom Five" *Johnson, 1634*
"Take, O Take Those Lips Away" *Wilson, 1595-1674*

"Where Grieving Grief" *Edwardes, 1523-1566*

"It Was a Lover and His Lass" *Morley, 1557-1603*

8.15-8.45.—Interval.

8.45. R.A.F. Band.
Selection, "Songs Without Words" *Mendelssohn*
Ballet Music to "William Tell" .. *Rossini*
Pot-Pourri, "A Musical Switch" .. *Alford*

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

9.45. R.A.F. Band.
Incidental Music to "Monsieur Beaucaire" *Rosse*
March, "Parade of the Little Wooden Soldiers" *Jessel*
Descriptive Piece, "In a Clock Store" *Orth*
Two Dances, "Slavonic Nos. 10 and 11" *Dvorak*
Intermezzo, "The Wedding of the Rose" *Jessel*
Descriptive Piece, "In a Monastery Garden" *Ketelbey*

(Special Requests.)

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

12.0.—Close down.

Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—The "6BM" Trio: Reginald S. Mount (Violinist), Thomas Illingworth (Cellist), Arthur Marston (Pianist), Alan Franklin (Solo Pianoforte).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., on "Outposts of the Empire."

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

7.15.—W. H. SAVERY, J.P., C.C., on "The History of England as Seen from the Windows of the London City Guildhall."

7.30-8.0.—Interval.

Popular Overtures and Suites.

8.0. THE WIRELESS ORCHESTRA.
Conductor, Capt. W. A. FEATHERSTONE.
Overture, "Maritana" *Wallace*

8.10. ARTHUR S. TETLOW.
(Solo Pianoforte).

"The Almond Tree" } *John Ireland*
"The Island Spell" }
"Laughing Water" *Baynton Power*

8.25. DORIS PEARCE (Mezzo-Soprano).
"A Song of Sleep" *Lord Henry Somerset*
"Bowl of Roses" *C. Clarke*

8.35. Orchestra.
Ballet Music, "Hiawatha" *Coleridge-Taylor*

8.50. Arthur S. Tetlow.
"Sailor's Song" }
"Grandmother's Minuet" } *Grieg*
"At Your Feet" }
"At the Cradle" }
"Valse" }

ALTERATIONS TO PROGRAMMES.

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

9.5. Doris Pearce.
"When Jack and I Were Children" } *Lohr*
"Rose of My Heart" }

9.15. Orchestra.
"On Jholum River" *Woodforde-Finden (1)*

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

9.45. Orchestra.
Overture, "Plymouth Hoe" *Ansell*

9.55. Arthur S. Tetlow.
"Dance of the Dwarfs" *Grieg*

10.0. Orchestra.
Suite, "Ballet Egyptien" *Luigini*

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

12.0.—Close down.

Announcer: John H. Raymond.

CARDIFF.

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

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 and Weather Forecast. *S.B. from London.*

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

Local News.

Popular Night.

Vocalists: { MABEL JAMES (Soprano).
WILLIAM CARSTON (Tenor).
Solo Banjo: R. TARRANT BAILEY, Junr.
THE STATION ORCHESTRA.

7.30. Orchestra.
March, "Washington Post" *Sousa*
Entr'acte, "Minuet" *Boccherini*

7.40. William Carston.
"Remembrance and Regret" *Newton (11)*
"When Love Shall Call" *Tate (8)*

8.0. R. Tarrant Bailey.
"Zarana" } *Joe Morley*
"Minuette" }

8.5.—Dr. F. J. NORTH, D.Sc., Keeper of Geology, National Museum of Wales, on "The Romance of the Rocks—No. 1, Coal."

8.15. Orchestra.
Selection, "Squire's Popular Songs" *arr. Baynes (1)*

8.30. Mabel James.
"Morning and You" *Aylward*
"The Nightingale" *Batten (1)*

8.40.—CLARA and ARTHUR BENNETT in Modern Comedy Sketches.

8.55. R. Tarrant Bailey.
Selection } *Joe Morley*
"A Georgian Medley" }

9.0. William Carston.
"The Message" *Blumenthal*
"All Joy Be Thine" *Sanderson (1)*

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

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

- 9.10. Orchestra.
Overture, "Stradella" *Flotow*
Selection, "Sybil" *Jacobi*
- 9.30.—NEWS and Weather Forecast. *S.B. from London.*
Local News.
- 9.45. Mabel James.
"A Bright Good Morning"
Montague Phillips
"The Cuckoo" *Liza Lehmann (1)*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: A. H. Goddard.

MANCHESTER.

- 3.30-4.30.—Concert by "The So-and-So's Concert Party."
- 5.0.—WOMEN'S HOUR.
- 5.25.—Farmers' Weather Forecast.
- 5.30.—CHILDREN'S HOUR.
- 7.0.—NEWS and Weather Forecast. *S.B. from London.*
Local News.
- 7.15-7.45.—Interval.

Dance Night.

- 7.45. MASSEY'S DANCE BAND.
Foxtrot, "Bébé" (6); Foxtrot, "Passionetta" (6); Waltz, "Dreamy Melody" (7); One-step, "Barney Google" (7); Foxtrot, "Wayside Rose" (10); Foxtrot, "Sing along Sambo" (7).
JAMES SHAW (Tenor).
Songs, Selected.
Dance Band.
Waltz, "Selected"; Foxtrot, "Horsey, Keep Your Tail Up" (6); Foxtrot, "Silver Canoe"; Foxtrot, "Dirty Hands, Dirty Face"; Foxtrot, "My Rambler Rose."
- VICTOR SMYTHE and Algy.
James Shaw.
Songs, Selected.
Dance Band.
Waltz, "Wonderful One" (7); One-step, "Handel Wakes"; Foxtrot, "Selected"; Foxtrot, "No, No, Nora" (7).

- 9.30.—NEWS and Weather Forecast *S.B. from London.*
Local News.
- 9.45.—Capt. R. TWELVETREES. *S.B. from London.*
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45.—Concert by Sigmund Oppenheim's Quartette.
- 4.45.—WOMEN'S HALF-HOUR.
- 5.15.—CHILDREN'S CORNER.

- 6.0.—Scholars' Half-Hour: Mr. L. L. Strong,—A.L.C.M., on "Musical Appreciation. Different Ways Music has been Treated."
- 6.35.—Farmers' Corner.
- 7.0.—NEWS and Weather Forecast. *S.B. from London.*
Local News.
- 7.15.—Mr. R. E. RICHARDSON, on "Gardening."

Popular Evening.

- 7.30. THE STATION ORCHESTRA.
Conductor: WILLIAM A. CROSSE.
Overture, "Ruy Blas" *Mendelssohn*
Waltz, "Blue Danube" *Strauss*
KATHLYN BIRCH (Soprano).
"Daffodil and Dragonfly" ... } Fox-trots { *Sampson (20)*
"Leave Me With a Smile" } *Kochler (6)*
- Orchestra.
Bassoon Solo, "Lucy Long" *Godfrey* (Soloist, J. Styles.)
Selection, "Ballad Memories" ... *Baynes (1)*
Entr'acte, "A Southern Wedding" ... *Lotter*
ARCHIBALD FAIRBAIRN (Humorous Recitals).
"The Student" *Edwards (13)*
"The Truthful Candidate" ... *Squares (13)*
- Orchestra.
"Demoiselle Chic" *Fletcher*
Two Symphonic Dances *Grieg*
- 9.0-9.30.—Interval.

- 9.30.—NEWS and Weather Forecast. *S.B. from London.*
Local News.
- 9.45. Orchestra.
"Parade of the Wooden Soldiers" ... *Jessel*
"Salut d'Amour" *Elgar*
Kathlyn Birch.
"Romany Rose" *Nicholls (9)*
Archibald Fairbairn.
"Proposals" *Waldron (13)*
"The Vicar's Recital" *Newman (13)*
- Orchestra.
"Indian Love Lyrics" *Finden (1)*
March, "Colonel Bogey" *Alford*
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-4.30.—Beethoven Afternoon: Nancy Lee (Violin), Andrew Watson (Cello), Marie Sutherland (Piano), William Harkins (Clarinet), Burnett Farquhar (Flute).
- 5.0.—WOMEN'S HALF-HOUR.
- 5.30.—CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 6.5.—Mrs. H. M. DONALD: "Stenographers' Practice Half-Hour, No. 5."
- 7.0.—NEWS and Weather Forecast. *S.B. from London.*
Local News.
- 7.15-9.0. "La Fille du Tambour Major." and French Comic Opera by Jaques Offenbach.
9.45-10.30. The Cast of Principals for this production will be from the Lyric Club, Glasgow, which Opera this Club presented with

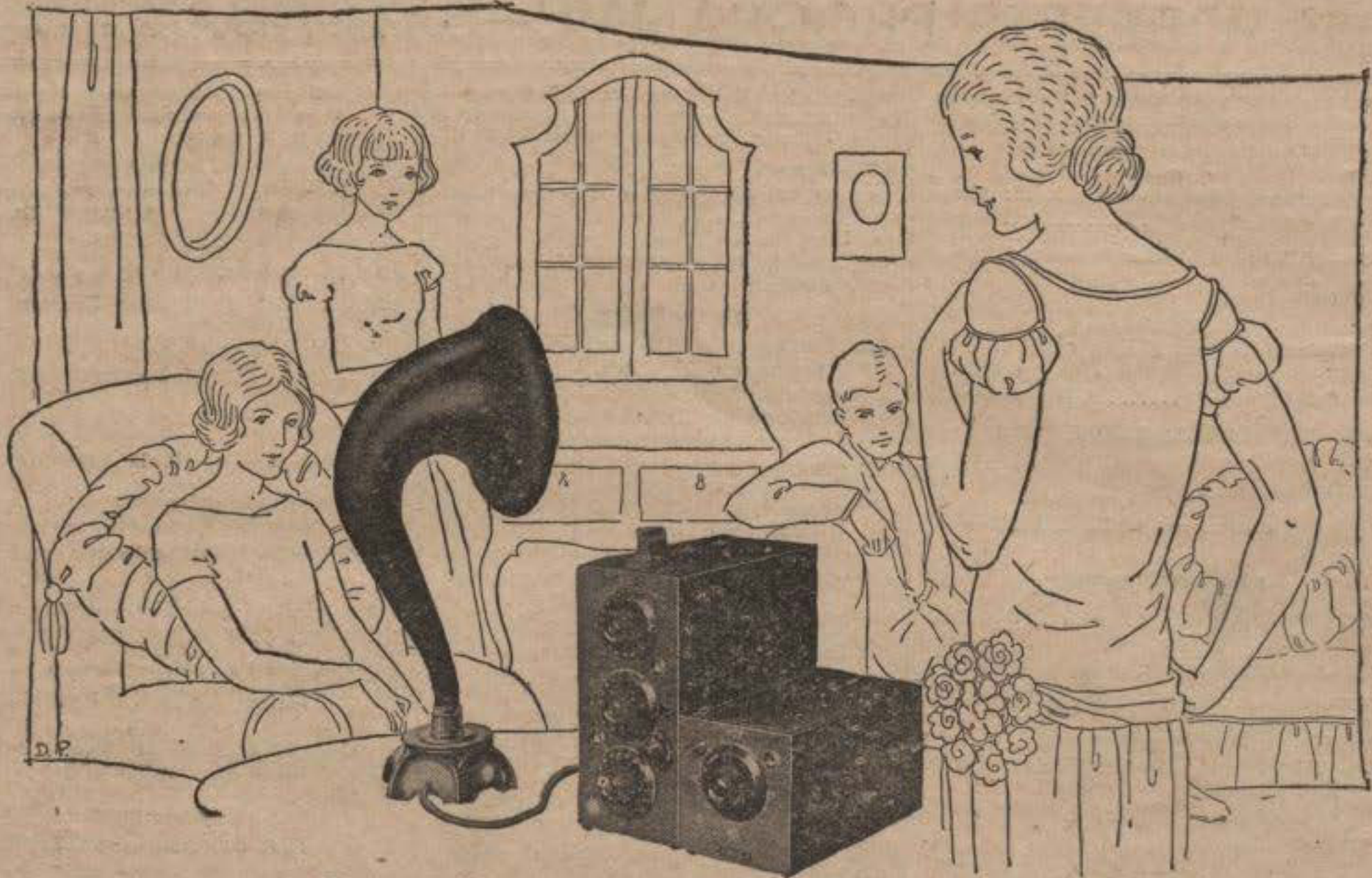
- such remarkable success in the Theatre Royal, Glasgow, when it was produced by R. E. Jeffrey.
The Chorus will be Augmented by "2BD" OPERATIC CHOIR.
THE "2BD" AUGMENTED ORCHESTRA.
- 9.0-9.30.—Interval.
- 9.30.—NEWS and Weather Forecast. *S.B. from London.*
Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: R. E. Jeffrey.

GLASGOW.

- 3.30-4.30.—The Wireless Quartette and William Flett (Tenor).
- 4.45.—TOPICS FOR WOMEN.
- 5.15.—THE CHILDREN'S CORNER.
- 6.0.—Weather Forecast for Farmers.
- 7.0.—NEWS and Weather Forecast. *S.B. from London.*
Capt. R. W. CAMPBELL, on "A Cruise to the South Sea Islands."
Local News.
- Dance Night.
- 7.30. THE STATION ORCHESTRA.
Conducted by HERBERT A. CARRUTHERS.
Vocal Numbers by DANIEL SEYMOUR (Tenor).
Foxtrot, "Louisville Lou" (9); Valse "Mimi"; Foxtrot, "And That's Not All"; One-step, "I Love Me" (9); Foxtrot, "I'm Just Wild About Harry" (6); Blues, "If I Can't Get the Sweetie I Want" (3); Valse, "Tell Tale Twilight"; Foxtrot, "Horsey, Keep Your Tail Up" (6); Tango, "El Saludo"; One-step, "Mr. Gallagher and Mr. Shean" (9); Foxtrot, "Lovin' Sam" (9); Valse, "Let all the World go by."
- 9.0.—Capt. C. H. BROWN, F.R.S.S.S., on "Weather."
- 9.15-9.30.—Interval.
- 9.30.—NEWS and Weather Forecast. *S.B. from London.*
Local News.
- 9.45. Orchestra.
Eightsome Reel, "58C's Special"; Foxtrot, "When the Sun Goes Down" (7); Foxtrot, "When the Clock Strikes One, Two, Three"; Blues, "I Left My Door Open" (16); One-step, "Who Threw Water on the Tom-cat's Back?"; Valse, "Kentucky Babe" (23); Foxtrot, "My Sweetie Went Away" (6).
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.
Announcer: Mungo M. Dewar.

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The Way to Like Good Music.

A Talk from Aberdeen by Professor C. Sanford Terry, Mus.D.

I TAKE it that if the B.B.C. invited a plebiscite of its listeners on the question: "Do you wish us to amuse or instruct you?" ninety per cent. would vote for amusement; and if I thought that there is a real contradiction between amusement and instruction, I should sympathize with the majority. On the other hand, I am equally certain that if I addressed the question to the Company's hierarchy of administrators, I should be told that its directors are idealists; that, along with their function as public entertainers, they admit an obligation as public instructors; that they do not recognize any incompatibility between these offices, and that they are resolved to exploit their opportunity, not hastily, impulsively, or rashly, but with caution, judgment, and discretion.

Audience of a Million.

For everyone who is concerned that our democracy shall be introduced only to those expressions of art which are noble and elevating, this conviction is of vital consequence and encouragement. For, on a conservative estimate, it may be supposed that a British audience of at least one million persons receives its music, and, along with it, its artistic education, daily from broadcasting stations. Here, then, is an omnivorous, insatiable, and increasing audience whose existence declares a situation of vital responsibility—vital, because with it is bound up the quality of our national music, and with the quality of our music is involved nothing less than the quality of our national character.

There are foolish and ignorant people who suppose, and sometimes stupidly assert, that it doesn't really matter whether popular music is good or bad, real or spurious, sincere or artificial. The contrary is definite and absolute. Music, like the other arts, is the expression of human thought. It is as much a literature as are the pages of Shakespeare or Milton, though its characters are less easily apprehended by those untrained in its symbols—a fact, incidentally, which lays a particular responsibility upon those who interpret it to others. Therefore, to hear good music is to be admitted to the company of good minds and helpful thought.

Practical, Social and Urgent.

It is, in fact, impossible for good music to be the utterance of mean, unworthy thought. Conversely, it is impossible for bad music to be the product of any but a mind that at best is shallow. If the art of music is to exert a beneficial social influence, it must be of high quality. Otherwise it cannot possess real beauty, and without beauty it can bring no message to any emotion that is worth stimulating.

The question of providing good or bad music is, therefore, one which may in no conditions be regarded as academic. It is practical, social, and urgent.

Public as Victims.

There were prophets who told us that music needs only to become again a popular cult in order to be reinfused with the spontaneity and purity of the age that gave us the legacy of folk-song which we have only recently begun to explore. I am quite certain that the more we hold up the past as a mirror to the present, the more certainly we shall retrieve the popular music of to-day from the degrading characteristics that distinguish it.

What, in fact, has resulted so far from the popularizing or democratizing of music? There has developed a musical literature which for vapidness, blatancy, unreality, and reckless levity is without parallel. The strident vul-

garity of our music-halls, the cacophonous insanities of our ballrooms, the inanities of our popular ballads, all of these dismal declensions from musical grace must be attributed to the fact that there exists a huge and interested public, too ignorant to discriminate—that is, to appreciate—and therefore an easy victim to vulgar tenth-rate minds, publishers, authors, composers, men without standards and lacking an artistic conscience, associated to exploit ignorance by palming upon it a literature which lacks every quality of respectability and merit.

The Vogue of the Vulgar.

I do not exaggerate a situation which would appear to be hopeless but for another fact upon which I venture to be equally dogmatic. The vogue of the vulgar is not due to a positive and deliberate preference for bad music among the people. In the long run bad music invariably succumbs when it is brought into competition with better.

I have exposed the disease—let me briefly suggest the remedy. There is only one way to oust bad music, and that is to listen to good music. Classes and talks on appreciation can be of little advantage, unless they coax their audience to listen. It is through one's own ear and not through the voice of another that salvation cometh.

A Woman's Conversion.

A book has just been published which points my argument. Its author, a woman, not merely was indifferent to, but actually disliked, music, regarding musicians of every degree as vexatious babblers in a futile idiom. She had passed her thirtieth birthday, when she was taken reluctantly to hear Busoni, the greatest of living pianists. Her conversion was sudden and absolute.

Tchaikovsky's *Symphonie Pathétique*, played by an orchestra, gave her a second revelation. Finally, a new world of emotion was opened to her by a performance of *Parsifal*; Bach and Beethoven were added to her experiences, and her reaction to music was complete.

It should, therefore, be an obvious axiom, that if our people are to learn to appreciate good music, they must have the opportunity to hear it. Our educational authorities are beginning to be conscious of the fact.

A Bountiful Harvest.

But outside the schools, there is an organization whose influence is more universal and direct, which can educate young and old alike, and can contemplate not a distant and partial, but an immediate and bountiful harvest—it is the organization which gives me my pulpit for this talk. Do not misunderstand me! I do not forget for one moment that the B.B.C. has undertaken an obligation to all sorts and conditions of men.

To ask the Director of this station, for instance, to exclude from his programmes everything to which a musical purist may take exception would be both selfish and also disastrous to the end in view. But if it would be unreasonable to demand only what is generally called *classical* music, it certainly is not unreasonable to ask for *real* popular music, a limitation which would leave that category purged of examples which at present degrade it.

I believe this to be the policy of the B.B.C., and it is a matter for satisfaction that it is so.

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my part—full particulars of your investment plan
—showing

1. What income or cash sum I shall receive in..... years (15, 20, 25, 30, as you desire).
2. What sum will be automatically provided for my dependents in the event of my death.
3. How much income tax I shall save each year.
4. In the event of total disability how much I shall draw monthly.

Exact Date of Birth.....

Name

Address

Occupation

Married or about to be married.....

Teaching by Radio. A SUCCESSFUL EXPERIMENT.

By Arthur R. Burrows, Director of Programmes.

BETWEEN ten and fifteen thousand scholars, in all classes of schools, mostly within twenty-five miles radius of the London Station, took part on Friday, April 11th, in what the B.B.C. confidently believes will prove to be an epoch-making event. For three-quarters of an hour these young folk, gathered together in the main halls of their respective schools, listened through the wireless medium to an entertaining talk on "Music and School Life," by Sir Walford Davies.

With this talk was inaugurated a series of experiments in the application of wireless to the education of Young Britain.

The conviction that broadcasting can be of immense assistance to the younger generation in their pursuit of knowledge has been strong amongst the B.B.C. officials from the beginning of systematic broadcasting, but the placing of theory into practice has necessarily been a slow one.

The Teachers Converted.

The British educational systems are complex organisations built up on long years of study and experience, and it was essential that even the earliest steps taken should conform as far as possible with the ideas of those most intimate with educational routine. The advice was sought of many of the leading educationalists in the country and plans laid for a series of tests at convenient hours.

It is no longer a secret that many schoolmasters, individually interested in the growth of the broadcast programmes, had expressed themselves doubtful about the success of the experiments. Some honestly believed that the interest in schools was so limited that but few would take part in the experimental transmissions and that progress would naturally be slow, if not tedious. We ourselves, though confident as to the future, did not expect that over seventy schools, acting entirely on their own initiative, would install loud-speakers and collect together their classes for Sir Walford Davies' delightful address; they in turn did not expect to find amongst them for this special occasion all the available Inspectors of the Board of Education.

Yet this is what actually happened.

The mail following our first experimental broadcast proved to be one of the most interesting within our experience. As a precautionary measure the Chief Engineer had fixed twenty-five miles as a limit over which strong and uninterrupted speech might be regarded as a certainty, and warnings were sent to distant schools which had expressed intention of taking part.

One of the first letters opened was in the youthful handwriting of Master Cyril Matthews, of St. Martin's Boys' School, Lincoln, expressing gleefully how the

hands of all his class went into the air (in Lincoln) when Sir Walford Davies asked how many knew that soul-stirring melody "All Through the Night."

Successive mails brought letters of congratulation from schools as remote as Nottingham, Coventry, Minster on the Isle of Sheppey, and Watlington, an Oxfordshire market town nestled low on the far side of the Chilterns. One school wrote as veterans accustomed to listening to broadcasting for eighteen months.

Others spoke with pride of the excellent performance of their "home-made apparatus," whilst a London master in a poor quarter intimated that for some months past it had been the practice of the schoolchildren to re-assemble in the evenings when educational talks had figured in the programmes.

The Easter Holidays dictated a short interval in these very fascinating tests. Everyone, we are sure, is looking forward to their resumption on May 2nd at 3.15 p.m., when Sir J. Forbes Robertson, whose name is coupled with that of Shakespeare throughout the English-speaking world, will talk upon that master-mind.

A week later, at the same hour, Sir Francis Younghusband, K.C.S.I., the distinguished explorer, will take us all in spirit on to the roof of the world and picture to us the task of those now setting out once more to conquer the summit of Mount Everest.

BROADCASTING THE NIGHTINGALE.



I.



II.

The Nightingale (proudly): "I was broadcast last night. Great fun!"
The Owl (not to be outdone): "Ah! I've been approached to supply the hoots for a Scottish concert."

Television—a Fact.

By William Le Queux, M.I.R.E.

MOVING shadowgraphs are now being successfully transmitted by wireless between two totally disconnected machines.

Descriptions appeared some time ago of the successful transmission of outline images by Mr. G. Jenkins, in America, and by Mr. J. L. Baird, in England. In both cases, however, the receiving and transmitting machines were mechanically coupled. Mr. Baird has now succeeded in overcoming the great synchronizing difficulty, and has successfully transmitted images between two totally disconnected machines, synchronism being accomplished with perfect accuracy by comparatively simple and inexpensive apparatus.

How it is Done.

The transmitting apparatus consists of a large serrated disc revolving at very high speed. Behind this is a moving shutter, by means of which light from every part of the picture is directed in turn upon a selenium cell, the varying current from the cell in question being transmitted to the receiving station.

The receiving station consists of a large disc provided with small lamps arranged in lines sloping from the circumference to the centre, each lamp being connected to a section of a commutator fixed to the disc. The receiving disc is electrically controlled to run at exactly the same speed as the transmitting disc, and the lamps, as the disc revolves, are supplied in turn by the commutator with current from the selenium cell at the transmitting station, and are bright, or dark, corresponding to light or dark sections of the image. The revolutions of the disc are too rapid for the eye to follow, and persistence of vision causes the whole image to appear instantaneously.

Seeing a Thousand Miles Away.

A Maltese cross was first transmitted, and was clearly visible all over a large room, standing out luminously from the receiving disc. Other outlines and letters of the alphabet were transmitted with equal success. My fingers, moved up and down in front of the transmitting lens, were clearly seen moving up and down on the receiving disc, and so forth.

It remains now to transmit detailed images, and a machine to do this has already been designed. A public demonstration will probably be given shortly, and then those who listen to broadcasting will be amazed at being able to actually see by wireless. Soon we shall be able to both hear and see a thousand miles away!

A NEW PROFESSION.

THE listeners, of whom there are now nearly 700,000 in Great Britain, may be broadly divided into two classes (says Dr. J. A. Fleming, F.R.S., in the *Manchester Guardian*). There are, first, those who are radio-amateurs and take great interest in making wireless apparatus.

Then there is a large class of people who know nothing about wireless apparatus and take no interest in its construction, but who only want to hear well-known speakers and the music as an entertainment. This last class of listener buys ready-made, easy-to-work, receiving appliances, but is quite helpless to set it right when it goes wrong.

The proper tuning and adjustment of loud-speaking telephones requires some little skill, and in its absence the results are often very poor. The future of broadcasting will much depend on how far such unskilled users can be assisted to get the best results out of their receivers. There seems room, therefore, for a new trade or profession of people who go round to tune wireless receivers and set them right for a small fee, just as one calls in a man to tune the piano.

A Day in the Life of a Miner.

A Talk from London by FRANK HODGES, M.P., Civil Lord of the Admiralty.

OF men engaged in and about the coal mines of Great Britain there are now over 1,200,000, and of these 800,000 toil in the bowels of the earth. They are the toilers of the underground, and this is how their day of labour is lived.

If the miner is of those who work on the morning shift—from 7 a.m. until 2 p.m.—he is generally out of bed between 5 o'clock and half-past. Those who live long distances away from the pit must get up even earlier. This means—in the winter months—that he is up long before daylight.

Whilst donning his working clothes and putting on his pit boots, his good wife prepares his scanty breakfast. The favourite dish is a rasher of bacon or a kippered herring. But perhaps it only runs to bread and jam.

Ready for Work.

The wife fills his tea-jack and his dinner-box and all is ready for work. They kiss each other good-bye. He trudges through the darkness in winter to the mine, whilst she turns to the daily round of domestic toil and to await his return.

After his morning tramp, oft-times through rain, hail, or snow, he arrives at the pit-head. He proceeds straight away to the lamp-station at the pit-top. He lines up in the queue with his mates at the appropriate lamproom window, calls out his number, receives his lamp—oil or electric, as the case may be—and passes on.

He takes one long pull at his pipe, searches his pockets for matches, and slyly takes them to a secret hiding-place somewhere about the surface, there to await his arrival at the end of the shift. He has been known to be observed.

Into the Depths.

It is now 6.15 to 6.30 a.m. Again he lines up in the queue—or, as the Welsh miner calls it, "the Goot." The shaft may be deep—they vary from 600 to 2,700 feet in depth—the winding engine may be slow, or the cages may be small. He must therefore await his turn for the descent. In a modern mine there may be 2,000 men descending on the morning shift. Technically his shift has not yet begun.

Eventually his turn arrives to step on to the cage. The gates clang behind him, a bell rings, he takes in at a glance the objects within his vision at the pit-head, the cage lifts off the "Keps," and he gives a thought to his loved ones and then sinks with great speed deep down in the earth's crust. Suspended by only a wire rope, he and his mates await the touch of the cage on the pit-bottom. Is it not natural that he should look forward to the time when he will again see the light of day?

"Pit Eyes."

Arrived there the men step briskly off the cage, and in winter make their way without pause into the workings. In summer, however, the pace is slower, and for a simple reason. The sudden descent in summer from the sunshine into the inky blackness of the mine makes it necessary for the miner to take a rest until he gets his "pit eyes," as he terms it, or in other words until his eyes get accustomed to the gloom.

He has not gone many yards before he has to halt to have his lamp finally tested by a competent person. It must be securely locked, the glass must be so tight as to make it an instrument of safety in the presence of gas. Sometimes a surprise search is made at the pit-bottom for matches or cigarettes which may have been left in their coats by the workmen. If any are discovered, the man is immediately

sent up the pit and afterwards prosecuted in the police-court.

It is the opinion of some that such surprise searches ought to take place on the surface as the men are stepping on to the cage, rather than down below, stepping off.

He is now ready to proceed in-by, or into the workings.

In a colliery of twenty years old and upwards this is usually a tedious business, involving as it does a further walk of a couple of miles up or down roadways with very steep gradients. The best engineering practice is now to provide little underground trains of tubs which permit the men to ride to a spot much nearer the scene of their activities. This method conserves the men's productive energy. But it is rather the exception than the rule.

The "hewer" is now at his working place. The fireman or deputy has been before him, to examine it for gas, breaks in roof, falls, etc. The practical man is not content with this. He goes himself to make an examination for gas and of roof and sides before he will allow his helper or boy to go in, puts up a prop under a dangerous stone, and declares all to be ready to begin.

"Holing."

If the seam of coal is thin or hard to obtain, the hewer, in the absence of coal-cutting machinery, settles himself down to "hole" under the coal. "Holing" is the name given to the work of undercutting the seam for a distance ranging from six to twelve yards in length and from two feet to six feet underneath. The hewer oft-times lies on his side for this operation, and from this position—but after a long practice—can dexterously swing his pick for hours at a time undercutting the coal.

He effectively prevents this mass of coal falling upon him as he nears completion by the use of sprags or chocks of timber which gradually take up the weight. When he is finished, his helper throws the loose debris from the holing behind him and stows it in the gob or goaf, leaving the floor clean, ready to receive the coal when it falls.

If the holing has been soft, he is ready to get his coal down in a few hours. If it has been hard and tough, the holing process may last all day, and in such a case the coal would not be felled until the next shift. Oft-times the roof is bad, sly and dangerous, and he is frequently interrupted in his work to secure the safety of himself and helper by extra propping. In wet mines he is compelled to work lying down on wet floors to do this skilled holing. I have actually experienced the discomfort of working underneath a stream of water breaking through a crack in the roof.

By 10.30 a.m. it is snack time. The miner and his helper repair to the bottom of the roadway, there to meet the men from the adjoining places. They sit down to their simple fare. There is no washing of hands. They eat their bread and grime together. The Law only permits an interval of twenty minutes for this subterranean repast. In many districts a sturdy miner says Grace. The meal begins. In ten



Photo: Walter Scott.

Mr. FRANK HODGES, M.P., J.P.

minutes it is all over. A further ten minutes is taken in discussion, debate or gossip. A few crumbs are left for the mice who await their turn sitting on the rails or timber close by. The workmen then separate, each to his proper working place, for the rest of the shift.

Dangerous Work.

The hewer promptly loosens one sprag or chock after another and then finally withdraws them. The pressure of the roof plus the weight of the huge mass of overhanging coal creates a tearing sound which delights the heart of the miner: he steps back into a place of safety and down it crashes. Both miner and helper set to work to put the coal into tubs and as quickly as possible the hewer makes a place to erect a prop under the piece of roof left exposed by the fall of coal.

It is oft-times the case, however, that the coal does not fall even when boled. It "sticks" to the roof, of which it is sometimes an integral part. In such a case, the miner and his helper have to bore two or three shot-holes in the coal of varying depth from two to four feet, which are charged and stemmed with powder ready for the coming of the shotman who explodes them by electric current.

Sapping His Energy.

The filling of the coal, the putting up of timber, the ripping down of the roof to make roadways, go on until nearly 2 p.m. The miner is physically exhausted. Working at great intensity, at high temperatures from 70° to over 80°, inhaling an atmosphere heavily charged with coal dust, oft-times stripped to the waist with no apparel save short pants and clogs, his energy is at a low ebb when he walks the long roadway once again back to the pit-bottom. Trains of full tubs dash by him on his way.

Up the shaft into God's sunshine and fresh air. Picks must go to the blacksmith's shop, lamp to the lamproom. Pipe found and relit, then off on the homeward trudge, with clothes hardening with the sweat of the day.

Wives and mothers await the homecoming. Children greet their fathers. The grimy hands clasp those of the bairns and blackened lips greet rosy ones.

Despite the oft-times wretched houses in which the miner lives, his home is clean and sweet. A good wholesome meal has been prepared for him. He washes his hands, partakes of his meal and prepares to bath.

Always in the Trenches.

It is now 3.30 to 4 p.m. If he can he takes a nap, then off to a meeting, the chapel, the club, the pub, or, once a week, to the pictures, according to his humour, habit or fancy.

At 9.30 he takes his supper with his family and retires to sleep. It is the dead sleep of the tired and exhausted body. In yet a few hours again the "Knocker Up" will rudely awaken him to again perform the daily and dangerous toil.

He has no summer holidays with pay. In pre-war days a week in Blackpool was his one purple patch in life.

In the presence of danger and death he displays the courage of a lion. He is always in the trenches. In temperament he is genial and sympathetic. In his family life he is extremely affectionate. He is very human. He is a bonny fighter in all spheres. Generals pay him homage for valour on the field of battle. Civilians admire his tenacity of purpose. He is slow to engage in strife, but once in he is not easily shaken off. Such, then, is the character of his work, and such the man.

In the Public Eye



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THE CHILDREN'S CORNER. CONDUCTED BY UNCLE CARACTACUS

Model Ships and How to Sail Them.

HULLO, CHILDREN!

The summer will soon be coming and you will all be having jolly times in the open air and the country, where there are likely to be little lakes and ponds, in which you can sail your boats and you will be glad to read the following story on "Model Ships," by Mr. W. J. Bassett-Lowke:—

MODEL SHIPS.

Those of you who have a model sailing ship will know that it is not such an easy thing to manage as people might think. It looks quite easy, but it really requires quite a lot of practice and skill.

A sailing ship generally has two principal sails. The first one, shaped in a triangle, is known as the foresail. It is raised by means of a cord attached to the upper part of the mast. The lower end of this sail hooks on to an eye on the end of what is called the bowsprit, a sort of wooden stick or pole projecting from the front or bows of the boat.

Sailors' Funny Words.

The mainsail is a four-sided sail, and has a gaff at the top and a boom at the bottom. The gaff, a piece of round wood like the mast, has a forked jaw that can slip up and down the mast. It is hoisted by two or more cords known as halyards. The boom is a similar piece of wood at the bottom of the sail, and is attached to the mast by a swivel joint known as the goose neck.

These always seem rather funny words at first, but sailors have used them for centuries, and I think they have such a jolly sound about them. A stronger cord is attached to the outer end of the boom and has a means of attachment that works in the same way as a tent runner. This little gadget is known as a "bowsie," and is a little piece of wood, or bone, with two holes in it.

To the end of the "bowsie" is fixed the cord that controls the boom—it is called the sheet.

This cord then passes through an eye or pulley block on the inner end of the boom, through the other end of the bowsie, and then through the eye or pulley block near the outer end of the boom. It is finished with a hook which hooks on to a bent piece of wire fixed to the deck. This is called the sheet horse. With the foresail a similar arrangement is adopted, and is known as the foresail sheet horse.

"Across the Spanish Main."

When you are going for a sail with your boat, I should recommend you to take the mast and sails off the hull, which can be done in all correctly made sailing yachts. It will make the boat less awkward to carry. When you reach the side of the pond, set up the mast and sails, slacken the foresail until the boom is about level with the side of the boat, or, as the sailors would call it, the "gunwale," and slacken the main sheet until the main boom sticks out slightly over the gunwale.

Find the direction in which the wind is blowing and stand by the pond side with the wind blowing straight in your face. The wind will then blow the sails over, perhaps to your right-hand side. If it does this, put the boat in the water and point the bows towards your right hand—that is, on the starboard tack. Then the wind will fill the sails and the boat will want to get away on its first voyage, so give it a very gentle push and start it off careering gaily across the pond as if it were chasing half a dozen pirate ships across the Spanish Main.

Scudding.

It will be sailing on what is known as a soldier's wind, or reaching wind. To make it sail more towards the wind, you must tighten in the main sheets and slacken out the foresail a little. Then the boat will, as we seafaring fellows say, "beat to windward."

If you want it to go in the other direction, that is to sail with the wind—that is called scudding—you must loosen the main sheet and let the boom swing out at right angles—that is,

right over the side of the boat; and the foresail should be slackened off as much as you can manage. Some larger boats have more than two sails, but they are all worked in the same way.

Of course, if you are one of these boys with a mechanical mind (like me), you will not be long content with a sailing boat. You will want one that goes by steam. These are not really expensive, and a nice little racing boat can be obtained for less than two pounds. These have a little steam boiler and engine which drive the boat by means of a propeller in just the same way as an ordinary full-sized steamship works.

Getting Up Steam.

Well, supposing you have got the boat and you are taking it down to the pond for the first time. Before you leave home, you should fill the boiler about two-thirds full of water. Do not use the pond water, as it is often rather dirty. The lamp should be filled with methylated spirit, and a further supply taken with you in a small bottle. If you are going to be out for several hours you had better take a spare bottle of water as well; and don't forget the funnel, or you will have a lot of trouble to pour the water into the boiler through the little hole which is at the top of the boiler. You should also take a small cycle oil-can with you with some proper engine oil in it.

When you get to the pond side, give all the moving parts of the engine a touch of oil, light the lamp and put it under the boiler, see that the wicks are burning nicely, and wait patiently until steam is raised to its full pressure. The safety valve should be tested to see if it is working freely. As soon as steam is up, turn the propeller by hand and let the engine run for a few minutes to get it clear of the condensed water. Put the boat in the water, holding it between the fingers and thumb of the right hand at the stern or back of the boat. Set the rudder in the centre line of the boat, point the boat in the direction you want it to go, and set it going.

SABO PLAYS GAMES.

By E. W. LEWIS.



SABO never really forgot Velvet and Isobel and David, and often wondered how they were getting on without him; but, all the same, he was quite happy in the land of the Monkeys, the Lions, the Leopards, and the Zebras.

He was all the happier now because he had learned the language of the monkeys; and of most of the animals who lived in the forest as well. It was not very difficult for him to do this, for animals have only a few words. They have a word for "I am hungry," and another for "I am frightened," and another for "I am in a bad temper," and another for "I love you"—and that is about all. Sabo soon picked these words up, and the forest became a very friendly place.

But he liked the monkeys best of all, for they were so lively; and particularly the young ones, who were full of pranks and were always ready for a game.

There was a game, for example, which they played with the elephants. When you are playing cricket, you know how you practise catching while you are waiting for the next man to come in. Well, the game was something

like that; if you can imagine an elephant to be a cricketer, and a monkey to be the ball.

Three or four elephants would stand in an open space at some distance from each other. Then Elephant Number One would pick up a monkey with his trunk, swing him once or twice, and then fling him as hard and as high as he could across the space to where Elephant Number Two was waiting to catch him. Elephant Number Two would then fling him across to Elephant Number Three; and so on. Quickly, and without stopping; so that sometimes there would be three monkeys flying through the air at the same time.

The elephants were very excited when Sabo came to join in this game; for he was not nearly so heavy as a monkey, and so they could throw him much higher in the air, and it made catching more difficult. And Sabo liked it, too, after he had got used to it. And it shows how clever the elephants were, for they never let Sabo drop once.

Then there was another game. This one was played with an old crocodile who lived down by the river. Old Croek, the monkeys used to call him; a fine old fellow, with a snout—oh, my! it was said to be the longest snout that had ever belonged to a crocodile.

When the crocodile was lying with his snout hanging over the bank of the river, it looked something like a diving-board.

What the monkeys did was this: they climbed one by one on to the top of the crocodile's head,

and at the word "Go!" slid down his snout, like a water-chute, and went "flop!" into the water. They did this in turns; scrambled out of the water as best they could, and climbed up for another go.

You may think that this wasn't much fun for the crocodile; but he had his part in the game too. He tried to cock up his snout at the right moment while a monkey was sliding down it. Of course, if he cocked it up too soon, nothing much happened; the monkey simply rolled off sideways into the grass or the mud; but if he could manage to cock it up just when the monkey was at the very tip of it, then the monkey was flung high up in the air, and fell into the water with a great splash.

But one day the crocodile caught Sabo just at the very moment when he was on the tip of his snout and flung him into the air. It must have been a specially fierce jerk; perhaps the crocodile was trying to see how high he could send him; for Sabo went up, and up, up and up, until he thought he would never stop going up. So high up did he go that, when he looked down, he saw the whole forest spread out beneath him, and the river winding for a long distance; and the sound of the monkeys, who were splitting their sides with laughter, seemed very far away.

Then he began to fall, down and down, slowly, down and down; and he dropped miles away from where the crocodile and the monkeys were.

(Another "Sabo" Story Next Week.)

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Listeners' Letters.

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

What is Time?

DEAR SIR.—The article in *The Radio Times* entitled "What is Time?" provides much material for research and gives one "furiously to think."

The question has frequently been debated with my friends, and perhaps the conclusions we have arrived at may be of interest.

They are as follows:—

1. Time has no *real* existence.
2. It can only be appreciated relatively.
3. Can best be described as *duration*.
4. Has neither beginning nor end.

I often speculate whether science will discover "waves" having a velocity greater than light or "wireless." If this should ever become an actuality, "time" would be annihilated and it would be possible to re-discover the past.

Yours faithfully, B. W. H.

Birmingham.

Singing from Memory.

DEAR SIR.—The recent lecture by Sir Walford Davies was enjoyed heartily by 350 senior boys and girls of this school, through the kindness of a local expert, who allowed us to use his apparatus.

The lecturer was exceedingly interesting, but failed to convince on one of his most important points, viz., teaching a class to sing a tune from memory. I maintain that the choristers did *not* sing the test-tune from memory, but by the power to snatch readily the melody from the piano, which accompanied throughout the exercise.

I have experimented frequently in this direction, and have found that a mixed class will sing an unknown tune *almost* as fast as I play it, and trained choir-boys will do so instantaneously.

Yours faithfully,

Oakfield Road School, Penge. W. T. STUART.

Is This a Record?

DEAR SIR.—I have, during the last six months, received Bournemouth four times with a crystal set. The first time was after 10.30, when Newcastle had closed. I adjusted my set to about Bournemouth's wave-length and heard the Savoy band playing. It was faint, but clear.

The other three times were in the interval between 9 o'clock and 9.30, but I could not make out what the announcer was saying until the last, when I made out "Bournemouth calling!"

I don't know if the weather had anything to do with it, but on the last occasion there was a big storm on the South Coast. This place is about fourteen miles south-west of Newcastle and my aerial is twenty-five feet high and a hundred feet long. I should like to know if the above is a record? Yours truly, J. K.

Old Peshaw,
co. Durham.

Holst as Singing Master.

DEAR SIR.—Having read with interest Mr. Percy A. Scholes's article on Gustav Holst's *The Planets*, I find that there is a serious omission in the account of his career. Mr. Scholes says that Mr. Holst "became head of the music department of Morley College, and music master of St. Paul's Girls' School, Hammersmith." All this is correct, but there is no mention of the fact that Mr. Holst was for fifteen years singing master at James Allen's Girls' School, Dulwich, both before and after his work among the soldiers in Salonica.

It might also interest readers to know that much of the music of *The Perfect Fool* was written on manuscript paper presented to him by the girls of this school.

Yours truly,

W. Norwood, S.E.

M. I. W.

WIRELESS VALVES JUDGMENT.

In the

HOUSE OF LORDS,

in the case of the Marconi's Wireless Telegraph Co. Ltd. v. The Mullard Radio Valve Co. Ltd. their Lordships, after careful consideration,

UPHELD THE MULLARD RADIO VALVE

Company's claim that they in no way infringed the patents of the Marconi Co. They therefore *unanimously* confirmed the judgments of the First Court and Court of Appeal and dismissed the Marconi Co.'s petition with costs.

JUDGMENT

The People.

The judgment of the people is equally clear. More Mullard valves are sold than any other kind.

The REASON.

The Mullard Radio Valve Co. Ltd. own and operate nearly one hundred valve patents, every one of which implies a definite advance in valve construction and makes every Mullard valve a *Master Valve*.

Be wise.

Ask for them by *NAME*.

Mullard

(S.P.S. 120)

THE · MASTER · VALVE

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

"The Result was Amazing"

"THE SOUND INCREASED ALMOST TWO-FOLD"

166, Church Road,
Upper Norwood, S.E.19.
29th Jan. 1924.

DEAR SIR—
I bought a Thorpe K.I. Valve last week. I had never heard of your firm, but was struck by your advertisement. Putting it as H.F. into a three-valve set in place of a standard make, **THE RESULT WAS AMAZING.** The sound increased almost two-fold in volume. I understand you are also making a detector, and when ready I shall make it my work to get one.
This testimonial is spontaneous and bona fide, and you can make what use of it you like.
Yours faithfully,
S. L. SALZEDO.
MESSRS. BOWER ELECTRIC, LTD.,
15, Grape Street, Shaftesbury Avenue, W.C.2.

(The original of this and hundreds of other testimonials can be seen on application.)



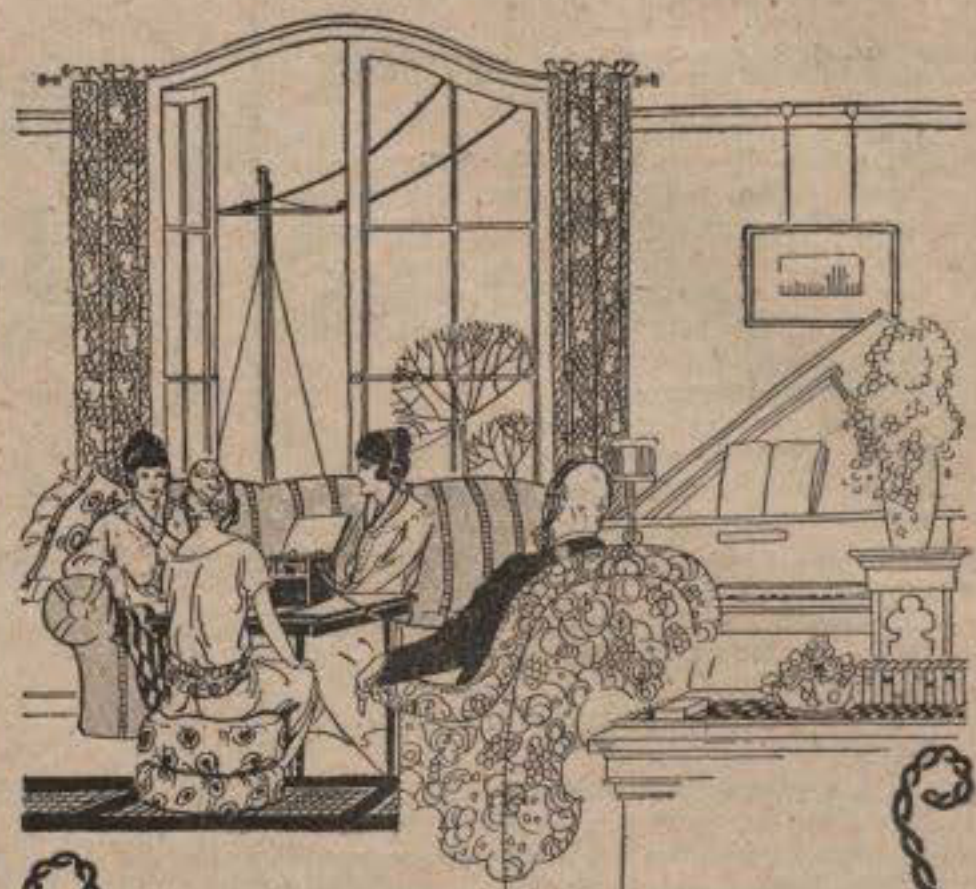
Consumption 0.42 amp. average.
Filament Voltage - 5.0 volts.
Anode Volts - - 50-100

**ALL BRITISH
EVERY VALVE STAMPED B.B.C.**
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19, Bridge Street, Deansgate, Manchester.



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CALLENDER'S
CABLE & CONSTRUCTION CO. LTD
Hamilton Hse, Victoria Embkmt.
LONDON E.C.4

Wireless Programme. Sheffield.

Week beginning April 27th, 1924.

SUNDAY, April 27th, 1924.

3.0-5.30.—Programme S.B. from Birmingham.
8.0-10.15.—Programme S.B. from Birmingham.

MONDAY, April 28th.

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

TUESDAY, April 29th.

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

WEDNESDAY, April 30th.

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, May 1st.

3.30-4.30.—Programme S.B. from Birmingham.
5.45-6.45.—SHEFFIELD KIDDIES' CORNER
6.50.—Radio Society Talk. S.B. from London.
7.0. NEWS and Weather Forecast. S.B. from London.

PERCY SCHOLES. S.B. from London.

Local Concert.

HASLAM'S ORCHESTRA.

"Marcheta"..... V. L. Schertzing
"March of the Mannekins" ... D. Onivas (7)
"Somebody's Wrong" H. J. Marshall (7)
THERESA ELSHAW (Soprano).
"Pipes of Pan are Calling" Lionel Monckton
"Waltz Song" from "Tom Jones"

Ed. German

T. B. WRIGHT (Solo Violin).

"Liebeslied"..... Dora H. Coombs
FULLER PILCH (Humorist).

"Sheffield Up-to-Date" } Albert Willerton
"Sammy" }
G. A. TANFIELD (Solo Banjo).

"Spanish Romance" }
"Comical Coons" } E. Grimshaw

DORIS LECKENBY (Contralto).

"June" Roger Quilter (1)

"Dream Ships" Waddington Cooke

Haslam's Orchestra.

"Dirty Hands, Dirty Face" J. V. Monaco

"Joe is Here" Kalmar and Ruby (6)

Theresa Elshaw.

"Break o' Day" Sanderson (1)

"The Moorish Maid" Parker

Fuller Pilch.

"Willie from Wincobank" Albert Willerton

"The Navy" ... Stanley and Alley (6)

Haslam's Orchestra.

"Riviera Rose" H. Nicholls (9)

"Kiss in the Dark" V. Herbert

9.0.—Speeches on the occasion of the official opening of the B.B.C.'s Edinburgh Relay Station. S.B. from Edinburgh.

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

Local News.

9.45. G. A. Tanfield.

"Pompodour" Joe Morley

"Mister Jolliboy" E. Grimshaw

Doris Leckenby.

"Song of Thanksgiving" ... F. Allitsen (1)

"Cradle Song" E. Austin (8)

Haslam's Orchestra.

"Twelve O'Clock at Night"

Handman, Rose and Ruby (9)

"Sun-uv-er-Gun" J. Solman (7)

10.30.—Close down.

FRIDAY, May 2nd.

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.

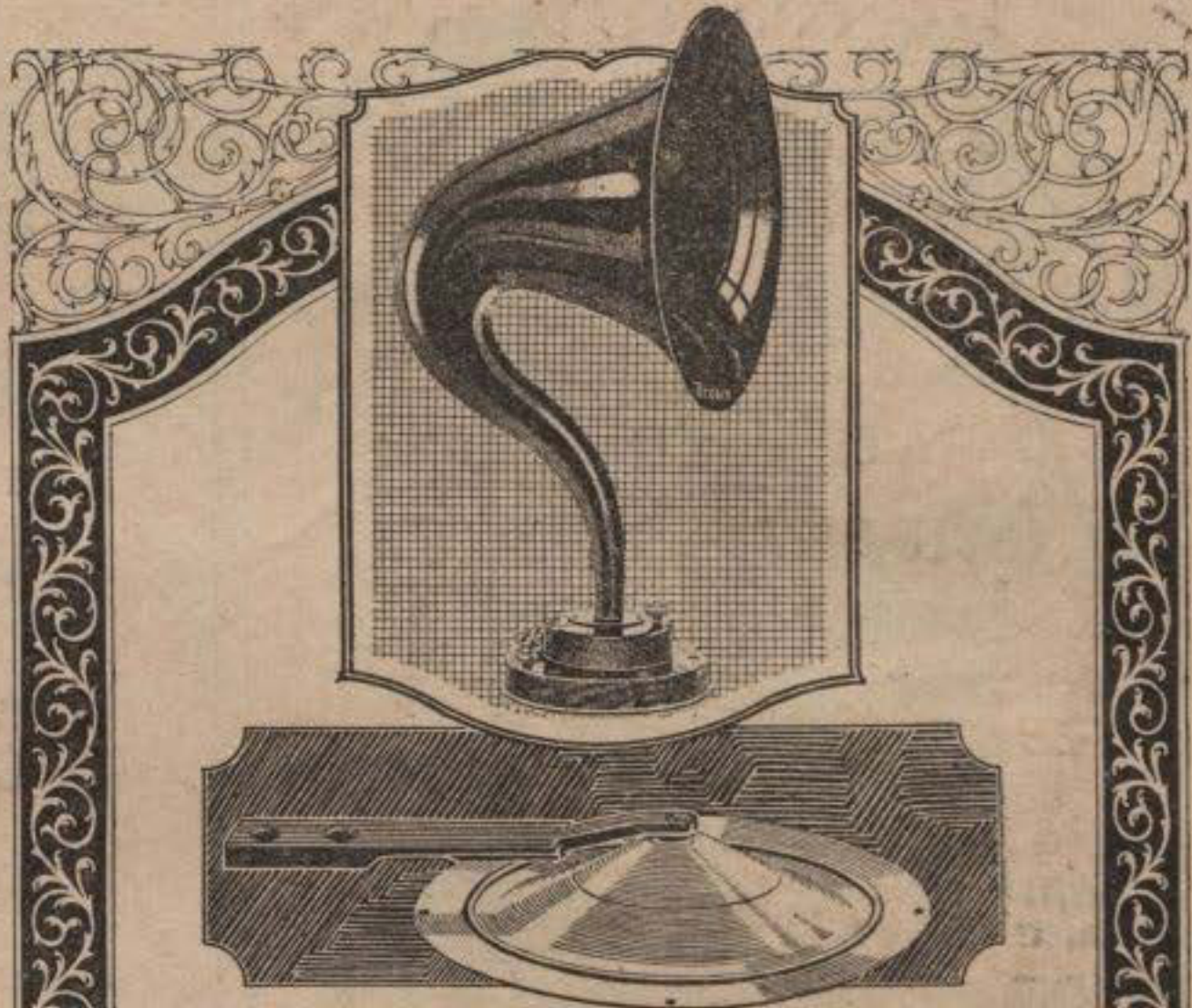
SATURDAY, May 3rd.

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

5.45-6.45.—SHEFFIELD KIDDIES' CORNER

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

Announcer: H. C. Head-Jenner.



—an aluminium diaphragm
as thin as paper.

WIRELESS enthusiasts who have previously used only Loud Speakers with the ordinary flat diaphragm are always pleasantly surprised when they listen—for the first time—to a **Brown**.

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design an amplifying chamber which is acoustically perfect, only instruments of precision can safeguard the standard by which the reproducing mechanism is made, and only knowledge and experience can eliminate the colourless reproduction which is such a feature of many Loud Speakers.

When you purchase a **Brown** you know that it is the product of many years devoted entirely to the science of sound reproduction and that it is emphatically *not* an effort to meet an urgent need.

Type H.2. 12 in. high :

120 ohms ... £2 5 0
2,000 ohms ... £2 8 0
4,000 ohms ... £2 10 0

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*Listen in comfort
have a cup of*

H & C TEA

during the afternoon

*And during the evening
a cup of H & C Coffee.*

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STORES LIMITED
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perfect:



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simple.

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The Acme No. 1 Crystal Set, offered at 22/6 (including B.B.C. Royalty), has been designed for the special use of the amateur who has no technical knowledge of Wireless but merely desires to get the best listening-in results at the minimum of expense and without loss of time.

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Wireless Programme. Plymouth.

Week beginning April 27th, 1924.

SUNDAY, April 27th.

3.0-5.30.—Programme S.B. from London.
8.30-10.30.—Programme S.B. from London.

MONDAY, April 28th.

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

TUESDAY, April 29th.

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

WEDNESDAY, April 30th.

5.30-6.30.—PLYMOUTH CHILDREN'S CORNER.
7.0.—NEWS and Weather Forecast. S.B. from London.
EDWIN FAGG. S.B. from London.
Local News.

Spanish Night.

7.30. GERALD PHILLIPS (Solo Pianoforte).
"Fête-dieu à Séville" Albeniz
MINNIE SEARLE (Soprano).
"The Maidens of Cadiz" Delibes
KATHLEEN REED (Solo Violin).
"Symphonie Espagnole" (1st Movement)
Lalo
VICTOR MADDOCK (Baritone).
"Toreador's Song" ("Carmen") ... Bizet
8.0. ILMA BARNES (The Australian Elocutionist).
"A Legend of Madrid" A. L. Gordon
HYLDA WEDLAKE (Contralto).
"Habanera" ("Carmen") Bizet
Kathleen Reed.
"Chanson Tzigane" } GERALD
"Moment Musical" } PHILLIPS
(Accompanied by the Composer.)
Gerald Phillips.
"Lolita" Chaminade (5)
"El Pelele" Granados
Minnie Searle.
"Micaela's Song" ("Carmen") Bizet
T. WILKINSON RIDDLE, F.R.S.L.,
on "Phillip of Spain."
Hylde Wedlake.
"Seguidilla" ("Carmen") Bizet
Gerald Phillips on "Spanish Influence in Music."

Victor Maddock.

"Largo al Factotum" ("The Barber of Seville") Rossini
9.30.—NEWS and Weather Forecast. S.B. from London.

Royal Horticultural Society Talk. S.B. from London.
Local News.

9.50. Kathleen Reed.
Polonaise in A Major Wieniawski
10.0. "OUR HONEYMOON IN SPAIN."
a Radio Playlette,
by Clarence Goode.

Mrs. Guy Fitznoodle ILMA BARNES
Celeste (The Maid) MARY BILLING
Herr Guy Fitznoodle CLARENCE GOODE
Time and Place, April, 1924. Near San Sebastian.
Gerald Phillips.

"Caprice Espagnol" Moszkowski
10.30.—Close down.

THURSDAY, May 1st.

5.30-6.30.—PLYMOUTH CHILDREN'S CORNER.
6.50-10.45.—Programme S.B. from London.

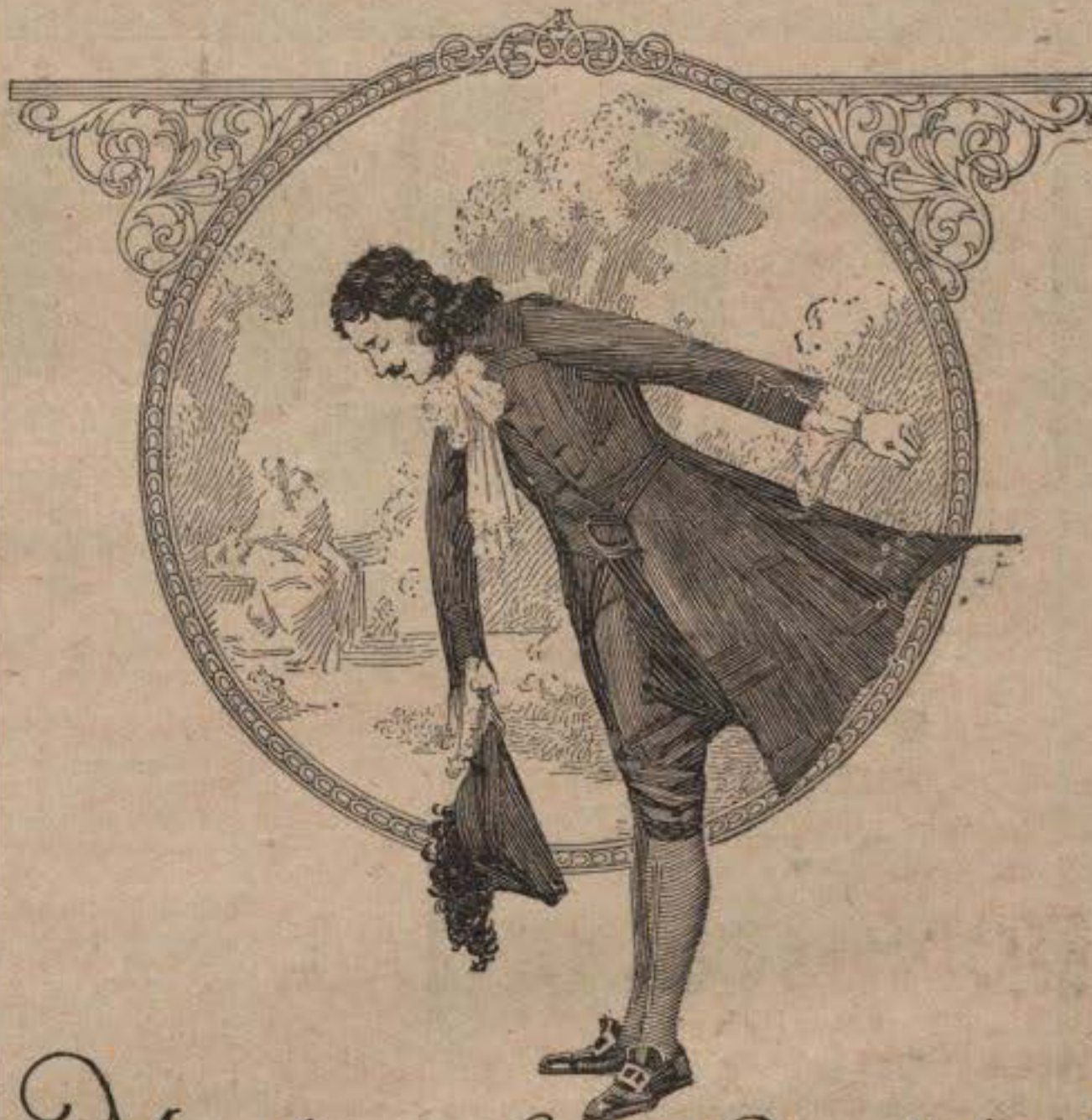
FRIDAY, May 2nd.

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

SATURDAY, May 3rd.

5.30-6.30.—PLYMOUTH CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.
Announcer: Clarence Goode.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 205.



Members of the Quality!

THERE are Members of the Quality among Valves, too. Take the Cossor, for example. With its handsome nickelled cap solidly clamped to a moulded bakelite base, its bulb made from the finest grade of glass and blown to almost micrometer exactness—it looks what it is, a quality production throughout.

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degree of pure, sweet-toned reproduction vastly superior to that produced by an ordinary Valve. And when used as an High Frequency Amplifier, the P.2 is a veritable magician, reaching out for long distance Stations and obtaining clear and sparkling music of a quality previously considered impossible. Truly the COSSOR is a member of the quality—an aristocrat among valves you would do well to know.

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P.1. (For Detector and L.F. use) 12/6
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Cossor Valves

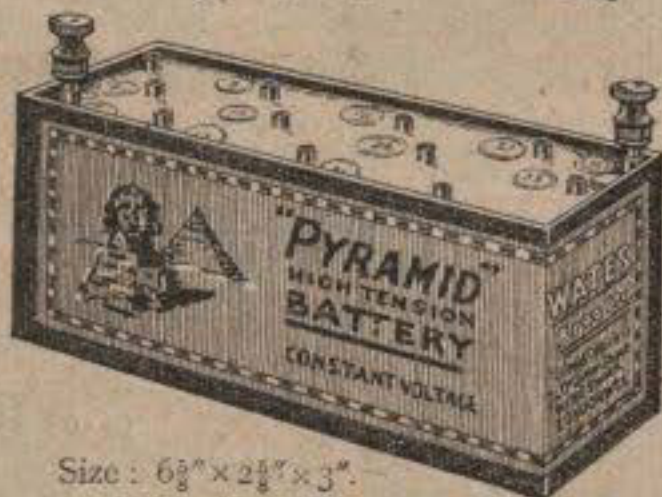
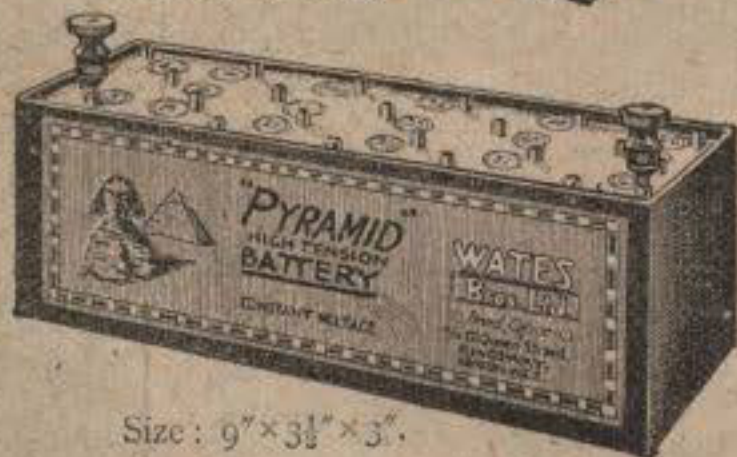
Advertisement of Cossor Valve Co., Ltd., Highbury Grove, London. N.5. Gilbert Ad. 725.

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Programme. Edinburgh Relay Station.

THURSDAY, 1st May, 1924.

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relayed from
The Usher Hall.

7.30. **ORGAN RECITAL.**
W. B. ROSS, Mus. Doc. (Oxon.)—
Solo Organ.
Overture, "Figaro" Mozart
Spinning Song from "The Flying Dutch-
man" Wagner
Introduction, Act III, "Lohengrin"
Wagner
Anitra's Dance from "Peer Gynt" Grieg
Tone Poem, "Finlandia" Sibelius

8.0. **BAND OF 1st BATT. KING'S OWN
SCOTTISH BORDERERS.**
(By Kind Permission of
Lt.-Col. Stewart and Officers.)
Selected Items.

8.45. **PIPERS**
of 1st Batt. King's Own Scottish Borderers.
Selected Items.

OPENING SPEECHES.
S.B. to all Stations.

9.0.—Time Signal from Big Ben.
Mr. J. C. W. REITH,
Managing Director of the B.B.C.,
THE LORD PROVOST OF EDINBURGH,
Sir ALFRED EWING, K.C.B., &c.,
Principal of Edinburgh University.

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

9.45.—"FAUST" (*Gounod*), Part II., Scenes
1 and 2. *S.B. from London.*
GOD SAVE THE KING.

10.15.—Close down.

FRIDAY, 2nd May.

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

SATURDAY, 3rd May.

7.0-12.0.—*Programme S.B. from London.*
Announcer: G. L. Marshall.

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It will lift you above the common level. You'll
understand! As a result your broadcast instru-
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A mast put up by "Ainsley's"
will stay up. Don't forget needless expense—or
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Practical Wireless Sets for All-Home Construction Made Easy.

By Percy W. Harris.

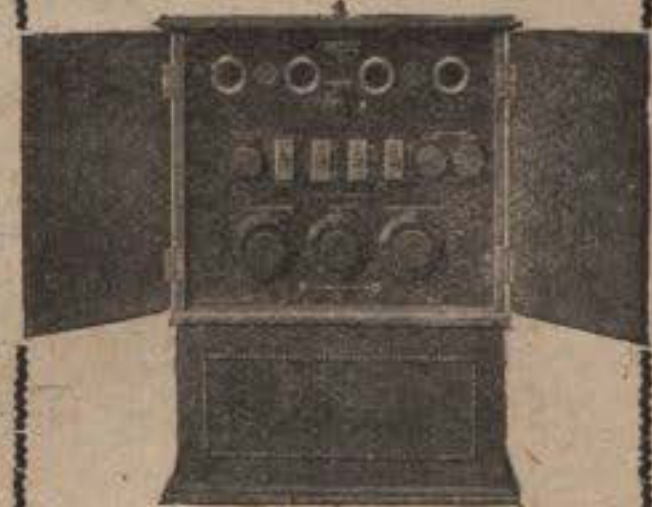
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gives full working instructions.
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that will produce results. Or, a
highly efficient three-valve instrument which will
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DEPT. R.T.

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A FOUR-VALVE Super De Luxe Broadcast Receiver



M.H.B.R.A.D.E.

Will receive all British and Most Continental
Stations. Entirely self-contained, neat
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Write for List of Shop Soiled Bargains

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IN CONJUNCTION WITH B. HESKETH LTD
RADIO CORNER,
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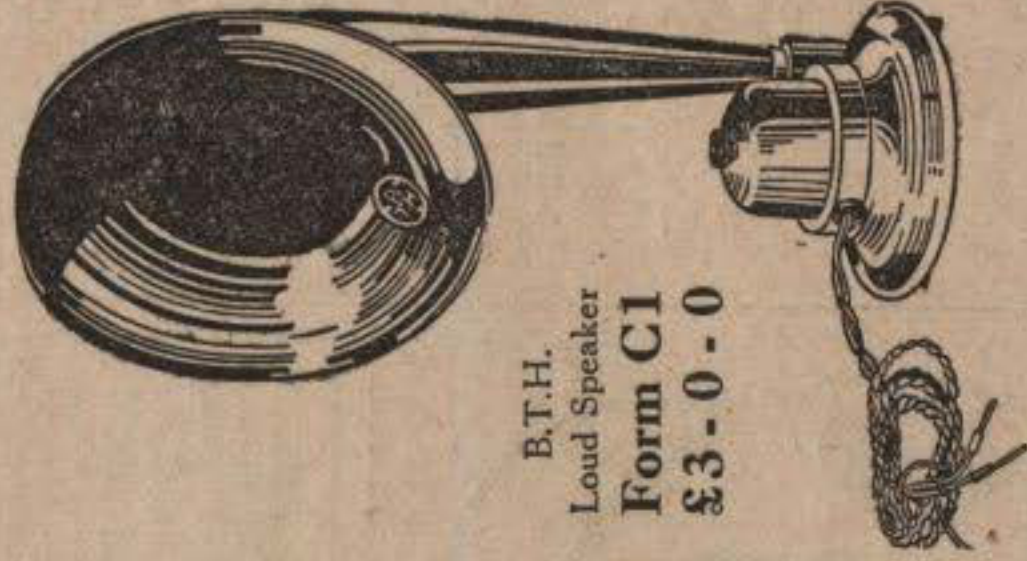
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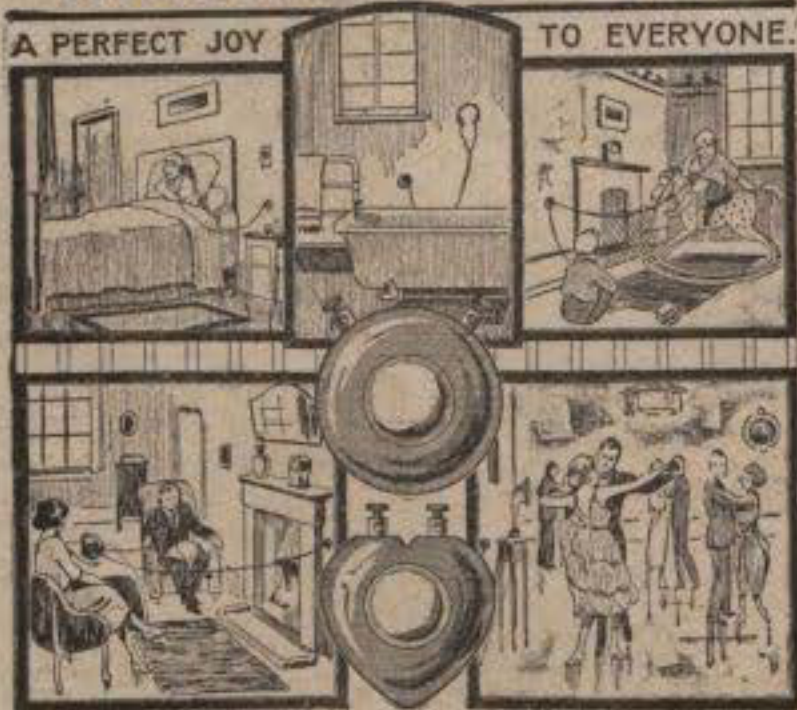
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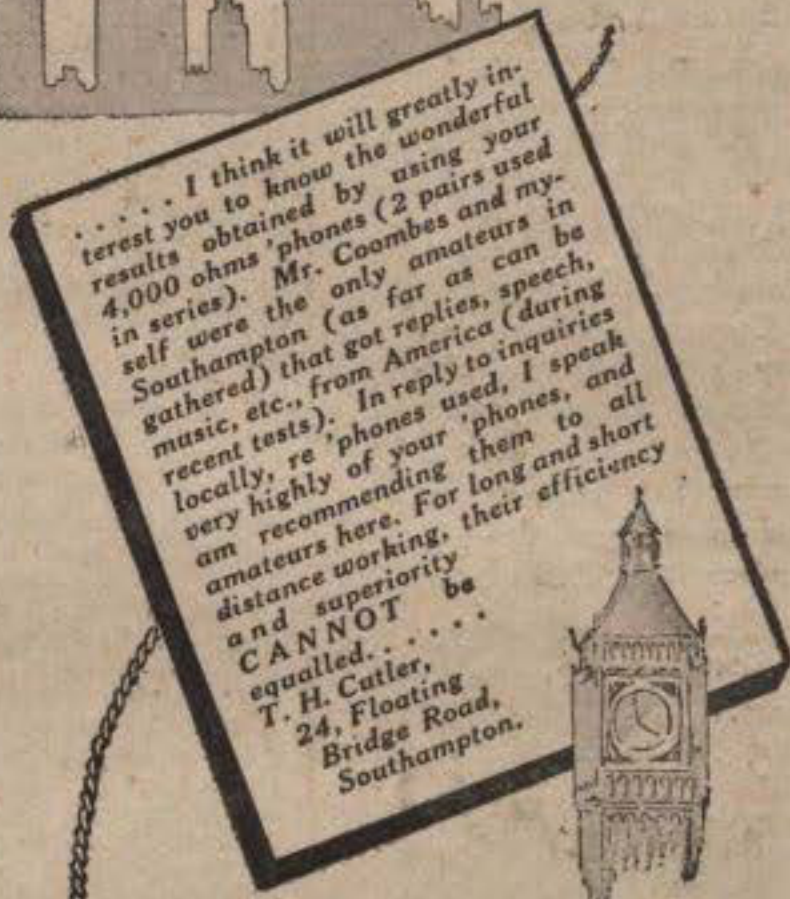
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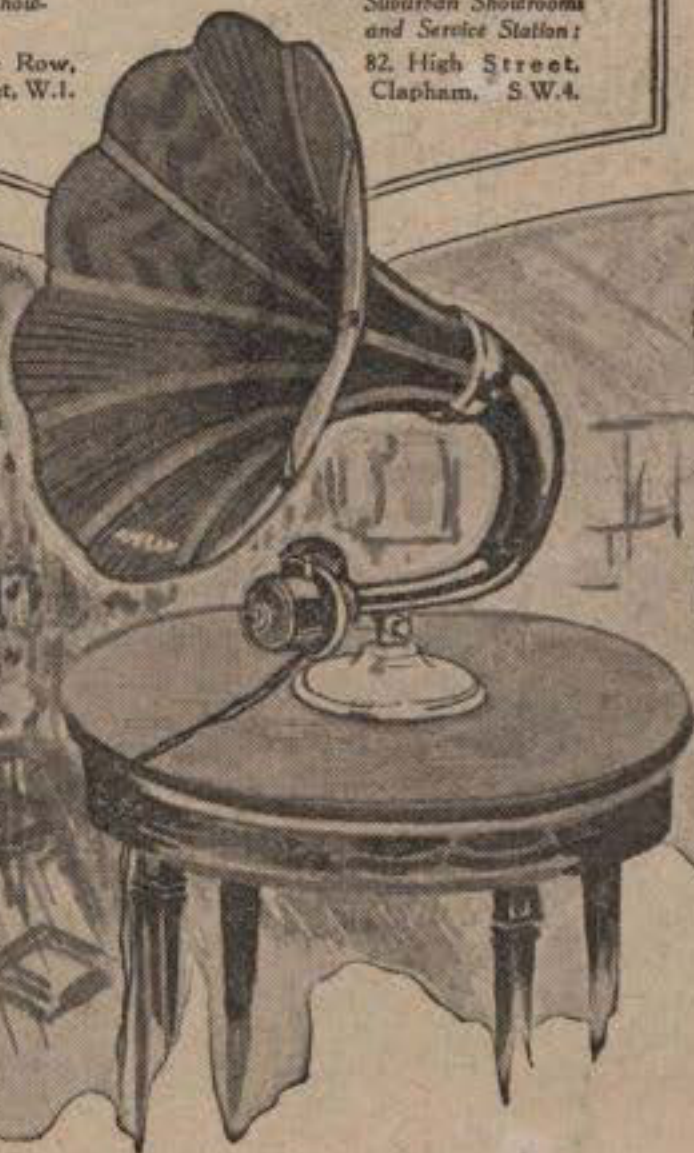
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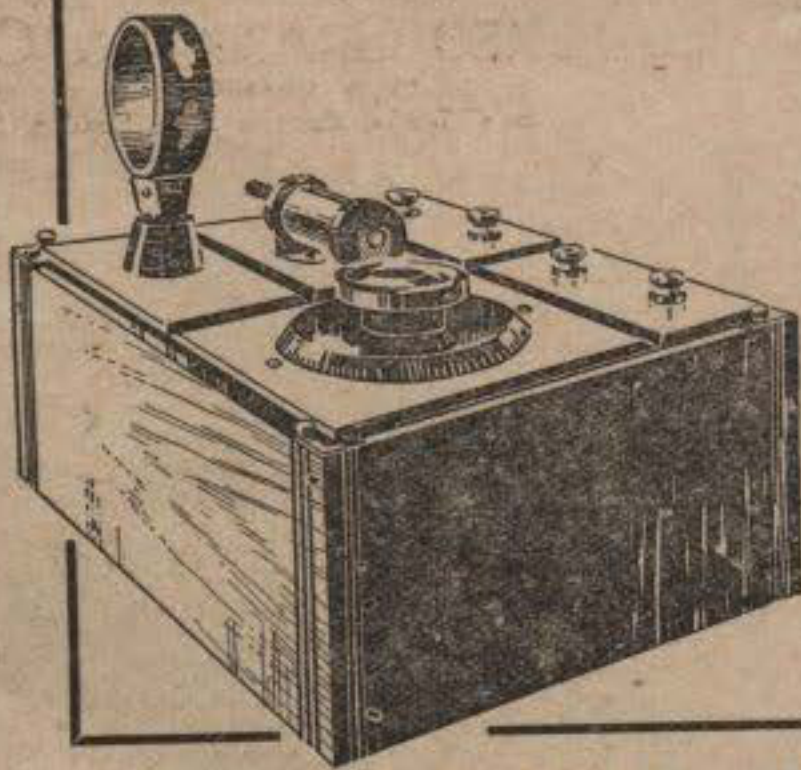
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**"An Ideal Suite for the
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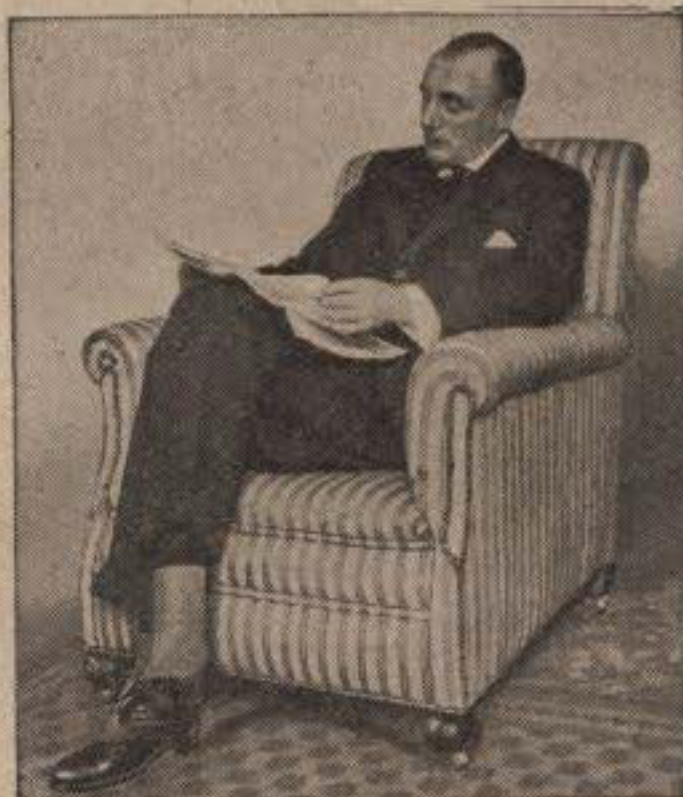
"I have had an opportunity of visiting the factories of Messrs. H. J. Searle & Son, Ltd., and have examined and tested the Berkeley Suite in process of manufacture.

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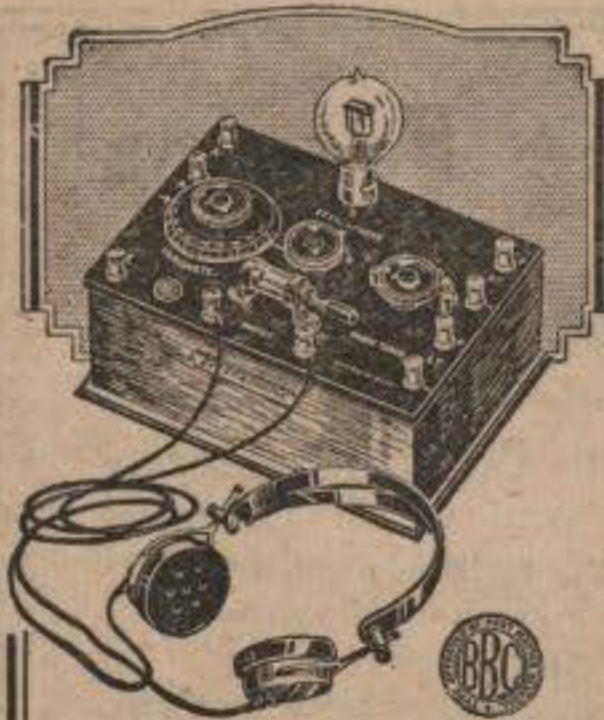
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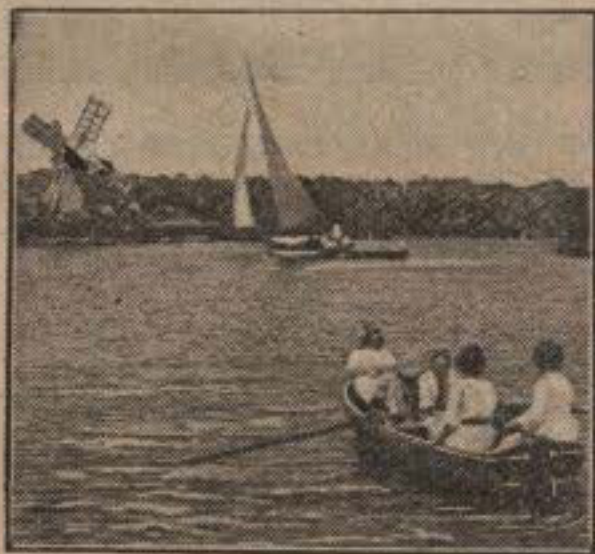
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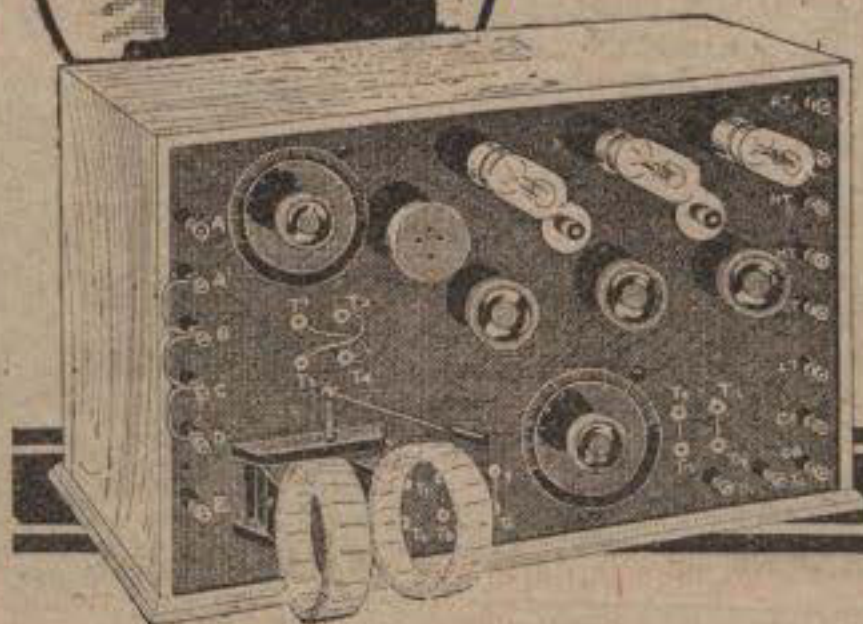
Price of Instrument in sets of parts for home construction including all components (excluding valves, coils and H.F. transformer, but otherwise absolutely inclusive) panel drilled and engraved £5 10 6
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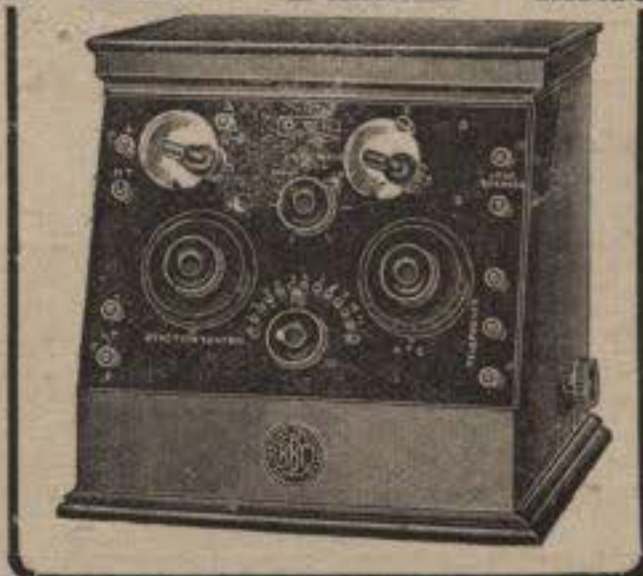


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