THE LONG AND THE SHORT OF IT. By P. P. ECKERSLEY.

THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 7. No. 80. [Registered at the G.P.O. as a Newspaper.] EVERY FRIDAY. Two Pence.

OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, April 5th.

MAIN STATIONS.

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

HIGH-POWER STATION.

(Chelmsford.)

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LISTENERS' LETTERS.

IMPORTANT TO READERS.

The address of "The Radio Times," is 8-11, Southampton Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd., is 2, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): Twelve Months (Foreign), 15s. 8d.; Twelve Months (British), 13s. 6d.

Does the B.B.C. Neglect the Listener?

HE was the New Broom, but he meant to be kind, to flatter the old man who had borne the burden and heat of the day. So he said: "I will begin where you have left off."

"No, my son," was the gentle reply, "you cannot begin where I left off. You must begin where I began."

* * * *

It was not altogether accurate, but it was in large measure a merited and justifiable rejoinder. Moreover, it was a rebuke.

Since the affairs of the world in general are commonly managed by misfits and inefficients, it stands to reason that there are never lacking those outside who could do it all infinitely better themselves. The Southern Railway probably knows this. Company directors learn it at annual meetings, if they did not know it before. We believe editors of newspapers are frequently brought back to the paths of rectitude and commonsense by the exhortations, kindly if anonymous, of their betters. Notorious and signal above all, we have the great public departments—the Post Office, for instance. * * * *

No one denies that there is frequently a strong element of justice and rationality in criticism. On the other hand, the just and the rational agree that criticism is often ill-founded and ignorant, prompted by ulterior motive, even malicious. But still, no one would wish to have it suppressed. For while obviously the criticism of the first order is helpful and stimulating, that of the other order serves its useful functions too, though perhaps its effects do not operate precisely as its instigators expected or desired.

* * * *

Dependent on the mentality of those against whom it is directed, it may for a moment irritate, though it is more likely to entertain, but its real service is to be found in the effect it produces outside the organization criticised. By its very nature it causes a reaction against criticism, consolidates support, and turns indecision into active goodwill.

* * * *

The broadcasting body affords opportunities simply unique, unprecedented. Railways, the Post Office, Governments, even London's traffic problems wane before it. It is the happy hunting-ground *par excellence*.

In other realms it is usually expedient for the critic to know at any rate one or two formulæ so that his remarks may bear the occasional imprimatur of authority. But here he need know nothing at all—except, of course, his own particular foibles, and also, as we sometimes find, a personal grievance. Bursting with these, he may adduce all manner of the most remarkable revelations, bloated staff, extravagant salaries, appalling inefficiency in organization and management, and an autocratic disregard of those who, as he puts it, pay the piper and accordingly have the right to call the tune.

"It is much easier to be critical than correct," said Disraeli. "Criticism is easy, art is difficult," said another; and again, "The absence of humility in critics is something wonderful."

(*Continued overleaf.*)

Does the B.B.C. Neglect the Listener?

(Continued from the previous page.)

We take liberty to quote from a recent article in *The Times* on "Broadcasting—The Difficulties of Criticism":

"'You might as well try to catch a Banderzmatch,' says one of Alice's colloquators about a creature that moved very fast and was beyond apprehension or arrest. A like image of personal disability will probably occur to any modest listener to broadcasting on learning officially from the printed word of the B.B.C. that it invites, and welcomes, criticism. It is as much as he can do to listen to the programme as it flows by. To be a critic implies that one has somewhere a stable seat above the flux—a dry place on the bank commanding the upper and nether reaches, such as is denied to those who are in mid-stream.

A National Service.

"When it is borne in mind that the service is a national one and that the public of listeners is none other than the nation itself—throughout all its variations of age, sex, class, taste, knowledge, and needs—it may be doubted whether criticism is as yet strong enough or authoritative enough to touch more than the fringes of this many-sided concern.

"Newspapers we know; theatres we know; lecturers, orators, preachers, players, singers we know, and can tackle them singly—but what is broadcasting? It has sprung upon us out of nowhere in less than two years and a half, organized itself with immense rapidity, entered practically into everybody's home, and used its unique medium to bring all kinds of communications, the conveyance of which was hitherto believed to be more or less the monopoly of certain well-defined activities, to our consciousness. It invites criticism, perhaps forgetting that criticism, in any other field, is a plant of long growth, and that it may not have had time to adjust itself to the monster now challenging it."

Criticism Welcomed.

As the writer indicates, we have always invited and welcomed criticism, and shall continue so to do. We pronounce ourselves a public service and have spared no effort worthily to discharge the heavy responsibilities committed, but also with an efficiency and economy in administration comparable to any commercial concern. The extension and development of the service alone witness to this. We have made no retaliation when either obstructed or attacked, though frequently there might have been considered cause sufficient. We have been content with the more dignified and effective plan of making progress. Nor have we claimed credit for what has been accomplished, though fully conscious that only a fractional part of the effort and attendant complications is understood. "Sprung out of nowhere, organized itself with immense rapidity," as above, and many similar comments are appreciated and are encouraging, but we challenge anyone to detect complacency or satisfaction among us, for there is still far too much ahead.

Important Factors.

The next point is that we have made no effort to organize or mobilize support on our own behalf. We have frequently been invited to do so, frequently been informed of the desirability, if not necessity, for so doing, frequently been assured of a widespread and sympathetic response. We are glad to believe that support would be forthcoming if it were required, and we feel that it would be the more effective because it had not hitherto been sought.

While so far disinclined to such action, three important factors must be borne in mind. The first is the voluminous correspondence from listeners handled at all our centres, and the continued encouragement given to listeners to communicate their views on all matters relating to programmes. The second is the existence around most, if not all, stations of informal but substantial guilds, circles, and clubs with memberships running to many thousands, and these in addition to the standing advisory committees on various lines of activity. The third is *The Radio Times* itself, with a circulation which would surprise most people, conceived and conducted with the desire to form a connecting link between broadcaster and listener.

Attainment and Ideal.

From the beginning it has been our constant endeavour to supply the best available programmes to the greatest number at least cost. We believe that the task of creating the best broadcasting service in the world is not underestimated by the intelligent listener, but it should also be remembered that in comparison with other systems, the British service is unique in its democratic character, and in its responsiveness to public need rightly interpreted.

As indicated earlier, we do not profess to have attained the ideal—far from it, but we feel it our duty to guard jealously and insistently those basic principles of service, the application of which is steadily reducing the gap between attainment and ideal.

We have already alluded to plans for the future which include, apart from maintained programme improvement, an extension and development of technical equipment, and further alternative services. In order that listeners may have more information about our work, and may be able also to express themselves with greater freedom, we have for some months been planning an enlargement of *The Radio Times* and improving it in contents and production. We desire it to be of the same service character as is seen in the rest of our work. The proposals, incidentally, include a comprehensive insurance scheme against mishaps from the use of wireless apparatus. A definite announcement will be made as soon as possible.

Changes Foreshadowed.

There are indications in certain directions that efforts may next year be made on behalf of special interests to change the system and organization (as distinct from the formal constitution) of British broadcasting, to the end that instead of broadcasting being conducted, as now, for the benefit of the people, it may, in some measure at least, be conducted for the benefit of the broadcasters. No comment on this is required.

We view with interest the establishment of any new agency which will honestly endeavour to strengthen the service character of British broadcasting, but we would take exception to any suggestion that the interests of listeners have been disregarded, or that broadcasting has been run on lines other than those of a great public service.

Changes in the constitution of this Company have all along been anticipated for the end of next year, but we fail to see what difference it will make, other than one of appearance, for public interest has systematically been the paramount consideration. This, we believe, must remain.

Few people would doubt that Mr. E. Kay Robinson has done more to spread a popular knowledge of Natural History than anyone else since the beginning of broadcasting in this country.

In his Talks, the secrets of Nature have been revealed to us, not only in an illuminating, but in a charming manner, and he has awakened to many the enchantments of the countryside.

Eighteen of these talks have now been published in one volume by Messrs. Hodder and Stoughton in their Broadcast Library (3s. 6d. net).

"Westward Ho!"

The Story of the "Radioviews."

[On Tuesday, April 7th, Ten "Radioviews" of "Westward Ho!" will be broadcast. (S.B. to all stations.) They are based on the famous novel by Charles Kingsley, and have been arranged by Mr. A. Whitman, and will be produced by Mr. R. E. Jeffrey. This synopsis will enable listeners to follow them with greater interest.]

JOHN OXENHAM, of North Devon, recruits in Bideford for an expedition to the Spanish Main, assisted by SALVATION YEO, mariner. AMYAS LEIGH is anxious to join the expedition, but his godfather, Sir RICHARD GRENVILE, persuades him to stay at home.

Five years pass, during which Amyas has joined Sir Francis Drake in his famous voyage round the world. On his return, he asks his brother FRANK for news of ROSE SALTERNE, a noted beauty, and learns that she is not taking part in the fête.

The Captured Spaniard.

Disturbances occur in Ireland. Amyas takes part in the reduction of Fort del Oro and brings before Lord DE GREY and Captain WALTER RALEIGH a Spaniard whom he has captured, and who proves to be DON GUZMAN MARIA MAGDALENA SOTOMAYOR DE SOTO, a noted grandee. He is paroled and sent as the guest of Sir Richard Grenvile, in North Devon, where he wins the affections of Rose Salterne. At a dinner party given at Annery House, he persuades the girl to fly with him. WILL CARY, a friend of Amyas', challenges De Soto; a duel follows and, eventually, the Spaniard leaves Bideford, taking Rose with him.

Amyas learns of these events from WILLIAM SALTERNE, the Mayor of Bideford, who makes him promise to seek out the Spaniard and exact vengeance on him. This concludes the first part.

A Vow Fulfilled.

The scene moves to the Spanish Main. Following an engagement at sea, Amyas decides to sink his ship and march inland in search of adventure. He is supported by JOHN BRIMBLECOMBE, who has accompanied the expedition; and the march begins. Two years later, we find the adventurers proceeding down the River Meta, and here they discover a girl named Ayacanora, who bears unmistakable signs of European parentage. She joins them in their further wanderings; and on the homeward voyage it is discovered that she is the long-lost daughter of John Oxenham, who had sailed fifteen years before for the Indies.

During this period Amyas has had no chance of fulfilling his vow of vengeance; but, with the approach of the Armada, the opportunity comes. In the great fight in the Channel he meets a galleon commanded by De Soto; chases it around the North of Scotland and is about to engage it when, in a storm, it founders with all hands off the rocks of Lundy Island. Amyas, blinded in the battle, retires to Bideford, and there discovers a great love awaiting him.

The informal conference of European broadcasting authorities convened in London recently by the B.B.C., decided to set up an international broadcasting bureau with headquarters at Geneva. This bureau will endeavour to straighten out the numerous difficulties which occur constantly now that broadcasting has moved into the international sphere. Listeners in the Plymouth area in particular have good cause to realize the importance of some measure of international agreement on wave lengths and power. The Governments and the League of Nations are waiting until the Wireless Telegraphy Conference in Washington next year, but events are moving so rapidly that the broadcasting authorities themselves have decided to make an interim working arrangement.

Women's Work in Music.

An Old Reproach No Longer True.

FOR many years it was regarded somewhat as a reproach against women that they had done nothing "worth while" in the way of musical composition; and it is, indeed, rather remarkable that there has been no woman Beethoven, no woman Schubert, and no woman Mozart. Since woman has become "emancipated," however, she has shown that in the realm of music, as in other spheres, she can perform wonders.

When Heredity Did Not Count.

Probably few listeners are aware how many beautiful compositions we owe entirely to feminine composers; but they will have an opportunity of realizing our musical indebtedness to the "fair sex" on Monday, April 6th, when a programme consisting of works by women will be broadcast from London. Among the composers then to be represented may be mentioned Dame Ethel Smyth, Amy Woodforde-Finden, Mme. Chaminade, Carrie Jacobs-Bond, Alma Goetz, and Maude Valerie White.

Without a doubt, the foremost woman composer of to-day is Dame Ethel Smyth, for not only has she written some very fine minor works, but she has competed successfully with men composers in the writing of operas. Heredity counts for nothing with her. Her family is a noted sporting and military one, and as a child she had practically no chance of developing her undoubted genius.

A Tribute From The Orchestra.

Although Dame Ethel's genius is now recognized in this country, it was many years before such was the case, and it is a remarkable tribute to her work that she was hailed as a composer of the first rank in Germany before England awoke to a sense of her powers.

One of the greatest compliments she ever received was paid to her in Berlin. When her opera *Der Wald* was produced in the German capital, some of the newspapers were rather harsh in their remarks.

At a rehearsal, she was surprised and touched when the members of the orchestra cheered her.

"Well," she said, "my opera isn't so bad, is it, in spite of what the Press said?" Several of the players muttered: "Oh, the Press!" and then the player of the bass trombone got up and said: "Your opera is magnificent, and we all know it, and some day all the world will know it!"

A Song Writer by Chance.

One of the most tuneful and most popular songs of recent times is "A Perfect Day," by Carrie Jacobs-Bond. The composer had little thought of becoming famous until, at the age of thirty-six, her husband died and she was left almost destitute. Then it was that she turned her attention to composing, and she has written several hundred songs!

It is interesting to note, by the way, that the most famous song in the world, "Home, Sweet Home," was written by a third cousin of the composer of "A Perfect Day."

Space forbids mention of even a fraction of the compositions by women that are known all over the world. One only needs to remember "Because," by Guy D'Hardelot; the "Indian Love Lyrics," by Amy Woodforde-Finden; "Violets," by Ellen Wright; "Two Eyes of Grey," by "Daisy McGeogh," and many of the works of Liza Lehmann to realize that women can more than hold their own with men as composers of the first rank.

C. T.

Hymns We Sing at Easter.

Sacred Songs Associated With Good Friday.

THERE can be no doubt that not only many of the greatest of English hymns, but the most interesting by virtue of the circumstances under which they were written, are associated with Good Friday. To mention two only at once confirms this—"Rock of Ages" and "When I Survey the Wondrous Cross."

The first is the most popular hymn in the language, and thousands of people, during the 150 years which have passed since it was first published, have stood for a few moments between the two massive pillars of limestone in Burrington Coombe, a rocky defile in the heart of the Mendip range, where the Rev. Augustus Montague Toplady, then curate-in-charge of the nearby parish of Blagdon, is said to have taken shelter during a heavy thunderstorm, and at least to have conceived there the leading idea of his great hymn. It was this hymn which the Prince Consort, our King's grandfather, asked to be sung to him a few hours before his death, and it shared with Newman's "Praise to the Holiest in the Height" the first place in the esteem and reverence of the great Victorian statesman, William Ewart Gladstone.

Saved By a Friend.

Newman's hymn belongs to the Good Friday category of hymns, as is evidenced by such a stanza as this:—

O Generous Love! that He who smote
In man for man the foe,
The double agony in man
For man should undergo.

Newman did not intend this excerpt from his "Dream of Gerontius" for a hymn at all, but as an integral part of a poem which he is said to have regarded so little, that he had condemned it to destruction. It was saved from so undeserved a fate by the intervention of a friend, and thus was preserved "one of the happiest efforts to present the unseen world since the days of Dante."

Matthew Arnold, who was no mean judge in matters of this kind, considered "When I Survey the Wondrous Cross" to be the finest hymn in our language, and many will endorse that verdict.

"When I Survey" had five verses originally. Almost all Dr. Watts's hymns, as we know them, are "cut down" from the orginal length to fit the present age, which believes in brevity. However, it must be confessed that no one in his senses would put back many, if any, of the deleted stanzas.

Nearly a Tragedy.

It is a remarkable fact that only one hymn in the Methodist collection, originally formed by John and Charles Wesley, was written by their father, Samuel Wesley, senior. It is a Good Friday hymn, "Behold the Saviour of Mankind," and in connection with it a good story is told. The reverend gentleman was all his life the victim of privation and poverty, and his wonderful wife—one of the great women of the world—presented him with nineteen children, which accounts for the fact that, on the night this hymn was written, February 9th, 1709, there were sleeping in one room of Epworth Rectory, John Wesley, aged five, his three sisters, the baby, and the nurse, a number which would probably to-day be called "over-crowding."

That night the rectory caught fire and was utterly destroyed. The nurse snatched up the baby, called to the other children, and fled. All seem to have obeyed except John, who was fast asleep, and only awoke to find his escape by the ordinary ways cut off. He appeared at the window, and his father made two attempts to reach him by the stairs. However, as there was evidently no time to fetch a ladder, a human one was improvised by one man standing on the shoulders of another, and in this way "little John" was rescued. "Let the house go," said Samuel Wesley, as he saw all his children were in safety, "I am rich enough!"

But there was something else escaped the devouring flames only second in value to that wonderful family. It was the rector's newly written hymn. He had left it—the ink barely dry—on his table near the window, and in the draught of the fire it had been blown out into the garden, and was picked up, charred indeed, but decipherable, next morning.

"Hymns For Little Children."

"There is a Green Hill Far Away" was written for children, but it has long since been adopted by both young and old as one of the dearest of all sacred lyrics. It is not generally known that this hymn is one of a definite series illustrating the Apostles' Creed. Mrs. Alexander, whose "Hymns for Little Children" had reached its 70th edition before the twentieth century dawned, had two little godsons, who found the Church Catechism both dull and difficult, and she set herself to make it neither, by means of illustrative verses.

The Creed seems to have furnished some of her best attempts at exposition and explanation. For instance, "I believe in God the Father, Maker of Heaven and earth" produced for those lucky little boys, "All Things Bright and Beautiful"; the section, "And in Jesus Christ, His only Son, our Lord" produced "Once in Royal David's City," and "Suffered under Pontius Pilate, was crucified, dead, and buried" produced the most famous of them all "There is a Green Hill."

Inspired By a Picture.

A young girl named Frances Ridley Havergal was staying with friends, and on January 10th, 1858, she came into the house feeling very tired, and sat down wearily in a chair opposite a picture of the Crucifixion which bore the words, "I did this for thee; what hast thou done for Me?" The girl picked up a piece of paper, and wrote:—

I gave My life for thee,
My precious Blood I shed,
That thou might'st ransomed be,
And quickened from the dead.
I gave My life for thee;
What hast thou given for Me?

In most hymnals to-day it is put into the third person, thus, "Thy life was given for me," but Miss Havergal always preferred her first version.

Written in a Few Minutes.

Towards the end of her life, she gave a correspondent the following dramatic account of this hymn's origin. "The hymn was the first thing I ever wrote which could be called a hymn, and it was composed when I was quite a young girl. I did not half realize what I was writing about. I scribbled it in pencil on the back of a circular in a few minutes, and then read it over, and thought: 'Well, this is not poetry. I will not go to the trouble of copying it.' I stretched out my hand to put it on the fire, but a sudden impulse made me draw back, and I put it, crumpled and singed, into my pocket. Soon after, I went out to see an old woman in an almshouse. I thought I would see if this simple old woman would care for these verses, so I read them to her, and she was so delighted with them that, when I went back I copied them out and kept them, and now the hymn is more widely known than any."

Paul Preston.

Official News and Views.

GOSSIP ABOUT BROADCASTING.

"G. K. C." on Sadler's Wells.

A TALK of special importance will be given by Mr. G. K. Chesterton, the writer, from London on Monday, April 6th. He will speak on "The Saving of Sadler's Wells," and listeners can look forward to a most interesting flood of oratory.

London's Good Friday Arrangements.

On Good Friday evening, April 10th, there will be no transmission from London until 7 p.m., when Handels' Oratorio, *The Messiah*, will be relayed from the Free Trade Hall, Manchester, where Mr. Hamilton Harty is conducting the performance of the Hallé Concert Society.

Famous Band's Wireless Début.

The Band of His Majesty's Coldstream Guards, under the baton of its Conductor of Music, Lieut. R. G. Evans, will make its wireless *début* at the London Station on Saturday, April 11th. The Coldstreams have for a long time past been one of the most popular bands on gramophone records, and should therefore need no recommendation to radio listeners. The artists are Miss Sophie Rowlands (soprano), Mr. Tom Kinniburgh (bass-baritone).

Old, But New.

"Not one item of the projected programme has ever been broadcast by any orchestra in the country." That is the interesting announcement made in connection with the Squire Celeste Octet performance, which will be transmitted from Chelmsford on Tuesday, April 7th. For some time past Mr. J. H. Squire has been engaged in delving into the archives of musical history, and his discoveries, which are to be interpreted by his Octet, should create a good deal of discussion among listeners. Composers whose works will be drawn upon cover a period from the eighteenth century to the present day. A double concerto, the composer of which bears a name as famous as that of Bach in the world of music, will be one of the chief items; and Mr. Squire hopes also to be able to include a melodious valse by Johann Strauss, whose "Blue Danube" and "Morgenblätter" valses are known the world over.

Thorpe Bates to Broadcast.

Mr. Thorpe Bates, a baritone popular on stage and platform, is to make his first appearance before the microphone on Tuesday evening, April 14th, when Miss Carrie Tubb (soprano), Miss Mary Foster (contralto), Mr. Walter Hyde (tenor), and Miss Edith Penville (flautist) will also participate in an S.B. programme from London.

Two Radio Plays.

In contrast to the Ballad Concert mentioned above and which will be given on the lower wave-length, a programme consisting partly of Chamber Music and partly of drama will be broadcast from Chelmsford at 8 p.m. The plays to be presented have been written specially for broadcasting by Mr. Vernon Bartlett and Mr. Reginald Barclay. One is entitled *Entertaining Mr. Waddington*, a comedy in one act, and the other *The Dweller in the Darkness*, which is also scheduled for London only on April 16th. Each of the plays will last about half-an-hour; which is, perhaps, the maximum length of time that a radio play can be fully enjoyed by the listener.

An Organ Recital.

Mr. L. Stanton-Jefferies, Deputy Director of Music to the B.B.C., will broadcast a recital on the organ at the National Institute for the Blind on Sunday afternoon, April 5th. Mr. Stanton-Jefferies' organ recital last year was widely appreciated, although it was rather unorthodox in character, and included robust music of modern English composers. At the coming recital he will play, among other works, the Fugue from the Reubek Sonata on the Ninety-fourth Psalm.

[Sport & General

Mr. G. K. CHESTERTON.

Bank Holiday Humour.

The Bank Holiday night programme on April 13th will include plenty of humorous entertainment. Mr. John E. Green, an entertainer who was an instantaneous success on the occasion of his first broadcast some weeks ago, will take part, as well as Miss Helena Millais, whose "Songs and Fragments From Life," including those diverting "Lizzie" sketches, have been a popular feature of wireless programmes. Miss Millais will give another of the "Our Elizabeth" sketches by Miss Florence Kilpatrick.

A Bank Holiday sketch, written by Mr. Keble Howard, will be broadcast at approximately 8.30 p.m. We shall also hear Mr. John Buckley, baritone, who needs no introduction to listeners, and Messrs. Scovell and Weldon, the "English Syncopated Entertainers," who will provide two groups of syncopated songs with an arrangement of Negro Spirituals.

Bach's Passion Music.

Bach's *St. Matthew Passion* will be broadcast from the Aberdeen Station on Wednesday, April 8th. The Aberdeen Oratorio Choir will be responsible for the chorus work, under the conductorship of Mr. Willan Swainson, who is a leading authority on Bach in the North. Miss Doris Vane and Miss Dorothy Helmrich, soprano and mezzo-soprano respectively, are the vocalists, and the Wireless Augmented Orchestra will take part. The tenor soli will be rendered by Mr. William Heseltine, while Mr. Dale Smith will be the baritone.

Masefield's "Good Friday."

Cardiff Station will furnish a timely programme on April 10th, when the "5WA" Radio Players are to perform Masefield's play in verse, entitled *Good Friday*. The transmission will last from 5 to 6 p.m.

Bonnie Prince Charlie.

Glasgow has a Jacobite Evening on April 16th, when memories of the romance and tragedy of Bonnie Prince Charlie will occupy two hours of the programme. "Before the Rising," "The Rising," and "The Defeat" are items in the story, while "Master Wayfarer," by J. Harold Terry, with music by Howard Carr, a production by George Ross, and the "5SC" Repertory Company, will deal with the period after Culloden. Miss Helen de Frey will sing some familiar numbers, including "Charlie Is My Darling," "Wae's Me For Prince Charlie," "Prince Charlie's Lament," and "Will Ye No' Come Back Again?"

Eastertide at Birmingham.

The Birmingham special Eastertide programme includes Mendelssohn's Overture, "St. Paul," which will be performed on Easter Sunday. The Easter music will also include excerpts from *Parsifal*, Beethoven's "Pastorale Symphony," and the Easter Hymn and Intermezzo from *Cavalleria Rusticana*, the two latter items to be given with orchestra, chorus, and soprano voices. On Easter Monday a holiday dance programme will be provided from 8 to 10 p.m. by the Buffalo Orchestra, and from 10 p.m. to midnight by the Savoy Bands.

Sacred Songs.

A short sacred concert has been arranged by the Nottingham Station for transmission between 3.30 p.m. and 4.30 p.m. on Good Friday. Mr. Frederick Hodgkinson, 'cellist, will figure in the programme, and Mme. Mary Dabill, contralto, will sing a number of sacred songs.

A Tchaikovsky Concert.

Listeners have themselves testified to the popularity of the Wagner-Tchaikovsky programme, which was provided recently. A further attempt to furnish entertainment along similar lines will be made on Sunday afternoon, April 12th, when some of Tchaikovsky's most popular works will be performed by the Wireless Symphony Orchestra, under Mr. Dan Godfrey's direction. The artists are Miss Gertrude Johnson, soprano, and Mr. William Primrose. The latter's violin playing at recent recitals has earned praise from music critics. His first broadcast was in the D'Erlanger programme, two months ago. At the coming event he will play the First Movement of the Tchaikovsky Violin Concerto.

Glasgow's Nautical Programme.

"Britain's Sea Power" will be the theme of a nautical programme presented by the Glasgow Station on Wednesday, April 8th. The music will include Stanford's "The Battle of the Baltic," by the Station Choir and Orchestra, and "Songs of the Fleet," with Mr. Robert Watson, chorus, and orchestra, and Elgar's "Sea Pictures," sung by Miss Astra Desmond.

For All Tastes.

A musical pot-pourri to be provided by the Manchester Station on Monday, April 13th, will contain something that should appeal to all musical tastes. Miss Mollie Seymour and Miss Nellie Norway are giving items varying from a silver hand-bell performance to duets for bells and violins. Mr. Barrington Hooper, tenor, is singing some favourite songs including Nicholl's setting of Yates' charming poem, "Down by the Sally Gardens." Mr. Archie Camden, of the Hallé Orchestra, will give bassoon selections, and a north country flavour will be introduced by Mr. L. T. Whipp, the Lancashire dialect entertainer.

Two Easter Parties.

Nottingham Station is holding two parties in Easter week, *i.e.*, on April 16th and 18th, for members of its Radio Circle. The Exchange Hall has been lent by the Mayor, and he and the Sheriff will attend and make short speeches to the children with reference to the good work that they have done in installing wireless in hospitals throughout the town.

Another "Query" Programme.

A seventh "Query" programme will be given from London on Wednesday, April 15th. As in the case of the previous contests, the three most successful entrants are offered prizes of five guineas, three guineas, and one guinea respectively. The first five competitors will be invited to spend an evening at the London Studio. The closing date for entrants is Monday, April 20th, first post.

Scenes from a Northern Farmhouse.

Listeners "up north" are in for a Scottish Night on April 9th. A musical sketch by Miss Christine Crowe depicting scenes in a northern farmhouse will be broadcast from Aberdeen Station under the title of "A nicht wi' Mains o' Tullybogie."

PEOPLE YOU WILL HEAR NEXT WEEK.

[Harris.

Miss DOROTHY SILK (Soprano) will broadcast from London on Wednesday, April 8th, and from Newcastle, on Friday, April 10th.

[Maurice Beck & Macgregor.

Miss DOROTHY HOWELL (Pianist-Composer) will play at London Station on Monday, April 6th.

[Valentine.

Miss JOAN HASTINGS (Singer and Pianist), who will broadcast from London on Monday, April 6th.

Little-Known Compositions.

MISS DOROTHY SILK, who will be at London and Newcastle during the week, studied singing in Vienna before the War. She would probably have concentrated on German *lieder*, had not the outbreak of hostilities diverted her talent into other channels.

Miss Silk has unearthed many little-known compositions of the fifteenth and sixteenth centuries. Apart from her work at the principal musical festivals, she has appeared in opera, having created the name part in Gustav Holst's *Savitri* at Covent Garden and the Lyric Theatre.

A Famous Conductor.

M. PAUL KLENAU occupies a foremost position in the musical world of Europe. He is director of the Singakademie, Vienna, the famous choir in that city which was founded by Brahms. He is a Dane and was chosen to direct the Centenary performance of the Choral Symphony in Vienna a year ago, and his performance at Birmingham is likely to be as memorable. M. Klenau is the only Dane who has conducted the Royal Philharmonic Orchestra of London in its one hundred and thirteen years' existence.

[Lafayette.

Mr. REGINALD WHITEHEAD (Bass) will sing at Dundee on Saturday, April 11th.

[Georges.

Mr. WILLIAM HESELTINE (Tenor), to broadcast from Newcastle, Glasgow, and Aberdeen next week.

[Nandna

Miss WYNNE AJELLO (Soprano) will sing at Bournemouth on Saturday, April 11th.

M. PAUL KLENAU (Composer) will conduct the Beethoven Symphony at Birmingham on Monday, April 6th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BEETHOVEN'S CHORAL SYMPHONY.

(Birmingham, Monday.)

BEETHOVEN'S Ninth and last Symphony is reckoned by all musicians amongst the greatest things of their art. There are four Movements in the Symphony, the last of which is very broken in character and very dramatic. This Movement introduces solo vocalists and a chorus, and has given the work its name of "Choral Symphony."

FIRST MOVEMENT.

(About 15 minutes.)

(*Allegro ma non troppo, un poco maestoso*= Quickly, but not too quickly, rather majestically.) This opens very quietly and very mysteriously, Strings (*tremolo*) and Horns sounding a bare fifth, above which the First Violins ("*sotto voce*") introduce a dropping, two-note *motif*, also bare and eerie.

Gradually other instruments join, and the mass of tone increases and works up to a loud outburst by Full Orchestra, which declaims a forceful Tune, evolved from the two-note *motif* just heard.

The tone dies away again. The increase takes place again, the forceful Tune is heard again. (Everything to this point may be taken as constituting the FIRST MAIN TUNE of the Movement.)

Within a half-minute there enters, gently, in Flute, Clarinets, and Bassoons (immediately answered by Oboes and Horns) a much more flowing subject, the SECOND MAIN TUNE, strongly contrasted by its smoothly-running character from the broken First Main Tune.

There is other "Material" in the Movement than this, but it is of less importance. If these two very distinctive Tunes are grasped on their first appearance, the course of this long and highly emotional piece will be followed.

What does it all mean? Need it mean anything tangible? It shows the Composer face to face with the immensities and the mysteries of life, and in music expressing what could be expressed in no other way and hence cannot be translated into words.

SECOND MOVEMENT.

(About 12 minutes.)

(Opening *Molto Vivace*="With great life and spirit.") Again a dropping *motif* is given out, this time a drop of an octave, twice heard from the Strings, which are then mocked by the Kettledrums, and almost the whole Orchestra repeats the assertion at the top of its voice; there is a moment's pause, and—

Very softly and secretly the Second Violins develop the *dropping-motif* into a connected phrase, the Violas take it up, then the 'Cellos, then the First Violins, then the Double Basses, and soon (all secrecy cast to the winds) the Full Orchestra—the whole thing in Fugue fashion.

The music has now become very happy—even boisterous. Soon a new Tune comes swinging along in the Wind, the Strings ejaculating against it the original *dropping-motif*, with which the Movement opened. Out of the two Tunes already heard the music continues to be made until—

With a sudden violent change from three-in-a-bar to four-in-a-bar we are made to feel that a change of mood is at hand. It turns out to be a gentle mood, as immediately there enters softly, in Oboes and Clarinets (with a trotting up-and-down-the-scale bass from Bassoons) a charming little tune of an innocently rustic character. Out of this a MIDDLE SECTION to the Movement develops.

Then the FIRST SECTION comes back, and finally a few bars of CODA (*i.e.*, a closing passage) are added, which quotes from both sections.

The very end is comical. Beethoven makes as though he is going to give us the rustic tune of the Second Section again. But he stops suddenly, musical-chairs fashion, and then with three or four Full Orchestra guffaws (made from the *dropping-motif*) ends the piece.

THIRD MOVEMENT.

(About 15 minutes.)

(*Adagio molto e cantabile*="Very slow and in a smooth, song-like manner," alternated with *Andante Moderato*="at a gently flowing pace.") This is a lovely expressive Movement. There are two Tunes of fair length (the respective characters of which are roughly indicated by the terms just quoted), and they appear in alternation, with embellishments. It is wonderful how the Composer keeps up the interest in this long, slow Movement.

Without any real pause we pass into the—

LAST MOVEMENT.

(About 24 minutes.)

With a shock we hear all the Wind Instruments and the Kettledrums bursting into the cloistered peace.

A recitative passage in 'Cellos and Double Basses then seems to be saying something—asking some question.

The Wind and Drums outburst is repeated. The String Bass question is repeated—it sounds as though the question is—"What are we next to play?"

The first reply to this question is a quotation from the mysterious opening of the First Movement.

The String Basses speak again, and repel that suggestion.

The next reply is a quotation from the Second Movement.

The String Basses reject this also.

The third reply is a phrase from the Third Movement.

Even this is rejected. Then a line or two of a lovely NEW MELODY is heard in the Wood Wind.

The reply this time is very different.

Then (a great moment—one of the greatest in all music) the String Basses themselves give out this melody in full; after a time other instruments gradually join in, until at last all are joyously playing it.

Then comes interruption again, and when it subsides, a Baritone is heard singing, *O friends, not these tones, let us sing something more full of gladness.*

As a snatch of the melody is again heard in the Orchestra, the Baritone begins to sing Schiller's *Ode to Joy*, the Choir soon joining in.

From here onwards the Vocal Quartet and the Choir are much used. The music is very much broken into sections. The whole effect of the latter part of the Movement has been (and perhaps always will be) strongly debated. Some find in it the Orchestra becoming articulate in a magnificent song of joy and brotherhood, others speak of it as a bad mistake on the part of the Composer. See for instance, Dr. Ernest Walker in his book on Beethoven—"The work ends with the screams of more or less exhausted sopranos and 127 rapid bangs on the big drum and cymbals."

Have we here a magnificent climax or a miserable anti-climax? "Every listener his own music critic," is always my suggestion.

N.B.—Bach's 3rd Brandenburg Concerto, for Strings (Newcastle, Sunday), was described in *The Radio Times* of March 13th.

Listeners' Letters.

[All letters to the Editor must bear the name and address of the sender. Anonymous contributions will not be considered. The Editorial address is 8-11, Southampton Street, Strand, London, W.C.2.]

"The Wireless League."

Dear Sir,—Fully realizing the difficulty the B.B.C. have to face in trying to please everybody, it very much annoys me to read so much harsh criticism from people who cannot possibly be in a position to criticise.

I am very much interested to learn that a certain daily newspaper is forming a wireless league, but if this means novices harassing the experts, I will not join.

The criticisms of some of their readers are, in my opinion, unsound. For instance, one says that we have a *deluge* of jazz. I have never noticed it, but some people like jazz, and we have some very good music as well.

Again, another complains that the programmes are third-rate. It would be interesting to know his idea of a first-rate programme, and does he realize that we have a change of programme nightly?

Another complains of the irritating intervals. I myself think that these are reduced to a minimum. What about the intervals at theatres and music-halls?

Surely people can see that the programmes are improving week by week and I conclude by saying "Carry on the good work."

Yours, etc.,

Forest Gate, E. H. J. T. C.

Listeners As Programme Makers.

Dear Sir,—In view of the mutually destructive and semi-humorous criticisms of individuals who seemingly think that the 10s. annual licence which they pay (or at least should pay) is sufficient to run a nightly programme from every studio, and even to give tuning notes, to suit their own especial idiosyncrasies, might I put forward a suggestion which the B.B.C. may consider worthy of adoption?

Seven of the worst grumblers should be invited in turn to compile a complete programme at each station for at least a week. Each should be compelled to listen to his fellow grumblers' programmes.

This would make unfair critics realize the magnitude of the task of trying to please everyone all the time, week in and week out, and that the B.B.C. are worthy of all praise for pleasing the majority of people for the majority of the time.

If the B.B.C. be inclined to adopt this suggestion, I trust they will give me timely warning in order that I may arrange my holidays accordingly!

Yours, etc.,

London, W. C. E. N.

A Plea For Patience.

Dear Sir,—I have read with interest the article in *The Radio Times* in answer to criticisms which have appeared in the Press, and congratulate the B.B.C. for promptly placing their views before the public.

The critics have been a little too severe, as, during the past two years, the B.B.C. have done a wonderful work in making it possible for nearly all to be able to enjoy broadcasting, and as soon as they have finished erecting stations, naturally their next great object will be to improve their programmes and service. It is up to all of us to have a little patience and back up the B.B.C. by playing our part, which is mainly to take out a licence when it becomes due, and I am sure they, on their part, will soon be in a position to give us of the best.

Yours, etc.,

Wembley Hill. A. E. T. W.

(*Continued on the facing page.*)

Listeners' Letters.

(Continued from the previous page.)

"By Radio To The Stars."

Dear Sir,—It would be unjust to the thinking public to allow the article by Mr. Austin Harrison on "By Radio to the Stars" to be accepted as the opinion of scientific men.

Might I ask the author whether he has tried to hear an alarm-clock ringing inside a glass bell jar devoid of air? Most schoolboys of twelve would tell him that sound requires a material medium (in this case, air) in order that it may be propagated. The author, having made this fatal error, proceeds to give us his views on light radiation, suggesting that our knowledge of sound should be applied to the solution of the "harnessing" of light. The truth of the matter is that light is an electro-magnetic disturbance in the assumed ether; whereas, sound can only be propagated through matter. Also, our knowledge of light radiation is not so scanty as the author appears to think.

The photography of the Martian canals has been an accomplished fact for many years, and I would be obliged if the author would explain what he means by the expression "the lightning beats the thunder."

The most useful information which he gives us is that "wireless disposes of the fourth dimension, and some people *reckon* that it has shown us the way to communicate with the dead." The fourth dimension is a useful mathematical concept, and is not the place where ghosts live.

I am sorry to shatter the hopes of the writer regarding his proposed conversation with a Lunar scientist. Every shred of evidence we have regarding the condition of the moon's surface goes to give us a concept of a dead satellite similar to what the earth will be in about 8,000,000 years. There is no air or water, and we have every reason to assume that it is completely devoid of life.

Yours, etc.,

Teddington. H. A. T.

Hearing Big Ben From Three Countries.

Dear Sir,—Recently I had the unusual experience of hearing Big Ben's chimes through three countries in one hour. At twelve o'clock midnight I heard the usual signal at the conclusion of the Savoy Bands. I then tuned in a German station on a wave-length of about 330 metres, and found they were relaying Chelmsford, and through them I heard the chimes for 12.30 a.m. The German station then closed down, after which I tuned in "WGY" (U.S.A.), and they also were relaying "5XX," and from the announcer I found that the transmission was a special one for America. The concert was concluded with the British National Anthem. Then came the time signal for 1 a.m. from Big Ben. Yours, etc.,

Exeter. W. J. S.

"At the Back of Beyond."

Dear Sir,—A young teacher from my congregation here went recently to a lonely spot beside a loch—a school over fourteen miles from the nearest village. She felt that she was "at the back of beyond," but writes to say that the house has wireless and every night they are in touch in their solitude with London and Glasgow, and she is enthusiastic about the boon it is.

I have been struck on visiting round among the Clydeside men how much easier it is now to have a free talk with them. They are listening to speeches, lectures, music, and, most wonderful of all—to sermons. We in the Church are immensely indebted to the general policy of the B.B.C. I always compare the wireless with the cinema as a modern force. The cinema, with all its interest and elaboration, does not seem to have a policy with some ideal, and its influence is in some respects very unsatisfactory.

Yours, etc.,

Dumbarton. W. S.

A Case of Impersonation.

The Story of a Neat Coup. By Alfred Heard.

"I SUPPOSE it is true that everybody has his or her double," remarked the Elocutionist, reflectively. "The matter interests me because, as I was leaving the Birmcastle Station a few nights ago, a complete stranger stepped up to me, muttered something which I didn't catch, hit me a crack over the head with a big stick, and disappeared!"

"Good gracious!" cried the Soprano, pityingly, "were you hurt much?"

"It made the sparks fly for a bit," the Elocutionist admitted, "and it was some minutes before I could take my bearings. It was very late, and the light outside the Birmcastle Studio is not very brilliant, as you know, so that I recovered before anybody passed. Either the man had been listening to the programme and was expressing his strong disapproval of my efforts to entertain, or he mistook me for a hated rival in love! The man for whom he mistook me must have been a distinguished-looking chap with a magnificent physique—what!"

"Tut-tut, man!" chided the Celebrated Pianist, from the depths of a luxurious divan chair.

The Contralto leant forward. "You have all heard the story of Hester Wilmlow's double, I suppose?"

Came shakes of the head and murmurs of negation from the company. "Please tell us the story, Miss Cavendish?" begged the Soprano.

Glancing at her wrist-watch, the Contralto observed that the orchestra would be playing for a good ten minutes longer, and gave a preliminary cough. "Hester Wilmlow, the mezzo-soprano, is well-known in the broadcasting world, of course, and her photograph has appeared every now and again in wireless journals, so that anybody sufficiently interested would come across it sooner or later. One afternoon, as she was leaving the Studio, a handsomely-dressed elderly woman stepped out of a saloon motor-car which had just drawn up and, hurrying forward, said: 'Excuse me, but aren't you Miss Wilmlow?'

"'Yes, that is my name,' replied the singer, 'did you want to speak to me?'

"'If you can spare me a few minutes, please. I am Lady Morcame, Ronald's mother!'

"Miss Wilmlow was naturally somewhat taken aback by the woman's words. 'I do not think I have heard your name before, Lady Morcame,' she said, 'and I am quite sure I do not know your son. Perhaps I should tell you that in private life my name is Mrs. Frank Salter.'

"The stranger looked amazed. 'Am I to understand that you are married?' she gasped.

"'I have been married two years,' replied Miss Wilmlow, coldly, 'and I don't quite see why the fact should surprise you!'

"'I beg your pardon,' said the other, hurriedly; 'but you would understand my surprise if you knew the circumstances. It is clear that somebody is impersonating you, and it must be somebody remarkably like you. I don't quite know what to do. The matter is more serious than I thought, and it would be better, perhaps, for me to explain matters to you and your husband at your house.'

"Somewhat carried off her feet, Miss Wilmlow agreed to the suggestion and, at the woman's invitation, gave her address to the chauffeur and entered the motor."

"Wasn't she afraid of being kidnapped?" cried the Soprano, anxiously.

"No, I don't think so," replied the Contralto. "She was quite capable of looking after herself. Anyway, nothing untoward occurred, and they soon reached Corwen Mansions, where the Salters lived. On reaching the flat, which was on the first floor, Mr. Salter was introduced and briefly informed of the reason of Lady Morcame's visit. When they were all comfortably seated in the drawing-room, Lady Morcame told them a strange story.

"'My son, Ronald,' she said, 'has just turned twenty-one, and is of a romantic temperament. He is an expert at wireless, and very fond of listening to the broadcast programmes. Some weeks back he told me that he had been introduced to a Miss Wilmlow, who sang for the Broadcasting Company, and showed me her photograph in one of the wireless journals. Thinking that it was an ordinary acquaintanceship, I thought no more of the matter until, last week, Ronald suddenly informed me that he was engaged to the lady, and hoped to marry her very shortly!'

"'But didn't your son introduce her to you?' inquired Frank Salter, in some surprise.

"'Ronald explained that his *fiancée's* professional engagements would prevent her from meeting me for a week or two,' replied Lady Morcame. 'Now, the most disturbing feature of the whole affair is that my son sent me a wire this morning, from Manchester, to the effect that Miss Wilmlow and he are going to be married by special licence to-morrow! In great agitation, as you may imagine, I referred to the broadcast programmes in the paper, and saw that Miss Wilmlow was singing at the London Station this afternoon, and I decided to go to the Studio and endeavour to see her. The rest you know, Mrs. Salter. I may say that it is fairly common knowledge that my son became entitled to a very large sum of money on attaining his majority, and I feel certain that this pretended Miss Wilmlow is an unscrupulous adventuress. Don't you agree?'

"Both the Salters agreed that it looked very like it, and were anxious to know what steps Lady Morcame proposed to take. 'Fortunately, my son mentioned in his telegram the name of the hotel in which he is staying, and I shall send my solicitor to Manchester to-night to get in touch with your impersonator, Mrs. Salter, and I have no doubt that he will be able, to put the matter bluntly, to buy my son's freedom. May I implore you to keep the matter a profound secret, as I wish to avoid scandal at all costs?'

"Naturally, the Salters were not anxious to be connected with the matter, and readily gave the required promise. Bidding them a cordial good-bye, Lady Morcame took her departure, and they never saw her again."

The Elocutionist was not surprised at the abrupt termination of the story, and smiled. "And the sequel, Miss Cavendish?"

"Oh, after the burglary at the Salters, when the best part of the wonderful collection of silver wedding presents was stolen, the detectives surmised that 'Lady Morcame,' whose name did not appear in 'Debrett,' was the advance guard of the gang of crooks, and had obtained admission to the flat by means of an ingenious trick in order to ascertain whether the silver was kept at the bank or at home! The orchestra has just stopped—where's my music?"

(We shall shortly publish another story in this series.)

During some trans-Atlantic wireless tests an important station of the American Army was able to hear nothing. A few yards away a sixteen-year-old schoolboy received London Station quite clearly on a home-made set with an indoor aerial!

WIRELESS PROGRAMME—SUNDAY (April 5th.)

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

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

2LO LONDON. 365 M.

3.0-5.0. **Organ Recital.**
Relayed from the
National Institute for the Blind,
Great Portland Street.
L. STANTON JEFFERIES (Organ).
VIVIEN LAMBELET (Mezzo-Soprano).
LEONARD GOWINGS (Tenor).
HAROLD FAIRHURST (Solo Violin).
MAURICE COLE (Solo Pianoforte).
S.B. to other Stations.
L. Stanton Jefferies.
"Fugue on the Name Bach" ..... *Liszt*
"Pastorale" ..... *César Franck*
Vivien Lambelet.
Two Songs ..... *Vivien Lambelet*
"Faintheart"; "The Mer Thing."
"Spring is at the Door" *Roger Quilter* (4)
"The Drummer Boy" ... *Franco Leoni* (1)
Maurice Cole.
Scherzo in E Minor .....
Duetto (from "Songs Without Words") ..... *Mendelssohn*
Andante and Rondo Capriccioso .....
Leonard Gowings.
"O Mistress Mine" ..... *Traditional* (11)
"On the Brow of Richmond Hill" *Purcell* (11)
"Summer is a-Coming In" *Traditional, arr. F. Corder* (15)
"The Slighted Swain" *arr. H. Lane Wilson* (1)
Harold Fairhurst.
"Romanza" ..... *Ernst*
Minuet ..... *Lully*
Caprice, No. 13 ..... *Paganini-Barmester*
L. Stanton Jefferies.
Choral Improvisations for Organ *Karg-Elert*
"By the Waters of Babylon"; "My God, I Adore Thee."
Fugue from Sonata, 94th Psalm *Reubek*
Vivien Lambelet.
Four Traditional Greek Folk Songs *arr. Decoudray*
"An Eastern Serenade" *Napoleon Lambelet*
Maurice Cole.
"En Automne" ("Autumn") "Air de Ballet" ..... "Grande Valse in E" ..... *Moszkowski*
(Moszkowski died in March, 1925, in U.S.A.)
Leonard Gowings.
"An Eriskay Love Lilt" *M. Kennedy-Fraser* (1)
"Eléanore" ..... *H. R. Hulbert*
Harold Fairhurst.
"Dragonflies" ..... *Zwolt*
Nocturne in E Minor ..... *Chopin-Auer*
Zapateado (Spanish Clog Dance) ... *Sarasate*
L. Stanton Jefferies.
Prélude Elégiaque ..... Jongen
Carillon ..... *Elgar* (4)

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

8.30.—Hymn, "There is a Green Hill Far Away" (A. and M., No. 332).
Bible Reading.
Anthem, "Behold the Lamb of God" (Handel) (11).
Address by Canon E. MYERS, of St. Edmund's College, Ware.
Hymn, "Rock of Ages" (A. and M., No. 184).

French Programme.
ASTRA DESMOND (Contralto).
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.

9.0. The Orchestra.
Ballet Music, "Ascanio" ..... *Saint-Saëns*
"Pavane pour une Infante Défunte" *Ravel*
Overture, "Le Roi d'Ys" ..... *Lalo*

9.30. (approx.). Astra Desmond (with Orchestra)
"Chanson Perpetuelle" ..... *Chausson*
The Orchestra.
Norwegian Rhapsody ..... *Lalo*
Intermezzo, "La Lettre de Manon" ("Manon's Song") ..... *Gillet*
"Marche Ecossaise" ..... *Debussy*

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

10.15. Astra Desmond (with Orchestra).
Scena, "La Fiancée du Timbalier *Saint-Saëns*
The Orchestra.
Overture, "Phédre" ..... *Massenet*
"Le Dernier Sommeil de la Vierge" *Saint-Saëns*

10.45.—Close down.

5IT BIRMINGHAM. 475 M.

3.0-5.0. THE STATION ORCHESTRA.
Conducted by JOSEPH LEWIS.
MABEL SENIOR (Soprano).
NORAH TARRANT (Contralto).
ARTHUR KENNEDY (Solo Viola).
The Orchestra.
Overture, "Occasional" ..... *Handel*
Mabel Senior.
"Till Dawn" ..... *Locwe*
"The Asra" ..... *Rubinstein*
The Orchestra (Strings Only).
Folk Tune and Fiddle Dance ... *Fletcher*
Suite, "Rosenkavalier" ..... *Strauss*
Norah Tarrant.
"The May Night" ..... "Sapphic Ode" ..... "Minnelied" ("Love Song") ... *Brahms*
The Orchestra.
"Invitation to the Waltz" ..... *Weber*
Arthur Kennedy.
"Kol Nidrei" ..... *Max Bruch*
Mabel Senior.
"Orpheus With His Lute" ..... *Sullivan*
"The First Violet" ..... *Mendelssohn*
The Orchestra.
Two Pieces ..... *Tchaikovsky*
Norah Tarrant.
"A Blood Red Ring Hung Round the Moon" ..... *Coleridge-Taylor* (11)
"Linden Lea" ..... *Vaughan Williams* (1)
Arthur Kennedy.
"Louré" ..... *J. S. Bach*
"Elégie" ..... *Vieuxtemps*
The Orchestra.
Suite, "Othello" ..... *Coleridge-Taylor*

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

8.30-9.0.—Hymn, A. and M., No. 98.
Religious Address by The Rev. C. A. GELL, Bishop's Hostel, Liverpool.
Hymn, A. and M., No. 99.

9.0-10.45.—*Programme S.B. from Cardiff.*

6BM BOURNEMOUTH. 385 M.

AUSTIN DEWDNEY (Pianoforte).
THE NOMAD MALE VOICE CHOIR:
Conducted by T. F. KINGSBURY.
THE ROYAL BATH HOTEL STRING ORCHESTRA:
Relayed from King's Hall Rooms.
Musical Director, DAVID S. LIFF.
WYNNE FREEMANTLE (Contralto).

3.0. Austin Dewdney.
Sonata, "Leave-taking, Absence and the Return" ..... *Beethoven*

3.10. Choir.
Chorus, "By Babylon's Wave" *Gounod* (2)
"Holy Night" ..... *Beethoven* (2)

3.20. Wynne Freemantle.
"Arise, O Sun" ..... *M. Cyaske Day*
"The Arrow and the Song" ..... *Balfe*

3.25. Austin Dewdney.
"Cradle Song" ..... *Palmgren*
Theme with Variations ..... *Paderewski*

3.35. Choir.
"Crusaders" ..... *Prothero*
"When the Weary" ..... *Collcott* (2)

3.45. Wynne Freemantle.
"There's a Land" ..... *Allitsen* (1)
"My Ships" ..... *Augustus Barrett* (1)

3.50. Choir.
"God is a Spirit" ..... *S. Bennett* (2)
"Hallelujah Chorus" ..... *Handel* (2)

4.0. Orchestra.
Suite, "The Pagoda of Flowers" *Woodforde-Finden* (1)
"Torch Dance of the Brides" *Rubinstein*
"Serenata" ..... *Toselli*
"Fantasia on Grieg's Work" ..... *Urbach*
Song, "Beloved, it is Morn" ..... *Aylward*

5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*

8.30. Choir of St. Augustine's Church.
Hymn, A. and M., No. 172.
Hymn, A. and M., No. 111.

8.40.—The Rev. G. A. JOHNSTONE, of St. Augustine's Church: Religious Address.

8.50. Choir.
Hymn, A. and M., No. 108.

9.0-10.45.—*Programme S.B. from Cardiff.*

5WA CARDIFF. 351 M.

3.0-4.45. LEONARD BUSFIELD (Solo Violin).
SEYMOUR DOSSOR (Tenor).
THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.
Orchestra.
Overture, "Plymouth Hoe" ..... *Ansell*
"Ave Maria" ..... *Schubert*
Seymour Dossor.
"An Easter Hymn" ... *Granville Bantock*
"Easter Morn" ..... *Coleridge-Taylor* (5)
"In Native Worth" ("The Creation") *Haydn*
Orchestra.
"Scenes Napolitaines" ..... *Massenet*
Seymour Dossor (At the Piano).
"Easter Flowers" ..... *Sanderson* (1)
"The Birds" ..... *Alec Rowley*
"The Blind Ploughman" *Coningsby Clarke*
Orchestra.
"Ten Woodland Sketches" ... *MacDowell*
Leonard Busfield.
"The Londonderry Air" *arr. O'Connor Morris*
Seymour Dossor.
Aria, "God Breaketh the Battle" ("Judith") ..... *Parry* (11)
"A Song of Penitence" ..... *Beethoven*
"Saretus Fartis" ("The Dream of Gerontius") ..... *Elgar* (11)
Orchestra.
Overture, "Tancredi" ..... *Rossini*
March, "Manhattan Beach" ..... *Sousa*

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

8.30-9.0. The Choir of Roath Road Wesleyan Church.
"O Love of God, How Strong and True" (Tune: "Marthan") ..... *H. Maunder*
A Short Reading from the Scripture.
"Ride On, Ride On in Majesty" (Tune: "St. Drostane") ..... *Dr. J. B. Dykes*
The Rev. CHARLES FENELEY, of Roath Road Wesleyan Church: Religious Address.
"O Sacred Head, Once Wounded" (Tune: "Passion Chorals") ..... *H. L. Hassler*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 75.

Sunday's Programme.

(*Continued from the facing page.*)

The Opera,
9.0–10.0. **"Cavalleria Rusticana."**
(*Mascagni*).
S.B. to other Stations.
Performed by the
BRITISH NATIONAL OPERA COMPANY.
ORCHESTRA AND CHORUS.
Conducted by EUGENE GOOSSENS.
Cast:
Santuzza ..... MAY BUSBY
Lola ..... MAY BLYTH
Lucia ..... CONSTANCE TAYLOR
Turiddu ..... PARRY JONES
Alfio ..... WILLIAM MICHAEL
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15. Excerpts from
"The Tales of Hoffman"
(*Offenbach*).
S.B. to other Stations.
Giulietta Scene from Act II.
Julietta ..... MAY BUSBY
Nicklaus ..... MAY BLYTH
Hoffmann ..... PARRY JONES
Dapertutto ..... DENNIS NOBLE
Schemihl ..... PHILIP BERTRAM
Pittichinaccio ..... J. KEABLE
10.45.—"The Silent Fellowship."
11.0.—Close down.

2ZY MANCHESTER. 375 M.

3.0–5.0. **Symphony Concert.**
STYLES ALLEN (Soprano).
JOHN WEST (Baritone).
THE "2ZY" AUGMENTED ORCHESTRA:
Conductor, T. H. MORRISON.
Orchestra.
"Slavonic March" ..... *Tchaikovsky*
Styles Allen.
"To the Forest" .....
"Nay, Though My Heart Should Break" .....
"A Lullaby" ..... } *Tchaikovsky*
Orchestra.
Symphony No. 4 in F Minor, Op. 36 *Tchaikovsky*
John West.
"Lend Me Your Aid" ..... *Gounod*
Strings Only.
"Dreams" ..... *Schumann*
Styles Allen.
"A Last Year's Rose"
"Fair House of Joy"
"Song of the Blackbird" ..... } *Roger Quilter* (1)
"A Lullaby" .....
"At Sea" ..... } *Hamilton Harty* (1)
John West.
"A Bedouin Love Song" ..... *Pinsuti*
"Love Thee, Dearest" ..... *Thomas Moore*
"Echo" ..... *Lord Henry Somerset*
Orchestra.
"The Preludes" ..... *Liszt*
5.0–5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*

8.0.—S. G. HONEY: Talk to Young People.
Methodist Hymn, No. 154, "Ride On, Ride On in Majesty."
Religious Address by the Rev. K. J. PARRY, B.Sc., of Chorlton Road Congregational Church.
Methodist Hymn No. 860, "All Glory, Land and Honour."

Chamber Music.
THE "2ZY" STRING QUARTET.
JOHN VAN ZYL (Bass).
8.50. Quartet.
Quartet No. 2, Op. 54 ..... *Haydn*
John Van Zyl.
"Thou Art Risen" ... *Coleridge-Taylor* (1)
"King Charles" ..... *White* (1)
Quartet.
Quartet No. 2 in G Major, Op. 18 *Beethoven*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
10.15. John Van Zyl.
"Volga Boat Song" ... *Chaliapin-Koeneman*

(*Continued in the next column.*)

HIGH-POWER PROGRAMME.

5XX 1,600 M.

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

SUNDAY, April 5th.
3.0–5.0.—*Programme S.B. from London.*
5.0–5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
8.30–9.0.—*Programme S.B. from London.*
9.0–10.45.—*Programme S.B. from Cardiff.*

MONDAY, April 6th.
5.30–7.35.—*Programme S.B. from London.*
7.35–9.30.—*Programme S.B. from Birmingham.*
9.30–10.30.—*Programme S.B. from London.*

TUESDAY, April 7th.
5.30–7.30.—*Programme S.B. from London.*

Miscellaneous Light Programme.
DORIA CARTE (Mezzo-Soprano).
LEONARD HUBBARD (Baritone).
GEORGE BELLAMY (Recitals).
THE J. H. SQUIRE CELESTE OCTET:
MAYER GORDON (Leader).
FRANK READE (at the Piano).
Under the Direction of J. H. Squire.
In a programme of works which have never previously been broadcast in orchestral form.
7.30. The Octet.
Scherzo Brillante ..... *Wollenhaupt*
Doria Carte.
"Les Larmes" ("Tears") ..... *Massenet*
"A des Oiseaux" ..... *Hue*
"To the Sea" (First Performance) *Kathleen Thomson*
The Octet.
Three Numbers for Strings.
Melody ..... *Herman*
"Close Thou Thine Eye" ..... *Gounod*
"Tambourin" (1716) ..... *Jackson*
7.55 (approx.). George Bellamy.
Reading
"THE LEVEL CROSSING,"
from "Extra Turns."
By F. W. Thomas of the *Star*.
The Octet.
Violin Solos.
"Rhapsodie Romantique" .... *Compinsky*
"Le Chant du Rossignol" ..... *Sarasate*
(Soloist, MAYER GORDON.)
Leonard Hubbard.
"Son of Mine"
"The Rebel" ... } .....*William Wallace*
The Octet.
Old Songs in New Settings.
"Whisper and I Shall Hear" *Piccolomini*
"In the Gloaming" ..... *Harrison*
Doria Carte.
"Love Went A-Riding" ..... *Bridge*
"Evensong" ..... *Lehmann*
"What's In the Air To-day?" *Eden* (4)
The Octet.
Double Concerto for Violin and Double Bass ..... *Bottesini*
(Soloists, MAYER GORDON and HERBERT LODGE.)
George Bellamy.
Reading
"BED AND BREAKFAST,"
from "Extra Turns."
By F. W. Thomas of the *Star*.
9.0 (approx.). The Octet.
"Reverie d'Amour" ..... *York Bowen* (15)
"Danse Nègre" ..... *Ascher* (20)
Leonard Hubbard.
Fox-trot Songs.
"Driftwood" ..... *Gold* (7)
"Follow the Swallow" ... *Henderson* (7)
The Octet.
Valse Brillante, "Concordia Tänze" *Johann Strauss*
9.30–11.0.—*Programme S.B. from London.*

WEDNESDAY, April 8th.
5.30–10.30.—*Programme S.B. from London.*

THURSDAY, April 9th.
5.30–7.30.—*Programme S.B. from London.*
7.30–8.30.—"ROUND THE STATIONS."
8.30–9.30.—Music relayed from Prince's Restaurant, London.
9.30–10.0.—*Programme S.B. from London.*
10.0–11.0.—THE SAVOY BANDS. *S.B. from London.*

FRIDAY, April 10th.
7.30–8.15.—*Programme S.B. from Manchester.*
8.15–8.30.—*Programme S.B. from London.*
8.30–9.45.—*Programme S.B. from London.*
9.45.—WEATHER FORECAST and NEWS. *S.B. from London.*
10.0.—Close down.

SATURDAY, April 11th.
5.30–7.30.—*Programme S.B. from London.*
7.45–9.30.—*Programme S.B. from Glasgow.*
9.30–10.0.—*Programme S.B. from London.*
10.0–12.0.—THE SAVOY BANDS. *S.B. from London.*

(*Continued from the previous column*).

"A Woman" .....
"Light" ..... } *Sinding*
Quartet.
Quartet in D, Op. 44, No. 1 ... *Mendelssohn*
10.45.—Close down.

5NO NEWCASTLE. 400 M.

DOROTHY HELMRICH (Mezzo-Soprano).
WILLIAM HESELTINE (Tenor).
THE STATION STRING ORCHESTRA:
Conductor, EDWARD CLARK.
3.0. Orchestra.
Fantasia for Strings ..... *William Byrd*
3.5. Dorothy Helmrich.
"Her Song" ..... *John Ireland*
"Bee's Song" ..... *Keel*
"Lullaby" ..... *Cyril Scott* (4)
"Morning Hymn" ..... *Henschel*
3.15. Orchestra.
Piece for String Orchestra ... *Peter Warlock*
3.20. William Heseltine.
"The Forest Idyll Sinks to Rest"
"Hasten Thy Glorious Flight" .. } *Korbay*
"In Moonlight" ..... *Elgar* (11)
3.30. Orchestra.
Serenade in C for String Orchestra, Op. 48 ..... *Tchaikovsky*
4.0. Dorothy Helmrich.
"After a Dream" ..... *Fauré*
"Jewish Song" ..... *Moussorgsky*
"Berceuse" ..... *Gretchaninov*
4.10. William Heseltine.
"The Chariots of the Lord!" ..... *Elgar* (1)
"Come Unto Me" ..... *Coenen* (11)
4.20. Orchestra.
Brandenburg Concerto No. 3 in G Major *Bach*
5.0–5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
6.30–7.45.—Service relayed from St. James' Congregational Church, Northumberland Road.
9.0–10.45.—*Programme S.B. from Cardiff.*

2BD ABERDEEN. 495 M.

3.0–5.0.—*Programme S.B. from London.*
5.0–5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*

8.30. South Belmont Street Church Choir.
Psalm 124 (2nd version).
The Rev. CHARLES E. FORSTER, M.A., South Belmont Street Parish Church: Religious address.
Hymn No. 20.

9.0–10.45.—*Programme S.B. from Cardiff.*

5SC GLASGOW. 420 M.

3.0–5.0.—*Programme S.B. from London.*
5.0–5.30.—CHILDREN'S CORNER. *S.B. from Bournemouth.*
6.30–7.45.—Religious Service relayed from the Barony Parish Church.
9.0–10.45.—*Programme S.B. from Cardiff.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 75.

WIRELESS PROGRAMME—MONDAY (April 6th.)

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

The High-Power (Chelmsford) Programme will be found on page 57.

2LO LONDON. 365 M.

4.0-5.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cockaigne. Music performed during Afternoon Tea at the Trocadero. "Stories of Famous Theatres: The Globe," by Violet M. Methley.

5.30-6.15.—CHILDREN'S CORNER: Stories by Elizabeth Clark. Music by Auntie Sophie.

6.40-6.55.—Mr. G. WENGER, M.A., "Springtime in Switzerland."

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

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

Mr. M. A. C. HINTON, of the Natural History Museum, "The Sea Shore—The Norfolk Coast." *S.B. to all Stations.*

Local News.

Women in Music.

Music by Women Composers.
RUBY HELDER (Lady Tenor).
DOROTHY HOWELL (Solo Pianoforte).
JOAN HASTINGS (Songs at the Piano).
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.

7.35. The Orchestra.
March, "Heroes of the Empire" *Craigie Ross*

Ruby Helder.
Four Indian Love Lyries *A. Woodforde-Finden* (1)
"The Temple Bells"; "Less Than the Dust"; "Kashmiri Song"; "Till I Wake."

Dorothy Howell.
"Humoresque"... "Spindrift"... "Study in F"... "Toccata"... *Dorothy Howell* (17)

The Orchestra.
Two Songs for Small Orchestra *Ethel Smyth*
Suite, "Essex"... *Evelyn Sharpe*

Joan Hastings.
"The Green Grass Grew All Round" *Von Tilzer*
"McGinty"... *Joan Hastings*

The Orchestra.
"La Chaise-à-Porteurs" ("The Sedan Chair") "Petite Suite" ("Miniature Suite")... *Chaminade*

Ruby Helder.
"O Western Wind"... *May Brahe* (5)
"Melisande in the Wood"... *Alma Goetz*
"To Mary"... *M. V. White* (1)

Dorothy Howell.
"Pas des Amphores"... "Réveil"... "Valse Brillante," No. 3... *Chaminade* (5)

The Orchestra.
Cornet Solo, "A Perfect Day" *C. Jacob-Bonds*
(Soloist—CHARLES LEGGETT.)
Suite, "A Lover in Damascus" *A. Woodforde-Finden* (1)

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

Mr. G. K. CHESTERTON on "The Saving of Sadler's Wells." Local News.

10.0. The Orchestra.
Waltz, "Wedding Bells"... *E. Eatherley* (7)

Joan Hastings.
"Go to L.O.N.D.O.N."... *Weston and Lee* (7)
"Miss Ellen"... *Scott Gatty*

The Orchestra.
Suite, "Callirhöe"... *Chaminade*

10.30.—Close down.

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

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Nancy Guest (Soprano).

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Topical Horticultural Hints. Ethel Williams (Contralto).

5.30-6.25.—CHILDREN'S CORNER.

6.25-6.40.—'Teens' Corner: Norman E. L. Guest, B.A., History Talk No. 14, "The Renaissance, and What It Meant to England."

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

Radio Association Talk. *S.B. from London.*
Mr. M. A. C. HINTON. *S.B. from London.*
Local News.

Special Beethoven Programme.

Conducted by PAUL VON KLENAU.
Relayed from the Town Hall.
URSULA GREVILLE (Soprano).
ALICE VAUGHAN (Contralto).
GEOFFREY DAMS (Tenor).
JAMES HOWELL (Bass).
The Massed Choirs of
THE WOLVERHAMPTON MUSICAL SOCIETY,
THE CITY OF BIRMINGHAM CHOIR,
THE STATION REPERTORY CHORUS.
THE AUGMENTED SYMPHONY ORCHESTRA:
Leader—FRANK CANTELL.
The whole comprising 500 performers.
Relayed to "5XX."

7.35. The Orchestra.
Overture, "Weihe des Hauses," Op. 124.

Ursula Greville.
Recit. and Aria, "Incarnate Fiend" ("Fidelio").

Soloists, Orchestra, and Choirs.
The Ninth Symphony (Choral).

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

Mrs. STEVENSON HOWELL: Topical Talk. Local News.

10.0. **Short Song Recital** by
JOHN VAN ZYL (Baritone).
"When the King Goes Forth to War"... "The Volga Boat Song"... *Koenemann*
"Two Frogs"... *Howell* (1)
"Little French Baby"... *Grant* (1)
"Light"... *Sinding*
"A Broken Song"... *Villiers Stanford* (1)
"The Bold, Unbiddable Child" *Villiers Stanford* (14)

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Travel Talk to Women by Miss Penrice. The Orpheus Quintet. Hilda Douglas (Soprano).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "Flora MacDonald," by Miss K. E. Brooks.

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

Radio Association Talk. *S.B. from London.*
Mr. M. A. C. HINTON. *S.B. from London.*
Local News.

Folk Song Night.

THE WIRELESS CONCERT PARTY:
DOROTHY STREET (Soprano).
EVELYN FRYER (Contralto).
GERALD KAYE (Tenor).
ARTHUR J. ENGLAND (Bass).
DOROTHY FORREST (At the Piano).
THE WIRELESS ORCHESTRA:
Conductor,
Capt. W. A. FEATHERSTONE.

7.35. Orchestra.
Selection of Wessex Folk Songs *Traditional*

7.50. Concert Party.
Dorothy Street, "I Know Where I'm Goin'" (Antrim)... *arr. Hughes* (1)
Gerald Kaye, "A Ballynure Ballad)" (Antrim)... *arr. Hughes* (1)
Evelyn Fryer, "An Island Shieling Song" (Hebridean)... *arr. Kennedy-Fraser* (1)
Arthur England, "The Carter" (Old English)... *arr. Vaughan Williams*

8.0. Orchestra.
Selection of Italian Folk Songs. *arr. Langey*

8.15. Concert Party.
Dorothy Street and Gerald Kaye, Duet, "On Ilka Moor Baht' At" (Yorkshire) *Traditional* (11)
(By Request.)
Evelyn Fryer and Arthur England, Duet, "The Red Herring" (Somerset) *arr. Cecil Sharp* (11)

8.25. Orchestra.
Selection of Russian Folk Songs. *arr. Higgs*

8.35. Gerald Kaye (Unaccompanied).
"I Wish I Had the Shepherd's Lamb" (Glens of Antrim)... (1)
"The Next Market Day"... (1)
(Tyrone Ballad to Ulster Melody.)
"I Know My Love" (West Irish)... (1)

8.40. Orchestra.
Selection, "Songs of the Hebrides" *Kennedy-Fraser* (1)

8.55. Concert Party.
Quartet, "One Man Shall Mow My Meadow" (Somerset) *arr. Cecil Sharp* (11)
Dorothy Street, "I Will Give My Love an Apple" (Old English) *arr. Vaughan Williams* (11)
Arthur England, "The Coasts of High Barbary" (Somerset).. *arr. Cecil Sharp*
Evelyn Fryer, "The Bens of Jura" (Hebridean)... *arr. Kennedy-Fraser* (1)
Quartet, "Bingo" (Somerset) *arr. Cecil Sharp* (11)

9.10. String Orchestra.
Folk Tune and Fiddle Dance... *Fletcher*

9.20. Concert Party.
Dorothy Street and Gerald Kaye, Duet, "The Keys of Canterbury" (Somerset) *arr. Cecil Sharp* (11)
Arthur England, "When Johnson's Ale Was New" (Dorset)... *Grant Richards*
Quartet, "A Farmyard Song" (Old English)... *arr. Vaughan Williams* (11)
(By Request.)

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

Topical Talk. *S.B. from London.*
Local News.

Orchestral Suites.

10.0. Orchestra.
"Casse-Noisette"... *Tchaikovsky*
"Children's Corner"... *Debussy*
"Woodland Pictures"... *Fletcher*

10.30.—Close down.

5WA CARDIFF. 351 M.

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

4.0-4.30.—Concert of New Gramophone Records.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.15.—'Teens' Corner: Stamp Talk.

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

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

Radio Association Talk. *S.B. from London.*
Mr. M. A. C. HINTON. *S.B. from London.*
Local News.

Bristol Night.

FLORENCE HOLDING (Soprano).
KATHLEEN WILLS (Contralto).
CYRIL HELLIER (Solo Violin).
CLIFFORD HELLIER (Solo Pianoforte).
PERCY SMITH (Entertainer).
THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 75.

WIRELESS PROGRAMME—MONDAY (April 6th.)

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

7.35. Orchestra.
Suite, "Peer Gynt," No. 1 ..... *Grieg*
7.50. Kathleen Wills.
"Daddy's Comin' Hame" *Kennedy Russell* (1)
"Mighty Lak a Rose" ..... *E. Nevin*
"The Old Spinet" ..... *W. H. Squire* (1)
8.0. Clifford Hellier.
Sonata in E Minor (Op. 7) 3rd Movement *Grieg*
Allegretto quasi minuetto.
8.10. Percy Smith.
In Humorous Vein.
8.20. Orchestra.
Three Dances from "The Bartered Bride" *Smetana*
8.35. Kathleen Wills.
Recit. and Air, "Weeping for Ever" ("Rinaldo") ..... *Handel*
"All Through the Night" *Old Welsh Air*
8.45. Clifford and Cyril Hellier.
Sonata for Violin and Pianoforte in F Major (Op. 8.)..... *Grieg*
Allegro con brio; Allegretto quasi andantino; Allegra molto vivace.
9.0. Florence Holding.
"Dream o' Day Jill" ..... *German*
"Bird of Blue" ..... *German* (1)
"I Will Make You Broaches" .. *E. Cundell*
9.10. Percy Smith.
Topical and Satirical Humour.
9.20. Orchestra.
"May Days and Grey Days" .... *Elliot*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. Local News.
10.0. Florence Holding.
"Sigh No More" ..... *W. A. Aikin* (14)
"The Cuckoo" ..... *Liza Lehmann* (1)
"A Birthday" ..... *F. Cowen* (15)
10.10. Orchestra.
Overture, "King Stephen" .. *Beethoven*
March, "Sounds of Peace" ..... *Blon*
10.30.—Close down.

2ZY MANCHESTER. 375 M.

3.30-4.30.—Concert by the "2ZY" Quartet.
4.30-5.0.—WOMEN'S HALF-HOUR: Edith A. Hockley (Contralto).
5.0-6.0.—CHILDREN'S CORNER.
6.30-6.55.—Mr. E. Sims Hilditch, Lecturer in Music to the Cheshire County Training College, on "Music" (1).
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Mr. M. A. C. HINTON. *S.B. from London.*
Local News.
THE VERSATILES CONCERT PARTY:
Directed by WILL MARSH.
At the Piano: JACK FARRAR.
7.35. DOROTHY ROCHE AND MAURICE RICARDO.
Duet, "For You Alone"..... *Geehl*
CAI JONES.
Humorous Selection.
SARAH POLLITT (Songs).
"My Prayer" ..... *Squire* (1)
"My Task" ..... *E. L. Ashford*
Quartet.
"It Ain't Gonna Rain No Mo'" *Wendell Hall* (7)
Maurice Ricardo.
"Friend"..... *Novello Davies* (1)
Doris Sheridan and Cai Jones.
Humorous Duet, "Won't You While Away?" ..... *Ayer*
Dorothy Roche.
"Love, Here is My Heart"..... *L. Silesu*
Party.
Ensemble, Old Time Melodies.
DORIS SHERIDAN.
"From One Till Two" *Bard and Hoover*
Party.
Concerted, "Rock-a-Bye My Baby Blues" *Yoell and Hill* (31)
Sarah Pollitt.
"Annie Laurie" ..... *Liza Lehmann*
"Passing By"..... *Purcell*
JACK CROSSLEY (and Chorus).
"California" ..... *Sylva and Meyer* (6)
Dorothy Roche.
"Just For a While" ..... *Geiger* (31)
"Honey"..... *Alstyne*
Quartet.
"Go 'Long, Mule"...*Creamer and King* (6)
Doris Sheridan.
"Why Did I Kiss That Girl?" *King and Henderson* (31)
Maurice Ricardo.
"Slave Song" .....*T. del Riego*
Cai Jones.
Humorous Selection.
Jack Farrar (Solo Pianoforte).
"Pathetic Sonata" ..... *Beethoven*
Jack Crossley (and Chorus).
"Chili Bom Bom"..... *Donaldson* (7)
Doris Sheridan and Cai Jones.
Humorous Duet, "Me and You—You and Me"..... *Thurston*
Party.
Concerted Finale, "Sleep" *Earl Liebieg* (3)
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. Local News.
10.0. VICTOR SMYTHE
Presents
"A Musical Novelty."
10.30.—Close down.

5NO NEWCASTLE. 400 M.

3.45-4.45.—Fenwick's Terrace Tea-Room Orchestra.
4.45-5.15.—Jean Forsyth (Mezzo-Soprano). London Papers.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour.
6.35-6.50.—Farmers' Corner: Mr. H. C. Pawson, "Ensilage."
7.0.—*Programme S.B. from London.*
Local News.

A Musical Miscellany.

DORIS VANE (Soprano).
DALE SMITH (Baritone).
FRANK CHARLTON (Entertainer).
THE STATION ORCHESTRA:
Conductor: EDWARD CLARK.
7.35. Orchestra.
"Maximilien Robespierre"..... *Litolff*
7.50. Doris Vane.
"Orpheus With His Lute" / "Where the Bee Sucks"... *Sullivan* (1)
"Love's Philosophy"...*Roger Quilter* (1)
8.0. Frank Charlton.
"You Can't Do Without Each Other" ... / "So We Go On"..... *Weston and Lee* (7)
8.10. Dale Smith.
Old English Songs.
"Since First I Saw Your Face" *Ford*—1580—1608 (25)
"Sweet Nymph, Come to Thy Lover" *Morley*—1593 (1)
"Sleepe, Sleepe"..... *Earles*—1615 (1)
"I Attempt from Love's Sickness to Fly" *Purcell*—1692 (25)
"Now Phoebus Sinketh in the West" *Arne*—1710-78 (25)
8.20. Orchestra.
"Rustic Revels"..... *Percy Fletcher*
"Dancing on the Green"; "At Quality Court"; "All the Fun of the Fair."
8.35. Doris Vane.
"Who'll Buy My Lavender?" / Waltz Song ("Merrie England") *German*
"When'er a Snowflake Leaves the Sky" *Liza Lehmann*
8.45. Frank Charlton.
"Dickens as Others See Him"...*Charlton*
9.0. Dale Smith.
Irish Folk Songs.
"The Snowy-Breasted Pearl" *arr. Somervell*
"Hey Ho! The Morning Dew"..... *Wood*
Scottish Folk Songs.
"How Can Ye Gang, Lassie?" / "Leezie Lindsay" ..... *arr. Lawson*
English Folk Songs.
"Early One Morning"..... *arr. Stanford*
"Mowing the Barley"..... *arr. Sharp*
9.15. Orchestra.
"La Boutique Fantasque" *Rossini-Respighi*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. Local News.
10.0.—What Other Stations Are Doing.
10.30.—Close down.

2BD ABERDEEN. 495 M.

3.30-4.45.—Concert: The Wireless Dance Orchestra.
4.45-5.0.—Feminine Topics.
5.30-6.0.—CHILDREN'S CORNER: Mr. J. G. Burnett, L.R.A.M., on "The Wandering Minstrel."
6.15-7.0.—Girl Guides' News Bulletin: A. Metcalfe, Brown Owl, 7th Pack, "The Brownie Second Class Badge." Boy Scouts' News Bulletin: James A. T. Robb, "Sea Scouting."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Mr. M. A. C. HINTON. *S.B. from London.*
Local News.
7.45.—SYMPHONY CONCERT. *S.B. from Glasgow.*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. E. NORMAN HAY, Mus.Doc. *S.B. from Belfast.* Local News.
10.0.—Symphony Concert (Continued).
10.30.—Close down.

5SC GLASGOW. 420 M.

3.30-4.30.—An Hour of Melody with the Wireless Quartet and Allan Morton (Baritone).
4.45-5.15.—WOMEN'S HALF-HOUR: Scenes from Jane Austen, with Foreword by Dreda Boyd, LL.A.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
6.40-6.55.—Mr. Thomas White, Chairman S.F.A.: "Scottish Association Football."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Mr. M. A. C. HINTON. *S.B. from London.*
Local News.

Symphony Concert.

In Aid of the Victoria Infirmary.
Relayed from St. Andrew's Hall.
S.B. to Aberdeen and Dundee.
7.45. ORCHESTRA.
Overture, "Ruy Blas" ..... *Mendelssohn*
7.50. DOROTHY HELMRICH (Mezzo-Soprano).
Aria, "O Mio Fernando" .... *Donizetti*
8.5. Orchestra.
Symphony No. 5, "From the New World" *Dvorak*
8.50. WILLIAM HESELTINE (Tenor).
Aria, "Celeste Aida" ..... *Verdi*
9.0. Orchestra.
"A Winter Poem" ..... *J. B. McEwen*
(First Performance in Scotland.)
9.15. Dorothy Helmrich.
"La Cloche" ..... *Saint-Saëns*
"Lullaby" ..... *Cyril Scott* (4)
"The Dreary Steppe" ..... *Gretchaninov*
"Go Not, Happy Day" .... *Frank Bridge*
9.30.—WEATHER FORECAST and NEWS *S.B. from London.*
Mr. E. NORMAN HAY, Mus.Doc. *S.B. from Belfast.* Local News.
10.0. Orchestra.
"The Ride of the Valkyries" .. *Wagner*
10.10.—Close down.

Programme in Hall from 9.30-10.0.
9.30. Orchestra.
Suite, "Peer Gynt" ..... *Grieg*
9.55. William Heseltine.
"The Minstrel" .. / "All for You" ..... *Easthope Martin* (5)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 75.

WORLD RADIO TIMES.

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

FRANCE.*

EIFFEL TOWER (PL)—Paris, 2,650 m (6 kw.).
Daily: 5.40 a.m., Weather (exc. Sun.); 10.0, Markets (exc. Sun. and Mon.); 10.15, Time Sig., Weather; 1.45 p.m., 2.35, 3.30, Stock Exch. (exc. Sun. and Mon.); 5 p.m., Con., News; 6 p.m., 9.10, Weather (exc. Sun.), on 1,500 m., Con., 7.30, p.m. (Wed., Fri. and Sun.).

RADIO-PARIS (CFR)—1,750 m. (1½ kw.).
Sundays: 11.45 a.m., Orch.; 12.45 p.m., News; 3.45, Con.; 7.15 p.m., News; 8 p.m., Dance.
Weekdays: 11.30 a.m., News, Stock Exch., Orch.; 3.30 p.m., Markets, Con.; 4.45, Stock Exch., News, Women's Hour; 7.15 p.m., Lec., News, Con.; Esperanto (Wed. and Sat.); 8 p.m., Time Sig., Dance (Thu.).
Le Matin, Paris, provides a special Con. every 2nd and 4th Sat. in each month at 8 or 9 p.m. (CFR frequently relays 5XX after 9 p.m.)

ECOLE SUP. DES POSTES ET TELEGRAPHES (PTT)—Paris, 458 m. (400 w.).
1 p.m., Lec. relayed from Sorbonne University (Thu.); 2 p.m., outside relay (irr.); 2.45 and 4 p.m., Sorbonne Lec. relayed (Wed.); 3 p.m., outside relay (irr.); 7 p.m., Engl. Talk (Tue.); Esperanto Course (Thu.); 7.30 p.m., Lec. or Con. (almost daily); 7.45 p.m., Lec. (Sun.). Power will shortly be increased.

"PETIT PARISIEN"—Paris, 345 m. (500 w.).
8.30 p.m., Con. (Tue., Thur., Sat.).

LYON (Radio Sud-Est) 87 and 440 m. Testing.

AGEN, 318 m. (250 w.).
10.40 a.m., Weather, Time, News, Markets; 7.30 p.m, Same, also Con. (irr.).

GERMANY.

CASSEL (Relay Station)—288 m. (1½ kw.). From Frankfort.
DRESDEN (Relay Station)—280 m. (1½ kw.). From Leipzig.
HANOVER (Relay Station)—296 m. (1½ kw.). From Hamburg, also Concert daily, 4 p.m.
BREMEN (Relay Station)—330 m. (1½ kw.). From Hamburg.
NUREMBURG (Relay Station)—340 m. (800 w.). From Munich.
GLEIWITZ (Upper Silesia) (Relay Station)—Under construction.
STETTIN, KIEL (Relay Stations)—Under construction.
DORTMUND (Main Station)—Under construction.

HAMBURG—395 m. (1 kw.).
Sundays: 7.55 a.m., Time Sig., Weather, News, Lec.; 10.0, Sacred Con., Chess; 12.0, Con., Lec.; 4 p.m., Children; 5 p.m., Con.; 6 p.m., English; 7 p.m., Con. or Opera, Sport, Weather, News; 9 p.m., onwards, as weekdays. Will shortly be increased to 9 kw.
Weekdays: 6.25 am., Time Sig., News, Weather; 7.30, Theatre News; 11.55, Time Sig.; 12.10, English (Wed.); 2 p.m., Political News, Markets; 3 p.m., Women; 3.30, Lec., Esperanto (Mon.); 4.5, Lec., Markets; 5 p.m., Con., Lec.; 6.25, p.m., Lec., English (Tue. and Fri.); Spanish (Mon. and Thu.); 7 p.m., Weather, Con. or Opera; 9.0 p.m., Weather, Markets, Sport; 9.50 p.m., News (in English), Dance (daily, exc. Sun.). Will be increased to 9 kw.

MUNSTER—410 m. (1½ kw.).
11. a.m., Sacred Con. (Sun.), News; 11.30 (weekdays); 11.55, Time Sig.; 2.30 p.m., Markets; 3.30 p.m., Children (Sun.); Lec. (weekdays); 6.40 p.m., Weather, Time Sig., Lec.; 7.25, Women, Con., or Opera; Dance (Sat.); 9 p.m., English, Esperanto (Wed.), News; Dance (Sat.).

BRESLAU—418 m. (1½ kw.).
10.15 a.m., Stock Exch., Weather; 11.0, Factory Con. (weekdays); Sacred Con. (Sun.); 11.55, Time Sig. (Sun.); Weather, Stock Exch.; 2 p.m., News (weekdays); 3 p.m., Children (Sun.); 4 p.m., Lec., Orch., Children (Fri.); 4.45, Con. (Sun.); 5 p.m., Shorthand (Sat.); 6 p.m., Esperanto (Mon.), English (Thu.), Shorthand (Wed.), Lec. (other days); 7 p.m., Con., Weather, Time Sig.; 8.30 p.m., Dance (Sun.), 9.15 p.m. (Mon.).

BERLIN (Vox Haus)—505 m. (1½ kw.).
8 a.m., Sacred Con. (Sun.); 9 a.m., Markets, News, Weather; 10 am., Factory Con. and Tests; 10.30 Educat. Hour (Sun.); 11.15, Stock Exch.; 12, Time Sig., News, Weather; 1.15 p.m., Stock Exch.; 2 p.m., Educ. Lec. (Sun.); Markets (weekdays), Time Sig.; 2.30, Children (Sun., Wed.); 3 p.m., Esperanto (Sat.); 3.30, Orch., French (Tue.); 5.30, Lec.; Women; 6 p.m., French Lesson (Mon.), Lec. (Tues.); 6.30, Lec.; English (Thu.); 7, Theatrical News (Tue.); 7.30, if Opera, usually at 6.30 p.m.; Con., Weather, News, Time Sig.; 9.30, Chess (Mon.); Dance until 11 p.m. (Thu., Sat., Sun.). (New 10 kw. sta. under construction.)

TELEFUNKEN CO. (Berlin)—290 m. (100 w.).—Testing. About 10.30 p.m. daily.

STUTTGART—443 m. (1 kw.).
6.30 a.m., Time Sig., Weather (weekdays); 10.30, Con. (Sun.); 3 p.m., Time Sig., Con., News (Sun.); Children (Sat.); 4.45 p.m., Children (Wed.); 6.30 p.m., Lec. (weekdays), Esperanto (Thu.); 7 p.m., Con. daily; 8.15 p.m., Time Sig.; 10 p.m., Weather, News, Dance (Sun.). (Will be increased to 6 kw.)

LEIPZIG—454 m. (700 w.). (Temp. w.l.).
7.30 a.m., Sacred Con.; 10 a.m., Educat. Hour (Sun.); 10.55, Markets, Orch., Time Sig.; 3 p.m., Markets; 3.30, Orch., Children (Wed.); 4.30, Lec. (Tue.); 5.30, Lec. (Tue.); Experimenters (Wed., Sat.); 6 p.m., Lec.; 7.15 p.m., Con., Weather, News; 9 p.m., Con., (not daily). Will shortly be increased to 6 kw.

KOENIGSBERG—463 m. (1 kw.).
8 a.m., Sacred Con. (Sun.); 10.15, Markets; 11.55, Time Sig.; Weather; 1.15 and 3 p.m., Markets; 3.30, Children (Tue., Wed., Sat.), Orch.; 6.30 p.m., Lec., Esperanto (Wed., Sat.); 7 p.m., Con. or Opera; 8 p.m., Orch. or Lec., News, Dance (Thu., Sun.).

FRANKFORT-ON-MAIN—470 m. (1½ kw.).
7.30 a.m., Sacred Con. (Sun.); 10.10, Stock Exch.; 10.55, Time Sig., News; 3 p.m., Children (Sun.); Markets (weekdays); 3.30, Con., Women; 4 p.m., Con. (Sun.); 5 p.m., Markets, Lec., Children (Wed.); 6 p.m., Lec. (daily), Shorthand (Wed.), Esperanto (Fri.); 6.30, Educat. Hour; 7 p.m., Lec., English (Mon.); 7.30, Con. (daily), Jazz Band (Fri.); 8.30 p.m., Time Sig., Weather, News, Dance or late Con. (not daily). (Will be increased to 10 kw.).

MUNICH—485 m. (1 kw.).
10.30 a.m., Lec. (Sun.), Con.; 1 p.m., News, Weather, Time Sig, Snow Forecast; 2 p.m., Con. (Sun.); 3 p.m., Lec. (Sun.); 3.30, Orch. (weekdays); 4 p.m., Orch. (Sun.), Children (Wed.); 5 p.m., Agricultural Talks (Mon.); 5.30, Con.; 6 p.m., Lec., English lesson (Mon. and Fri.), Italian (Tue.), Esperanto (Thu.), Russian (Sat.); 7.30, Con. (daily); 8.30, News, Weather, Time Sig.; 9 p.m., late Con. (Sun.); Lec. (Tue.), Dance (Sat.). Will be increased to 9 kw.

KOENIGSWUSTERHAUSEN (LP)—Near Berlin.
2,450 m. (5 kw.). 6.30 a.m. to 7.40 p.m., Wolff's Press News. (At the end of each transmission announcer states time of next call.)
2,900 m. (6 kw.). 10.30 a.m., Con. (Sun.), Esperanto Lec.
3,150 m. (5 kw.). 6.45 a.m. to 6.45 p.m., News.
4,000 m. (10 kw.). 6 a.m. to 8 p.m., News Service.

EBERSWALDE (Lorenz Co.)—280 m.—Testing almost daily.

AUSTRIA.

VIENNA (RADIO WIEN)—530 m. (1 kw.).
Daily: 8 a.m., Markets (exc. Sun.); 10, Con.; 12.5 p.m., Time Sig.; Weather; 2.30, Stock Exch. (exc. Sun.), News; 3.10, Children (Fri.); 5.10, Lec. (Mon., Tues.); Con. (Sun.); 5.20 p.m., Lec. (Thu., Sat.); 6.30, News, Weather, Time Sig., Con., Lec., News; 6.45, p.m., English (Mon., Wed.); 8.30 p.m., Dance (Wed.). New 5 kw. Station under construction.

GRAZ (Relay Station)—404 m. Testing.

INNSBRUCK (Relay Station)—Under construction.

BELGIUM.*

BRUSSELS—265 m. (1½ kw.).
Daily: 4 p.m., Orch., Children (Wed. and Thur); Dance (Tue. and Sat.); 5 p.m., News; 7 p.m., Lec.; 7.15, News, Con.; 9 p.m., News.

CZECHO-SLOVAKIA.

PRAGUE (Strasnice Stn.), 570 m. (1 kw.).
9. a.m., Stock Exch.; 10, Con. (Sun.); 10.30, Stock Exch. (weekdays); 4 p.m., Stock Exch.; Con. (Wed., Sat.); 5 p.m., Stock Exch. (weekdays); 6.15 p.m., Con., Lec., Weather, News; 8 p.m., Dance (Sat.).

BRUNN (OKB)—1,800 m. (1 kw.).
9 a.m., Con. (Sun.); 1 p.m., Stock Exch., News; 6 p.m., Lec., Con. (Tue., Thur., Sat.).

DENMARK.

COPENHAGEN (Kjobenhavns Radiofonistation)—775 m. (1 kw.).
6.35 p.m., Notices, Lec., Con.* (Tue., Thu., Sat.); 8.30 p.m., Esperanto (Wed.).
* This Con. is also relayed by the Aalborghus Ship Station on 445 m. Sunday: Copenhagen only.

LYNGBY (OXE)—2,400 and 2,700 m.
Weekdays: 6.20 p.m., News, Stock Exch. (2,700 m.). 8. p.m. and 9 p.m., News, Weather, Time Sig. (2,400 m.).
Sundays: 3 p.m. and 8 p.m., News (2,400 m.).

RYVANG—1,190 m. (1 kw.).
7 p.m., Con., News (Tue., Wed., Thu., Fri.).

FINLAND.

HELSINGFORS (Helsinki)—389 m.
5 p.m., tests.

HOLLAND.

AMSTERDAM (PCFF)—2,125 m. (1 kw.).
Daily: 7.55 * a.m. to 4.10 p.m., News, Stock Exch., Time Sig. (9.55 a.m. and 4.10 p.m.). * Exc. Mon. and Sat. (10.10–11.10).

AMSTERDAM (PA5)—1,050 m.
Con., 7.40 p.m. (Wed. only).

AMSTERDAM (PX9)—1,070 m. (400 w.).
8.40 p.m., Con. or Organ Recit. (Mon.).

HILVERSUM (HDO)—1,060 m. (2½ kw.).
11.40, News (weekdays); 2.10 p.m., Con. (Sun.); 5.40 p.m., Children (Mon.); Con. (Sun.); 7.40 p.m., Relay of Amsterdam Orchestra (Thu.); Con. or Lec. (Wed., Fri., Sat., Sun.).

VOSSEGAT (B6)—1,050 m.
12.10 and 7.40, Weather.

SOESTERBERG—1,050 m.
7.26 p.m., Weather.

BLOEMENDAAL—Abt. 345 m.
9.40 a.m. and 4.40 p.m., Sacred Service (Sun.).

HUNGARY.

BUDA-PESTH—(2 kw.).
950 m. (temp.).
6.45 a.m., Stock Exch., News. Tests daily.

ITALY.

ROME (IRO)—425 m. (3 kw.).
Weekdays: 4.15 p.m., Orch., Stock Exch.; 7.30 p.m., Time Sig., News, Stock Exch., Con.
Sundays: 9.45 a.m., Sacred Con.; 3.45 p.m., Children, Stock Exch.; 4.15 p.m., Orch. (relayed from Hotel di Russia), Jazz Band; 7.30 p.m., Con.

MILAN—New Station. Testing shortly. Abt. 650 m.

(Radio Club Italiano)—320 m.
8 p.m., Con. (irr.).

CENTOCELLE (ICD)—1,800 m. (6 kw.).
3 p.m. and 7.30 p.m., News and Con.

JUGO-SLAVIA.

BELGRADE—1,650 m. (2 kw.).
5.30 p.m., Con., News, Weather (Tue., Thu., Sat.); Weather, News only (Mon., Wed., Fri.).

NORWAY.

OSLO—320 m. (wave-length not definitely fixed) (500 w.) About 7.30 p.m., almost daily Tests.

RUSSIA.

MOSCOW—
CENTRAL WIRELESS STATION—1,450 m.
Sundays: 12.45 p.m., Lec.; 3.30 p.m., News; 4.15 p.m., Con.
Weekdays: 1 p.m., Markets; 3.30 p.m., News or Con.
SOKOLNIKI STATION—1,010 m.
Sundays: 9 a.m., Lec.; 10, Radio Talk; 1.30 p.m., Lec.; 2.30 p.m., Con.; 5 p.m., Lec. and Con. (Tue., Thu., Fri.).
TRADES' UNION COUNCIL STATION—450 m.
5. p.m., Con. (Mon., and Wed.).

REVAL—350 m. Testing.

SPAIN.

MADRID (RI)—392 m. (3 kw.).
Daily: 12.30 (weekdays only), News, Talks, etc.; 10 p.m., Time Sig., Con., News; *La Liberted* Con. (Tue. and Fri.).
Sundays: 4.30 p.m. Con. (irreg.).

RADIO ESPANOLA—(8 kw.). Abt. 370 m. Testing shortly.

BARCELONA (Radio Barcelona) (EAJI)—325 m. (600 w.).
6 p.m., Lec., Stock Exch., Markets, Con. or relay of Opera; 8.30 p.m., News and Con.

SEVILLE (EAJ5)—350 m. (1 kw.).
6.30 p.m., Con., Weather; 7 p.m., Time Sig., Lec. (irreg.), Con., News; 7.45 p.m., Con.

BILBAO (Radio Vizcaya)—350–400 m. Testing shortly.

SWEDEN.

STOCKHOLM (SASA)—427 m. (500 w.).
Sundays: 9.55 a.m., Sacred Service; 4 p.m., Children; 5 p.m., Sacred Service; 7 p.m., Con.; 8 p.m., News, Con., Weather.
Weekdays: 11.30 a.m., Weather, Stock Exch., Time Sig. (11.55); 7 p.m., Lec. (irreg.), then same as Sun., Dance, 9 p.m. (Wed. and Sat.).

*GOTHENBURG (SASB)—290 m. (500 w.).
9.55 a.m., Sacred Con. (Sun.); from 11.30 onwards S.B. from Stockholm.

*MALMOE (SASC)—270 m (500 w.).
As Gothenburg.

*BODEN (SASE)—2,500 m. (500 w.).
As Gothenburg.

*SUNDSVALL (SASD)—545 m. (500 w.).
As Gothenburg.

FALUN (SMZK)—370 m. (250 w.).
Three weekly; 7 p.m., S.B. from Stockholm.

JOENKOEPING (SMZD)—265 m. (250 w.).
See Falun.
* Local programmes are also broadcast at times.

SWITZERLAND.

ZURICH (Hörgg)—515 m. (500 w.).
Weekdays: 11 a.m., Weather; 11.55, Time Sig., Weather, News, Stock Exch.; 3 p.m., Con. (exc. Sun.); 5.15 p.m., Children (Mon., Wed., Thu., Sat.); 6 p.m., Weather, News (exc. Sun.); 7.15 p.m., Lec., Con., Dance (Fri.); 8.45 p.m., News.

LAUSANNE (HB2)—850 m. (500 w.).
Weekdays: 7.5 a.m., 12.30 p.m., Weather, Markets, Time Sig., News; 4 p.m., Children (Wed.); 5.55, Weather, News; 7 or 7.15 p.m., Con. or Lec. (daily), Dance (Thu. and Sat.).

GENEVA (HB1)—1,100 m. (temp.). New station testing.

PRINCIPAL AUSTRALIAN BROADCAST STATIONS.

SYDNEY (2BL)—350 m.
(2FC)—1,100 m. (5 kw.).
PERTH (6WF)—1,250 m.
MELBOURNE (3LO)—1,720 m.

AFRICAN STATIONS.

CAPE TOWN (WAMG)—375 m. (from 4.30 p.m.).
JOHANNESBURG (JB)—400 m. (from 4.30 p.m.).
DURBAN—450 m. (1½ kw.).
GRAHAMSTOWN—Under construction.
BOUZAREAH (near Algiers)—(2 kw.) (w.l. not fixed—abt. 300–450 m.). Testing shortly.

PRINCIPAL U.S.A. AND CANADIAN BROADCAST STATIONS.

KGO—312 m. Oakland, Cal.
CNRA—313 m. Moncton, New Brunswick.
KDKA—309 m. East Pittsburg, Pa.
WBZ—333 m. Springfield, Mass.
WMAFS—360 m. Dartmouth, Mass.
WGY—380 m. Schnectady, N.Y.
WJY—405 m. New York City.
CKAC—425 m. Montreal, Ca.
WJZ—455 m., WEAF—492 m. } New York City.

At the time of publication it is assumed that, as advertised, France and Belgium are reverting to Summer Time on April 4th and that the United Kingdom is not altering the clock until April 19th. The French and Belgian programme times are, therefore, based on their Summer Time, and have been translated into G.M.T.

B.B.C. STATION ADDRESSES.

MAIN.

	Addresses.	Telephone No.
ABERDEEN	17, Belmont Street	2296
BELFAST	31, Linenhall Street, Belfast.	5870-1
BIRMINGHAM	105, New Street	Midland 209-10
BOURNEMOUTH	72, Holdenhurst Road	3460-1
CARDIFF	39, Park Place	2514-5
GLASGOW	21, Blythswood Square,	Douglas 1192-4
LONDON	2, Savoy Hill, W.C.2,	Regent 6727
MANCHESTER	Orme Buildings, The Parsonage	City 9646-7
NEWCASTLE	24, Eldon Square	Central 5865

RELAY.

EDINBURGH	79, George Street	Central 9595
HULL	26-27, Bishop Lane	Central 6138
LIVERPOOL	85, Lord Street	Bank 5018
PLYMOUTH	Athenæum Chambers, Athenæum Lane	2283
SHEFFIELD	Messrs. Union Grinding Wheel, Corporation Street.	Central 4029
LEEDS-BRADFORD	Cabinet Chambers, Basinghall Street, Leeds	28131
STOKE-ON-TRENT	Majestic Buildings, Stoke-on-Trent	Hanley 1970
NOTTINGHAM	4, Bridlesmith Gate, Nottingham	6944 and 6945
DUNDEE	1, Lochee Road	Dundee 5209
SWANSEA	Oxford Buildings, Oxford Street	Swansea 3107

WIRELESS PROGRAMME—TUESDAY (April 7th.)

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

The High-Power (Chelmsford) Programme will be found on page 57.

2LO LONDON. 365 M.

1.0–2.0.—Time Signal from Greenwich. Music played during Luncheon at the Holborn Restaurant.

4.0–5.0.—"Books to Read," by Ann Spice. "Handwork for Children From Five to Seven," by Muriel Wrinch. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion.

5.30–6.15.—CHILDREN'S CORNER: "Simple Astronomy," (2), by Capt. M. Ainslie. "The Tale of Robin Red Breast," by Christine Chaundler. Violin Solos by Victor Olof.

6.40–6.55.—Mrs. F. AYSCOUGH, "Concerning China."

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

Mr. A. S. E. ACKERMANN, B.Sc., Eng. (Lond.), A.M.I.C.E., "Popular Fallacies in Engineering and Science." *S.B. to all Stations.*

Local News.

7.30. **"Westward Ho!"**

S.B. to all Stations.

TEN RADIOVIEWS
from Charles Kingsley's Famous Novel.
Arranged by A. WHITMAN.
Produced by R. E. JEFFREY.

1. Bideford, the birth of adventure.
2. Devon's welcome to daring voyagers.
3. Capture of Don Guzman.
4. What befell at Annery House.
5. Amyas Leigh undertakes a mission.
6. Higuerote, Spanish Main; and how the oath was taken.
7. On the banks of the Meta.
8. Homeward Bound; Salvation Yeo's discovery.
9. The Armada; how Amyas settled with Don Guzman.
10. Home; Amyas, being blind, sees clearly.

Music played by
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.
Nautical Songs sung by
KENNETH ELLIS (Bass).

The production is an innovation in Broadcast Drama: it is an attempt to give an outline of the essential narrative of Charles Kingsley's great work. The Radioviews will be linked up by short announcements giving the details of the scenes as they are reached, and of the intervening circumstances with which the Radioviews do not deal.

In addition to sound effects accompanying the transmission, a new feature will be introduced, that of having a musical background. The actors will speak through the music; and it is hoped that all our listeners will thus have a further aid to the atmosphere which we shall try to impart.

9.15.—"From My Window," by Philemon. *S.B. to all Stations.*

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

Prof. R. S. RAIT, C.B.E., LL.D., "Seven Critical Moments in British History—The Jacobites." *S.B. from Glasgow to all Stations.* Local News.

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

11.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30–4.30.—Lozells Picture House Orchestra May Bowen (Mezzo-Soprano).

5.0–5.30.—WOMEN'S CORNER: G. F. J. Buvington ("Chanticleer"): "Egg Ducks and Ducklings."

5.30–6.25.—CHILDREN'S CORNER.

6.25–6.40.—'Teens' Corner: Uncle Bonzo. "Experiences in Africa and Elsewhere."

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

6BM BOURNEMOUTH. 385 M.

3.45–5.0.—Cookery Talk to Women by Ada Featherstone. The Bourne Revellers. Gramophone Records.

5.0–6.0.—CHILDREN'S CORNER.

6.0–6.30.—Scholars' Half-Hour: "Embroidery," by Constance Smedley.

6.30–6.45.—Farmers' Talk: "Seasonal Work Among the Strawberries," by C. J. Gleed, F.R.H.S.

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

5WA CARDIFF. 351 M.

3.0–4.0.—The Station Trio.

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

4.45–5.15.—"5WA'S" "FIVE O'CLOCKS": Mr. Isaac J. Williams, Keeper of Art, the National Museum of Wales, "The British School of Water-Colour Painters."

5.15–6.0.—CHILDREN'S CORNER.

6.0–6.15.—'Teens' Corner: Girls' School Tale.

6.40–6.55.—The Rev. David Richards, M.A., "Psychology for Everyman."

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

2ZY MANCHESTER. 375 M.

12.30–1.30.—Organ Music by H. Fitzroy Page, relayed from the Piccadilly Picture Theatre.

3.30–4.30.—Orchestral Music, relayed from the Oxford Picture Theatre. Conductor, S. Spurgin.

4.30–5.0.—WOMEN'S HALF-HOUR: Edna Hall (Contralto).

5.0–6.0.—CHILDREN'S CORNER.

6.30–6.55.—Local Radio Society Talk.

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

5NO NEWCASTLE. 400 M.

11.30–12.30.—Greta Young (Mezzo-Soprano). William Bell (Cornet). James Bell (Trombone). Phonograph Records.

3.45–5.15.—Betty Humble (Soprano). Ida Sargent (Songs at the Piano). The Station Septet. Clarice Dugdale, "Food Preservation."

5.15–6.0.—CHILDREN'S CORNER: Ida Sargent (Songs at the Piano).

6.40.—Guy Broun: "Modern Relics of Barbarism—Four-Post Beds."

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

2BD ABERDEEN. 495 M.

3.30–5.0.—Concert: The Wireless Orchestra. William G. Smith (Tenor). Feminine Topics: Eileen Nash on "Sweetmaking—(III.) Caramels and Toffee."

5.15–6.0.—CHILDREN'S CORNER: Wireless Octet, "Easy Music of the Great Masters."

6.40–7.0.—The Rev. John Bain, F.S.A. (Scot.), on "Loch Maree and Its Antiquities."

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

5SC GLASGOW. 420 M.

3.30–4.30. **An Hour of Melody.**

THE WIRELESS QUARTET.
HELEN YOUNG (Solo Violin).

Quartet.
Overture, "Palme Immortelle".....*Marie*
Suite, "Divertissement Hongrois" *Michiels*

Helen Young.
"Minuet" ..... *Pugnani-Kreisler*
"Melodie" ..... *Gluck-Kreisler*
"A Bourrée" ..... *Moffat*

Quartet.
Selection, "The Rebel Maid"..... *Phillips*

Helen Young.
"Prize Song" ("The Mastersingers") *Wagner-Wilhelmj*

Quartet.
March, "The Loyal Legion".....*Sousa*

4.45–5.15.—WOMEN'S HALF-HOUR.

5.15–6.0.—CHILDREN'S CORNER: Our Weekly Forty-five Minutes with the Smaller Children.

6.0–6.5.—Weather Forecast for Farmers.

7.0–9.40.—*Programme S.B. from London.*

9.40.—Prof. R. S. RAIT, C.B.E., LL.D., "Seven Critical Moments in British History—The Jacobites." *S.B. to all Stations.*

Local News.

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

11.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 75.

EVENTS OF THE WEEK.

SUNDAY, April 5th.

LONDON and "5XX," 3.0.—Organ Recital. S.B. to other Stations.

LONDON, 9.0.—French Programme.

CARDIFF and "5XX," 9.0.—The British National Opera Company in "Cavalleria Rusticana." S.B. to other Stations.

MANCHESTER, 3.0.—Symphony Concert.

MONDAY, April 6th.

LONDON, 7.35.—Women in Music. 9.40. Mr. G. K. CHESTERTON, on "The Saving of Sadler's Wells."

BIRMINGHAM and "5XX," 7.35.—Special Beethoven Programme, relayed from the Town Hall.

BOURNEMOUTH, 7.35.—Folk Song Night.

CARDIFF, 7.35.—Bristol Night.

GLASGOW, 7.35.—Symphony Concert, relayed from St. Andrew's Hall.

TUESDAY, April 7th.

LONDON, 7.30.—"Westward Ho!" S.B. to all Stations.

"5XX," 7.30.—J. H. Squire's Celeste Octet.

WEDNESDAY, April 8th.

LONDON and "5XX," 7.30.—Chamber Music Evening.

BOURNEMOUTH, 8.0.—Winter Gardens Night.

NEWCASTLE, 7.30.—Scenes from Opera.

ABERDEEN, 7.30.—"St. Matthew Passion."

GLASGOW, 7.30.—Britain's Sea Power. S.B. to Dundee.

THURSDAY, April 9th.

BOURNEMOUTH, 7.35.—Haydn—Mozart—Mendelssohn.

ABERDEEN, 7.35.—Scottish Night.

FRIDAY, April 10th.

ALL STATIONS, 7.0.—Oratorio, "The Messiah" (Handel). The Halle Orchestra and Chorus, conducted by HAMILTON HARTY. Relayed from Manchester.

CARDIFF, 5.0.—"Good Friday" (John Masefield).

SATURDAY, April 11th.

LONDON, 7.30.—Band of H.M. Coldstream Guards.

BOURNEMOUTH, 7.30.—Sullivan—Elgar—German.

GLASGOW and "5XX," 7.45.—"East to West."

WIRELESS PROGRAMME—WEDNESDAY (April 8th.)

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

The High-Power (Chelmsford) Programme will be found on page 57.

2LO LONDON. 365 M.

4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and George Owen (Tenor). "My Part of the Country," by A. Bonnet Laird. "Women of the Past—(4) Beatrice d'Este," by Helen Townroe.

5.30-6.15.—CHILDREN'S CORNER: Music by Uncle Jeff. Stories by Auntie Yvette.

6.40-6.55.—"The Humours and Curiosities of Parliament—The Quaint Side of Parliamentary Procedure," by "An M.P."

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

Prof. T. H. PEAR, M.A., B.Sc. *S.B. from Manchester.* Local News.

Chamber Music Evening.

DOROTHY SILK (Soprano).
THE ÆOLIAN PLAYERS:
JOSEPH SLATER (Flute);
CONSTANCE IZARD (Violin);
REBECCA CLARKE (Viola);
GORDON BRYAN (Pianoforte).

7.35.—Sonata in G for Flute, Violin and Piano *Bach*

Viola Solos.

"Sussex Mummer's Christmas Carol" (Specially arranged for the Soloist by the Composer) ..... *arr. Grainger*
"Lullaby" ..... *Cyril Scott* (4)
Sonata in F for Flute and Piano *B. Marcello*

8.0. Songs with Obbligati:

"Comfort Sweet, My Jesu Comes" (with Flute) ..... *Bach*
Recitative and Aria, "Lord Jesu, Would I Were with Thee"; "My Saviour Awaits Me" (with Violin)..... *Bach*
Serenade for Flute, Violin and Viola, Op. 25 *Beethoven*

Pianoforte Solos.

Folk Song Prelude, No. 3 .. *Peter Warlock*
"Windmills" ..... *Moeran*
"Irish Tune from County Derry" *arr. Grainger*
Molto Allegro (from "Five Pieces") *H. Balfour-Gardner* (24)
"Elegiac Trio" for Flute, Viola and Piano ..... *Arnold Bax*

8.50. Violin Solo.

Sonata in G Minor ..... *Tartini*

Songs.

"L'Amero" ("Il Re Pastore") (with Violin) ..... *Mozart*
"Cangio d'Aspetto" (with Flute) *Handel*
Suite for Flute, Violin and Piano, Op. 6 *Goossens*

9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Mr. ALLEN WROE, the Diarist: "A Travel Picture—Adrift in Asia Minor." The Experience of the Leeds to Quetta Motor Expedition in Turkey (Europe and Asia). *S.B. from Leeds-Bradford to all Stations except Bournemouth and Aberdeen.*

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

10.0. A. J. ALAN.
"A FOGGY EVENING."

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Pianoforte Quintet.

5.0-5.30.—WOMEN'S CORNER: Louise Thibault, Physical Culture Hints. Marjorie Hoverd (Soprano).

5.30-6.25.—CHILDREN'S CORNER.

6.25-6.40.—'Teens' Corner: Mr. F. Raw, B.Sc., F.G.S. (of the Birmingham Natural History and Philosophical Society), "The Wonders of a Quarry."

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

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

Song Recitals and Light Orchestra.

THE STATION ORCHESTRA.
FLORENCE HOLDING (Soprano).
BARRINGTON HOOPER (Tenor).
WILLIAM CLARKE (Solo Bassoon).

7.30. The Orchestra.

Overture, "Yeomen of the Guard" *Sullivan*
Intermezzo, "Arsinoe"..*Dorothea Barcroft*

William Clarke.

"Lucy Long" ..... *Godfrey*

7.50. Barrington Hooper.

"Pleading" ..... *Elgar* (11)
"The Palanquin Bearers" *Martin Shaw* (2)
"Down by the Salley Gardens" *Heller Nicholls*
"Love Went A-Riding" .. *Frank Bridge*
"Come Not When I Am Dead" *Holbrooke* (5)

Florence Holding.

"Oh, Yes, Just So" ..... *Bach* (11)
"A Pastoral" .... *Carey, arr. Wilson* (1)
"The Lass with the Delicate Air" *Arne, arr. A. L.*
"Whither" .....*Schubert*

8.20. The Orchestra.

Suite, "Chelsea China" *Maurice Besly* (1)
Reverie, "Voice of the Bells" .. *Luigini*

Barrington Hooper.

"A Lullaby" ..... *Hamilton Harty* (1)
"Charming Chloe"..... *German* (11)
"To Daisies" ..... *Quilter* (1)
"The Jovial Beggar" .... *Heller Nicholls*
"The Sea Gipsy" ..... *Michael Head* (1)

8.45. Florence Holding.

"Hark, Hark the Lark" ..... *Schubert*
"He the Best of All" ..... *Schumann*
"The Forge" ..... } *Brahms*
"The Vain Suit" ..... }

9.15. The Orchestra.

"Cockney Suite" ..... *Ketelbey*

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

Mr. ALLEN WROE. *S.B. from Leeds-Bradford.*

The Royal Horticultural Society. *S.B. from London.* Local News.

10.5. The Orchestra.

"A Lightning Switch" ..... *Alford*

William Clarke.

"Polonaise" ..... *Jacobi*

The Orchestra.

"March of the Giants" ..... *Finck*

10.30.—Close down.

6EM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "Canaries: The Breeding Season," by Miss V. Onslow. The Bijou Military Band. H. E. Hebdidge (Baritone). Lulu Bradshaw (Contralto).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "Leather Work," by A. H. Bowers.

6.30-6.45.—Station Director's Talk.

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

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

7.30-8.0.—Interval.

Winter Gardens Night.

POPULAR BRITISH PROGRAMME.
THE MUNICIPAL ORCHESTRA:
Conducted by Sir DAN GODFREY.
LINDA SEYMOUR (Vocalist).
SCOVELL AND WHELDON
(Rag-time Entertainers).

8.0. Orchestra.

March, "Pomp and Circumstance" No. 1 in D.
"Land of Hope and Glory" ..... *Elgar* (1)
Overture, "The Little Minister" *A. C. Mackenzie* (11)

PHIL LEDINGTON (Solo Cornet).

Barcarolle from "The Merchant of Venice" *Sullivan*

Linda Seymour.

Two Sea Pictures ..... *Elgar* (1)

Orchestra.

Selection of W. H. Squire's Popular Songs (1)

Scovell and Whelden.

"Sally" ..... *Milton Ager* (9)
"Get Upon a Puff-Puff" *Herbert Rule* (9)
"Two Old Negro Spirituals" *Own arrangement*
"All Alone" ..... *Irving Berlin* (7)
"Whiter Than Snow" ... *Leslie Alleyn* (6)
"Hard-Hearted Hannah" *Y. B. Bates* (9)

Interval of Ten Minutes.

Orchestra.

"Japanese Suite" ..... *Gustav Holst*
"Salut d'Amour" ..... *Elgar*

Linda Seymour.

Aria, "My Heart is Weary" *G. Thomas* (1)

Orchestra.

"Moresque" ..... *Eric Coates*
"Gipsy Suite" ..... *Edward German* (11)

10.0.—WEATHER FORECAST and NEWS. Local News.

10.15.—Close down.

5WA CARDIFF. 351 M.

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

4.0-4.30.—New Gramophone Records.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.15.—'Teens' Corner: "Pets."

6.40-6.55.—Mr. Richard Treseder, F.R.H.S.: "Gardening."

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

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

From the "Romantics."

JOHN VAN ZYL (Baritone).
DESIREE MacEWAN (Solo Pianoforte).
THE STATION ORCHESTRA.
Conductor: WARWICK BRAITHWAITE.

7.30. Orchestra.

Overture, "In the Italian Style" *Schubert*

John Van Zyl.

"My Resting Place" ..... } *Schubert*
"The Wraith" ..... }
"The Wanderer" ..... }

Desiree MacEwan.

Three Valses (Op. 64) ..... } .. *Chopin*
Ballade in F Minor ..... }

John Van Zyl.

"A Poet's Love" ..... *Schumann* (4)

Orchestra.

Overture, "A Midsummer Night's Dream" *Mendelssohn*

A Welsh Hour.

TOM BONNELL (Tenor).
TRIO:
Mrs. HERBERT WARE (Violoncello);
HERBERT WARE (Violin);
W. HEBER EVANS (Pianoforte).

8.30. Tom Bonnell.

"Ysbryd y Mynydd" *Dr. Vaughan Thomas*
"Y Bugail" ..... *Wilfred Davies*

Herbert Ware.

"Reverie" ..... *Cyril Jenkins*

Prof. W. J. GRUFFYDD, University College, Cardiff, on "Welsh Literature" (II.)

Trio.

"Phantasie" ..... *W. Heber Evans*

Tom Bonnell.

"Canu Bywyd" ..... } *W. Heber Evans*
"The Wood Pigeon" ..... }

Mrs. Herbert Ware.

"Can Cariad" ..... }
"Cantilene in A Minor" .... } *Owen Jones*
"Can Heb Eiriau" ..... }

Tom Bonnell.

"O Rwy'n Cofio" ..... *Pughe-Evans*
"Hoff Wlad Fy Ngenedigaeth" *Dr. Parry*

HEN WLAD FY NHADAU.

9.30.—WEATHER FORECAST and NEWS. *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 75.

WIRELESS PROGRAMME—WEDNESDAY (April 8th.)

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

Mr. ALLEN WROE. *S.B. from Leeds-Bradford.*
Royal Horticultural Society. *S.B. from London.* Local News.
10.5. Desiree MacEwan.
"Carnaval" ..... *Schumann*
Orchestra.
March, "Huldigungsmarsch" .... *Wagner*
10.30.—Close down.

2ZY MANCHESTER. 375 M.

3.30–4.30.—Concert by the "2ZY" Quartet.
4.30–5.0.—WOMEN'S HALF-HOUR. Arthur R. Young (Bass).
5.0–6.0.—CHILDREN'S CORNER.
6.30–6.55.—Mr. T. A. Coward, M.Sc., "The Arrival of the Migrants."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. T. H. PEAR, M.A., B.Sc., "Psychology—Incentives to Industry." *S.B. to all Stations.* Local News.

A Famous Military Band.
THE PRINCE OF WALES'S VOLUNTEERS.
(South Lancashire Regiment.)
Conductor—F. W. COLEMAN.
(By kind permission of Lt.-Col. B. H. Waters Taylor, C.B.E.)
BEATRICE COLEMAN (Soprano).
EDWARD FRENCH (Humorist).
7.30. Band.
"Florentine March" ..... *Fucik*
Suite, "Picturesque Scenes" *Massenet* (15)
Beatrice Coleman.
"Serenade" .....) ..... *Bantock*
"In Tyme of Olde")
"Over the Mountains" ..... *Quilter*
"Dawn Song" ..... *Fogg* (4)
Edward French.
"Jack and Jill" (with Variations) ... *Spurr*
Band.
Serenade, "Les Millions d'Arlequin" *Drigo*
Piccolo Solo, "The Deep Blue Sea" *Brewer*
Beatrice Coleman.
"An Eriskay Love Lilt" *Kennedy-Fraser* (1)
"Prelude" ..... *Landon*
"Love, I Have Won You" ... *Ronald* (5)
Band.
Xylophone Solo, "Over the Sticks" *Le Brun* (1)
(Soloist—Musician CASEY.)
Selection, "Cavalleria Rusticana" *Mascagni*
Edward French.
"Mrs. B's Alarms" ..... *Payn*
Beatrice Coleman.
"Who is Sylvia?" ..... *Schubert*
"Five Eyes" ..... *Gibbs*
"It Was a Lover and His Lass" *Coates* (1)
"The Brightest Day" *Easthope Martin* (5)
Band.
Tubular Bells, "Weymouth Chimes" *Howgill*
(Soloist—Band-Sergt. FERRIS.)
Edward French.
"My Friend Treacle" ..... *Anon*
Band.
Overture, "Maxmillian Robespierre" *Litolff*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. ALLEN WROE. *S.B. from Leeds-Bradford.*
Royal Horticultural Society Talk.
Local News.
10.5.—DANCE MUSIC, relayed from the State Café.
10.30.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I., Spanish Talk. *S.B. to Stoke-on-Trent.*
11.0.—Close down.

5NO NEWCASTLE. 400 M.

3.45–4.45.—Fenwick's Terrace Tea Room Orchestra.
4.45–5.15.—Phyllis Howe (Soprano). London Papers.
5.15–6.0.—CHILDREN'S CORNER.
6.0–6.20.—Scholars' Half-Hour. "The Dutch in South Africa."
6.35–6.50.—Farmers' Corner: Prof. Gilchrist, "Seasonable Notes."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. T. H. PEAR. *S.B. from Manchester.*
Local News.

Scenes from Opera.
KATINKA STORM (Soprano).
ELSIE DOWNING (Soprano).
JOHN CLINTO (Tenor).
The "5NO" CHORAL SOCIETY:
Chorus Master—RICHARD C. PRATT.
THE STATION ORCHESTRA:
Conductor—EDWARD CLARK.
Relayed from The Church Institute.
7.30. "THE FLYING DUTCHMAN" (*Wagner*).
Orchestra.
Overture.
Choral Society.
Senta—Katinka Storm.
Mary—Elsie Downing.
"The Spinning Chorus."
"Senta's Ballad."
"FAUST" (*Gounod*).
John Clinto.
"All Hail, Thou Dwelling Pure and Holy."
Choral Society.
"The Kermesse Scene."
"The Soldiers' Chorus."
"IL TROVATORE" (*Verdi*).
Leonora—Katinka Storm.
Manrico—John Clinto.
"The Miserere Scene."
9.0. THE "5NO" REPERTORY COMPANY.
"A KING'S HARD BARGAIN" (*Lt.-Col. W. P. Drury*).
A Play in One Act.
Cast:
(In the Garden.)
Harry Quick (Leading Signalman, R.N.) GORDON LEA
Joseph Pagett (Reservist, Royal Marines) KENDREW MILSON
Mrs. Pagett (His Wife) NORAH BALLS
(In the Watertight Compartment.)
Pincher Martin (Ordinary Seaman, R.N.) FRED PATTERSON
Privates, Royal Marines—
William Wix ..... NORMAN FIRMIN
Albert Shillitoe ..... JAMES HERDMAN
Scene 1.—The Garden of the "Coach and Horses."
Scene 2.—A Watertight Compartment of *H.M.S. Belligerent.*
Scene 3.—The Garden again.
Time—A Summer Evening—Present Day.
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. ALLEN WROE. *S.B. from Leeds-Bradford.*
Royal Horticultural Society Talk.
Local News.
10.5. **Pianoforte Recital.**
EDGAR L. BAINTON.
Six Preludes, Op. 11.....
Ironies ... Op. 56 .....
Nuances ... .
Poeme, Op. 59, No. 1 .....
Etrangete, Op. 63 .....
Poeme, Op. 71 ....*Scriabin*
"Amberley Wild Brooks" ...
"On a Birthday Morning" ... *John Ireland*
"Fragrance"
"Fireflies" ..... *Frank Bridge*
10.30.—Close down.

2BD ABERDEEN. 495 M.

11.0–12.0.—Gramophone Records.
3.30–5.0.—Concert: The Wireless Orchestra. Jeannie Sangster (Soprano). Gramophone Music Corner. Feminine Topics.
5.30–6.0.—CHILDREN'S CORNER.
6.40.—Mr. C. R. Leslie Miller, G.S.A.Dip., "Early Art in Britain."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. T. H. PEAR. *S.B. from Manchester.*
Local News.
7.30. **"St. Matthew Passion"** (*Bach*).
Relayed from the Music Hall.
DORIS VANE (Soprano).
DOROTHY HELMRICH (Mezzo-Soprano).
WILLIAM HESELTINE (Tenor).
DALE SMITH (Baritone).
THE ABERDEEN ORATORIO CHOIR.
THE WIRELESS AUGMENTED ORCHESTRA.
Conductor, WILLAN SWAINSON.
10.0. WEATHER FORECAST and NEWS.
Local News.
10.15.—SCOTTISH ASSOCIATION FOR THE SPEAKING OF VERSE.
Lecturer, Dr. RORIE.
"Harlaw" .....
"Edom o' Gordon" .
"Lang Johnnie More" } *Aberdeenshire Ballads*
10.40.—Close down.

5SC GLASGOW. 420 M.

11.30–12.30.—Midday Transmission.
3.30–4.30.—Wireless Quartet and Findlater MacDonald (Baritone).
4.45–5.15.—WOMEN'S HALF-HOUR.
5.15–6.0.—CHILDREN'S CORNER.
6.0–6.5.—Weather Forecast for Farmers.
6.40.—Mr. J. R. Peddie, M.A., Director of Studies, Glasgow University, "Literature."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. T. H. PEAR. *S.B. from Manchester.*
Local News.

Britain's Sea Power.
S.B. to Dundee.
THE AUGMENTED STATION ORCHESTRA:
Conducted by H. A. CARRUTHERS.
THE GLASGOW STATION CHOIR.
ASTRA DESMOND (Contralto).
ROBERT WATSON (Baritone).
7.30. Orchestra.
Overture, "Britannia" ..... *Mackenzie* (15)
7.45. Astra Desmond.
"Sea Pictures" ..... *Elgar* (1)
8.5. Orchestra.
Symphonic Suite, "The Sea" *Frank Bridge*
8.25. Robert Watson.
"Songs of the Fleet" ... *C. V. Stanford* (14)
(With Chorus and Orchestra.)
8.45. Orchestra.
Prelude and Entr'actes to "Drake" *C. V. Stanford* (14)
9.5. Astra Desmond.
Songs of the Hebrides.
"The Reiving Ship" } *arr. M. Kennedy-Fraser* (1)
"Herdman Night" ...
"The Birlinn of the White Shoulders" *arr. Granville Bantock*
"Kishmul's Galley" *arr. M. Kennedy-Fraser* (1)
9.20. Orchestra.
Prelude to Act II. of "The Wreckers," "On the Cliffs of Cornwall" (*Ethel Smyth*) (11)
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. ALLEN WROE. *S.B. from Leeds-Bradford.*
Royal Horticultural Society Talk. *S.B. from London.* Local News.
10.5. Choral Work for Choir and Orchestra.
"The Battle of the Baltic" *C. V. Stanford* (11)
10.20. Orchestra.
"Imperial March" ..... *Elgar* (11)
10.30.—FREEMAN'S PLAZA BAND, relayed from the Plaza Palais de Danse.
11.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 75.

THE CHILDREN'S CORNER.

CONDUCTED BY THE AUNTS AND UNCLES.

A Trip to the Channel Islands.

HULLO, children!

This week we have another travel talk—all about the Channel Islands—by E. M. L. Elliot.

* * * *

Let's hope you are all good sailors, because, unless you are very lucky, you will have a rough voyage to-day! But even if it is ever so rough, it is worth it, for the Channel Islands are very beautiful, and their rocky coasts are thrilling.

Look at that angry group of jagged rocks, with the powerful lighthouse perched on top. Those are the famous "Casquets" on which many a good ship has gone down. Tradition says that it was here that William, son of Henry I., perished in the wreck of the *White Ship*, in 1120, and there have been many other calamities since then.

Dangerous For Ships.

There, over on your left, is Alderney, where the cows come from. Perhaps this is the least interesting of the Channel Islands, but, even so, it is worth a short visit. Rocks and reefs fringe its coasts and make the passage very dangerous for ships, and all along the south coast the land falls abruptly to the sea in a series of majestic cliffs. Near Longy Bay there is an extraordinary block of sandstone known as "La Roche Pendante," that hangs right over the cliff and looks as if it simply must topple over.

Some way south of Alderney you come to Guernsey, Herm, Jethou, and Sark, this last the loveliest island of them all. The little walled-in harbour of Creux can only hold very small steamers and these can only enter when the tide is high. The splendid cliffs are covered with purple heather and bracken, and even the rocks seem to radiate a myriad different colours.

The island is divided into two unequal parts known as Great Sark and Little Sark. These are connected by the Coupée, a loftly isthmus that is so narrow that there is only room for a road at the top, and the sides fall sheer to the blue-green waters of the sea. All round the coast there are magnificent caves, and the most exciting cleft of all is the "Creux du Derrible," a sort of "Devil's Hole" in the cliff that communicates with the sea through a double cave. As the tide comes in, you hear it roaring through the cavern, and the water comes bubbling up in the hole.

Herm is a tiny island, but it is the proud possessor of a beach half a mile long, composed entirely of shells.

Eels as Rent.

Guernsey is the second largest island and has quite a good harbour at St. Peter Port. It is not a bit like an English town. Look at the little palm trees in the gardens and the great bushes of fuchsias and hydrangeas. Geraniums bloom out of doors in the winter and oranges and figs will ripen in the open air, so you can tell how mild the climate must be.

Such quaint old laws and customs they have in these islands! Many of them have not changed since the days of William the Conqueror, whose possessions they were. There is still one tenant who has to give his landlord one donkey every year and a cake made from a bushel of wheat. Another has to pay eighteen eels or their equivalent in money; and another, a chicken with a tail at least one inch long! You will find, too, that the peasants still speak the old Norman-French, and French is the official language of the courts.

The coast scenery is specially fine on the south, where bold cliffs alternate with exquisite little rock-strewn bays where the water is always a wonderful translucent green. At Petit Bot there are two fascinating glens leading to the sea and the lane that runs down to Moulin Huet Bay between high banks arched over with foliage, beside a little tinkling rill, must surely have strayed away from Fairyland!

But we must hurry on to Jersey, the most important of the islands. It takes two hours from Guernsey and is often the roughest part of the voyage; but when you see a lighthouse on your left, standing on the cruel Corbiere rocks, and feel the ship going "wop with a wiggle between" you'll know it won't be long before you are safely on land again. Before you reach the harbour, however, you pass by one or two forts and every here and there you will see an old stone watch tower, or "Martello." Just by the harbour's mouth stands Elizabeth Castle towering up on a rocky island that can be reached from the mainland when the tide is low. Here the Prince of Wales, afterwards Charles II., took refuge in 1646, and again three years later, when George Carteret, the Governor of the island, proclaimed him King of England.

A Wonderful Castle.

You can go by train from St. Helier, along the coast to Gorey on the east, and there you will find the magnificent castle of Mont Orgueil, said to be founded on the site of an old Roman fortress.

From Gorey the road winds along the coast to the north-east corner, where it turns inland and runs past curious clefts and valleys in which tomatoes and potatoes are grown. Soon it brings you to Bouley Bay, where heather covers the cliffs and pine woods reach down almost to the sea. The whole of the north coast is remarkably beautiful, but perhaps Plemont, with its splendid cave, is the most perfect spot of all.

The west coast is low and sandy, and all along the roadside are heaps of seaweed, for seaweed is harvested in these islands and used to fertilize the land.

And when you think that the sun shines far more often in Jersey than it does in the most favoured spot in England, you will realize what gems these Channel Islands are.

FAIRIES OUT OF WORK.

By A. COLEMAN HICKS.

The Knight and the Dragon.

"SHALL I tell you a fairy story?"

"No," said Sophy, "I'm tired of silly fairy-tales, and don't believe there *are* such things as Giants and Dragons."

Sophy was lying on the hearthrug before the fire, weary of playing with her toys, and she looked round to see who had spoken to her.

"Why, you're the Fairy Godmother," she cried. "I've often seen you in the picture-books."

"Quite right, my dear," was the reply. "I want you to come with me in my car, and I'll show you where all my Fairy Folk live, so that you'll believe when you have seen them."

The car was at the door, and off they went, Sophy being rather surprised to see it was driven by a Teddy Bear in livery.

Very soon the car stopped at the entrance to a splendid castle, and they had to pass two Griffins who guarded the steps—one on each side, which made Sophy rather nervous, but they only smiled at her and wagged their tails.

As they entered, a pretty girl with blue eyes and golden hair hanging down below her waist ran up to them and welcomed Sophy very kindly.

"I'm Beauty," she told her, "and I'm so tired of waiting for the Prince to come and wake me with a kiss."

"But you *are* awake," said Sophy.

"Oh, yes, I know I am really; but in the story I'm not; and look at the poor Prince, he still has to be the Beast, you see, because he can't change into the Prince until he wakes me with a kiss—isn't it horrid for him?" And she pointed to the Teddy Bear who had driven the car.

"And," she went on, "it's all because you children don't believe in fairies nowadays, and don't want to hear tales about them, so we are all doing nothing."

Sophy thought this was very sad, and then asked: "Do any Dragons live here?"

"Yes, there's one in the courtyard," said Beauty. "I'll introduce you to him," and they went off hand-in-hand.

"Will he bite me?" asked Sophy, timidly.

"Oh, no, he's very gentle really. He used to have awful fights with the Knight on Horseback—there *is* the Knight," went on Beauty, as a man in armour on a white horse rode into the courtyard and went up to the Dragon.

"Well, Fido," he said, patting it gently on its spiky back, "where's the Princess you should be guarding?"

"Oh," growled the Dragon, as he breathed out fire and smoke, "she's gone for a walk with the Giant, and good riddance."

Darkness fell suddenly, and her new friend pointed out to Sophy a number of tiny lights that danced about on the green, always keeping in a circle.

"Oh," cried Beauty, "you're just in time to see the dance of the Gnomes. Those little lights are glow-worms, and each Gnome carries one in his cap. Don't they look pretty?

"There goes poor old Mrs. Wagabone," continued Beauty, as a very old woman hobbled past, leaning on a broomstick. "She's a Witch really, but now that witches and fairies are out of fashion, she has to go out charing—in fact, she's a charlady—you mustn't say 'woman.'"

"Can she fly through the clouds on her broomstick?" asked Sophy.

"Well, she used to before aeroplanes were invented; but she came a nasty smack into one in the air some time ago, and since then she's given up flying."

Suddenly a gong sounded, and all the queer folk rushed into the castle.

"Aren't you coming to tea?" asked a familiar voice.

"No, Beauty, I must go home," muttered Sophy, yawning.

"Well, that's the first time anyone ever called *me* 'Beauty,'" said her nurse, as she picked up Sophy from the hearthrug and carried her off to tea.

WIRELESS PROGRAMME—THURSDAY (April 9th.)

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

The High-Power (Chelmsford) Programme will be found on page 57.

2LO LONDON. 365 M.

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

4.0-5.0.—"Athletics for Women," by S. C. Elliott Lynn, A.R.C., Sc.I. Music performed during Afternoon Tea at the Trocadero. "The Smugglers of Sussex and Kent," by Arnot Robertson.

5.30-6.15.—CHILDREN'S CORNER: Pianoforte Solos by Beatrice Snell. L.G.M. of the *Daily Mail*, Zoo Story, "The Zoo Hospital." "The Hot Cross Bun," from the "Land of Forgotten Things," by E. W. Lewis.

6.30-6.45.—Mr. W. H. JOHNSON, "Crossing France in a Fast Car."

6.50-6.55.—Market Prices for Farmers. *S.B. to all Stations.*

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

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

FRENCH TALK under the auspices of L'Institut Français. *S.B. to all Stations.*

Local News.

Orchestral Evening.

WINIFRED DAVIS (Mezzo-Soprano).
JOHN TURNER (Tenor).
ERIC ROSS and IDA WILLIAMS (Entertainers).
WALTER TODD (Entertainer).
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.
S.B. to other Stations.

7.35. The Orchestra.
March, "British Empire Exhibition" *Clarence Mossingberd* (20)
Waltz, "Bien Aimés" ..... *Waldteufel*
"Danse des Follets" ..... *Eille Norwood*

Winifred Davis.
"The Garden of Love" ("Véronique") *Messager*
"Love Will Find a Way" ("The Maid of the Mountains") ..... *Fraser-Simson*

Walter Todd.
"I Do Like to Sing in My Bath" ... *Hayes*
"The Sun Will Soon Be Shining" *Gibson* (7)

John Turner.
"Lovelight" ..... *Alma Goatley* (5)
"A Lover's Warning" ..... *Marie Horne*
"Jane" ..... *Barker* (1)

The Orchestra.
Selection, "Chopiniana" ..... *Finck*

Eric Ross and Ida Williams in Dual Entertainment.

The Orchestra.
Intermezzo, "Fête Arabe" ..... *Bergé*

Winifred Davis.
"Moon in the Heavens Shining" ("Dom-heim Days") ..... *Robert Chignell*
"Dream o' Day Jill" ("Tom Jones") *E. German*

Walter Todd.
"Folk Songs" ..... *Herbert* (13)
"Bustling Bertie" ..... *Woodburn* (13)

John Turner.
"Farewell, Thou Outbound Ship" *F. Lambert* (5)
"A Mood" ..... *Alison Travers* (1)

The Orchestra.
Intermezzo, "In a Chinese Temple Garden" *Ketelbey*
Selection, "The Passing Show" (1914) *Finck*

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

Lord DESBOROUGH, K.C.V.O., "A Fixed Time for Easter. *S.B. to all Stations.* Local News.

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

11.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Pianoforte Quintet.

5.0-5.30.—WOMEN'S CORNER.

5.30-6.25.—CHILDREN'S CORNER.

6.25-6.40.—'Teens' Corner: Mr. J. A. Cooper, B.Sc., Assoc.I.R.E., "Stepping Stones to Radio."

6.50-7.30.—*Programme S.B. from London.*
Local News.

A Solo Night.

DESIREE MACEWAN (Pianoforte).
FRANK CANTELL (Violin).
LEONARD DENNIS (Violoncello).
WALTER HEARD (Flute).
S. C. COTTERILL (Clarinet).
RICHARD MERRIMAN (Cornet).
ERNEST JONES (Banjo).
NIGEL DALLAWAY (At the Piano).

7.35. Richard Merriman.
"The Una Polka" ..... *Hartmann*

Leonard Dennis.
"Londonderry Air" ..... *arr. Trowell*
"Harlequinade" ..... *Squire* (31)

Desiree MacEwan.
Impromptu in A Flat } ..... *Chopin*
Ballade in F Minor }

8.5. Ernest Jones.
"Bolero" } ..... *Cammeyer*
"The Dancer's Dream" }
"Swanee Echoes" } ..... *Kirby*
"La Vivandière" }

8.20. Walter Heard.
"Valse" ..... *Godard*
"Serenade" ..... *Woodall*

Frank Cantell.
"Ave Maria" ..... *Schubert-Wilhelmj*

S. C. Cotterill.
"Lorito Caprice" ..... *Gomez*

8.40. Desiree MacEwan.
"La Fille aux Cheveux de Lin" } *Debussy*
"Reflets dans l'Eau" ..... }
"Jeux d'Eau" ..... *Ravel*

Richard Merriman.
"The Mermaid's Song" ..... *arr. Owen*

9.0. Leonard Dennis.
Waltz ..... *Popper*
Traumerei ..... *Schumann*

S. C. Cotterill.
"Alvanian" ..... *Le Thière*

Frank Cantell.
Légende, Op. 17 ..... *Wieniawski*

9.30-11.0.—*Programme S.B. from London.*

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "London Papers." Mary Lewis (Harp), Allan Franklin (Pianoforte), Frank Mills (Tenor).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour.

6.50-6.55.—Market Prices for Farmers. *S.B. from London.*

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

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

FRENCH TALK. *S.B. from London.*

Local News.

Haydn—Mozart—Mendelssohn.
(1737-1809) (1756-1791) (1809-1847).

THE WIRELESS AUGMENTED ORCHESTRA:
Conductor, Capt. W. A FEATHERSTONE.
EDA KERSEY (Violin).
PARRY JONES (Tenor).

7.35. Orchestra.
"The Military Symphony" ..... *Haydn*

7.50. Parry Jones.
"Il mio Tesoro" ("Don Giovanni") *Mozart*

8.0. Eda Kersey.
Violin Concerto in E Minor ... *Mendelssohn*

8.20. Parry Jones.
Recit. and Aria, "And God Created Man" *Haydn*
"In Native Worth" ("The Creation") *Haydn*

8.25. Orchestra.
"The Jupiter Symphony" ..... *Mozart*

8.45. Eda Kersey.
Rondo in G Major ..... *Mozart-Kreisler*
Gavotte ..... *Mozart-Auer*

9.0. Parry Jones.
"On Wings of Song" ..... *Mendelssohn*
"When Through the Piazetta" *Mendelssohn*

9.10. Orchestra.
"The Scotch Symphony" ... *Mendelssohn*

9.30-11.0.—*Programme S.B. from London.*

5WA CARDIFF. 351 M.

3.0-4.30. Harry Tucker (Baritone). The Station Orchestra. Conductor, Warwick Braithwaite.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS": Miss Eleanor Vachell, F.L.S., Member of the Botanical Exchange Club of the British Isles, on "Wild Flowers."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.15.—'Teens' Corner: Outdoor Recreations.

6.35-6.50.—Mr. H. R. Briton-Jones, B.S., D.I.C., A.R.C.S., Research Mycologist of the Long Ashton Research Station: "The Mildew Diseases of the Gooseberry—How to Combat Them."

6.50-11.0.—*Programme S.B. from London.*

2ZY MANCHESTER. 375 M.

4.30-5.0.—WOMEN'S HALF-HOUR.

5.0-6.0.—CHILDREN'S CORNER.

6.30-6.40.—Cheshire County Council Agricultural Bulletin.

6.50-6.55—Market Prices for Farmers. *S.B. from London.*

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

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

FRENCH TALK. *S.B. from London.*

Local News.

Some Favourite Items and Artists.

FLORENCE HOLDING (Soprano).
AMBROSE and RUDD (Syncopated Harmony).
THE "2ZY" ORCHESTRA.

7.35.—Overture, "Pique Dame" ..... *Suppé*

Florence Holding.
"Jewel Song" ("Faust") ..... *Gounod*

Orchestra.
"Miniature Suite" ..... *Coates* (1)

8.5. Ambrose and Rudd.
"Syncopated Wedding Day" ..... *Arnold*
"Dixie Blues" ..... *Strouse*

Orchestra.
"Chopiniana" ..... *arr. Finck*

8.23. Florence Holding.
"The Dove" ..... *Eric Fogg* (4)
"Love's Philosophy" ... *Roger Quilter* (1)
"My Sweet Sweeting" ..... *F. Keel* (14)
"A Birthday" ..... *F. Cowen* (15)

Orchestra.
Selection, "The Quaker Girl" ... *Monckton*
"Baby's Sweetheart" ..... *Corri*

Ambrose and Rudd.
"Cinnamon Sue" *Strong and Norman* (23)
"Murphy McCarthy" ... } *Harry Carlton*
"McGinty and McGhee" } (9)

Orchestra.
"Cupid Dances" ..... *Gung'l*

Florence Holding.
"A Pastoral" ..... *Carey, arr. Wilson* (1)
"The Lass With the Delicate Air" *Arne, arr. A. L.*
"The Cuckoo" ..... *Liza Lehmann* (1)

Ambrose and Rudd.
"Sally's Gone to California" *S. Tolchard Evans* (23)
"What Does It Matter About the Dance?" *Stanley and Alleyn* (23)

9.30-11.0.—*Programme S.B. from London.*

5NO NEWCASTLE. 400 M.

11.30-12.30.—L. A. Nicholson (Solo Violin), Carl Shepherd (Tenor). Phonograph Records.

3.45-5.15.—Lilian Rowell (Contralto), Ralph Baulks (Flute). The Station Trio.

5.15-6.0.—CHILDREN'S CORNER.

6.50-11.0.—*Programme S.B. from London.*

(*Continued in column 2, page 89.*)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 75.

"Cut out all the Fancy Stuff"

Research Director: "I don't reckon anything to this fanciful advertising."

Advertising Manager: "What do you mean?"

Research Director: "Well, every amateur knows what a valve curve means, and if you say in the advertisements that every valve is guaranteed to conform closely to the curves we publish—well, they'll compare curves first, then prices."

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B. & D.

B.B.C. French Talk.

The following French talk will be given from London by M. E.-M. Stéphan, on Thursday, April 9th. It is given here to enable listeners to follow the speaker word for word.

L'ILE DES PINGOUINS.

L'ILE des Pingouins n'est au fond qu'une histoire comique de la France.

Le vieux Saint Maël méditant un jour au fond d'une baie tranquille aperçut une auge de pierre, auge miraculeuse, qui flottait comme une barque sur les eaux de la mer. A la vue de cette embarcation nouvelle le saint homme comprit que Dieu le destinait à l'apostolat des païens; il monta à bord de la cuve, qui toutes voiles dehors, se mit à filer avec une telle vitesse qu'au bout de quelques instants la côte avait disparu. L'auge poussée par un vent de tous les diables volait comme un oiseau dans les brouillards et fendait les vagues sans relâche. "Après une nuit de trois fois vingt-quatre heures les ténèbres se déchirèrent soudain et Maël se trouva dans un océan couvert de glaces flottantes." Finalement il aborda une île ronde au milieu de laquelle se dressait une haute montagne.

Mais hélas! la réverbération des glaces polaires avaient affaibli les yeux du saint homme; dans le lointain il distingua des formes animées sur les étages des rochers; pensant que c'était des hommes il se mit à les évangéliser; et après leur avoir porté la bonne nouvelle il prononça sur eux la formule du baptême. C'est ainsi que le bon Saint Maël, trompé par la faible lumière qui se glissait dans ses yeux malades, créa dans le Ciel une impasse théologique; car sachez-le, ceux qu'il avait pris pour des hommes et des philosophes n'étaient autres que des pingouins!!

Le vigoureux débat auquel nous assistons dans le Paradis est des plus amusants; la situation paraît sans issue. Enfin Sainte Catherine prouve qu'une solution se présente: c'est de transformer ces Pingouins en créatures humaines et Maël, armé du nom de Dieu, changea les Pingouins en hommes. Cela fait il remonta dans son auge et remporta l'île polaire; après un long voyage le saint homme aborda au rivage de la Bretagne amenant l'île avec lui; ce fut ici, que sous le nom de Pingouinie ou Alca, l'île nouvelle entra dans la société des nations.

Alca évolue et peu à peu passe par toutes les phases ordinaires de la marche de l'Humanité.

Tour à tour, les nouveaux civilisés inventent des vêtements, la propriété individuelle, une dynastie royale, une religion nationale. Ils arrivent enfin à l'apogée de leur gloire, le jour où ils inventent les *Impôts* dont on frappe les petits, les faibles et les pauvres, pour le plus grand bien des grands, des riches et des forts.

Dans tous les chapitres où il traite de la civilisation pingouine A. France fait preuve de l'esprit le plus subtil et le plus ironique; le chapitre sur les arts lui fournit l'occasion de faire une parodie incomparable des théories de l'école pré-raphaélite anglaise.

Quant à la seconde partie de l'ouvrage elle n'est autre que la conclusion des romans publiés sous le nom de "Histoire contemporaine" (L'Orme du Mail, le Mannequin d'Osier; Monsieur Bergeret à Paris et l'Anneau d'Améthyste).

Dans le dernier chapitre A. France dévoile à nos yeux ce que l'avenir nous prépare. L'Industrie de plus en plus concentrée n'a laissé dans la Société que deux classes seulement; celle des Capitalistes et celle des Prolétaires.

"Nous voyons les ascètes de la richesse; le corps plus sec, le teint plus jaune, les lèvres plus arides, le regard plus enflammé que les vieux moines espagnols ces milliardaires n'ont d'autre occupation que de pousser du doigt le bouton d'une sonnette électrique et d'amasser des richesses dont ils ne volent pas même les signes, acquérant la value possibilité d'assouvir des désirs qu'ils n'éprouvent jamais."

Quant aux prolétaires ils travaillent dans les villes géantes à la lumière des phares jetant leurs feux nuit et jour; les maisons ne sont jamais assez hautes; on en construit de quarante, de cinquante étages; et d'un autre côté l'on creuse toujours plus profondément dans le sol pour faire des caves et des tunnels.

Une telle société ne saurait être réformée; le mal est incurable, et nous assistons à la destruction d'Alca; la dynamite fait sauter ce monde de Capitalistes et de Prolétaires, et selon toute apparence l'anéantit à jamais. Cette civilisation orgueilleuse, bâtie par le labeur douloureux et sanglant de milliers de générations, s'efface tout d'un coup et voilà que les animaux sauvages rôdent et paissent, là où hier encore, se dressait la monstrueuse capitale de la Pingouinie.

On ne peut se défendre de penser à ces vers d'Omar:—

"They say the Lion and the Lizard keep
The Courts where Jamshyd gloried and drank deep,
And Bahram, that great Hunter, the Wild Ass
Stamps o'er his head, and he lies fast asleep."

Mais A. France est plus amer et plus sceptique que le philosophe persan, car l'Histoire sans fin de la Civilisation recommence. Des chasseurs viennent poursuivre le gibier sur les collines qui entourent la ville oubliée; puis viennent les pâtres conduisant leurs troupeaux, puis les laboureurs poussant leurs charrues; enfin apparaissent les artisans et les ouvriers; ceux qui tissent les étoffes ceux qui travaillent les métaux et ceux qui fouillent les entrailles de la terre pour en extraire le carbon. D'un coup de sa baguette magique le grand écrivain reconstruit la Civilisation effacée; nous voilà de nouveau dans une ville démesurément grande où les maisons ne sont jamais assez hautes, on les surélève jusqu'à ce qu'elles atteignent quarante étages et l'on creuse dans le sol toujours plus profondément.

"Ce qui a été sera; ils sont nés, ils ont souffert et ils sont morts," telle est la philosophie d'un pessimisme si poignant, qui paraîtrait se dégager de "*L'Ile des Pingouins.*"

A. France a eu le courage de nous dire que ceux qui pensent, ceux qui sont les guides intellectuels du peuple refusent à tout prix d'être satisfaits de l'etat actuel de la société; ils n'admettent pas qu'on puisse à coups de décrets et de lois créer un Nouveau Ciel et une Nouvelle Terre et ils refusent de chanter avec Browning: "God's in his Heaven, all's right with the World," ou avec Lamartine: "Tout est grand, tout est beau, tout est bien à sa place."

La vie est dangereuse et il faut la vivre dangereusement; l'oeil demande à voir autre chose que le monde matériel qui le remplit, et l'oreille à entendre autre chose que les sons plus ou moins inintelligibles qui l'assourdissent.

La tristesse d'A. France est une tristesse raisonnée et raisonnable; il a su exprimer son pessimisme et son ironie dans une prose parfaite, dans la langue la plus pure, la plus harmonieuse, la mieux cadencée que nous ayons; voilà je l'espère de quoi nous aider à supporter patiemment les tribulations de la vie, et les inquiétudes de l'heure présente.

WIRELESS PROGRAMME—FRIDAY (April 10th.)

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

The High-Power (Chelmsford) Programme will be found on page 57.

2LO LONDON. 365 M.

7.0–9.45.—All Stations Programme. (For particulars see centre column.)

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

10.0.—Close down.

5IT BIRMINGHAM. 475 M.

7.0–9.45.—All Stations Programme. (For particulars see centre column.)

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

10.0.—Close down.

6BM BOURNEMOUTH. 385 M.

7.0–9.45.—All Stations Programme. (For particulars see centre column.)

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

10.0.—Close down.

5WA CARDIFF. 351 M.

5.0–6.0. THE "5WA" RADIO PLAYERS in

"Good Friday"

(John Masefield).

A Play in Verse.

Produced by

IVOR HERBERT McCLURE.

Persons:

Pontius Pilate, Procurator of Judea.
Procula, His Wife.
Longinus, A Centurion.
A Jew, Leader of the Rabble.
A Madman.
A Sentry.
Joseph of Ramah.
Herod.
Soldiers, Servants, The Jewish Rabble.
Loiterers, Idlers.
Scene: The Paved Court outside the Roman Citadel in Jerusalem.

7.0–9.45.—All Stations Programme. (For particulars see centre column.)

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

10.0.—Close down.

2ZY MANCHESTER. 375 M.

7.0–9.45.—All Stations Programme. (For particulars see centre column.)

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

10.0. DESIREE MACEWAN. Short Pianoforte Recital.

Prelude in F Sharp Minor
Study in C Sharp Minor
Impromptu in A Flat
Three Waltzes, Op. 64
..... *Chopin*

10.20.—Close down.

5NO NEWCASTLE. 400 M.

DOROTHY SILK (Soprano).
THE STATION ORCHESTRA:
Conductor—EDWARD CLARK.

3.45. Orchestra.
Concerto Grosso, No. VIII. ..... *Corelli*

ALL STATIONS PROGRAMME.
7.0–10.0.

Oratorio,

"The Messiah."
(Handel).
7.0–8.15.
8.30–9.45.

BELLA BAILLIE.
IVY PHILLIPS.
TUDOR DAVIES.
JOSEPH FARRINGTON.
THE HALLÉ CHORUS.
THE HALLÉ ORCHESTRA.
Conductor—HAMILTON HARTY.

Relayed from the Free Trade Hall, Manchester.

8.15–8.30.
Religious Address by The Rev. J. STUART HOLDEN, M.A., D.D., Vicar of St. Paul's, Portman Square.
Relayed from London.

4.5. Dorothy Silk.
Aria, "I Know That My Redeemer Liveth" ("The Messiah") ..... *Handel*
(With Orchestral Accompaniment.)

4.15. Orchestra.
Three Sonatas, *Scarlatti, arr. Roland Manuel*

4.30. Dorothy Silk.
Aria, "L'Amero" ("Il Re Pastore") *Mozart*
(Violin Obbligato—ALFRED M. WALL.)

4.40. Orchestra.
Andante from Third Symphony *Brahms*

4.55. Dorothy Silk.
"Orpheus With His Lute" *Vaughan Williams*
"A Morning Hymn" ... *George Henschel*
"The Maiden" ..... *Hubert Parry*
"The Virgin's Slumber Song" *Max Reger*

5.5. Orchestra.
Two Pieces for Small Orchestra, Op. 15 *Elgar* (11)
"Chanson de Nuit"; "Chanson de Matin."

5.15.—Close down.

7.0–9.45.—All Stations Programme. (For particulars see centre column.)

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

10.0.—Close down.

AN INSPIRING EASTER MESSAGE.

My Views on our Future Life

The Reality of Our Survival

BY

SIR OLIVER LODGE.

Exclusive to next week's "TIT-BITS."

Every Saturday——2d.

2BD ABERDEEN. 495 M.

3.30–4.0.—School Transmission: Mr. John McFarlane, M.A., M.Com., "Pastoral Peoples." The Wireless Orchestra.

4.15–5.0.—The Newcastle City Temple S.A. Band. Conductor, Tom Pace. Feminine Topics.

5.15–6.0.—CHILDREN'S CORNER: The Broadcasting Singers.

6.0–7.0.—Football Corner: Conducted by Peter Craigmyle.
Farmers' Advice Corner, under the auspices of the North of Scotland College of Agriculture. Conducted by Don G. Munro, B.Sc. Agricultural Notes.

6.40–6.55.—Major J. Eddington Aitken. *S.B. from Dundee.*

7.0–9.45.—All Stations Programme. (For particulars see centre column.)

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

10.0.—Mr. G. G. KELLY, B.Sc., "Gala Week."

10.10. THE WIRELESS ORCHESTRA.
Phantasy in F Minor ..... *Friskin* (14)

10.35.—Close down.

5SC GLASGOW. 420 M.

11.30–12.30.—Midday Transmission.

An Hour of Melody.

THE WIRELESS QUARTET.
CARMEN LEDDER (Soprano).

3.30. Quartet.
Selection, "Fallen Fairies" ..... *German*
Caprice, "Chatterbox" ..... *Mackenzie*

3.50. Carmen Ledder.
"Sing, Sing, Bird on the Wing" *G. Nutting* (12)
"Come to the Dance" ..... *H. Oliver* (1)

4.0. Quartet.
Suite, "Illyn" ..... *Gaunc*

4.15. Carmen Ledder.
"The Stranger" English version by *Speranza*
"If My Thoughts Were Winged" *R. Hahn*

4.25. Quartet.
Waltz, "Natursangen" ..... *Ziehrer*

4.45–5.15.—WOMEN'S HALF-HOUR.

5.15–6.0.—CHILDREN'S CORNER.

6.0–6.5.—Weather Forecast for Farmers.

6.40–6.55.—Major J. Eddington Aitken. *S.B. from Dundee.*

7.0–9.45.—All Stations Programme. (For particulars see centre column.)

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

10.0.

Song Recital
by
FLORENCE HOLDING (Soprano).

"There is a Green Hill Far Away" *Gounod* (11)
"I Know That My Redeemer Liveth" *Handel* (11)
"My Heart Ever Faithful" ... *Bach* (11)
"Ave Maria" ..... *Schubert*
"Lullaby" ..... *F. Keel* (14)

10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 75.

WIRELESS PROGRAMME—SATURDAY (April 11th.)

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

The High-Power (Chelmsford) Programme will be found on page 57.

2LO LONDON. 365 M.

4.30-5.0.—Time Signal from Greenwich. Concert: The "2LO" Octet. Olga Mills (Soprano). Ethel Wilford and Harry Stogden (Entertainers). "Talks About London Streets—Holborn," by Derwent Miall. "Bills in Parliament Affecting Women and Children," by a Non-Party Woman.

5.30-6.15.—CHILDREN'S CORNER: Stories by Phyllis Lovell. Music by The Octet. Children's News.

6.40.—Mr. CLIFFORD W. COLLINSON, F.R.G.S., "Humour in the South Seas."

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

Mr. C. WHITAKER-WILSON, "The History of Easter." *S.B. to Aberdeen.*

Local News.

THE BAND OF H.M. COLDSTREAM GUARDS
(By permission of Col. J. V. Campbell, V.C., C.M.G., D.S.O., A.D.C.).
Director of Music, Lt. R. G. EVANS.
SOPHIE ROWLANDS (Soprano).
TOM KINNIBURGH (Bass-Baritone).

7.30. The Band.
March, "Cleopatra" ..... *Mancinelli*
"The Parade of the Tin Soldiers" *Jessel*
Sophie Rowlands.
"Easter Flowers" ..... *Sanderson* (1)
"Dearest Heart" ..... *Sullivan* (1)
Tom Kinniburgh.
"Spanish Gold" ..... *Howard Fisher* (1)
"St. Nicholas at Wade" *Kennedy Russell* (1)

8.0-9.0. AN HOUR AT A PARTY (*Guy Reeve*).

9.0. The Band.
Overture, "The Merry Wives of Windsor" ..... *Nicolai*
Sophie Rowlands.
"Do You Remember?" ... *Somerville* (11)
"Come, O Come, My Life's Delight" *Horty* (1)
The Band.
Ballet, "The Shoe" ..... *Ansell*

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

Mr. F. M. CARRUTHERS: "Soccer Talk—The Cup Final." *S.B. to all Stations.*

Local News.

10.0. The Band.
"The Wedding of the Rose" ..... *Jessel*
Piccolo Solo, "The Cornet" ..... *Brewer*
(Soloist: Musician A. Gleghorn.)
Tom Kinniburgh.
"I Triumph, I Triumph!" ... *Carissimi* (1)
"Youth" ..... *Allitsen* (1)
The Band.
"Echo des Bastions" ..... *Kling*
"The Coldstream March" ..... (1)

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

12.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—Children's Concert.

5.0-5.30.—WOMEN'S CORNER: E. Dorothea Barcroft, General Interest Talk. Marjorie Wilks (Pianoforte Recital).

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

6.25-6.40.—'Teens' Corner: Capt. Cuttle, "Smugglers, Past and Present."

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

Mr. J. TOMLINSON, I.S.O. (President, North Staffordshire Roller Canary Society), "The Roller Canary and His Song," with Demonstrations.

Local News.

Musical Comedy Selections.
THE STATION ORCHESTRA.
FLORENCE CLEETON (Soprano).
CYRIL THOMPSON (Baritone).
FRANK THOMPSON (Entertainer).

7.30. The Orchestra.
Selection, "Sally" ..... *Kern*
Cyril Thompson.
"Dear Little Girl" ("A Country Girl") *Monckton*
"Violoncello" ("Miss Hook of Holland") *Rubens*
Florence Cleeton.
"My Life is Love" ... } ("The Maid of the Mountains") } *Fraser-Simson*
"Farewell"
The Orchestra.
Selection, "Airs and Graces" ... *Monckton*
Waltz, "The Count of Luxemburg" *Lehar*
Frank Thompson.
"The Indefinite Johnny" ..... *Alford* (13)

8.30. Florence Cleeton.
"Dark Grows the Sky" ("A Southern Maid") ..... *Fraser-Simson*
"Waltz Song" ("Véronique") ..*Messager*
"One Flower of Memory" ("The Rose of Araby") ..... *Morgan Merlin* (31)
The Orchestra.
Selection, "Who's Hooper?" *Talbot and Novello*
Cyril Thompson.
"West Country Lad" ("Tom Jones") *German*
Waltz Song, ("Les Cloches de Corneville") ..... *Planquette* (15)
Frank Thompson.
"A Talk on 'Biz'" ..... *Squiers* (13)
"It's a Funny Old World We Live In" *Townsend* (13)
The Orchestra.
Selection, "Florodora" ..... *Stuart*

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

Mr. F. M. CARRUTHERS. *S.B. from London.*

Local News and Football Review.

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

12.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Gardening Talk to Women by George Dance. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF. Brenda Bristow (Mezzo-Soprano). Gramophone Records.

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "Geography of Cathedral Towns," by J. Scattergood, F.R.G.S.

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

Mr. JOHN C. E. BRIDGE, J.P., "Reminiscences of Kenya and Uganda."

Local News.

Sullivan—Elgar—German.
WYNNE AJELLO (Soprano).
ROY HENDERSON (Baritone).
HUBERT CARTER (Tenor).
THE WIRELESS AUGMENTED ORCHESTRA:
Conducted by
Capt. W. A. FEATHERSTONE.

7.30. Orchestra.
Military March, "Pomp and Circumstance" No. 4 ..... *Elgar* (11)

7.40. Hubert Carter.
"The Letter" ..... } *Sullivan*
"Venetian Serenade" ..... }

7.45. Wynne Ajello.
"Where the Bee Sucks" ... } *Sullivan* (1)
"Orpheus With His Lute" }

7.50. Roy Henderson.
"The Mountaineer's Song" ... } *German* (1)
"Glorious Devon" ..... }

7.55. Orchestra.
Ballet Music, "Victoria and Merrie England" ..... *Sullivan*

8.10. Wynne Ajello.
"The Shepherd's Song" ..... *Elgar*
Waltz Song ("Tom Jones") ..... *German*

8.15. Hubert Carter.
"Pleading" ..... *Elgar* (11)
"In the Dawn" ..... *Elgar* (1)

8.20. Orchestra.
"The Welsh Rhapsody" *Edward German* (11)

8.40. Roy Henderson.
"Woo Thou Thy Snowflake" ("Ivanhoe") ..... *Sullivan*
"Britain, Ask of Thyself" ..... *Elgar*

8.45. Orchestra.
Three Pieces for Orchestra ..... *Elgar* (11)
Mazurka; Serenade Mauresque; Contrasts—The Gavotte, 1700 and 1900.

9.0. Hubert Carter.
"Charming Chloe" ..... *German* (11)
"It Was a Lover and His Lass" *German* (11)

9.5. Wynne Ajello.
"Love is Meant to Make Us Glad"
Wynne Ajello and Hubert Carter.
Duet, "It is the Merrie Month of May" *German*

9.10. Roy Henderson.
"Land of Hope and Glory" ... *Elgar* (1)

9.15. Orchestra.
Overture, "Di Ballo" ..... *Sullivan* (11)

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

Mr. F. M. CARRUTHERS. *S.B. from London.* Local News.

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

12.0.—Close down.

5WA CARDIFF. 351 M.

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

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.15.—'Teens' Corner: Tale for 'Teens.

6.40-6.55.—Major Evan T. Davis, M.A., Director of Education for Pembrokeshire, on "Education."

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

Sports Corner: Conducted by Mr. L. E. WILLIAMS. Local News.

Request Programme—VII.
CONSTANCE WENTWORTH (Soprano).
FREDERICK LAKE (Tenor).
VERA McCOMB THOMAS (Solo Pianoforte).
GEORGE H. FRANCIS (Solo Horn).
THE STATION ORCHESTRA:
Conductor, WARWICK BRAITHWAITE.

7.30. Orchestra.
March, "The London Scottish" ... *Haines*
Overture, "Fingal's Cave" ... *Mendelssohn*

7.45. Constance Wentworth.
"The Lass With the Delicate Air" *Arne*
"I Love the Moon" ..... *Paul Rubens*

7.55. Frederick Lake.
"Dear Love, Remember Me" } *Marshall* (1)
"I Hear You Calling Me" }

8.5. Orchestra.
Selection, "The Geisha" ... *Sidney Jones*

8.20. Vera McComb Thomas.
"Barcarolle" ..... *Chopin*

8.30. Constance Wentworth.
"God's Garden" ..... *Frank Lambert*
"Rose in the Bud" ..... *Dorothy Foster*

8.40. Constance Wentworth and Frederick Lake.
Duet, "Beauty's Eyes."

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 75

WIRELESS PROGRAMME—SATURDAY (April 11th.)

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

8.50. Orchestra.
"Finlandia" ..... *Sibelius*
9.0. George H. Francis.
"Rosary" ..... *Nevin*
9.10. Frederick Lake.
"The Bay of Biscay" ..... *Davy*
"Marguerite" ..... *Lohr*
9.20. Orchestra.
"The Parade of the Tin Soldiers" *Jessel*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. M. CARRUTHERS. *S.B. from London.* Local News.
10.0.—SAVOY BANDS. *S.B. from London.*
12.0.—Close down.

2ZY MANCHESTER. 375 M.

3.30-4.30.—Orchestral Music, relayed from the Oxford Picture Theatre: Conductor, S. Spurgin.
4.30-5.0.—WOMEN'S HALF-HOUR: Arthur Williams (Tenor).
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. STACEY LINTOTT: Weekly Talk on Sport. Local News.

Dance Music—Songs—Humour.

FORSYTH'S DANCE BAND.
HERBERT RUDDOCK (Bass).
FODEN WILLIAMS (Entertainer).

7.30. Dance Band.
7.50. Herbert Ruddock.
"The Old Gray Fox" ..... *M. V. White*
"When Lights Go Rolling Round the Sky" *J. Ireland*
"The Rebel" ..... *W. Wallace*
Dance Band.
8.20. Foden Williams.
Selections from his Repertoire.
Dance Band.
9.0. Herbert Ruddock.
"A Song of the North Wind" ..... *Head*
"The Stock-Rider's Song" ... *W. G. James*
"The Yeomen of England" ..... *German*
Dance Band.
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. M. CARRUTHERS. *S.B. from London.* Local News.
10.0.—SAVOY BANDS. *S.B. from London.*
12.0.—Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Belle Davidson (Solo Violin). Olive Tomlinson (Solo Pianoforte). J. Wilson Beveridge (Tenor). Sam Barraclough (Cornet).
5.15-6.0.—CHILDREN'S CORNER.
6.50-6.55.—Poultry Notes.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. JOHN KENMIR: Football Talk.
Local News.

A Popular Concert.

CONSTANCE HAY (Contralto).
GEORGE BAINBRIDGE (Baritone).
WALLACE CUNNINGHAM (Entertainer).
THE HARTON COLLIERY BAND;
Conductor, GEORGE HAWKINS.

7.30. Band.
Overture, "Maritana" *Wallace, arr. G. Hawkins*
Humoresque, "Who's Dat a-Callin'?" *Truman, arr. G. Hawkins*
7.50. George Bainbridge.
"When as the Rye" ..... *Peter Warlock*
"My Love's an Arbutus" *C. Villiers Stanford* (1)
"Fill a Glass With Golden Wine" *Quilter* (1)
8.0. Wallace Cunningham.
Selections from his Repertoire.
8.10. George Bainbridge.
"Shipmates o' Mine" ..... *Sanderson* (1)
"The Floral Dance" ..... *Katie Moss*
8.20. Band.
Pot-Pourri, "A Musical Switch" ... *Alford*
Morceau, "Sleigh Bells" ..... *Ord Hume*
8.35. Constance Hay.
"Friend o' Mine" ..... *Sanderson*
"A Summer Night" ..... *Goring Thomas*
8.45. Wallace Cunningham will entertain.
9.0. Constance Hay.
"The Glory of the Sea" ..... *Sanderson*
"Annie Laurie" ..... *arr. Liza Lehmann*
9.10. Band.
Musical Comedy Selection, "Chu Chin Chow" ..... *Norton* (3)
Variations on a Welsh Melody ... *Rimmer*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. M. CARRUTHERS. *S.B. from London.* Local News.
10.0.—TILLEY'S DANCE ORCHESTRA. Relayed from the Grand Assembly Rooms.
11.0.—SAVOY BANDS. *S.B. from London.*
12.0.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—Concert: The Wireless Orchestra. Margaret Milne (Soprano). Feminine Topics.
5.30-6.0.—CHILDREN'S CORNER.
6.15-7.0.—Stamp Corner: George Milne on "Arranging and Mounting a Stamp Collection."
Capt. Robert Douglas, M.A., on "Pepys—Prince of Gossips."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. C. WHITAKER-WILSON. *S.B. from London.* Local News.

Miscellaneous Programme.

QUEENIE ARTHUR (Soprano).
GEORGE BOYD (Baritone).
THE "2BD" REPERTORY PLAYERS.
THE WIRELESS ORCHESTRA.

7.30. Orchestra.
"English Dance Suite" ..... *Bowley*
7.40. Queenie Arthur.
"I Am Titania" ("Mignon") ... *Thomas*
"Come, Sweet Morning" ..... *A. L.* (5)
7.50. George Boyd.
"I Am a Roamer" ..... *Mendelssohn*
"Toreador's Song" ("Carmen") ... *Bizet*
8.0. Orchestra.
Suite, "As You Like It" ..... *Quilter* (1)
8.10. "THE RIVAL" (*Arthur Black*).
Characters:
Sandy McReady (The Father) GORDON MALCOLM
Annie McReady (The Mother) CHRISTINE CROWE
Fred Fern (Prospective Son-in-Law) W. D. SIMPSON
Ian Alexander (Wireless Vocalist) ARTHUR BLACK
Scene: The McReadys' Home.
Time: Present Day.
Arranged for Broadcast by W. D. SIMPSON.
8.35. Queenie Arthur.
"Shadow Air" ("Dinorah") *Meyerbeer*
"One Spring Morning" ..... *Nevin*
8.45. George Boyd.
"The Gladiator" ..... *Adams*
"Friend" ..... *Davies* (1)
8.55. Orchestra.
"Three Arabian Dances" ..... *Ring*
9.5. Queenie Arthur.
"The Doll's House" ..... *Offenbach*
"Baby Clover" ..... *Willeby*

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

9.15. George Boyd.
"Father O'Flynn" ..... *Stanford* (1)
"Ould John Braddleum" ..... *Johnstone*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. M. CARRUTHERS. *S.B. from London.* Local News.
10.0.—SAVOY BANDS. *S.B. from London.*
12.0.—Close down.

5SC GLASGOW. 420 M.

3.30-4.30.—An Hour of Melody with the Wireless Quartet and Tina M. Paterson (Solo Pianoforte).
4.45-5.15.—WOMEN'S HALF-HOUR: Joseph Tindsley on "Bee-Keeping."
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
6.40-6.55.—Glasgow Radio Society Talk.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Talk on "Sport." Local News.
7.30-7.45.—Interval.

"East to West."

A MUSICAL JOURNEY ACROSS TWO CONTINENTS.
Public Concert in St. Andrew's Hall.
Relayed to "5XX" and Edinburgh.
CRUE DAVIDSON (Contralto).
JOHN MATHEWSON (Baritone).
THE AUGMENTED STATION ORCHESTRA:
Conducted by H. A. CARRUTHERS.

7.45. Orchestra.
Japan: "Japanese Suite" ... *Gustav Holst*
8.5. Crue Davidson.
China: "Chinese Songs" *Granville Bantock* (4)
8.15. Orchestra.
China: "Danse Chinois" ("The Nutcracker Suite") *Tchaikovsky*; Oriental Phantasy, "In a Chinese Temple Garden" ..... *Ketelbey*
8.30. Crue Davidson.
India: "The Indian Love Lyrics" *A. Woodforde-Finden* (1)

8.45. Orchestra.
Persia: An Eastern Suite, "In a Persian Market" ..... *Ketelbey*
8.52. John Mathewson.
Persia: "Persian Dawn Song" ....., "Night of Moon and Roses" .., "The Rose Garden of Zuhra" — *Arthur Bayron*
Orchestra.
Italy: "Capriccio Italien" ... *Tchaikovsky*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. M. CARRUTHERS. *S.B. from London.* Local News.
10.0.—SAVOY BANDS. *S.B. from London.*
12.0.—Close down.

Programme in Hall:
9.40. Orchestra.
France: "Carnival in Paris" ... *Svendsen*
England: "Four English Dances" ..... *F. Cowen* (11); "Shepherd's Hey" *Grainger*
10.5. John Mathewson.
Scotland: "Kirkconnel Lea" ....., "The Deil's Awa' Wi' the Exciseman" ....., "My Nannie's Awa'" ....., "The Wee, Wee German Lairdie" ..... — *arr. George Short*
10.17. Orchestra.
Scotland: Overture, "Land of the Mountain and the Flood" *H. MacCunn* (11)
10.30.—Close down of Concert from Hall.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 75.

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TRADE MARK

WIRELESS PROGRAMME—BELFAST (April 5th to April 11th.)

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

2BE 435 M.

SUNDAY.

3.0–5.0.—ORGAN RECITAL. *S.B. from London.*

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

THE "2BE" TRIO:
ERNEST A. A. STONELEY (Violin);
REGINALD DOBSON ('Cello);
T. O. CORRIN (Pianoforte).

8.45. Trio.
Andante Cantabile from Trio No. 1, Op. 1 *Beethoven*

9.0. The Station Choir.
Hymn, "Ride On, Ride On in Majesty."
Anthem, "I Will Arise" *Charles Wood* (11)
Minister of the Society of Friends; Address.
Choir.
Hymn, "Glory Be to Jesus."

9.30. Trio.
Trio No. 5 in G for Violin, 'Cello, and Piano *Mozart*

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

10.15. Trio.
Andante from 3rd Trio ..... *Haydn*

10.30.—Close down.

MONDAY.

4.0–5.30.—The Station Orchestra. Annie Kinnis (Contralto).

5.30–6.15.—CHILDREN'S CORNER.

6.40.—Mr. F. J. Bigger: "Ulster Antiquities: The Coming of the Dane and the Norman."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Association Talk. *S.B. from London.*
Mr. M. A. C. HINTON. *S.B. from London.*
Local News.

Light Music.

THE STATION ORCHESTRA.
FRED BECK (Entertainer).

7.35. Orchestra.
March, "Jack Tar" ..... *Sousa*
Fox-trot, "Eat More Fruit" *Rule and Stoyden* (9)
One-step, "If All the Girls" *Clark and Donaldson* (16)
Waltz, "Sometime" ..... *Friml*
Fred Beck
Will Entertain.
Orchestra.
Eastern Suite, "In a Persian Market" *Ketelbey*
"Cosmopolitan Waltzes" (French, Russian, Viennese, and Spanish) ... *Muller-Nordon*
Fred Beck
Again.
Orchestra.
Pot-Pourri on Students' Songs, "Old Heidelberg." ..... *Tobani*
"Serenade Napolitaine" ..... *Drigo*
Oriental Suite, "The Rubaiyat of Omar Khayyam" ..... *Cadman*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. E. NORMAN HAY, Mus.Doc.: "Some Perilous Clichés in Music." *S.B. to Scottish Stations.*
Local News.

10.0. Orchestra.
Fox-trot, "Go 'Long, Mule" *Creamer and King* (6)
Waltz, "Adoration" ..... *Magine*
Fox-trot, "Jography" ..... *Strong* (10)
One-step, "One Little One More" *Sterndale-Bennett* (16)
Descriptive Piece, "A Southern Wedding" *Lotter*

10.30.—Close down.

TUESDAY.

11.30–12.30.—Gramophone Records.

4.0.—The Station Orchestra. Kathleen Daunt (Mezzo-Soprano). Ida Starkie (Solo 'Cello).

5.30–6.15.—CHILDREN'S CORNER.

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

WEDNESDAY.

4.0.—The Station Orchestra. Keem McEndoo (Solo Violin).

5.30–6.15.—CHILDREN'S CORNER.

6.40–6.55.—Mr. Alec Riddell, "Ulster Memories."

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

Poetry and Ulster Plays.

EVA MASSEY (Mezzo-Soprano).
FREDA CAHILL (Solo Pianoforte).
ARTHUR MALCOLM (Recital).
VERSE SPEAKING CHORUS.
BELFAST RADIO PLAYERS.

7.30. Freda Cahill.
Prelude and Fugue in D ..... *Bach*
Ballad in F Minor, Op. 52 ... } ..... *Chopin*
Impromptu in A Flat, Op. 29 }
Verse Speaking Chorus.
Selected Verse.
Radio Players.
"IN THE BRAE"
(R. Simmons Breene).
Characters:
The Doctor .....CHARLES K. AYRE
Hans .....GERALD MacNAMARA
Scene—A Cave in County Down, and later in the house of Hans.
Eva Massey.
"Ah! My Son" ("Le Prophète") *Meyerbeer*
"Thanks Unto Thee, Angelic Voice" ("La Gioconda") .....*Ponchielli*
"Still As the Night" .....*Carl Bohm*
Arthur Malcolm.
Selected Verse.
Freda Cahill.
"Melodie" .....*Gluck*
"Gardens in the Rain" } .....*Debussy*
"Claire de Lune" .... }
"Triana" ..... *Albeniz*
Verse Speaking Chorus.
Selected Verse.
Arthur Malcolm.
Selected Verse.

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. ALLEN WROE. *S.B. from Leeds-Bradford.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.

10.5. Eva Massey.
"Hindoo Song" .....*Bemberg*
"Welcome June" .....*Butler* (31)
"Kashmiri Song" ...*Woodforde-Finden* (1)
Radio Players.
"HORSE SENSE"
(*Gerald MacNamara.*)
The Horse .....GEORGE BUCHANAN
The Man .....GERALD MacNAMARA
The Policeman .....CHARLES K. AYRE
Scene—A Main Thoroughfare.

10.30.—Close down.

THURSDAY.

4.0–5.0.—The "2BE" Quartet. Joseph Lingard (Principal Flautist in Hallé Orchestra).

5.30–6.15.—CHILDREN'S CORNER.

6.50–6.55.—Market Prices for Farmers. *S.B. from London.*

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News.

7.35–9.30.—*Programme S.B. from Glasgow.*

9.30–11.0.—*Programme S.B. from London.*

FRIDAY.

11.30–12.30.—Gramophone Records.

2.50–3.20.—School Transmission: Capt. J. C. Brennan, "Appreciation of Music."

4.0.—The Station Orchestra. John Vine (Tenor). Olive Warnock's Ladies' Chamber Trio.

5.30–6.15.—CHILDREN'S CORNER.

6.40–6.55.—Major J. Eddington Aitken. *S.B. from Dundee.*

7.0–8.15. } Oratorio, "THE MESSIAH." *S.B.*
8.30–9.45. } *from Manchester.*

8.15–8.30.—Religious Address. *S.B. from London.*

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

10.0. THE "2BE" TRIO:
ALBERT FITZGERALD (Violin).
REGINALD DOBSON ('Cello).
T. O. CORRIN (Pianoforte).
"Winter" ..... *Svendsen*
Reminiscences of Grieg.
"Coronach" ..... *Barratt* (4)
"Bourrée" (Sonata No. 2) ..... *Bach*

10.30.—Close down.

SATURDAY.

4.0–5.0.—The "2BE" Trio. Harry Taylor (Solo Cornet).

5.30–6.15.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. W. T. H. DANIELS, Secretary of Ulster Beekeepers' Association: "The Children of the Sun."
Local News.

Holiday Programme.

THE STATION ORCHESTRA.
AUGUSTINE O'FARRELL
(Baritone).
FRANK MacEURI
(Irish Traditional Fiddler).
THE BELFAST RADIO PLAYERS.

7.30. Orchestra.
March, "Gaily Through the World" *Macbeth*
Overture, "The Merry Wives of Windsor" *Nicolai*
Suite, "Joyous Youth" ..... *Coates*
Augustine O'Farrell.
The Prologue ("Pagliacci") *Leoncavallo*
"The Cloths of Heaven" .. *Dunhill* (14)
"Sigh No More" ..... *Aitken* (14)
"Invictus" ..... *Huhn*
Frank MacEuri will Play.
Radio Players.
"DOUBLE-SIDED RECORDS" No. 5A.
Written and Produced by
H. RICHARD HAYWARD.
Players:
CHARLOTTE TEDLIE,
KITTY MURPHY,
J. R. MAGEEAN,
H. RICHARD HAYWARD.
Orchestra.
"Dance of the Gnomes" ..... *Ilpinsky*
Frank MacEuri will Play.
Augustine O'Farrell.
"Spring Sorrow" } ..... *John Ireland*
"The Soldier" .. }
"It Was a Lover and His Lass" *Keel* (1)
"Why Shouldn't I?" *Kennedy Russell* (1)
Radio Players.
"DOUBLE-SIDED RECORDS" No. 5B.
Orchestra.
Waltz, "Nellie Kelly, I Love You" *Cohan* (6)

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. F. M. CARRUTHERS. *S.B. from London.*
Local News.

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

12.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 75.

Radio and the Empire.

By Sir Robert Donald, G.B.E., Chairman of the Empire Press Union.

Sir ROBERT DONALD.

No one can set bounds to the progress of Radio. Already human speech is carried through the ether from England to various parts of North America, and is heard in Australia and New Zealand. These are only isolated examples projected into the future, tempting the scientist to follow in pursuit until he has conquered the whole world for the broadcaster.

Up to two years ago there was comparatively little local broadcasting in Great Britain. The transmitting stations were regarded as playthings—the work of amateurs. Mr. A. R. Burrows, in his informative and brightly-written book on the "Story of Broadcasting," has shown how slow we were to realize the possibilities of broadcasting as a new milestone in wireless, and how reluctant officialdom was to recognize that the thing was possible at all.

A Romantic Story.

In America broadcasting was booming two years before we began. First only restrictive licenses were issued. It was suspected that broadcasting was some new disturbing element which would interfere with the efficient working of Government stations. For some inexplicable reason, music was barred in this early experiment. In spite of many handicaps, "2LO" got going, and by the autumn of 1922 licensed listeners increased all over the country. Mr. Burrows tells the romantic story of radio and the dramatic developments which, in two years, made the British system the most perfect and the best organized in the world. It is a remarkable testimony to the tireless energy, initiative, and thoroughness of the staff of the British Broadcasting Company.

But our broadcasting activities are not to be limited to the British Isles. Radio recognizes no frontier, and a problem will arise before long regarding the regulation of international wireless. A conference has been held in London to study that problem. Of primary importance to us, however, is to study the extent to which vocal broadcasting will serve the Empire, supplementing wireless telegraphy. It is probable that radio and wireless telephony will make up the first chain of Empire communications.

The First Great Link.

It is thirteen years since the Empire Wireless chain was planned, and it has only one completed link which is far from perfect, and, in any case, ends in a country which is no longer under the British Crown. The first super-power wireless station within the Empire is now being erected at Rugby. It is equal in capacity to the station of the French wireless company at Ste. Assize, or the Long Island station of the American Radio Corporation, and if the Government carry out the recommendations made by a Committee of which I was chairman, Rugby will be enlarged so as to be unsurpassed in power and range by any existing super-station.

The progress of wireless telegraphy has followed a steady course in all great countries of the world except Great Britain. Here Governments have wobbled. Policies have been changed and rechanged. An Empire Wireless chain was started and then scrapped, so that we found ourselves, after all these vicissitudes, in the unfortunate position of being behind all great Powers in wireless communications.

Marconi, the genius to whom the world owes the great advance in wireless telegraphy, presented an Empire scheme to the Government as far back as 1910. After two years' discussion, an agreement was entered into with the Marconi Company, and the first link of the Empire chain was begun, and good progress was made when the War broke out. Instead of stimulating the Government to speeding-up wireless, which the exigencies of the war did to foreign Governments, the British Government broke the contract with the Marconi Company and ceased all work on the Imperial chain. Empire wireless, in consequence, stagnated for six years. Now we are going ahead again, and the first super-power station in the British Empire will be in operation in the near future.

"Beam" Wireless.

In the meantime, a revolutionary development has taken place in the adoption of what is described as the "beam" or "directional" wireless, which for the first time limits broadcasting. Communications are confined to a restricted angle or sector. The popular impression is that the "beam" penetrates the ether like a shot out of a gun. As a matter of fact, the "beam," before it strikes its objective, across the Atlantic, for instance, is extended to several hundred miles, and before it reaches Australia is spread out to cover almost the whole western coast-line. There may, however, be developments which will confine to narrow limits directional wireless, and no one can say what startling developments science will bring about in broadcasting in the near future. It may be possible to send distinct messages destined to Canada, India, South Africa, and Australia.

"A Voice Floating Round the Earth."

Radio will register a new advance every year. There are now national broadcasting stations covering the whole of Great Britain. Before long, there may be international stations for Europe, and it is only a matter of time when the human voice will be carried with fair regularity to the four corners of the Empire. To adapt the words of Edward Carpenter:—

"The sound of a voice floating round the Earth, saying: Lo! I float over the world and over all cities and lands—wherever men and women are at home, I am at home."

THE ETHEREAL SYMPHONY.

Yes, it is night—half the world sleeps
In ignorance, while music sweeps
Through great spans of eternity, and falls
Like tumbled symphony, from music halls.

The preening actors, clowns in spangled tights
Appear, and bow, and sing, behind footlights
That flood the stage with radiance of day,
The song is sung, applause, on with the play!

A gilded amphitheatre I view—
With statesmen, perfumed ladies, fashions new;
Men swarming in a glittering ferment;
All this I see, and gaze in rapt content.

Now close at hand I hear an alien sound
That penetrates my mind, illusion bound;
The footlights disappear, the singers go,
And I find myself alone with Radio.

J. W. Taber.

My Ideal Radio Programme.

By a London Cabman.

The novelty of wireless having now entirely worn away, I think it is time that the B.B.C. should give us something worth listening to! On Sunday—the day on which thousands of us are able to sit down in comfort prepared to enjoy a couple of hours with the 'phones on—what do we get? A military band playing such stuff that we used to hear in our boyhood at the village flower show!

Of all days in the week, the B.B.C. should give us a good programme on Sundays, both in the afternoon and evening. A military band is good only for military music. Let us have the Wireless Orchestra and augment it. Give us such a programme as we had about four weeks ago, when we had "Wotan's Farewell" and the "Fire Music," and the closing scene from "The Dusk of the Gods," and, above all, eliminate on Sunday the ballad singers, both male and female.

Radio On The "Ranks."

Out of the 8,000 cabmen on the London streets (of which I am one), 7,000 seem to have wireless sets of one kind or another, and we talk about them a good deal.

Now, in submitting an ideal broadcast programme, I have not considered my own personal preferences. These were met very largely by the Wagner-Berlioz programme recently broadcast from Covent Garden.

The chief points in preparing a programme appear to be: (1) It must not be "high-brow," but it certainly must not be hackneyed; (2) very delicate effects must be kept out, as they come through badly; (3) expense must be studied. The existing Wireless Orchestra, with the addition of one first-class vocalist and one first-class instrumentalist, should be sufficient; (4) the mere reading of the programme should whet the appetite, and (5) it should last a couple of hours, or perhaps a little longer.

Unhackneyed Music.

Here, then, is a popular programme of unhackneyed music for a radio concert:—

Overture "Iphiginia in Aulis" *Gluck*
Two Aubades ..... *Lalo*
Aria "Air des adieux" ("Joan of Arc") *Tchaikovsky*

Vocalist.
Orchestral Accompaniment.

Second Movement "Symphonie Fantastique" *Berlioz*

At the Ball.
Fete Boheme "Scènes Pittoresques" *Massenet*

INTERVAL.

"The Planets" ..... *Holst*
(a) Mars. (b) Mercury. (c) Jupiter.
Chanson Hindoue "Sadko" *Rimsky-Korsakov*
Entr'acte & Valse "Coppelia" *Delibes*
"Hungarian Fantasia" ———— *Liszt*
Piano and Orchestra.
"Marche Slav" ..... *Tchaikovsky*

A. W. C. P.

One of the American broadcasting stations has three canaries which frequently entertain listeners.

* * * *

Wireless stations have been opened at Bammako in French West Africa, and Antananarivo, in Madagascar, to form part of the general scheme of wireless communications between the French colonies.

The Long and the Short of It.

Why Different Lengths of Waves Are Used. By P. P. ECKERSLEY, M.I.E.E.

SOMEONE one day will produce cold light. Meanwhile, a critic has asked why we do not erect a relay station (in Norwich) using 30 metres wave-length. In both these thoughts we see something of "vaulting ambition that o'erleaps itself and falls o' the other." My critic, too, asks why we do no short-wave work, and "why Britain should be behind in the march of progress?"

A Costly Matter.

In case my readers may think that we are indeed falling behind, I shall hope to show that quite a deal of work is, and has been, done, and that our reasons for not erecting short-wave stations are fairly comprehensive.

Short waves, it has long been known, have the advantage that the radiators or aerials employed for their use need be extremely small for efficiency. In general, it may be said that the dimensions of any aerial, to be efficient, should be near the dimensions of the wave-length used. It must be obvious that the cost of building aerials for waves of tens of thousands of metres is a costly matter, and in capital charge alone may absorb much of their potential earning power.

It may be wondered, indeed, why long waves should ever have been used. Unfortunately, there is "always a bug somewhere." Short waves, with their mincing, sprinting steps, tire easily—get tired, that is, long before they reach far. In the days when the crystal or other similar form of rectifier was alone available for receiving, the extreme feebleness of the received impulse weighed strongly in the balance against the use of short waves.

New Researches.

The advent of the thermionic valve for receiving, which had the great quality of being able to pick up ever so feeble an impulse and make it louder, gave the short wave new life. Short waves, too, are less interfered with by atmospherics. These facts led to new researches in short waves, and now the tendency is to use their remarkable qualities to an increasing degree.

Let us, then, examine what has been found out about short waves. We know (and some take care that we are in no danger of forgetting) that amateurs use them for communication to the Antipodes. Some of us know that Hertz used them even before the days of wireless amateurs, and that he reflected and refracted them, just as we can do with light waves.

Some of us know that that distinguished man of science, Senatore Marconi, assisted by Mr. C. E. Franklin, produced very short waves during the war, erected the beam station at Inchkeith several years ago, and later startled the world with some most illuminating experiments, using beam transmission over land and sea.

I was privileged in 1920 to see some experiments conducted by Capt. H. J. Round on duplex telephony on short waves across the North Sea. Mr. C. E. Franklin, using reflectors, established about this time a duplex telephone system between Hendon and Birmingham, using a wave-length of 15 metres. In other countries similar researches were being conducted, and shortly after the war I read of the production of waves, I think, of less than a metre by some German engineers, who showed most interesting absorption effects.

How Amateurs Have Helped.

All these workers have found that, thanks to the freedom from atmospherics, the enormous radiation from small aerials, and the powers of re-reflecting these waves in beams, their penetrating power is enormous. All credit is due to the amateurs for having communicated with wholly inadequate power to the Antipodes. It must, however, be realized that in spite of what has happened, the fight between the long and short wave is by no means over; in fact, it is probable that we shall never wholly abandon the use of either, but shall have "each thing in its proper place."

The trouble with short waves is that they are so fickle. One day nothing can be more splendid than the signals; another time——! It is true that with greater powers and saner methods of reception a station like K.D.K.A. is quite reliable as a noise. It is, of course, well-known that certain short wave-lengths are more reliable by night than by day; in fact, Senatore Marconi showed that, in certain experiments he conducted, the strength of signal bore a relationship to the elevation of the sun.

Turning now to telephony experiments, we are here faced with another difficulty. I have already referred to K.D.K.A., America, being reliable in this country as "a noise," and listeners to this famous and wonderful station will know what I mean. While it is clear when listening to this station that something in the way of music is being played in the so remote studio, the quality leaves much to be desired; we suffer from "night distortion" of signals, in fact.

Night Distortion.

Once cure this notable trouble, and short waves may well become a useful weapon in conquering distance. It is not certain, however, that night distortion may not defeat us for some time, and the long wave, freer but not entirely guiltless in this respect, may yet oust its energetic rival. Already our Chelmsford Station, with less power than K.D.K.A. (and with far less radiated power), has been heard in America so successfully that it has been re-broadcast with a measure of success.

The reader will have gathered that a lot of water has got to pass under bridges before we shall derive another weapon to conquer our difficulties by the use of short waves, and that the erection of a 30-metre station (in Norwich) will not necessarily put us in the van of progress.

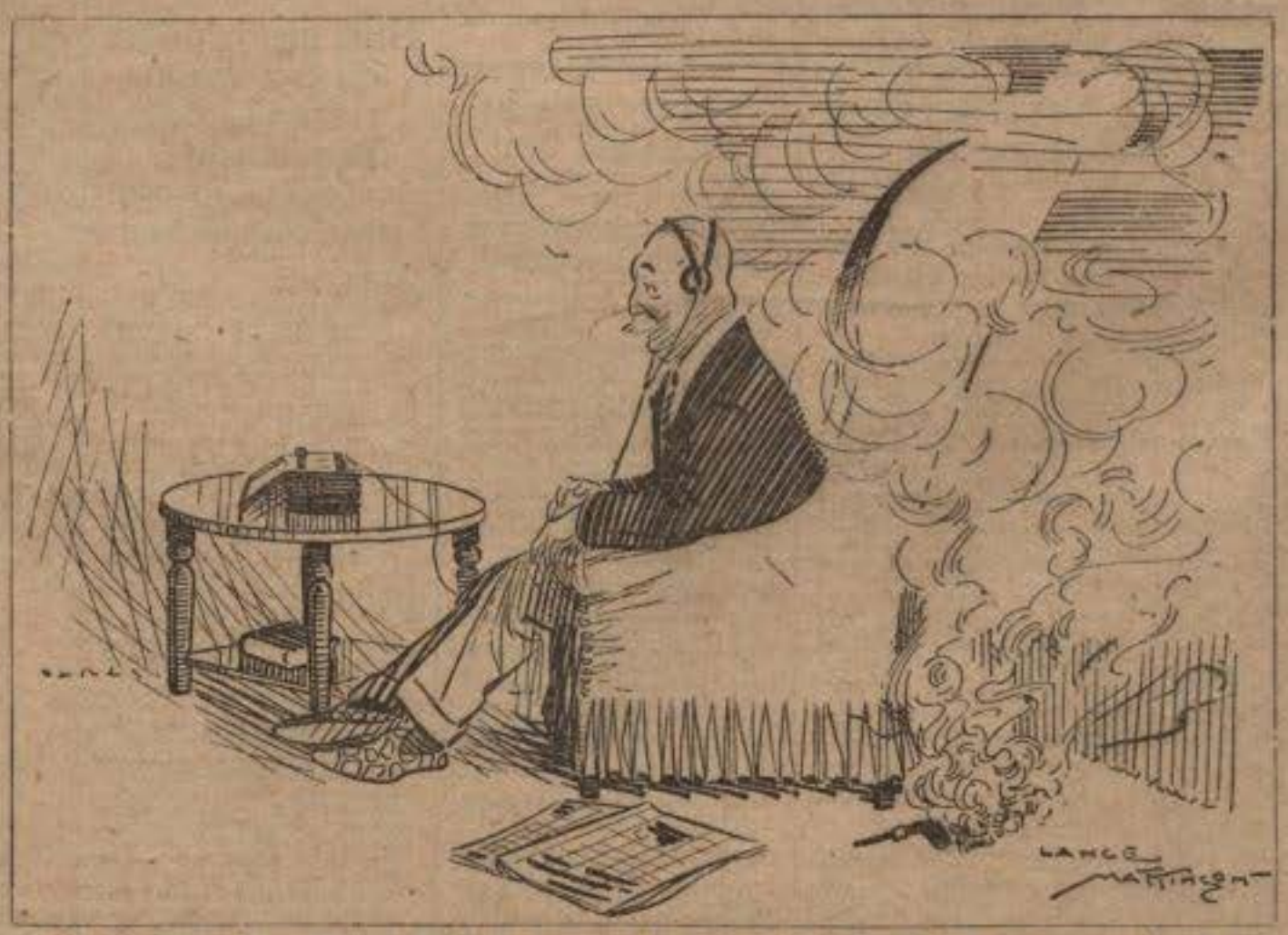
"Wait and See."

It is true that broadcasting science will vastly improve its usefulness will, indeed, enter upon its greater stage of development when it puts us constantly *en rapport* with foreign lands. As far as Europe is concerned, I personally look chiefly to the land line as the technical link to tie us together. For greater distances, of course, short waves and beams may be "our very present help in trouble," but, meanwhile, let us "wait and see," and not plunge into permanent structures based on insecure foundations.

We have our land lines, and surely it is absurd to use 50 K.W. where a 1-50,000th of that power will suffice to link broadcastly John o' Groats with Land's End, London with Paris, or Budapest with Birmingham!

No! I do not quite see that we are behind because we do not rush in where angels fear to tread.

(Another Article by Captain Eckersley will appear shortly.)



Enthusiastic Listener: "What an excellent lecture on Nero! Why, I can almost smell Rome burning."

It has been suggested that a Concert Party should be formed, from M.P.'s of all parties in the House, to broadcast a performance from London. The idea will receive a promising send-off if Mr. F. R. Roberts, ex-Minister of Pensions, who is an accomplished violinist, accepts the invitation which has been extended to him to establish a Concert Party of Labour M.P.'s. Mr. Rhys Davies, a former Under-Secretary to the Home Office, has frequently entertained electors with songs to his own accompaniment. Mr. James Sexton and Mr. Hardy are singers of no mean order.

For economy use Wuncell Valves

The Radio Mail

For sensitiveness use Wuncell Valves

Published periodically in the interest of Valve Users

A new type of Dull Emitter.

Experts declare new Wuncell Dull Emitter likely to revolutionise Valve design

To produce a Dull Emitter Valve which operates with a glow that is almost invisible in daylight is a feat that has just been accomplished by the London firm of A. C. Cossor Ltd. This new Valve—called the Wuncell because it requires only *one* cell to operate it—is certainly the nearest approach to the ideal of a "cold valve" that we have yet seen. Viewed under working conditions the filament could just be seen glowing in daylight, while in a dark room it could readily be likened to the embers of a dying match.

Asked to give some approximate idea of the actual temperature, a representative of the firm stated that, according to pyrometer tests, the reading was 800 degrees as against the 2,000 degrees required by Bright Emitters and even some types of Dull Emitters. For our benefit actual tests were made between the amount of heat (or light) generated by a Wuncell and other types of Valves. The differences were most marked, and demonstrated to the lay mind in a very striking manner that such a low filament temperature must mean a vastly increased life for the Valve.

The British Valve still the best

But it was on actual Broadcasting tests that this new Wuncell showed that, so far as this country is concerned, we have nothing to fear from Continental Valve manufacturers. For the purposes of demonstration a good four-Valve set was used. For the first Valve—which acted as a high-frequency amplifier—a Wuncell type W.2 was used, while for the last stage one of the new Wuncell Loud Speaker Valves was used as a power amplifier. The other two Valves were the standard W.1 Wuncells.

Connected to a fairly good aerial in North London, 2LO had to be considerably de-tuned even for three Valves in order to prevent "blasting" from the Loud Speaker, while with the fourth valve in operation every B.B.C. main station, with the exception of Cardiff, was brought in with incredible volume and exceptional purity. Cardiff—owing to our close proximity to 2LO—could not be tuned in. The following Continental stations were also received at good Loud Speaker strength: Hilversum (a Dutch broadcasting station with call sign HDO), Bremen on 330 metres, Zurich, Radio Iberica of Madrid, and a further Continental station which could not be identified owing to "fading" but which corresponded in wave-length to Vienna.

Wuncells just as sensitive as Bright Emitter Valves

The result of these tests certainly demonstrated that the new Wuncell Valves are not one whit less sensitive than standard Bright Emitter Valves. Another remarkable feature of these Wuncell Valves was their complete freedom from microphonic noises. It has hitherto always been an inherent disadvantage of other dull emitters that even footsteps in the room or other slight vibrations are communicated to the Valve to cause ringing noises in the headphones or Loud Speaker. All the usual tests, such as tapping the table on which the receiver was placed, adjustments of the rheostats, etc., failed to produce the slightest suggestion of a microphonic noise.

We understand that the reason for this improvement is to be found in the special Wuncell method of mounting the filament. Instead of being supported between two electrodes, sprung apart to counteract expansion and contraction, its filament is arched (following standard Cossor practice) and supported at the centre by a third electrode. No doubt, too, the grid—cleverly designed and very rigid—is a contributory factor to this result.

Use Wuncells along with Bright Emitters in the same Set

We were most impressed, not only by the very neat appearance of the Wuncell, but with the vast amount of forethought and research work that must obviously have been put into its construction. For instance, because it was realised by the designers that many multi-valve users would like to try out one Wuncell in conjunction with their ordinary Valves, a special base was designed. This base carries a resistance in series with the filament to permit the valve being used with either a 4- or 6-volt accumulator. Normally, of course, the Wuncell functions at rather less than 2 volts. This excellent idea gives any amateur a chance of trying out one of these new Dull Emitters and comparing its behaviour with the Bright Emitters he may be using. At any later date—by the use of a small screw—the resistance can be short-circuited and the Wuncell used at its correct current of 2 volts. It is worth while noting, too, that all Wuncell Valves are being supplied with the new black low-capacity base in which air only is used at the dielectric between the leads to the four valve legs.

Experts that have witnessed demonstrations of Wuncell valves have expressed their satisfaction at the production of a Dull Emitter which can compare most favourably with the best Bright Emitters. It has always been felt that hitherto a sacrifice of at least 20 per cent. in volume has been the price that must be paid to obtain the conveniences offered by Dull Emitters.

The Valve for Summer Portable Sets

Several of the principal wireless dealers have stated that the introduction of the Wuncell should do much towards the solution of finding suitable Valves for portable receivers for summer-time use. They have pointed out that the .06 type of Dull Emitter requires at least three fairly bulky dry cells—the weight of which has rendered impracticable any serious attempt to put on the market a convenient portable Set cheap to buy and economical to run. One very small accumulator occupying less room than one dry battery would furnish sufficient current for several valves for quite a long period, and could then be recharged for a few pence.

There is undoubtedly a big future for the Wuncell.

How long should Valves last?

Many keen wireless amateurs get over twelve months' service

How long a Valve lasts depends very largely on how it is used. Some men can make their suits last very much longer than others—a little care and attention now and again will prevent creases forming and the material from losing its freshness. The same applies to Valves. For instance, how many amateurs know that the use of filament switches in a Receiving Set—although a great convenience—shorten the lives of the Valves very considerably. Rheostats should be used for the purpose of turning current on and off; to throw the full load on at the turn of a switch is to cause a sudden expansion of the wire used in the filament, and to switch off suddenly is to cause a sudden contraction. No Valves built can withstand such strains indefinitely.

Treat your Valves properly and you'll find they'll last very much longer. For instance, Mr. G. H. Hasemer, of 9 Gulliard Road, writes as follows:—

"I think it is only right to testify to the excellence of Cossor Valves, more particularly so far as I am concerned the P.1. On December 1, 1923, I purchased two of these Valves and they have been going strong ever since, and are functioning well now.

They have been in use on an average of 2½ hours per day from date of purchase, which brings present life up to nearly 1,000 hours. How long they will last I cannot say—perhaps you can estimate. However, I shall certainly repeat a selection of Cossor P.1."

While Mr. J. Harris, of 15 Stegney Bank, Newcastle-on-Tyne, thinks that sixteen months' regular service for one Cossor Valve is something of a record. Writing on January 27, 1925, he says:—

"In September of 1923 I purchased a P.1 Cossor Valve, and wish to state that it has given me excellent service until to-day. The Valve in question has never missed the Savoy Bands, nor Official News of the B.B.C.

Total life of Valve, sixteen months.

Perhaps there are others who can beat this record, but I, as an old user of Cossors, am perfectly satisfied."

Even this record would seem to be eclipsed by a Cossor P.1 which has been doing yeoman service every day for a period of 1,700 working hours as a One-Valve Reflex Set. The owner, Mr. Harold Cooper, of 8 Cotheestone Road, London, S.W. 2, expresses his satisfaction in these terms:—

"I should like to mention that I have used a 'Cossor No. V. 9132' in use since last September, and averaging at least hours per day (very moderate average for afternoons and evenings) it has given over 1,700 working hours, and is still going strong, and therefore hours are exclusively all run chain in your advertisement; my circuit is One-Valve Crystal 'Reflex.'"

Valves to be in sealed boxes

One well-known manufacturer definitely decides to issue all future Valves in sealed cartons only

A move of the utmost importance has been made by A. C. Cossor Ltd.—the well-known British Valve manufacturers. They have decided that, in order to protect the public and to ensure their Valves being used in absolutely new condition, they are now sealing every Valve in its carton at the Works. Asked how it would be possible for the shopkeeper to be certain that he was selling a sealed Cossor Valve, a member of the firm explained to a representative of the *Radio Mail* that this was a matter which had certainly presented some difficulties. Various methods had been carefully tried out, including sealing the legs of the Valves and other devices, but none had proved as satisfactory in practice as the method they were now adopting. This consists of wrapping the Valves in a very generous covering of cotton wool, after having first brought two copper wires from the filament legs to two studs on the end of the box. When a customer wants a Cossor Valve, these two brass contacts are placed in series with an electric flash-lamp battery and a bulb. If the filament should happen to be damaged, the circuit will not be complete and the lamp will not light. This test can be easily carried out without breaking the seal of the box by means of a very ingenious showcard, which we understand Cossor's are supplying free of charge to all Wireless dealers.

A prominent manufacturer of Broadcast Instruments enthusiastically endorsed this new idea. He agreed that it was a wise move that had been long awaited. The public, he declared, welcomed any method of purchasing usable accessories under a seal. In his opinion, the Wireless dealer—while not shirking responsibility—considered that the manufacturer ought to take steps to see that his (the manufacturer's) responsibility ended only when the article reached the actual user.

Several Wireless stores in the West End District confirmed that the public have been quick to respond to this novel idea and had bought Cossor Valves in larger numbers than ever.

This decision on the part of the manufacturers of Cossor Valves ought to be a strong lead in the making of H.T. Batteries.

Incidentally, we gather that the new method of swathing each Valve in a special thickness of cotton wool, in preference to fastening it in a semi-rigid box, is proving wonderfully effective in preventing breakages in transport.

[*Continued from preceding column*]

handles to avoid possibility of body capacity. The peculiar point about K.D.K.A. is that, once your set will oscillate down to such a low wave-length, you can receive it on the very worst of aerials. In fact, it is not uncommon to hear of amateurs receiving the famous East Pittsburg Station on a short indoor aerial. Such an experience as that which befell Mr. E. W. Higgins, of 30 Butler Street, Manchester, is worth recording:—

"It may interest you to know that I have been successful in picking up K.D.K.A., Pittsburg, on the 14th, 15th, 17th, 18th, 19th and 20th of December, 1924, on one Valve—Cossor.

I was using an indoor aerial about sixty feet and a 'gas-pipe earth' connection. The consistency of reception proves this is no freak. On putting in another Valve of another make I failed to make the set oscillate at all, thus proving the superiority of your Valves. This was on the short wave (88 metres). You may use any part of my letter to your benefit."

So, if you cannot pick up any American stations on a multi-valve set, remember that numbers of ordinary wireless enthusiasts—not necessarily blessed with a scientific training—have picked them up on one Valve alone.

Are you using too much high-tension current?

Keep an eye on the H.T. voltage and you'll probably get better results

It is worth while remembering that there is no hard-and-fast rule about the amount of H.T. current you should use for your set. Why not experiment a little? Your H.T. Battery is purposely supplied to you with tappings for various voltages—you should use them.

Obviously, if you are one of the lucky ones to be able to use a low H.T. voltage, you will save money, for your batteries will last longer. Mr. E. G. P. Cutts, 8 Cleve Hill Cottages, Virginia Water, Surrey, in a very interesting letter on the subject of H.T. current, demonstrates that there is a good field for experimental work in this direction. He says that:

". . . It has occurred to me that it might be of interest to you to know of the excellent results I am obtaining on a One-Valve (Cossor P.1) set, using only nine volts high tension. Not only have I received all the B.B.C. main stations, and Leeds, Bradford Relay, but Madrid, Berlin, Hamburg, and le Petit Parisien on an outdoor aerial, also on an indoor aerial. All signals received were quite clear and good. To say the least, I think this speaks volumes for your valves. I feel there cannot be much better recommendation."

It is well known, of course, that when four electrode Valves are used in suitable circuits the high-tension supply can be completely eliminated.

Have you got down to the short waves yet?

Get ready for the new Broadcasting Stations operating on 100 metres or less

There's lots of enjoyment to be obtained from short-wave reception. If you can read Morse, you should certainly alter your set so that you can get down to 90 metres and under. Any evening will find scores of British amateurs corresponding with their friends across the seas. The most extraordinary thing about these short waves is their tremendous power of penetration. Using but very little power, amateurs can send messages immense distances. Incidentally, the tuning of short waves means the use only of high-grade components and suitable Valves. How far American amateurs can send on short waves is a matter of conjecture—it is sufficient to say that signals have been received in this country without aerial or earth. In this connection, Mr. J. Gordon Rubie, the well-known Glasgow experimenter, writes as follows:—

"10th December, 1924.

"Some time ago I wrote you concerning the excellent reception of American broadcasting obtained with two of your P.1 Valves. They have since demonstrated their capabilities in another way.

I am now using a Reinartz-type receiver on the very short waves of 80 metres and under, consisting of detector and one low-frequency, and during the past fortnight have logged 106 American amateurs, of which twenty were heard on one night without either aerial or earth. Either of my two 'Cossors,' now almost two years old, are the only Valves I have got to oscillate below about 90 metres.

[*Continued in next column*]

A heavy gale in the North Sea

Ship gets a severe buffeting and Wireless Receiver is seriously damaged

Two thousand years ago the Romans built some splendid bridges in this country. Many of them still remain—a silent testimony to sound design and incomparable workmanship. The arched bridge, in fact, will go down to posterity as the greatest contribution to engineering in the history of civilisation. Arched for strength was the watchword of the Romans, and it is indeed a remarkable coincidence that this same arched principle should be the watchword of a present-day manufacturer of British Wireless Valves. The Cossor Valve—as most wireless enthusiasts know—utilises an arched filament, and two Valves of this make have just emerged triumphant from a somewhat strenuous test. But let Mr Johnston Houston—the chief engineer of the S.S. Tenbury—tell the story in his own words:—

"I have a great tribute to pay to the strength of the filament of your Valves.

I have 4-valve receiving sets fitted with two of your Valves, Nos. V6720 and 8307K, and two of other makes. On the night of the 23rd ult., during a heavy gale in the North Sea, my set was thrown across a cabin and dropped four feet from a table, and the breaking of the ship causing the panel of set to be torn from cabinet. On examining same after the accident, I was surprised to find your two Valves intact, the others smashed. Your two Valves are still in good going condition."

[*Continued from previous column*]

Considering the constant use and incidental knocking about to which these Valves have been subjected, I think this speaks highly for your products, and I am looking forward to a further period of their usefulness."

How many Valves do you use to receive U.S.A. Broadcasting?

If your set is only a one-valver, don't lose heart

Many people still think that it is no use sitting up to two o'clock in the morning to listen to American broadcasting unless big and expensive Valve sets are available. There could be no greater mistake. If an efficient single-Valve reaction set is used, and the experimenter knows how to tune his instrument very carefully, the reception of W.G.Y., K.D.K.A., and other well-known stations on the other side of the Atlantic should not be impossible. Of course, reception may be weak, it may be subject to fading, and it may not be consistent, but none the less it will be well worth trying for. Two special points should be noted. The first is that only the most efficient low-loss coils should be used and, secondly, the Valve should be of the highest possible efficiency. In this connection it may be of interest to quote from a letter received recently from Mr. F. H. Biddle, of 43 Portnall Road, Maida Hill, London, W.9. He says:—

"I have been using a Cossor P.1 Valve of your make for over twelve months, with surprising results, having received several American stations also French, Belgium, German, Italian, Spanish, and other Continental stations, my latest success being a programme broadcast on October 12th from W.E.E.I. (Edison Light of Boston, U.S.A.), from which I have received a letter confirming the items received by me. They also say that I am the first to receive their reception in London. This, you will no doubt agree, speaks well for the Cossor Valve. The set used was a one-Valve reaction receiver (self-made), using four volts on the filament and thirty on the anode."

For the successful reception of K.D.K.A. on 68 metres special coils are required, and the condensers ought to be fitted with long tuning

[*Continued in next column*]

Cossor Valves

The Valves that give your Set that long distance feeling!

Gilbert Ad. 2511.

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, April 5th.

SUNDAY, April 5th.

3.0-5.30.—*Programme S.B. from London.*
8.30-9.0.—Service conducted by the Rev. J. A. MACRAE, M.A., of St. John's (Cross) Church.
9.0-10.45.—*Programme S.B. from Cardiff.*

MONDAY, April 6th.

3.0-4.30.—Concert. Women's Topics.
5.15-6.0.—CHILDREN'S CORNER.
7.0-10.30.—*Programme S.B. from Glasgow.*
10.30-11.0.—EXPERIMENTAL TRANSMISSION FOR AMATEURS.

TUESDAY, April 7th.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Boys' Brigade Talk.
7.0-11.0.—*Programme S.B. from London.*

WEDNESDAY, April 8th.

3.0-4.30.—Concert. Women's Topics.
5.15-6.0.—CHILDREN'S CORNER.
7.0-11.30.—*Programme S.B. from Glasgow.*

THURSDAY, April 9th.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.
4.30-5.0. } 6.0-6.30. } Recital of New Gramophone Records.
5.15-6.0.—'Teens' Corner.
6.50-11.0.—*Programme S.B. from Glasgow.*

FRIDAY, April 10th.

5.15.—CHILDREN'S CORNER.
6.40-6.55.—Major J. Eddington Aitken. *S.B. to Glasgow, Aberdeen, Edinburgh and Belfast.*
7.0-10.0.—*Programme S.B. from Manchester and London.*

SATURDAY, April 11th.

3.0-4.30.—Concert. Women's Topics.
5.15-6.0.—CHILDREN'S CORNER.
7.0-7.30.—*Programme S.B. from London.*
THE BARNARDO MUSICAL BOYS.
Under the Direction of WILLIAM WIGG.
REGINALD WHITEHEAD (Bass).

7.30. Musical Boys.
Selections on:
Handbells, Gavotte, "Leopold" .. *H. Aaron*
Sleigh Bells, "Tyrolienne" ..... *Rossini*
Mandolines, "Impromptu" .... *H. Aaron*
Miniature Chimes, "Village Chimes," introducing "The Minstrel Boy."
Xylophones on Miniature Chimes, "Il Corricolo" Galop ..... *De Gran*
Handbells, Scotch Airs.
Bagpipes, "Jenny's Bawbee" and "Barren Rocks."
Ocarinas, "Come to My Heart" .. *Verne*
Marimbaphones, "Falling Leaves."
Fairy Bells and Auto Harp.
Handbells, "Land of Hope and Glory" *Elgar* (1)

8.15. Reginald Whitehead.
"The Skipper of the *Mary Jane*" *Richards* (1)
"Devonshire Cream and Cider" *Sanderson* (1)
"Spanish Gold" ..... *Fisher* (1)

8.30. Musical Boys.
Selections on:
Handbells, "The Merry Village Bells" *Birch*
Sleigh Bells, "A Swiss Waltz."
Mandolines, "Jessamine Polka" *E. J. Ellis*
Miniature Chimes, Scotch Airs.
Xylophones and Tubephone, "On the Road to Moscow" ..... *Loetz* (12)
Handbells, "In a Monastery Garden" *A. W. Ketelbey* (8)
Bagpipes, "Kenmuir" and "Bonnie Laddie."
Ocarinas, "If Winter Comes" ... *Tennant*
Marimbaphones, "Papillonette" ... *Gambrell*
Fairy Bells and Auto Harp.
Handbells, "Poet and Peasant" .... *Suppé*

9.15. Reginald Whitehead.
"Me and My Jane" ..... *S. Bennett* (5)
"The Warwickshire Wooing" ..... *James*
"Why Shouldn't I?" ..... *Fisher* (1)

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

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, April 5th.

SUNDAY, April 5th.

3.0-5.30.—*Programme S.B. from London.*
8.30-9.0.—Religious Service, conducted by the Rev. Canon GEOFFREY GORDON, of St. John's Episcopal Church.
Choir under the Direction of RALPH T. LANGDON, Mus. Bac.
9.0-10.45.—*Programme S.B. from Cardiff.*

MONDAY, April 6th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-9.40.—*Programme S.B. from London.*
9.40.—Mr. E. NORMAN HAY, Mus.Doc. *S.B. from Belfast.* Local News.
10.0-10.30.—*Programme S.B. from London.*

TUESDAY, April 7th.

11.30-12.30.—Gramophone Records.
3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Mr. H. Mortimer Batten, F.Z.S., "The Present Standing of the Wildcat."
7.0-11.0.—*Programme S.B. from London.*

WEDNESDAY, April 8th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. T. H. PEAR. *S.B. from Manchester.*
Local News.
JENNY FORRESTER (Soprano).
REGINALD WHITEHEAD (Bass).
JOHN D. MILLER (Solo Flute).
THE GARGIL MALE VOICE QUARTET: (J. H. BEWS, A. BEWS, G. MACFARLANE, J. THORNTON.)

7.30. Quartet.
"The Mulligan Musketeers" *R. W. Atkinson* (2)
"Jenk's Vegetable Compound" *J. C. Macy* (2)
"The Wedding of Shon Maclean" *A. Patterson* (25)

7.45. Jenny Forrester.
"If You Are Asking" ..... *Verdi*
"Jill" ..... *Calder* (14)
"Waltz Song" ("Tom Jones") .... *German*

8.0. John D. Miller.
"Valse Gracieuse" .....
"Souvenir" .....
"Gipsy Dance" ..... } *German*

8.15. Reginald Whitehead.
"Vulcan's Song" ..... *Gounod* (1)
"The Three Comrades" ..... *Hermann*
"The Pipes of Pan" ..... *Elgar* (1)

8.27. Quartet.
"Summer Eve" ..... *J. L. Hatton* (11)
"A Vintage Song" ..... *Mendelssohn* (11)
"Sleep, Gentle Lady" ..... *Bishop* (11)

8.42. Jenny Forrester.
Song Cycle, "Pastels" .. *Landon Ronald* (5)

9.0. John D. Miller.
Sonata in B Flat Major ..... *Handel*
"Offertoire," Op. 12 }
"Rossignolet" .... } ..... *Donjon*

9.15. Reginald Whitehead.
"Bonnie George Campbell" ..... *Keel*
"Spanish Gold" ..... *Fisher* (1)
"The Jolly Tinker" ..... *Newton*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. ALLEN WROE. *S.B. from Leeds-Bradford.*
Mr. J. S. CHISHOLM: Horticultural Talk.
G. L. MARSHALL, on "Station Topics."
Local News.

10.5 (approx.) Jenny Forrester.
"There's a Fair on the Green" .. *Cresswell*
"My Heart is Sair" .... *arr. Stephen* (34)
"Boatman o' the Forth" ..... *Gray*

10.15. John D. Miller.
Two Songs Without Words .. *Mendelssohn*
"L'Oiseau du Bois" .... *C. Le Thiere*

(*Continued in col. 3, page 89.*)

Hull Programme.

6KH 335 M.

Week Beginning Sunday, April 5th.

SUNDAY, April 5th.

3.0-5.30. } 8.30-9.0. } *Programmes S.B. from London.*
9.0-10.45.—*Programme S.B. from Cardiff.*

MONDAY, April 6th, and WEDNESDAY, April 8th.

3.0-3.30. } 4.0-4.30. } Music relayed from the Majestic Picture House.
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Boy Scouts' Talk (Wednesday).
7.0-10.30.—*Programme S.B. from London.*

TUESDAY, April 7th.

3.0-3.30. } 4.0-4.30. } Gramophone Records.
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.40-6.55.—Hull Wireless Society Talk.
7.0-11.0.—*Programme S.B. from London.*

THURSDAY, April 9th.

3.0-3.30. } 4.0-4.30. } Gramophone Records.
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.30-6.45.—Mr. C. W. H. Glossop, "The Elimination of the Low Yielding Cow—The Advantage of Milk Recording."
6.50-6.55.—Market Prices for Farmers. *S.B. from London.*
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News.

7.35. **Popular Night.**
GERALD KAYE (Tenor).
JOHN CAREY (Entertainer).
THE ST. HILDA COLLIERY BAND.
Relayed from
The Spa, Bridlington.
The following songs will be sung by Gerald Kaye from the Studio during the Evening:—
"Four Old World Dance Songs" *Montague Phillips*
"Casey the Fiddler" ..... *Haydn Wood*
"Wait" ..... *D'Hardelot*
"The Finest Job of All" (From "Songs of the Air Service") ..... *Coates* (5)
"What a Wonderful World It Would Be" *Lohr*
"A Farewell" ..... *Liddle* (1)
John Carey will Entertain at appropriate intervals.

9.30.—WEATHER FORECAST and NEWS *S.B. from London.*
Lord DESBOROUGH. *S.B. from London.*
Local News.
10.0.—THE SAVOY BANDS. *S.B. from London.*
11.0.—Close down.

FRIDAY, April 10th.

7.0-10.0.—*Programmes S.B. from Manchester and London.*

SATURDAY, April 11th.

3.0-3.30. } 4.0-4.30. } Gramophone Records.
3.30-4.0.—WOMEN'S HALF-HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local Talk. Local News.
7.30-12.0.—*Programme S.B. from London.*

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BARONESS ORCZY'S APPEAL.

Famous Authoress Advises Readers to Take Up Pelmanism—"Not a Man or Woman Who Would Not Be Benefited," She Says.

THE Baroness Orczy, the famous authoress of "The Scarlet Pimpernel," strongly appeals to readers to take up Pelmanism.

She is convinced that it is just what thousands of people need in order to make a success of their lives.

"Let me put the problem plainly before you," she says.

"There is no man or woman living who has not been endowed with Mind and Memory and Will, just as they have been endowed with a body.

"But in just the same way as the body becomes stiff and useless and atrophied if it be not given the chance of exercising its proper functions, so the higher functions of man's entity do in most cases remain torpid and dormant for sheer want of simple and regular activity.

"Even the most superficial glance into the 'Little Grey Books' of Pelmanism will open up the most dazzling possibilities and reveal the fact that the mind—far more even than the body—can be taught and trained to a high degree of perfection.

The Road to Success.

"You can attain your heart's desire with just a very little application, a very little self-discipline, and let the Pelman Institute do the rest for you. Put yourself in their hands and let them take you by easy stages—every one of them a delight—along that beautiful road, which will lead you inevitably to success.

"And once you have started on the Pelman Course, let me assure you that you will not wish to rest till you have gone through to the end. There are 12 'Little Grey Books,' each of which represents one week of simple, easy, exceedingly pleasant mental and bodily exercises. And if you do these and follow the advice given you in the small books, each succeeding week will see you just a little more self-reliant, just a little more confident, a little more certain of ultimate success.

"Believe me, I have studied the little books, each of them a small gold mine which goes to enrich the brain. **There is not a man or woman living who would not derive some benefits from them, and there are thousands—nay, millions—to whom they would mean just the difference between a life of mediocrity and disappointment and one of prosperity and of triumph."**

Every day letters reach the Institute from men and women who have added to their incomes, won their way to higher positions, and secured other valuable benefits as the result of taking up Pelmanism.

BARONESS ORCZY.

The Baroness Orczy, the popular authoress, who makes a striking appeal to readers to take up Pelmanism in order to make a success of their lives. Full particulars of the method advocated by the Baroness will be sent free of cost to everyone who uses the coupon printed below.

Here are a few extracts from the Institute's post bag:—

A Manager writes:—"Salary increased from £230 per annum, first to £400, then to £800, now to £1,000, in two years. My age is 33 years."

A Salesman reports that Pelmanism has given him "increased self-confidence, more tenacious memory, and a rise of £145 per annum."

An Architect writes that his income "has gone up 300 per cent."

A Clerk states that he has quadrupled his salary.

A Manager says that he has secured three increases of salary.

Another Clerk writes that he has been promoted three times.

A Shopkeeper reports that he has doubled his business.

An Artisan reports "a little over 100 per cent. increase in wages."

A Typist reports that she has been appointed Assistant Secretary. "The compliment I often get: 'You are a walking encyclopædia,' is due to Pelmanism."

A Doctor says that he has steadily increased his practice.

An Accountant reports a "substantial increase" in salary.

A Scientific Instrument Maker says he has received "an encouraging increase in income."

A Telegraphist says he has secured his present appointment "simply and solely" through Pelmanism.

A Major-General wishes he had taken it up 15 years ago. "I have the highest opinion of the system," he says.

A Dental Surgeon says that since taking the Course his "income has doubled itself."

A Saleswoman writes that she has secured two rises in 12 months.

A Manageress says that owing to Pelmanism she has become more self-reliant and efficient, and her salary has been doubled. "Its teaching," she writes, "is just what I needed."

A Shorthand Typist reports an increase of 80 per cent. in salary.

A Clergyman says that his preaching has improved.

A Printer says he has developed "confidence, a keener mental grasp, and a strengthened memory."

An Assistant Cashier writes:—"The Course has already paid for itself, in that I have a better position."

A Managing Director attributes his success mainly to Pelmanism.

A Mining Engineer writes that he has secured a post and increased his salary from £40 a month to £60 a month.

WHAT PELMANISM DOES.

Among the defects rapidly banished by Pelmanism are:

—Forgetfulness.	—Mind Wandering.
—Brain-Fag.	—Indecision.
—Inertia.	—Shyness.
—Weakness of Will.	—Lack of System.
—Lack of Ideas.	—Procrastination.
—Timidity.	—Mental Confusion.

And, whilst banishing these defects, Pelmanism makes your brain keen, fresh, vigilant, and reliant, and develops such qualities as:

—Concentration	**—Directive Ability**
—Observation	**—Forcefulness**
—Perception	**—Self-Confidence**
—Judgment	**—Driving Power**
—Initiative	**—Self-Control**
—Will-Power	**—Tact**
—Ideation	**—Reliability**
—Resourcefulness	**—Salesmanship &**
—Organising Power	**—A Reliable Memory**

that are indispensable if you wish to achieve success in any sphere of life.

"The Efficient Mind," besides containing a full description of the Pelman Course, also gives particulars of striking successes in Business and the Professions secured as a result of practising Pelmanism.

Every reader who wishes to improve his or her present position should get and read this book.

Write for a free copy to-day (using the coupon printed below) to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

In order to obtain full particulars of this wonderful system, either call at the Institute or post the adjoining coupon to the Pelman Institute, 95, Pelman House, Bloomsbury St., London, W.C.1.

Write or call to-day.

USE THIS COUPON (OR CALL) TO-DAY.

To the PELMAN INSTITUTE,
95, Pelman House, Bloomsbury Street, LONDON, W.C.1.

Sir,—Please send me, gratis and post free, a copy of the book "The Efficient Mind," and particulars of the offer entitling me to take the Pelman Course on especially convenient terms.

NAME .....

ADDRESS .....

.....

All Correspondence is Confidential.

Leeds—Bradford Programme.

2LS 346 M. 310 M.

Week Beginning Sunday, April 5th.

SUNDAY, April 5th.

3.0–5.30.—*Programme S.B. from London.*
8.15–9.0.—Roman Catholic Service from Studio.
9.0–10.45.—*Programme S.B. from Cardiff.*

MON., April 6th, and SAT. April 11th.

11.30–12.30.—Gramophone Records. (Saturday.)
2.45–3.45.—The Station Trio.
5.15–6.0.—CHILDREN'S CORNER.
6.0–6.15.—'Teens' Corner.
7.0 onwards.—*Programme S.B. from London.*

TUESDAY, April 7th.

11.30–12.30.—Gramophone Records.
2.30–4.0.—Isaac Freedman and his Orchestra, relayed from the Theatre Royal Picture House, Bradford.
4.45–5.15.—WOMEN'S HALF-HOUR.
5.15–6.0.—CHILDREN'S CORNER.
6.0–6.15.—'Teens' Corner.
6.40–6.55.—Kolin Robertson: A Chat on Golf.
7.0–11.0.—*Programme S.B. from London.*

WEDNESDAY, April 8th.

11.30–12.30.—Gramophone Records.
3.30–4.30.—Signor Calameni and his Orchestra, relayed from the Scala Theatre, Leeds.
5.15–6.0.—CHILDREN'S CORNER.
6.0–6.15.—'Teens' Corner.
6.40–6.55.—"On My Anvil," by the Smilesmith.
7.0–7.30.—*Programme S.B. from London.*

THE HARROGATE ROYAL BATHS QUARTET:
REGINALD WHITEHOUSE (Violin);
CECIL JERVIS (Violoncello);
CHARLES MANN (Viola);
CECIL MOON (Pianoforte).
ADA WRACK (Contralto).
R. GUNNELLE HAMLYN (Baritone).

7.30. The Quartet.
Andante and Rondo from Quartet in E Flat, Op. 16 ..... *Beethoven*
Ada Wrack.
"May Night" ..... *Brahms*
"By the Waters of Minnetonka" *Lieurance*
"Tune Thy Strings, Oh Gipsy".....*Dvorak*
"I Love the Jocund Dance" *Walford Davies*
The Quartet.
"Nocturne" ..... *Borodin*
"Bridal Dance" ..... *Rubinstein*
"Melodie" ..... *Tchaikovsky*
"Bacchanale" ..... *Glazounov*
Ada Wrack.
"The Night Has a Thousand Eyes" *Miller*
"The Challenge" ..... *Peel*
"Over the Moor" ..... *Liddle*
"Dancing Time in Kerry" ..... *Hampson*
The Quartet.
Suite from Quartet, Op. 5.....*F. Luzzatto*
Moderato; Andante (Strings); Tempo di Valse; Allegro con brio.
R. Gunnelle Hamlyn.
"Song of the Toreador" ..... *Bizet*
"She Alone Charmeth My Sadness" *Gounod*
"Blow, Blow, Thou Winter Wind" *Sargeant* (1)
The Quartet.
"Nocturne" ('Cello Solo) ..... *Trowell*
"La Capricieuse" (Violin) ..... *Elgar*
"Romanza".....} Solos { *Wolstenholme* (11)
"Gavotte and Musette" (Pianoforte Solo) *Baumer* (8)
R. Gunnelle Hamlyn.
"Young Tom o' Devon" ..... *Russell*
"Lighterman Tom" ..... *Squire*
"Why Shouldn't I?" ..... *Russell* (1)
The Quartet.
Melodies of Franz Schubert.

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
9.40.—Mr. ALLEN WROE, the Diarist: "A Travel Picture—Adrift in Asia Minor." The Experiences of the Leeds to Quetta Motor Expedition in Turkey (Europe and Asia). *S.B. to other Stations.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.

(*Continued in column 3, page 89.*)

REAL POWER VALVES

When you want power valves for highly efficient power amplification, it will pay you to emphasise

MULLARD D.F.A. MASTER VALVES.

These valves have been specially designed for maximum power work with a low temperature long life filament for minimum current consumption.

NOTE THE DISTINCTIVE TYPES FOR SPECIAL OPERATION.

For Large Loudspeakers giving increased volume and clarity.

D.F.A.O. (·35 amp.) and D.F.A.2 (·2 amp.) for 4 volt accumulators **26/-** each
D.F.A.1 (·2 amp.) for 6 volt accumulators - - - - **30/-** each
D.F.A.3 (·06 amp.) for dry cells or accumulators (6 volts) - - **32/-** each

For Resistance Capacity Amplifiers.

D.F.A.4 (·2 amp.) for 6 volt accumulators - - - **30/-** each

Leaflet V.A.4. gives full technical information.

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Mullard
THE·MASTER·VALVE

Obtainable from all Electricians, Wireless Dealers, Ironmongers, etc., etc.

Advertisement—The Mullard Radio Valve Co., Ltd. (R.T.), Nightingale Works, Balham, S.W.12.

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The original pattern B.T.H. Headphones achieved a remarkable reputation for sensitiveness and tonal quality. Many improvements have since been made, with the result that to-day B.T.H. Headphones are the most comfortable and convenient instruments of their kind. Some of the more important constructional features are given below :—

Price per pair 20/-
(4000 ohms)
Weight with cord 9½ ozs.

A *The body is of special non-resonating material.*
B *The stirrup moves freely within the slider, and takes up and retains its position without any locking device.*
C *The stirrup cannot be completely revolved in the slider. Kinking and twisting of the cord are thus avoided.*
D *The special slider adjustment obviates the use of screws*
E *Spring steel headbands give the exact pressure required for perfect hearing with ut discomfort. There is no "scissors" movement.*
F *The leather covering gives perfect comfort.*
G *The earpieces fit closely to the ears.*
H *Best quality flexible cord.*
I *Nickel plated series connector.*

Obtainable from all Electricians and Radio Dealers.

Advert. of The British Thomson-Houston Co., Ltd.

B T-H

2273

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, April 5th.

SUNDAY, April 5th.

3.0-5.30.—*Programme S.B. from London.*
8.30-9.0.—Religious Service from Studio.
Address—The Rev. T. H. MARTIN, M.A.
Choir—Introit, Anthem, and Recessional.
9.0-10.45.—*Programme S.B. from Cardiff.*

MONDAY, April 6th.

11.0-12.0.—Mid-day Concert.
3.30-4.30.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—*Programme S.B. from London.*

TUESDAY, April 7th.

3.30-4.0.—WOMEN'S HALF-HOUR.
4.0-5.0.—The "State Brighter Liverpool" Band, relayed from the State Café.
5.30-6.30.—CHILDREN'S CORNER.
7.0-11.0.—*Programme S.B. from London.*

WEDNESDAY, April 8th.

11.0-12.0.—Mid-day Concert.
3.30-4.30.—Gramophone Lecture by Moses Baritz.
5.30-6.30.—CHILDREN'S CORNER.
7.0-7.30.—*Programme S.B. from London.*

Military Band Night.

THE BAND OF THE LIVERPOOL CITY POLICE.
(By kind permission of the Watch Committee and the Chief Constable, Francis Caldwell, M.V.O., O.B.E.)
Under the Direction of
CHARLES R. BICKS,
Chief Inspector, Bandmaster.
DORIS GAMBELL (Soprano).
ALBERT E. BATTEN (Tenor).

7.30. Band.
Overture, "Oberon" ..... *Weber*
Suite, "Carnival" ..... *Ring*
8.0. Doris Gambell.
"April Morn" ..... *Batten* (1)
"Ah, Though the Silver Moon Were Mine" *Lohr*
"Buy My Strawberries" ..... *Oliver* (8)
8.10. Band.
Selection, "Tom Jones" ..... *German*
"Spring Song" ..... *Mendelssohn*
8.30. Albert E. Batten.
"Drink to Me Only" .....
"My Pretty Jane" ..... } *Traditional*
"It Was a Lover and His Lass" }
8.40. Band.
Selection, "La Bohème" ..... *Puccini*
"Humoreske" ..... *Dvorak*
9.0. Doris Gambell.
"Caro Nome" ("Rigoletto") ..... *Verdi*
"Chant Indoue" .....*Rimsky-Korsakov*
"Down Vauxhall Way" ..... *Oliver* (8)
9.10. Band.
Fantasia for Alto Saxophone, "Lucia" ("Lucia di Lammermoor") *Donizetti* (1)
(Soloist—Sergt. F. S. MATHISON.)
Waltz, "Midnight on the Alster" ... *Fetras*
9.30-10.0.—*Programme S.B. from London.*
10.5. Albert E. Batten.
"Pleading" ..... *Elgar* (11)
"Sometimes With Deep Regret" *Lambert* (1)
"I'll Sing Thee Songs of Araby" ... *Clay*
10.10. Band.
Reminiscences of England ... *arr. Godfrey*
10.30.—Close down.

THURSDAY, April 9th.

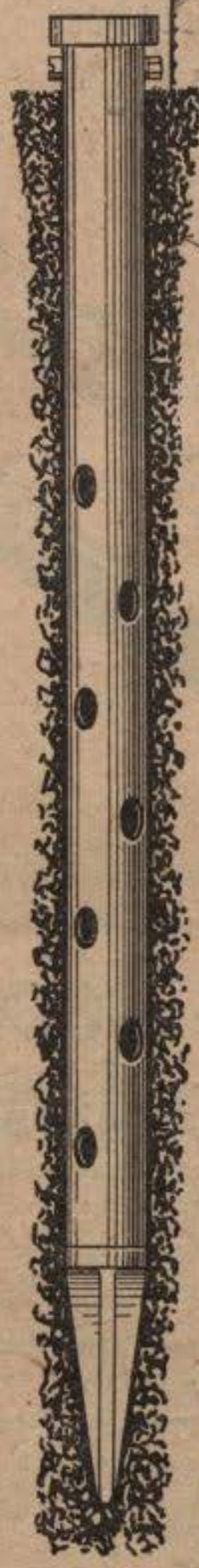
3.30-4.30.—WOMEN'S HALF-HOUR.
4.0-5.0.—Gaillard and his Orchestra.
5.30-6.30.—CHILDREN'S CORNER.
6.50-11.0.—*Programme S.B. from London.*

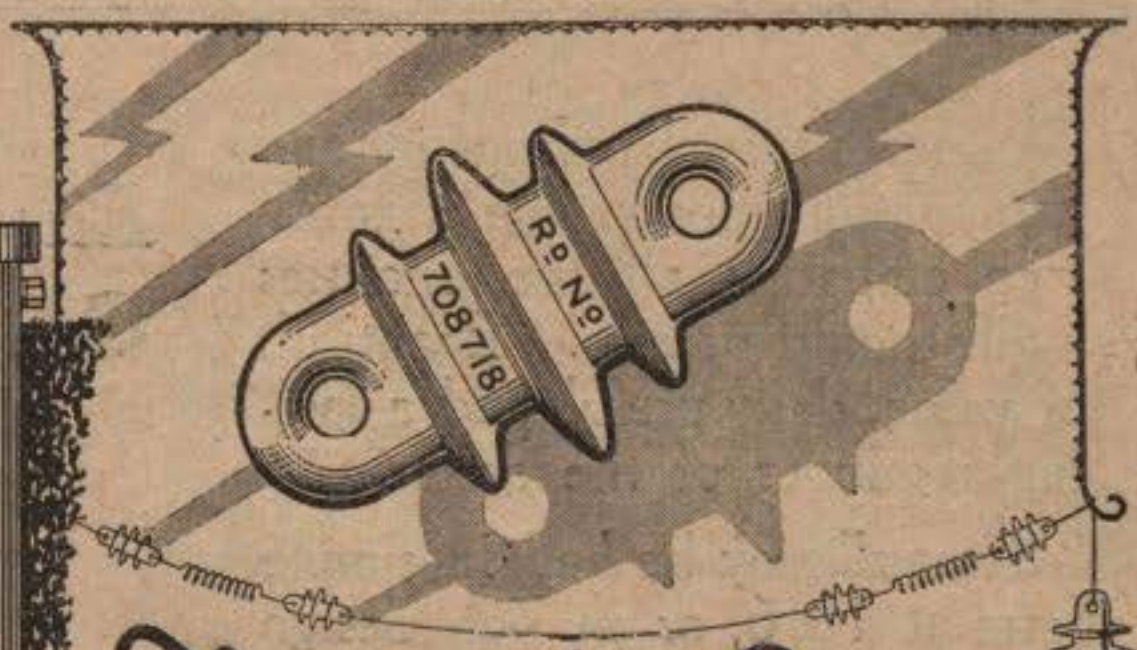
FRIDAY, April 10th.

7.0-10.0.—*Programme S.B. from Manchester and London.*

SATURDAY, April 11th.

3.0-4.0.—Mr. Eillingford (City Organist): Organ Recital, from St. George's Hall.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. Talk on the Work of the Liverpool Playhouse by William Armstrong.
7.30-12.0.—*Programme S.B. from London.*





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Try this ancient advice on your wireless set.
A half-starved set cannot give satisfactory reception.
Are you starving your set?
Consider these three points.

1. THE NEW CLIMAX AERIAL INSULATOR. (Registered Design No. 708718).

This will stand FOUR TIMES the flash over voltage of the ordinary cheap shell or egg insulator while it has far less capacity to earth. It is made of the same High Tension vitreous porcelain as the 100,000 volt insulators on High Power Transmission lines. It will stand a direct pull of hundreds of pounds. It is entirely non-hygroscopic. It cannot absorb moisture even if fractured. It insulates perfectly during rainfall. It is self cleaning on all surfaces.

2. THE CLIMAX RADIO EARTH. The low-loss direct tubular earth. Far better than the old-fashioned waterpipe or gas-pipe earth. Ready for use. Easily fitted. Maximum efficiency. Length approx. 30ins. Price 5/-. Climax Insulated Low-loss Earth Lead, 20ft. 1/3.

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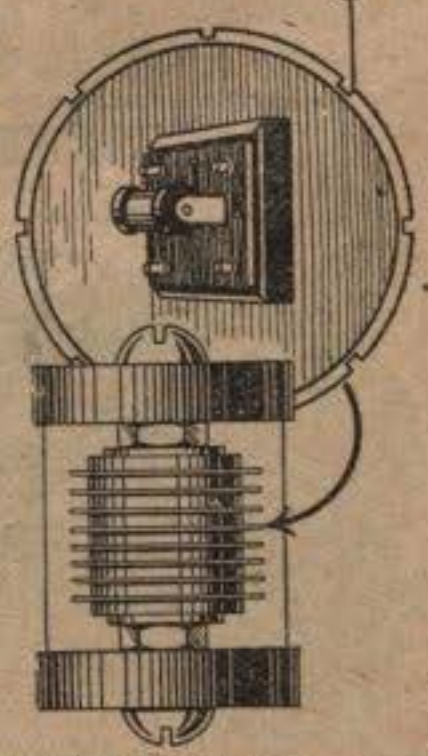
Length approximately 30"

Price 5/-



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CLIMAX RADIO

CLIMAX PATENTS LTD.
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When you want a new crystal—specify CLIMAX super crystal, 1/- per box.

There are many charming gifts and many useful ones but the "Swan" Pen embodies all the qualities a gift should possess. Beautiful, of value, daily useful and a lasting reminder of the donor.

"Swans" may be had in simple form at 10/6, or in rich design at prices up to Ten Guineas.

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Reference pens illustrated:
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"SWAN" FOUNTPENS

Self-filling Type from 15/-
Other "Swans" from 10/6
OF STATIONERS & JEWELLERS.

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Sylverex users become our Ambassadors

There is never a disappointed Sylverex purchaser; our most rigorous system of triple-testing makes it impossible for a faulty Crystal ever to be labelled "Sylverex." Not only is Sylverex sensitive ***all over*** and ***right through,*** but it is also ***consistently*** sensitive, so that whether you buy Sylverex in the Strand or in Edinburgh, or ***anywhere,*** you always get a ***picked specimen.***
Thus every Sylverex User becomes our Ambassador—spreading the news of Sylverex amongst his friends, and even, as ***this*** writer has done, telling his local ***Dealers*** about it, too.

"Will let all his Wireless Friends know that he has FOUND A WINNER."

"C. F." of Hythe, Kent, writes:—"The 'Sylverex' Radio Crystal I received from you on Monday last is the best and by far the most sensitive that I have had. I tried it on Monday night, and no matter where the Catswhisker touched, it was sensitive, and the signals were both loud and clear... I have seen the manager at ——'s this morning, and told him the result of my trial, and shall see others during the week. For I think that others should know of a good thing. It means a lot to me, as my health will not let me go out at night, and the Wireless is my only pleasure.... I shall let all my wireless friends know that I have found a 'Winner.'"

In air-tight container, with Special Catswhisker and full directions **2/-**

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RADIO CRYSTAL
Silver-Toned Silver-Alloy.

Ask your Wireless Dealer for Sylverex—or write to us. If you cannot obtain Sylverex from your Radio Dealer, send P.O. 2/- direct, with your Dealer's name and address, and we send the Crystal by return post free. Remember, whether you buy Sylverex from your Dealer or direct, you test it at OUR expense; if you are not satisfied in every way your money is returned.

Produced by

SYLVEX, Ltd. (Dept. A), 25, Victoria St., London, S.W.1.
'Phone: Franklin 6003. *TRADE ENQUIRIES INVITED.*

Nottingham Programme.

5NG 328 M.

Week Beginning Sunday, April 5th.

SUNDAY, April 5th.

3.0-5.30. } *Programmes S.B. from London.*
8.30-9.0. }
9.0-10.45.—*Programme S.B. from Cardiff.*

MONDAY, April 6th.

11.30-12.30.—Pianola Recital.
3.30-4.30.—The Scala Picture Theatre Orchestra. Musical Director, Andrew James.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—'Teens' Corner.
6.20-6.30.—Station Topics.
6.35-6.55.—Mr. H. Cotton, M.B.E., M.Sc., A.M.I.E.E., "Methods of Forecasting the Weather."
7.0-10.30.—*Programme S.B. from London.*

TUESDAY, April 7th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Lyons' Café Orchestra. Conductor, Brassey Eyton.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—'Teens' Corner.
6.35-6.55.—Mr. Stacey Blake, "Some Impressions of Spain."
7.0-11.0.—*Programme S.B. from London.*

WEDNESDAY, April 8th.

11.30-12.30.—Short Story Hour.
3.30-4.30.—Lyons' Café Orchestra.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.—'Teens' Corner.
7.0-7.30.—*Programme S.B. from London.*

Popular Songs and Instrumental Items.

THE RUFFORD QUARTET:
J. MANNING (1st Tenor);
G. WAIN (2nd Tenor);
J. BIDDULPH (1st Bass);
A. SEVERN (2nd Bass);
DORIS GENT (Soprano).
DAVID LILLIMAN (The Blind Violinist).
SYDNEY JONES (The Blind Pianist).

7.30. Sydney Jones.
Scherzo in B Flat Minor ..... *Chopin*

Quartet.
"Comrades in Arms" ..... *A. Adam* (2)
"A Catastrophe" ..... *Sprague* (2)

David Lilliman.
Aria ..... *Porpora-Corti*
Minuet in D ..... *Mozart*

Doris Gent.
"Beneath the April Trees" *Nellie Simpson*
"The Vesper Hymn" .. *Flora Woodman* (1)

Sydney Jones.
Selections, "Phantasie Stucke" *Schumann*

Quartet.
"Feasting I Watch" ..... *Elgar* (11)
"Jenk's Vegetable Compound" *J. C. Macey* (2)

David Lilliman.
Slavonic Dance in E Minor *Dvorak-Kreisler*
Chanson Arabe ..... *Rimsky-Korsakov*
Caprice Viennois ..... *Kreisler*

Doris Gent.
"Cherry Ripe" ..... *C. E. Horn*
"Pretty Butterfly" ("Charmant Papillon") *A. Campra, arr. A. Moffat*

Sydney Jones.
Waltzes Nos. 1, 2, 3, and 15, Op. 39 *Brahms*
Liebesträume, No. 3 ..... *Liszt*

Quartet.
"Annie Laurie" ..... *J. Cantor* (11)
"Johnny Sands" ..... *J. Coleman* (2)

David Lilliman.
Minuet ..... *Ferrari-Corti*
Aria ..... *Martini-Corti*
Gavotte ..... *Pugnani-Corti*

Doris Gent.
"The Nightingale's Secret" .. *E. Watson*
"A Farewell" ..... *S. Liddle* (1)

9.30-10.0.—*Programme S.B. from London.*

10.0. Sydney Jones.
Humoreske ..... *Dvorak*

(*Continued in column 3, page 89.*)

Undoubtedly

the Best Value in LOUD SPEAKERS

PUBLIC opinion amongst Radio users during the last three years has been unanimous in acclaiming the "Senior" AMPLION Models of the "Swan-Neck" and "Dragon" patterns as absolutely supreme, although so highly competitive in price.

Produced by the *actual originators* of Loud Speakers, they represent the highest development in construction and performance.

Following this unparalleled success the range of New Junior "Dragon" Models recommend themselves by their exceptionally moderate price, allied to remarkable volume and tonal quality, thus upholding fully the AMPLION Motto:—

Better Radio Reproduction

At the same time they provide the *best value-for-money proposition* on the market.

The World's Standard AMPLION Wireless Loud Speaker

Obtainable from AMPLION STOCKISTS and wireless dealers everywhere.

Patentees & Manufacturers:
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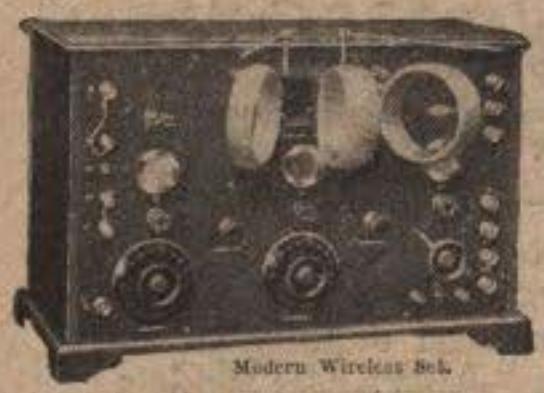
The "Junior" Dragon Range, combining artistic appearance with "Senior" Loud Speaker quality:—

"Dragonfly" A.R. 102 ...	25/-
"New" Junior A.R. 111 ...	50/-
"New" Junior-de-Luxe. A.R. 114	65/-

Demonstrations gladly given during broadcasting hours at the AMPLION showrooms: 25-26, Savile Row, W.1, and 79-82, High Street, Clapham, S.W.4.

Any of these splendid Sets can be built up on the kitchen table without special tools or Radio skill.



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The All-Britain Set.

A wonderfully popular 3-Valve Set which, as its name implies, is capable of receiving all the main B.B.C. Stations at good strength.

Panel drilled and engraved	15 - 6
Kit of Components - -	£4 - 16 - 0
Oak Cabinet - - - -	17 - 0

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The Puriflex Receiver.

Uses a Crystal Reflex Circuit with two stages of resistance coupled low frequency amplification. A wonderful Loud Speaker Set.

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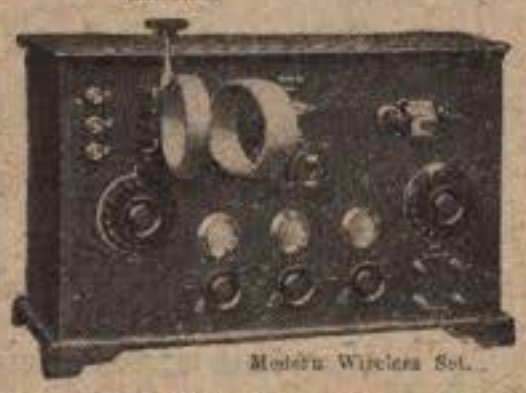
Kit of Components -	£4 - 2 - 0
Oak Cabinet - - - -	17 - 0

¶ *Where all components and panel are purchased together a Marconi royalty of 37/6 must be paid in addition.*



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Oak Cabinet - - - -	17 - 0

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SAXON RADIO CO. (DEPT. 24), SOUTH SHORE, BLACKPOOL.

Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, April 5th.

SUNDAY, April 5th.

3.0-5.30. } *Programmes S.B. from London.*
8.30-9.0. }
9.0-10.45.—B.N.O.C. *S.B. from Cardiff.*

MONDAY, April 6th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Ernest Manning and his Orchestra, relayed from the New Palladium Cinema.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
7.0-10.30.—*Programme S.B. from London.*

TUESDAY, April 7th.

3.30-4.30.—Ernest Manning and his Orchestra.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.30-6.45.—Boy Scouts' Bulletin.
7.0-11.0.—*Programme S.B. from London.*

WEDNESDAY, April 8th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Ernest Manning and his Orchestra.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. T. H. PEAR. *S.B. from Manchester.*
Local News.
HILDA BAKER (Contralto).
ALBERT HOSIE (Solo Violin).
GEORGE SCANTLEBURY (Dialect Recitals).
THE LYRIC MALE VOICE QUARTET.
THE STATION TRIO.

7.30. Trio.
"Liebesfreud" ..... *Kreisler*

7.45. Quartet.
"A Catastrophe" ..... *Sprague* (2)
Duet, "Tenor and Baritone" *Lane Wilson* (22)
"Sleep, Little Piccaninny" ..... *Jackson*
George Scantlebury.
"Jan on the Underground" ... *Jan Stewer*

Morris Gilbert Recital.

8.15. MORRIS GILBERT (Solo Pianoforte).
HILDA BAKER (Contralto).
ALBERT HOSIE (Solo Violin).

9.15. Quartet.
"Softly Fall the Shades of Evening" *Hatton* (2)

Duets.
"Watchman, What of the Night?" *Sargeant* (1)
"The Long Day Closes" .... *Sullivan* (11)

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. ALLEN WROE. *S.B. from Leeds-Bradford.*
Royal Horticultural Society Talk. *S.B. from London.* Local News.

10.5. Morris Gilbert.
Recital of Pianoforte Music by Gerald Phillips.

Sonata .....
"Chanson Creole" ..
"Valse Lento" .....
"Mazurka Mignonne" } ..*Gerald Phillips*
"En Valsant"
Gerald Phillips, arr. Morris Gilbert

10.30.—Close down.

THURSDAY, April 9th, and SATURDAY, April 11th.

4.0-5.0.—Albert Fulbrook and his Trio, relayed from the Royal Hotel.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.50-6.55.—Market Prices for Farmers. *S.B. from London.* (Thursday.)
7.0 onwards.—*Programme S.B. from London.*

FRIDAY, April 10th.

7.30-9.0. Selections from
Bach's "Passion Music"
(SS. John and Matthew).
and
Gounod's "Redemption,"
Under the Direction of
HARRY MORETON (Borough Organist).
Relayed from
St. Andrew's Parish Church.

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

Result of our Picture Title Competition.

A word of appreciation to 42,347 Readers of the *Radio Times*.

When we announced light-heartedly our little Competition in the *Radio Times*, and asked the help of its readers in selecting a suitable title for the wonderful picture shown above we did not expect such an overwhelming response. To all those who took the trouble to write to us we extend a word of thanks. The magnitude of their numbers is proof positive of the esteem in which **Brown** Loud Speakers and Headphones are held throughout the country.

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Title: **"A Thousand Whys."**
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Mr. Charles Wells, 21, Richmond Gardens, Shepherd's Bush, W.12
Mr. C. F. Rooke, 41, Galton Road, Warley, Birmingham.
Mr. E. Gee, 15, Basing Hill, Golder's Green, N.W.11
Mr. H. Cain, 25, Southfield Square, Manningham, Bradford.

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Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, April 5th.

SUNDAY, April 5th.

3.0-5.30.—*Programme S.B. from London.*
8.15-9.0.—Service relayed from the Victoria Hall.
9.0-10.45.—*Programme S.B. from Cardiff.*

MON., April 6th., SAT., April 11th.

11.30-12.30.—Gramophone Records.
4.0-5.0.—Orchestra directed by Dante Selmi, relayed from the Grand Hotel.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—"The Harvest of a Quiet Eye—The Book Shop," by "Petronius" (Saturday).
7.0 onwards.—*Programme S.B. from London.*

TUESDAY, April 7th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Concert relayed from the Albert Hall.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—Prof. A. E. Morgan, M.A., Professor of English Language and Literature: "Bernard Shaw."
7.0-11.0.—*Programme S.B. from London.*

WEDNESDAY, April 8th.

11.30-12.30. } Gramophone Records.
3.30-4.30. }
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.40-6.55.—Mr. W. Percival Westell, F.L.S., "Wonderland Nature Talks—(8) When the Cuckoo Calls."
7.0-7.30.—*Programme S.B. from London.*

ELSA FROOD (Contralto).
LEONARD ROBERTS (Baritone).
ETHEL FOLKER (Soprano).
DAVID MILNER (Solo Banjo).
THE BLUE BIRDS CONCERT PARTY.
"STAINLESS STEPHEN."

7.30. Elsa Frood.
"Sea Pictures" ..... *Elgar* (1)
"I Love the Moon" ..... *P. Rubens*
Leonard Roberts and Elsa Frood.
"Night Hymns at Sea" ..*G. Thomas* (15)
David Milner.
"Camptown Carnival" ..... *Morley*
"Hungarian Rhapsodie," No. 2 *Liszt, arr. Hunter*
"I'll Sing Thee Songs of Araby" *Clay, arr. Milner*
Ethel Folker.
"Ocean, Thou Mighty Monster"... *Weber*
Leonard Roberts.
"Drake Goes West" ..... *W. Sanderson*
"Coaling" ..... *W. Helmore*
"Hats Off to the Stoker" ... *C. Arundale*
Elsa Frood, Leonard Roberts and Ethel Folker.
"Land of Hope and Glory" ... *Elgar* (1)
Elsa Frood.
"The Glory of the Sea" ..... *Sanderson* (1)
"Red Devon by the Sea" ..... *C. Clark*
"Three Fishers Went Sailing"...*J. Hullah*
Leonard Roberts and Elsa Frood.
"Harbour Lights" ..... *Squire*
8.30. "Stainless Stephen" Entertains.
The Concert Party will Entertain.
9.30-10.0.—*Programme S.B. from London.*
10.5. David Milner.
"Sweet and Low" ..... *Barnby* (11)
Gavotte ("Mignon") *Thomas, arr. Farland*
A Few Dance Melodies ..... *arr. Milner*
Ethel Folker.
"My Hero" .....*O. Straus* (6)
"Songs of Old London" ..... *Oliver* (8)
Leonard Roberts.
Two Old English Songs....*Lane Wilson* (1)
"O Tu Palermo" ("I Vespri Siciliani") *Verdi*
10.30.—Close down.

THURSDAY, April 9th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Programme relayed from the Albert Hall.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
6.50-11.0.—*Programme S.B. from London.*

FRIDAY, April 10th.

7.0-10.0.—*Programme S.B. from Manchester and London.*

ACCUMULATORS CHARGED FREE IN YOUR OWN HOME.

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ULINKIN JUNIOR.

is now famous as a most ingenious, simple, and absolutely efficient Home Battery Charger for use with Direct Current electricity supply.

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It is simple to fix and use and positively conforms to all regulations of electricity supply and insurance companies. It does not interfere in any way with your lighting circuit, and (most important of all) it does not necessitate interference with fuse wires.

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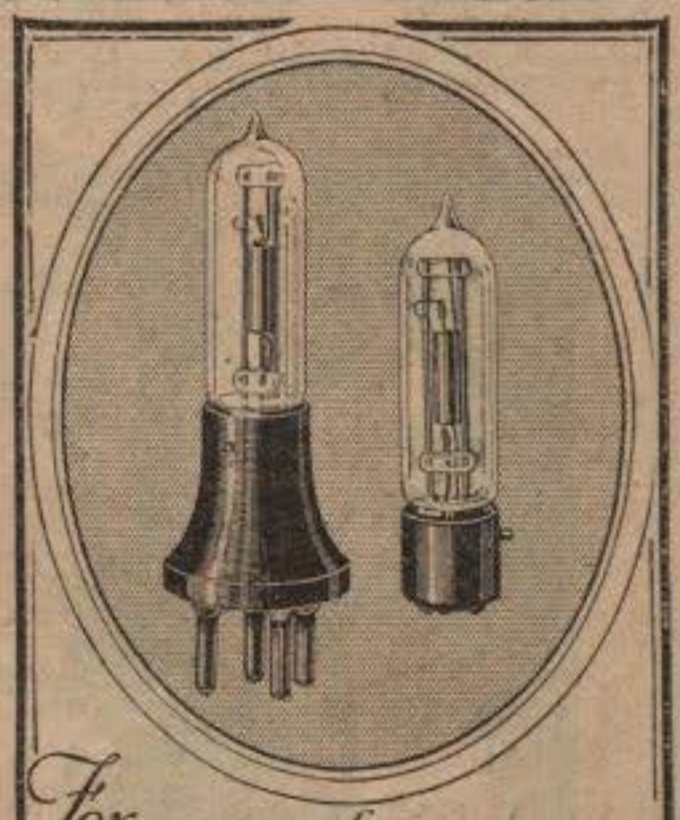

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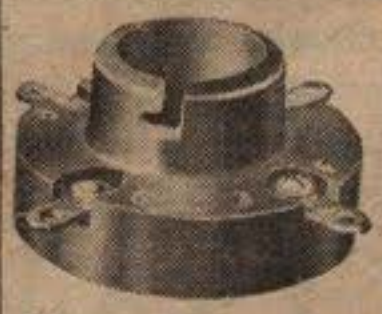

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AND SO while symphony and song and solo flow in through the Cosmos Valve Set, you make your own social side to the concert—alone, or in the company of a few friends who come in night after night for the music.

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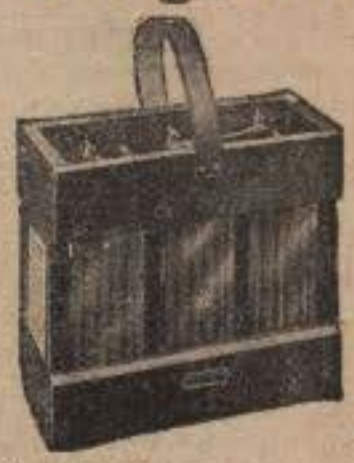
—They shouldn't be.



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IDEAL Glass Accumulators.

1. Basket pattern positives so constructed that it is impossible for active material to become displaced.
2. Glass containers especially constructed with rib separators.
3. Complete absence of frothing.
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All the models are popular, but perhaps the most popular is the W.5—50 amp. hours.

PRICES:

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2 " (complete with crate)	15/-	6 " " "	41/-

CONSTANT H.T. VOLTAGE WITHOUT NOISE.

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PYRAMID H.-T. Battery.

You get this—together with exceptionally long life.
Over 200,000 have been sold and sales are increasing rapidly.
What better proof can be given of their efficiency.

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Address.....

P.167 "RADIO TIMES."—April.

Stoke - on - Trent Programme.

6ST 306 M.

Week Beginning Sunday, April 5th.

SUNDAY, April 5th.

3.0–5.30.—*Programme S.B. from London.*

8.15–9.0.—Religious Service from St. Peter's Church. Address by the ARCHDEACON OF STAFFORD.

9.0–10.45.—*Programme S.B from Cardiff.*

MONDAY, April 6th, TUESDAY, April 7th, and SATURDAY, April 11th.

12.30–1.30.—Midday Concert (Tuesday).

3.30–4.30.—The Majestic Cinema Orchestra: Musical Director, Thomas Beckett.

5.0–6.0.—CHILDREN'S CORNER.

7.0 onwards.—*Programme S.B. from London.*

WEDNESDAY, April 8th.

3.30–4.30.—The Majestic Cinema Orchestra.

5.0–6.0.—CHILDREN'S CORNER.

7.0–7.30.—*Programme S.B. from London.*

Musical Comedy—Light Opera—Brass Band.

THE WELFARE PRIZE BAND:
(Shelton Iron, Steel and Coal Co., Ltd.)
Conductor, Mr. E. WYCHERLEY.
MOLLIE HACKNEY (Soprano).
CECIL COOPER (Baritone).

7.30. The Band.
Overture, "The Caliph of Bagdad" *Boieldieu*
March, "Exhibition" ..... *Ord Hume*

7.45. Mollie Hackney and Cecil Cooper.
Musical Comedy Duets (Selected).

7.55. The Band.
Selection, "Don Giovanni" ....., *Mozart*
Descriptive Piece, "A Sunday Parade" *George Hawkins*

8.18. Cecil Cooper.
"Take Your Time" ("Princess Caprice") *Leo Fall*
"Star of My Soul" ("The Geisha") } *Sidney Jones*
"Freedom" ("The Greek Slave") }

8.28. The Band.
Waltz, "The Blue Danube" .... *Strauss*
Selection, "12th Mass" ..... *Mozart*

8.50 Mollie Hackney.
"I Love You So" ("Chu Chin Chow") *F. Norton* (31)
"The Green Ribbon" ("Tom Jones") *Edward German*
"Love Will Find a Way" ("The Maid of the Mountains") ..... *Fraser-Simson*

9.0. The Band.
Descriptive Piece, "Musical Fragments" *Rimmer*

9.10. Mollie Hackney and Cecil Cooper.
Musical Comedy Duets (Selected).

9.20. The Band.
"The Battle of Delhi" ..... *J. Pridham*

9.30–10.0.—*Programme S.B. from London.*

10.0. Cecil Cooper.
Serenade ("Lilac Time") *Schubert-Clutsam*
"The Yeomen of England" *Edward German*

10.8. Mollie Hackney.
"Under the Deodar" ("A Country Girl") *Monckton*
"Love's Own Kiss" ("High Jinks") *Freeman*

10.15. The Band.
Selection, "Semiramide" ..... *Rossini*

10.30.—Close down.

THURSDAY, April 9th.

3.30–4.30.—Gramophone Records of the Week.

5.0–6.0.—CHILDREN'S CORNER.

6.50–11.0.—*Programme S.B. from London.*

FRIDAY, April 10th.

7.0–10.0.—*Programme S.B. from Manchester and London.*

YOU CAN *COAX* YOUR COMPLEXION with Pomeroy Skin Food to be as beautiful as you wish. The regular use of this famous massage cream dispels minor blemishes, cleanses the pores, and gradually builds up a new, perfectly faultless skin. Buy a Jar to-day and begin to form the Pomeroy habit, which will preserve your looks until late in life.

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Then there is the insurance which protects your family from the moment that you make your first deposit. You are insured for a definite and large sum, and to it is added each year half of each deposit that you make. That is to say, should you not live to be 55, your family will receive the full sum plus half of all you had deposited.

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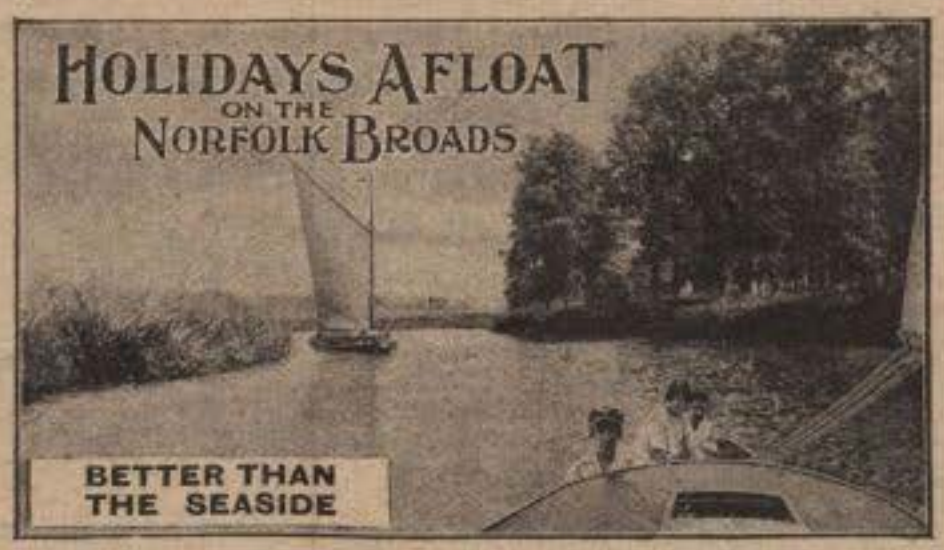

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Week Beginning Sunday, April 5th.

SUNDAY, April 5th.

3.0-5.30.—*Programme S.B. from Cardiff.*
8.30-9.0.—Studio Service: Conducted by The Rev. R. S. ROGERS, B.A. Choir of Capel Gomer.
9.0-11.0.—*Programme S.B. from Cardiff.*

MONDAY, April 6th.

3.0-4.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director, Jack Arnold.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-10.30.—*Programme S.B. from London.*

TUESDAY, April 7th.

3.0-4.0.—Gramophone Records.
5.15-6.0.—CHILDREN'S CORNER.
7.0-11.0.—*Programme S.B. from London.*

WEDNESDAY, April 8th.

3.0-4.0.—The Castle Cinema Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-7.30.—*Programme S.B. from London.*
THE CORY SILVER BAND.
NANSE FULLER-MILLS (Soprano).
STANFORD THOMAS (Baritone).
7.30. Band.
Overture, "The Merry Wives of Windsor" *Nicolai*
7.40. Stanford Thomas.
Recit., "Can This Be Real?" } ("Ernani")
Aria, "O Illusion" ..... } *Verdi*
"Tommy Lad" ..... *Margetson* (1)
7.55. Band.
Selection, "Robert Devereaux" .. *Donizetti*
8.10. Nanse Fuller-Mills.
"Come, Beloved" ..... *Handel*
"Drink To Me Only With Thine Eyes" *arr. Aulfee*
"Armida's Garden" ..... *H. Parry* (11)
8.25 Band.
Cornet Solo, "My Pretty Jane" *Hartman*
8.35.—Mr. William King, M.A., University College of Wales, Aberystwyth, "Education and Industry."
8.50. Band.
Second Suite in F ..... *Gustav Holst* (1)
9.5. Nanse Fuller-Mills.
"Softly Sighs the Voice of Even" .. *Weber*
"So Sweet Is She" ..... *Bairstow* (14)
"The Red Fuchsia Tree" .. *Roger Quilter*
9.20. Band.
Gavotte, "The Bells of St. Malo" *Rimmer*
Intermezzo, "Bells Across the Meadow" *Ketelbey*
9.30-10.0.—*Programme S.B. from London.*
10.5. Band.
Euphonium Solo, "Kentucky Home" *J. Hartman*
(Soloist, T. TROTMAN.)
10.10. Stanford Thomas.
"The Bell at Sea" ..... *Adams* (1)
"My Prayer" ..... *W. H. Squire* (1)
10.20. Band.
"Sons of Britannia" ..... *Rimmel*
Welsh National Anthem.
10.30.—Close down.

THURSDAY, April 9th.

3.0-4.0.—Instrumental Trio.
5.15-6.0.—CHILDREN'S CORNER.
6.50-11.0.—*Programme S.B. from London.*

FRIDAY, April 10th.

5.0-6.0.—*Programme S.B. from Cardiff.*
7.0-10.0.—*Programme S.B. from Manchester and London.*

SATURDAY, April 11th.

3.0-4.0.—The Castle Cinema Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
7.0-12.0.—*Programme S.B. from Cardiff.*

Thursday's Programme.

(*Continued from page 65.*)

2BD ABERDEEN. 495 M.

3.30-5.0.—Concert: The Wireless Orchestra. James Reid (Tenor). Feminine Topics.
5.30-6.0.—CHILDREN'S CORNER.
6.5-6.50.—Girls' Guildry News Bulletin: Mrs. Glegg. Boys' Brigade News Bulletin: D. F. H. Crombie, Convener, Boy Reserve Committee, "Suggestions on Running a Boy Reserve Section."
6.50-7.30.—*Programme S.B. from London.* Local News.

Scottish Night.

7.35. "A NICHT WI' MAINS O' TULLYBOGIE."
(*CHRISTINE CROWE.*)
Cast:
Mains ..... GORDON MALCOLM
Mains' Wife ..... CHRISTINE CROWE
The Son ..... W. D. SIMPSON
Smithy ..... GEORGE MASSON
BESSIE JENKINS (Contralto).
R. E. ANDERSON (Baritone).
THE WIRELESS ORCHESTRA.
Scene—A Farm-house.
Time—The Present.
9.30-11.0.—*Programme S.B. from London.*

5SC GLASGOW. 420 M.

3.30-4.30.—The Wireless Quartet. Usherwood Steel (Tenor).
4.45-5.15.—WOMEN'S HALF-HOUR;
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
6.50-6.55.—Market Prices for Farmers. *S.B. from London.*
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
FRENCH TALK. *S.B. from London.*
Local News.

Popular and Literary.

S.B. to Belfast, Edinburgh, and Dundee.
THE STATION ORCHESTRA:
Conducted by H. A. CARRUTHERS.
DALE SMITH (Baritone).
THE STATION REPERTORY COMPANY.
7.35. Orchestra.
Selection, "The Arcadians" *Monckton and Talbot*
Serenade for Strings, Op. 20 ..... *Elgar*
8.0. Dale Smith (Modern Songs).
"Helen of Kircomell" ..... *Keel*
"My Sweet Sweeting" ..... *Keel* (14)
"Peace" ..... } *Fogg* (4)
"The Dove" ..... }
"The Bold, Unbiddable Child" *Stanford* (14)
8.15. "HER CHANCE"
(Florence Millward).
Characters:
Hilda Bruce (The Girl) ESTHER WILSON
Anthony Dacre (A Popular Dramatist) RONALD SCOTT
Clarke (His Parlourmaid) NANA YOUNG
Scene—A room in Anthony Dacre's house, Regent's Park. Time—The Present.
Produced by GEORGE ROSS.
8.45. Orchestra.
Ballet Suite, "La Source" ..... *Delibes*
9.0. Dale Smith (Folk Songs).
Scottish { "In Yon Garden" *arr. Martin Shaw* (1)
"How Can Ye Gang, Lassie?" } *arr. Lawson*
"Leezie Lindsay" }
English { "Early One Morning" *Stanford* (1)
"Dashing Away With the Smoothing Iron" *arr. Sharp* (11)
9.15. Orchestra.
Waltz Sketches (First Set) *Harry Hodge*
9.30-11.0.—*Programme S.B. from London.*

Edinburgh Programme.

(*Continued from page 75.*)

10.25. Quartet.
"The Sands of Dee" ..... *Hullah* (2)
"Afton Water" ..... *Fletcher* (25)
"Doan Yo' Cry, Ma Honey" (Plantation Song) ..... *Noll, arr. Smith*
10.30-12.0.—"THE ROMANY REVELLERS," from the Dunedin Palais de Danse.

THURSDAY, April 9th.

11.30-12.30.—Gramophone Records.
3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.50-6.55.—Market Prices for Farmers. *S.B. from London.*
7.0-11.0.—*Programme S.B. from Glasgow.*

FRIDAY, April 10th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.40-6.55.—Major J. Eddington Aitken. *S.B. from Dundee.*
7.0-10.0.—*Programmes S.B. from Manchester and London.*

SATURDAY, April 11th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
7.0-12.0.—*Programme S.B. from London.*

Leeds—Bradford Programme.

(*Continued from page 77.*)

10.0.—"THE TWO JACKS" will deal a hand in an original "Pack" of Humour.
10.10. The Quartet.
Fantasie, "The Tales of Hoffmann" *Offenbach*
10.30.—Close down.

THURSDAY, April 9th.

11.30-12.30.—Gramophone Records.
2.30-4.0.—Isaac Freedman and his Orchestra.
4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.15.—'Teens' Corner.
6.30-6.45.—Mr. Arthur Knight: "Life Assurance: Pitfalls to Avoid."
6.50-8.30.—*Programme S.B. from London.*
8.30-9.30.—CLIFFORD ESSEX DANCE BAND, relayed from the Grand Hotel, Scarborough.
9.30-11.0.—*Programme S.B. from London.*

FRIDAY, April 10th.

7.0-10.0.—*Programme S.B. from Manchester and London.*

Nottingham Programme

(*Continued from page 81.*)

Military March ..... *Schubert, arr. Tausig*
Quartet.
"Ye Catte" ..... *Seymour Smith*
"The Goslings" ..... *J. F. Bridge* (11)
"Sweet and Low" ..... *J. Barnby* (2)
"Little Tommy Went a-Fishing" *J. C. Macey* (2)
David Lilliman.
Nocturne ..... *Chopin*
Polonaise Brillante ..... *Wieniawski*
10.30.—Close down.

THURSDAY, April 9th.

11.30-12.30.—Pianola Recital.
3.30-4.30.—Scala Picture Theatre Orchestra.
4.30-5.0.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
6.20-6.35.— 'Teens' Corner.
6.50-11.0.—*Programme S.B. from London.*

FRIDAY, April 10th.

3.30-4.30. **Short Sacred Concert.**
Mary Dabill (Contralto).
Frederick Hodgkinson ('Cello).
7.0-10.0.—*Programme S.B. from Manchester and London.*

SATURDAY, April 11th.

11.30-12.10.—Presidential Address by Mr. W. H. Young, B.A., to the Fifth Annual Conference of the National Association of Schoolmasters. Relayed from the Exchange Hall.
3.15-4.15.—Scala Picture Theatre Orchestra.
5.0-6.0.—CHILDREN'S CORNER.
6.35-6.55.—Mr. Frank Heald ("John o' Trent") Outdoor Topics.
7.0-12.0.—*Programme S.B. from London.*

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Recently we mentioned in our advertisements the case of a young man of twenty who, on our recommendation, was engaged by a great firm at £150 a year, and who now, at twenty-three, is earning £450. That advertisement brought us a letter from an I.C.S. student now living in South America. After seventeen years with a London engineering company he was earning only £4 10s. a week, but

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(The name and address of this student will be given on request.)

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The Handy 2in1 Ladder
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3.—It is ABSOLUTELY MECHANICAL, has no liquids, no messy chemicals, no expensive bulbs to be replaced at frequent intervals.
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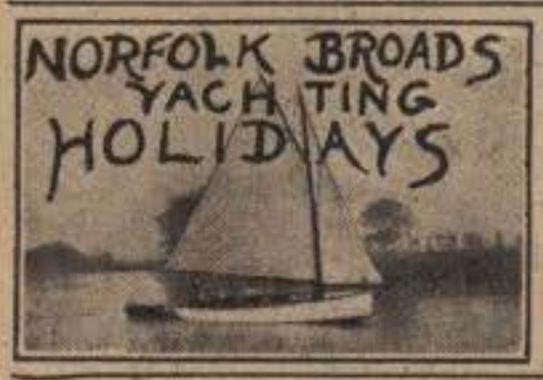

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RECENT PRESS TESTIMONY.

Extract from a letter published in *Wireless Weekly*, March 4th, 1925:—

"..... I am writing this letter to let you know the wonderful results I am obtaining with your ST '41, using an aerial composed of a piece of ELECTRON WIRE thrown out of my window (my Flat being some 35 ft. high) ....."

Yours faithfully,
J. Gandy,
Port Said, Egypt.

Extract from a Report by the Editor in *Amateur Wireless*, March 21st, 1925:—

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I have noticed with some interest that many Amateurs make a habit of religiously cleaning their Aerial Wires. I say religiously because the operation usually takes place on a Sunday morning. While it is true that the surface oxidisation on the copper wire increases the high-frequency resistance of the Aerial, it is doubtful whether any amount of cleaning will improve matters, because this obviously cannot possibly clean between the strands where the atmosphere attacks the copper just as thoroughly as it does on the outer surface.

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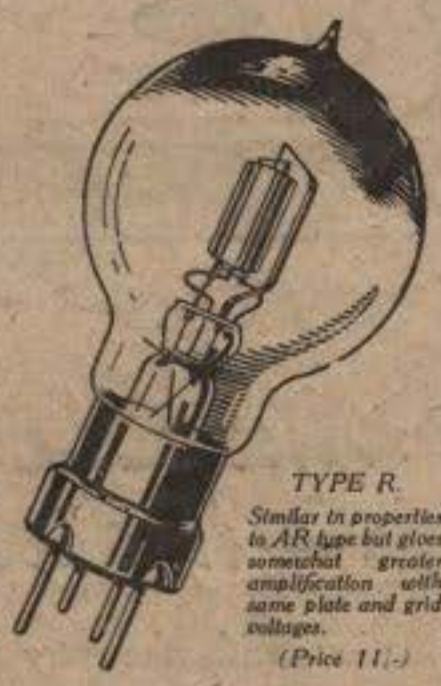

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	L.F.	H.F.
Filament Volts	1.8-2.0	1.8-2.0
" Current	0.3 amp.	0.3 amp.
Anode Volts	30-100	20-100
Total emission	16 m.a.	16 m.a.
Amplification factor	5.0	9.5
Approx. impedance	15,000 ohms	40,000 ohms
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The distinguishing marks are a green line for L.F. and a red line for H.F. on the side of the bulb. This line will also indicate the Anode pin of the cap. Price 18/- each.

"Ediswan" valves are designed for use with every type of set. Best results are obtainable with "Ediswan" Radiophones in conjunction with a Televox or Dulcivox loud speaker.

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