

A RADIO NIGHT ADVENTURE. BY BERT THOMAS.



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EVERY FRIDAY.

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OFFICIAL PROGRAMMES

for the week commencing SUNDAY, April 12th.

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Life, Mind, and The Ether.

By Sir OLIVER LODGE.

[This week we publish the last of the seven lectures on "Ether and Reality" which Sir Oliver Lodge is broadcasting from London.]

LET us run over some of the properties of the Ether so far as they have been ascertained. It is a universal connecting medium, filling all Space to the furthest limits, penetrating the interstices of the atoms without break in its continuity. So completely does it fill Space that it is sometimes identified with space; it has been spoken of as Absolute Space; it is also called "The Continuum." But whatever name be given to it, it is a substantial reality, though to us it appears as empty space because we have no sense organ for its appreciation. It is invisible, intangible, inaudible. But it can be thrown into tremors by heated bodies, and of these tremors we have a receiving organ in the eye, which is our one physical or physiological link with the Ether.

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The first function of the Ether is to weld the atoms together by cohesion, and the planets and stars together by gravitation. The second function is to transmit the vibrations from one piece of matter to another—which it does at a great, but finite speed, which can be measured, thus telling us something about it, and showing that it belongs to the material or physical Universe, thought it is not what we ordinarily speak of as matter.

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The Ether has perfect properties, such as no form of ordinary matter has. Matter is only sub-permanent; it is liable to all manner of changes; solid bodies break up, disintegrate, and decay; material things wear out, they are imperfectly elastic; a spring bent too long gets permanently set, and does not recoil. Matter is subject to fatigue, it ages; complicated molecules break up into simpler ones. Nothing in that sense is permanent. The everlasting hills are not everlasting; they rise and they fall; the changes are slow, but inevitable.

The hills are shadows and they flow From form to form and nothing stands.

They melt like mist, the solid lands,

Like clouds they shape themselves and go.

The crust of the earth displays the history of past times.

Oh, Earth, what changes hast thou seen!

There where the long street roars, hath been The stillness of the central sea.

Of ancient civilizations we find only traces; the most solid buildings are temporary. All the energy of matter tends to fritter itself down into heat, what is called the dissipation of energy; not that the energy goes out of existence, it changes its form and ceases to be available. Like milk spilt upon the ground, it is no longer useful, though still it exists.

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Energy is constant in quantity; it changes its form; sometimes it is matter in motion, then again it is Ether in vibration, or else it is strained Ether without vibration. All the energy really belongs to the Ether, but it manifests itself in different forms. No law of dissipation applies to the Ether; that is what I mean by saying that its properties are perfect. Ether fritters away no energy, it preserves it all; it is perfectly transparent; it transmits light from the most distant stars without waste or loss of any kind. Only matter dissipates energy, only matter wastes and decays, only matter ages and wears out.

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So far we are on fairly safe ground. Now let us speculate a little and apply what we have (Continued overleaf.)



Sir OLIVER LODGE.

Life, Mind, and The Ether.

(Continued from the previous page.)

learnt to the elucidation of some phenomena which we have not yet dealt with.

Matter exists, not only in the inorganic form of solids, liquids, and gases, and in the disintegrated form of electrons and protons; it exists also as the complex molecules known as *protoplasm*, which, for some reason or other has shown itself to be the vehicle of life.

Some forms of matter are endowed with, or animated by, life. This property of animation is a great mystery; we do not know what "life" is, we only see what it can do. We perceive that it can enter into relation with matter, that it has a character and identity of its own, and that it builds up matter to correspond with, or to represent, that identity. Life can take a variety of forms, and every form is characterized by a certain shape. The life of an oak is transmitted to an oak; the life of an elm to an elm. One form of life takes the shape of a bird, another of a fish, another of a quadruped. The varieties of life are innumerable, and are studied in the great Science of Biology. "To every seed his own body."

Character in Vegetables.

What has that to do with the Ether? Consider any piece of matter, and we shall see. Contemplate any solid object; a vase, it may be, or a jewel, or a statue. What is it that holds the atoms together in that particular shape? If the atoms were not connected, they would be moving about at random like the atoms of a gas; but they are connected, crystallized, as it were, together by the forces of cohesion. Even in a liquid they are held together into a body of definite size, though not of definite shape. A liquid has size, though not shape; a gas has neither; a solid has both size and shape. The shape is most definite and law-abiding in a crystal; but in a plant or an animal it has a definite character too—not so definite, as in a crystal a good deal of variety is possible—but an animal or vegetable body has an undoubted character of its own, even to minute detail, and this character is handed down from one generation to another; modified, perhaps, but only slowly, by the age-long process of Evolution.

And at a certain stage of evolution, not Life only makes use of the animated protoplasmic material. Conscious Mind enters into relation with it, too.

An Eternal Riddle.

There is much to be said about that; nor is the subject free from controversy. But however the fact itself ought to be expressed, the fact itself is familiar. Life and Mind have entered into relation with matter. What they are we know not; we can only study their behaviour; they use matter for a time and then disappear.

"Disappear": that is the word; we have no right to say they go out of existence; that would be going beyond our knowledge; they go out of our ken. If they are real things, it is quite unlikely that they go out of existence. But what their existence really means, I, for one, have no idea; all I know is that they can animate and control matter.

But do they animate matter alone? What about the Ether which holds the atoms together, the welding Ether which is essential to the characteristic configuration of a body—which is as essential as the matter itself? We do not attend to the Ether aspect of a body; we have no sense organ for its appreciation; we only directly apprehend matter. Matter we apprehend early, when young children; but, as we grow up, we infer the Ether, too, or some of us do.

We know that a body of characteristic shape, or, indeed, of any definite shape, cannot exist without the forces of cohesion—cannot exist,

therefore, without the Ether; meaning by the Ether now, not the whole, but the unmaterialized part of it, the part which is the region of strain, the receptacle of potential energy, the substance in which the atoms of matter are embedded. Not only is there a matter body, there is also an Ether body; the two are co-existent.

A matter body is animated when it belongs to a plant or an animal. Is the Ether body likewise animated? If so, we may well ask the question—what happens when the matter body wears out? We may be sure that the Ether body does not wear out; that is contrary to all we know about the Ether and its perfect properties.

The Higher Animation.

But there is a higher kind of animation, that which is characterized by Mind and Consciousness, and Memory and Affection, and many other extraordinary attributes, which we know of, but do not understand. I do not deny these attributes to the higher animals, but they are conspicuous in man. Are they transitory, or are they permanent? They belong to the Unseen Universe, the universe which makes no appeal to our senses. Do these psychical attributes require a vehicle in the material universe? Apparently, they do. We know them when embodied, they are embodied in matter; they act on matter and move it, move it and rearrange it—which is a special kind of motion. That is all they do to matter; they make use of the particles of matter to display themselves, and only when they operate on matter are we aware of them, because our senses are material senses.

But, we are bound to ask, do they act on matter directly or indirectly? Now we are coming to a region which is open to experiment and observation. How do we ourselves act on matter? The matter of our bodies has been put together unconsciously; our individuality has done it, in ways we know not how; we could not build up this body consciously. But it has been built up and it is ours to control.

By aid of the body, we can operate on external matter; we can consciously move other bodies; we can build things; we can set things rolling; we can speak and we can broadcast; in other words, we can use matter to display our thoughts. Moreover, beings similar to ourselves can receive those thoughts, being acted upon by the vibrations of the air or of the Ether; they have the faculty of interpreting those vibrations in the way which the originating mind intended.

The True Vehicle of Life.

All this is very puzzling, very mysterious. The Universe to which we belong is greater than the physical universe; it utilizes and dominates it. Shall we say that we share the disabilities of matter, that our existence is limited to the instrument which we employ; or may we surmise that, like the Ether, we have a more permanent and perfect existence, not liable to death and decay? It is a question to which an answer may in due time be forthcoming.

Meanwhile, I have not answered the question which I asked a little time ago: How do we consciously, through our muscles, act upon matter? The first answer is: by contact; we touch a body and we move it. But consider what we have learnt. What do we mean by contact? Atoms of matter are never in contact; when two pieces of matter come within close range of each other, there are forces of repulsion between them which prevent contact; an electron cannot touch another electron; they repel each other too violently for that. Whether an electron can ever touch a proton, we do not know; but if it did, something extraordinary would happen; there would be a

flash of radiation and the two particles would disappear.

That is not what happens when we move a body. The fact is, we touch it only through the Ether, just as a magnet attracts a bit of iron through the Ether, or an electric charge repels another through the Ether. So it is, after all, on the Ether that we act directly, and on matter only indirectly. I believe that that is so always, and that our real bodily manifestation is through the Ether primarily, and through the matter associated with it indirectly. I wish to make the hypothesis that it is the Ether which is really animated, and that this animated Ether interacts with matter. I suggest that the true vehicle of life and mind is Ether, and not matter at all.

Mental Communion.

But if we acted on the Ether only—if our action were limited to that—we should not be able to make any impression on the senses of our friends and neighbours; so indirectly, and through the Ether, we act on matter as well.

Somehow or other, we have constructed bodies which represent our personality, and with them we can move about, make vibrations, alter the configuration of the world in which we live, and represent to others our ideas.

It is a very indirect and singular process; there may be other and more direct methods of mental communion. Some people think there are, and call it Telepathy; others think we can only act through and by means of matter. Somehow or other, one mind can act on another; but the ordinary method by which it does so is extremely roundabout. In some mysterious way, it liberates energy from the brain-cell, which then travels along a nerve, stimulates a muscle to contract, and then either the hand writes, or the larynx vibrates, or the fingers press a telegraph key. The result is that either an aerial or an ethereal disturbance is set up, which travels to a distance, is there received by a suitable instrument (usually either an ear or an eye), appropriate nerves are stimulated, and the stimulus reaches a brain cell.

Our Chance of Survival.

There is delay in the process; time is taken for the vibration to travel—the thought seems to have to exist in a curious mechanical form in its passage between the organisms—but the delay is usually not great.

There may, however, be great delay; the material impression produced by one person may be delayed in reception till long after he is dead. Someone has made marks on a bit of paper, or has arranged pigments on a canvas; and this re-arrangement of matter can be buried for a century, to be interpreted only by a subsequent generation. Not to be interpreted at all unless submitted to a competent mind.

These are the strange phenomena to which we have grown accustomed. Certainly the records can survive the death of the body; but can the thought which produced them survive, can the conscious memory of events survive; I say that if the Ether is animated, and if the mind is acting on the Ether and uses it as the real vehicle, they have every chance of surviving. Mind may always need a vehicle, a body, a habitation; but it need not be made of matter.

Only for purposes of transmission and communication do we need the world of matter. Our real existence is elsewhere and otherwise. We—our own nature—must not be confused with the atoms; they are an immediate tool, a weapon, an instrument, a means of manifestation.

The Ether is a permanent vehicle, probably adapted to the utilization of something still more beyond our senses than itself. Reality lies in the unseen, the permanent, where there need be no imperfection, no wearing out and decaying, no dissipation of energy, no loss or waste or fatigue. All these imperfections belong to the assemblage of atoms which we call matter; these truly are temporary; but Reality is permanent.

Shakespeare's Songs.

Musical Gems To Be Broadcast.

CONSIDERING the wealth of beautiful songs to be found in Shakespeare, it is remarkable that so comparatively few composers should have thought it worth while to set them to music. However, those few have produced some gems of melody that will probably last as long as the verses themselves.

On Monday, April 13th, listeners will have an opportunity of hearing a number of them when a programme of Shakespeare's songs will be broadcast from Glasgow. Among them will be "Hark, Hark the Lark"; "Where the Bee Sucks"; "Crabbed Age and Youth," and "O Mistress Mine."

A Masterpiece in Twenty Minutes.

Perhaps the most famous of music to Shakespeare's songs is that which we owe to Schubert. He had a particular liking for the verses of the great English dramatist, although it is said that he was never himself quite satisfied with the music that he put to them.

One of his happiest inspirations, the song "Hark, Hark the Lark," came to him suddenly while he was sitting in a crowded beer-garden. Hastily snatching up a bill-of-fare, he jotted down the music on the back in the short space of twenty minutes. Other fine Shakespearean songs of his are "Who is Sylvia?" and the "Drinking Song" from *Antony and Cleopatra*.

Sullivan's First Success.

It was, perhaps, natural that such a typically English composer as Sir Arthur Sullivan should have gone to Shakespeare for some of his inspirations. In his very early days he composed incidental music to *The Tempest*, and indeed his first great success was made with this music. It was performed at the Crystal Palace on April 5th, 1862, and met with instantaneous recognition.

Five beautiful settings of Shakespearean songs also came from his pen, especially well known being "Orpheus With His Lute," "O Mistress Mine," and the "Willow Song." Sullivan also wrote some very fine incidental music to *Henry VIII*.

Inspired by the Plays.

Apart from simply setting music to his songs, numerous composers have been inspired by Shakespeare's plays. Mendelssohn's first serious effort was an overture to *A Midsummer Night's Dream*, while Beethoven's *Coriolanus* overture is one of the finest things in music. Among more recent composers must be mentioned Edward German, whose charming dances to *Henry VIII*, are among the best things of their kind; Sir Alexander Mackenzie, who wrote music to *Coriolanus* and a *Twelfth Night* overture; and Roger Quilter, who composed a charming suite for *As You Like It*.

It is this latter composer's version of "O Mistress Mine" that is to be broadcast on Monday.

In lieu of a programme broadcast from the local studio at Edinburgh, a concert will be held on April 17th in the Usher Hall, Edinburgh, in aid of the Fund for the Extension of the Pleasance Settlement, the Warden of which is Dr. Harry Miller.

The Lord Provost of Edinburgh, the Rt. Hon. Sir W. L. Sleigh, will speak during the evening, and a number of distinguished artists will take part in the programme, which is to be broadcast.

The Musical "Barbarians."

A Good Word for "Low-Brow" Tastes.

[The following amusing article by Mr. A. B. Walkley appeared recently in "The Times," and is published here by permission of the proprietors of that newspaper.]

LAST week I ventured to put forward a modest plea on behalf of the musical comedy public, who are reputed to constitute, in the region of music, the stupid party. Modest, I say, but I flatter myself; it was, of course, egoistic. For modesty is only one of the innumerable forms of the *culte du moi*, and I was sub-consciously defending myself, to myself, against the imputation of stupidity. This week I am impelled to go a little further.

A Vast Crowd.

I find myself, to my chagrin (which I want to turn, by hook or by crook, into a feeling of pleasure), submerged among the barbarians. Who are the musical barbarians? They are the vast crowd to whom music is among the ancillary, if not merely mechanical arts. They dance to it; or listen to it, with a head-piece over their ears, coming out of the sky between a eulogy of the Aston Villa half-backs and "Good Night, Everybody, Good Night"; or extract it, with needles and a whirring disc, from the gramophone.

"Absolute" music—a violin sonata of Brahms or a Beethoven quartet—is to them the abomination of desolation spoken of in the Book of the Prophet.

Now, I am not entirely submerged. May I say that Beethoven and Brahms can still exalt me into the Seventh Heaven of rapture? That among the tenderest memories of my green unknowing youth still linger the concerts of Mme. Norman Neruda and Sir Charles Hallé—Sir Charles of whom the legendary American said that "the manner of the elderly statesman at the piano is austere and chilling"? I have sat in my day at the Saturday Pops, and now cannot set eyes on a violoncello without thinking of one Piatti. (These confessions sound dreadfully Victorian; I apologize for having been born in the Dark Ages.) All the same, I cannot be one of the Elect. For I find myself in considerable sympathy with the musical barbarians.

A Great Evening.

They had a great evening at the Queen's Hall last week, and I was there, shaking all the time in my shoes at the thought of what the musical expert of *The Times* would say about the whole affair next morning. Since then I have read his notice and feel a worm. Well, the worm will turn, as you know. Heaven forbid that I should even appear to controvert the judgments of my esteemed colleague! Let the syncopating and so-called "M. N. Labrige" who perpetrated the "Suite in Syncopated Rhythm" and who, it seems, bears another name which his father made well known among musicians, fight it out with his critic, if he has a mind to it and any breath left in his body. Besides, I am not a musician, and cannot even guess his father's name. And yet . . . and yet . . . I cannot help wondering how it is I got so much pleasure out of that barbarian concert. Let me try to resolve it into its component parts.

Exciting Curiosity.

In the first place, there is a certain amount of *visual* pleasure. The eye is at once struck and amused by the incongruity between the "immaculate" evening dress of the performers and the weird, mysterious instruments some of them play. Curiosity is excited. What is that huge brass instrument with a cavernous mouth and snake-like coils that wind themselves about the player's body, so that he

resembles Leighton's "Athlete Struggling With a Python"?

You see from the programme that the Savoy orchestra includes a Sarusophone and a Sousaphone. Which are they? And why were they so called? All this sheer oddity diverts you, or should—unless you have been unwise enough to put away childish things.

I get no thrill from the various coloured lights with which they flood the stage; but I do greatly like the human touch, the sense of intimate enjoyment, in the habit of some of the players of turning to their neighbour and playing as it were for *him* and his appreciation of good bits. The great example of this is Giorgione's "Concert" at the Pitti, where the young monk at the clavichord turns to glance, as he strikes the notes, at the old fellow standing behind him with the lute. Not otherwise did No. 2 of the Banjo Quartet turn to No. 1 and then to No. 3, with a smile and a slight nod. Evidently they were not only playing the banjo, but playing a game among themselves as well; and their pleasure in the game communicated itself to you.

Turning a Concert Into a Circus.

But the orchestra, I think, tend to overdo this game-playing effect. They will now and then play *at* one another, rising from their chairs, and brandishing their instruments as they blow into them. This may do in the ballroom, amid the contagious excitement of the dance, but it turns a concert into a circus.

Next, there is a pleasing titillation of the historical sense. The banjo quartet represented the old Negro band, the fount and origin of all this syncopated music, the protoplasm of a life that now pulses and heaves through two continents. The same sense is addressed by the episode, "In a Music Room, New York, 1849," which is intended as a tribute to the memory of Stephen Collins Foster. Did you ever hear of Stephen Collins Foster? He was the composer of "My Old Kentucky Home" and the "Old Folks at Home," and, it seems, died in abject poverty. They sing these songs, in costume, with delicacy and a certain elegance that make the old, hackneyed tunes seem almost fresh.

A Terror In Unwary Hands.

A certain elegance! That, I fancy, is the chief source of my pleasure, the elegance with which these Savoy bands play music in itself far from elegant and often verging on the vulgar. Even when they descend to the intentionally cacophonous, they do it with a style and grace of their own.

No one will deny that they are at their best in fox-trot music, and some of us think they would be wiser to stick to it. Its rhythm is as monotonous as the ticking of a clock, and the super-imposed melodies are apt to be cloying; but when I hear it played with the daintiness and perfect finish of the Savoy bands, I feel that it has a real value among the excitements and exhilarations of life. Their typical instrument is the saxophone, a terror in unwary hands and the butt of the comic Press; but if any honest musician, after hearing Mr. Jacobs, of the Boston orchestra, play his solo, can ever pooh-poo the saxophone again, I'll eat my hat.

EASTER MONDAY at the Belfast Station has been set aside for a popular holiday programme, which will include light music by the Belfast Radio Players and Mr. Sam Corry in his "Punch and Judy" show. Although Mr. Corry has broadcast frequently in the Children's Hour, this will be the first appearance of "Punch and Judy" in the evening bill.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Mr. Tom Mix to Broadcast.

CINEMA enthusiasts will be interested to learn that Mr. Tom Mix, the famous cowboy "star," is to broadcast a talk from London on Tuesday, April 14th, (S.B. to all Stations). This will be Mr. Mix's first visit to Europe.

Broadcast from a Liner.

Liverpool's programme on April 22nd is to be broadcast from the Cunard Liner *Samaria*, which will be in dock at the time. Listeners are asked to imagine that they are present at the concert, which is being held in the First-class lounge of the liner to celebrate the last night at sea. They will not only hear sea songs and chauties with orchestral music, but also what is happening on the bridge of the liner. Those who have been present at a concert at sea can imagine the type of programme that is to be provided, and listeners who have not yet enjoyed that experience will be able to sense the atmosphere of such an occasion.

Musical Comedy Night.

A Musical Comedy Night is scheduled for London on April 18th, but at about 9.30 p.m. a performance of *Katouma, or An Arabian Morn*, the operetta by Mr. Arthur Wood, will be included. *Katouma* was first performed at London at the beginning of February. It is in rather too serious vein to be styled a comedy. There is an easily distinguishable plot running through its half-hour of performance. A work of this length is ideal for wireless transmission. In more extended works, the shortest "dull" patch seems greatly exaggerated when there is no stage movement or setting to distract the attention from the weakness of the plot, and for this reason there is a wide opportunity for the development of the short "intense" operetta, as there is for the corresponding type of radio play.

The principals on this night will be Miss Doris Vane, Miss Sybil Maden, Mr. John Perry and Mr. Kingsley Lark, the last named artist having written the libretto for the work, which will be conducted by Mr. Dan Godfrey.

A New Quartet.

The London Programme on April 16th, the Chamber Music Evening of the week, will be confined to instrumental music by the London Piano Quartet, a new combination consisting of Messrs. Samuel Kutcher (violin), Harold Berly (viola), John Barbirolli (violin-cello) and Miss Ethel Bartlett (piano). Listeners have already heard the three string players in the Kutcher String Quartet, and Miss Ethel Bartlett is an established favourite. They will collaborate in Mozart's Quartet No. 1 in G Minor and in the first movement of Hurlstone's Quartet in E Minor. Hurlstone is an English composer who is best known through his settings of the "Derby Ram." His 'Cello Sonata is frequently heard in Chamber Concerts, and this Quartet is one of the best of his compositions.

Mr. Barbirolli and Miss Ethel Bartlett will give Goossens' Short Rhapsody for violin-cello and pianoforte, and Mr. Kutcher will play Vitali's "Chaconne."

Radio Plays by Well-known Authors.

Apropos the production at Chelmsford, on April 14th of two new plays, *The Dweller in the Darkness*, by Major Reginald Berkeley, and *Entertaining Mr. Waddington*, by Mr. Vernon Bartlett, referred to on this page last week, it should be remarked that this departure represents a further stage in the development of the new Radio Drama. The B.B.C. desires to use fresh material in this way rather than stage plays which, however good, do not always lend themselves readily to

wireless transmission.

In pursuance of this policy, the Company has commissioned several well-known authors to write plays having particular regard both to the conditions imposed by the microphone and those experienced by listeners. It is hoped to present plays which will give a clear picture of the story and situations as the producers desire to convey them to the listener.

The Dweller in the Darkness touches upon the realms of the occult, while *Entertaining Mr. Waddington* is an essentially modern comedy.

Mixed Half-Hours.

A British Composers' Night has been booked for Birmingham Station on April 16th, when works by Messrs. Arthur Ketelbey, Alexis Gunning and Ernest Galloway will be performed, under the personal conductorship of the composers.

On the following day the feature will be Mixed Half-Hours, to include a Lecture Recital of Tchaikovsky's Songs, a Pianoforte Recital by Miss Alice Couchman, a Violin Recital by Mr. Frank Cantell, and a Soprano Song Recital by Miss Emily Broughton, with half-an-hour's entertainment by Miss Gladys Seymour and Mr. Robert Sturivant.

"Round the Stations."

Listeners who normally depend on their crystal sets to receive programmes from their local stations always welcome an opportunity to hear, through the medium of a "Round The Stations" programme, music from some of the more distant stations of the B.B.C. On April 17th all stations, including relays, will contribute towards the programme. London itself will give "Quips" Thirteenth Talk in his "World in Anecdote" series, the title being "Orators' Outbursts."

Easter Service by Radio.

A complete Church Service will be relayed from St. Cuthbert's Parish Church, Edinburgh, on Easter Sunday, when the Preacher will be The Rev. Norman Maclean, D.D. As usual, the service will be preceded by the melodious Bells of St. Cuthbert's.

A Spring Holiday Concert.

Under the patronage of the Lord Provost and local Magistrates, a concert is being given on April 13th by the B.B.C. in the Caird Hall, Dundee, in aid of local charities. The main part of this concert will be broadcast, and the artists include Miss Enid Cruickshank (contralto), Mr. Robert Watson (baritone), Mr. Augustus Beddie in Scots Readings, Jupiter-Mars, the entertainer, and the R.N.V.R. Band, conducted by Mr. R. Rimmer. This will be a "Spring Holiday Concert."

Bournemouth's Dance Night.

In response to requests, April 16th has been reserved by the Bournemouth Station as a complete night of Dance Music, which will be relayed from the King's Hall Rooms, Bournemouth, and the Savoy Hotel. With the exception of twenty minutes occupied by Mr. Ronald Gourley, entertainer, and the usual News and Talk items, owners of loud speakers will be able to hold a continuous dance in their own homes from 8.15 p.m. to 11.30 p.m.



Mr. TOM MIX.

"La Mascotte."

In view of the success of the performance from Bournemouth of *Les Cloches de Corneville*, arrangements have been made to present a comic opera, entitled *La Mascotte*, by Audran, with libretto, on April 17th. A strong cast, together with the "GBM" Chorus and Wireless Orchestra, under the baton of Captain W. A. Featherstone, will be provided. The opera is produced by Messrs. Wm. R. Keene and George Stone.

Radio Cross Words.

Bournemouth's second Cross Word Puzzle is booked for April 18th, and will be relayed to Chelmsford. Explanatory notes will be found in Bournemouth's programme. The hundreds of entries for the last Puzzle indicate that this novel feature is popular among listeners both in this country and on the Continent.

An Unusual Programme.

During the evening of April 13th a programme of an unusual nature is to be broadcast from the Aberdeen Station. For two hours listeners are to be entertained to a dance and social evening arranged by Mme. Isabel Murray, well known locally as a gymnastic and dance instructress. No advance details are being given, so listeners will have the added enjoyment of uncertainty.

A Tetrizzini Controversy.

A pretty problem is presented by the controversy which Messrs. Lionel Powell and Holt, Madame Tetrizzini's London Agents, started last week in the Press over her concert at the Albert Hall.

Two years ago, they stated, Madame Tetrizzini filled the Albert Hall to capacity three times within a few weeks. On the other hand, following her recent broadcast performance, her audience represented only one-third of the smallest of her London audiences during the past sixteen years. Messrs. Lionel Powell and Holt assert that Madame Tetrizzini "broadcast against our express wishes, and in the face of our deliberate opinion that it would seriously affect her subsequent concerts. She now knows whether she was well- or ill-advised."

Madame Tetrizzini's opinion respecting her small audience differed from that of her Agents. She pointed out that the arrangements for the Albert Hall concert were rushed through in eight days, and that it was insufficiently advertised. She mentioned also that the day of the week was badly chosen, and in her opinion the broadcast performance had nothing whatever to do with the subsequent poor attendance at the Albert Hall.

Co-operation That Helps.

The B.B.C. has always been willing to work in co-operation with the concert branch of the entertainment industry, but in London its overtures have been either ignored or treated with contempt. In other centres the situation is quite different, and mutually beneficial co-operation has taken place. That the recent broadcasting of Tetrizzini had any disadvantageous effect on her subsequent concert is merely the opinion of Messrs. Lionel Powell and Holt, and it may be observed that it has been their own practice in recent years not to rely upon a single "star" artist to draw a large audience to the Albert Hall, but to double the attraction with a second artist of almost equal eminence. On the recent occasion about which they are complaining, they departed from that practice for some reason of their own.

The B.B.C. is always willing to broadcast artists from the concert hall itself, and to help in attracting audiences for those concerts, and it has already been shown on other similar occasions that this is the policy that succeeds.

PEOPLE YOU WILL HEAR NEXT WEEK.



[Maurice Beck & Macgregor.
Miss PHYLIS PANTING, who will appear in the play, "Entertaining Mr. Waddington," at Chelmsford on April 14th.



[Hulton.
Mr. THORPE BATES (Baritone) will sing at London on April 14th (S.B. to all Stations, except Chelmsford).



[Maurice Beck & Macgregor.
Miss HELEN DE FREY (Soprano) will sing at Newcastle, Aberdeen, and Glasgow next week.



[Lanflet.
Mr. WILLIAM PRIMROSE (Violinist) will play at London on April 12th.



[Crouther.
Miss SYBIL THORNDIKE will make an appeal on behalf of the Royal Waterloo Hospital from London on April 14th.



Mr. KINGSLEY LARK (Baritone), who will broadcast from Manchester and London on April 15th and 16th respectively.



[Drummond Young.
Miss NANCY SHAW (Reciter) will broadcast from Edinburgh on April 17th.



Miss IDA STARKIE (Cellist) will broadcast from Belfast on April 18th.



[Maurice Beck & Macgregor.
Miss ETHEL BARTLETT (Pianist), who will play at London Station on April 19th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

McEWEN'S SOLWAY SYMPHONY.

(GLASGOW, BELFAST, AND DUNDEE, FRIDAY.)

J. B. McEWEN was born at Hawick in 1868, and educated at Glasgow University and the Royal Academy of Music. He became Principal of the latter institution in 1924.

Solway was mainly composed (in 1911) in the district from which it takes its title. "It is not intended as 'Programme Music,' but is the reaction in musical terms to the moods and feelings indicated by the titles of the movements."

These Movements are three in number—

I. SPRING TIDE.

(About 8 minutes.)

Moderately quick. This Movement is prefaced by these words—

"Long golden sands edged with a silver streak,
The impetuous surge that races to the shore,
The full and steady motion of the flood—
When sun and moon combine to tug the tide."

The usual "First Movement" Form is followed; three tunes are stated, developed, then repeated.

At the opening VIOLINS play, *tremolo*, a very soft, high bare fifth. Immediately MUTED VIOLAS play, beneath this, the FIRST TUNE, of which a prominent feature is a two-note falling figure. After the VIOLAS, the BASS STRINGS take up the Tune, then, quickly, other instruments, until within a minute of the beginning the FULL ORCHESTRA is declaiming it, Trumpets especially standing out.

Immediately there follows the SECOND TUNE (*Animated*). It is a curt, emphatic phrase, with a short note on the first beat, and a heavy one on the second. This is used persistently throughout the Orchestra for nearly a minute.

Then the CLARINET starts the THIRD TUNE, against a shimmering background of Strings. It is taken up by the Bass instruments, and presently the Violins wax eloquent with it.

When this has died down, the BASS CLARINET and the CELLOS are heard gruffly muttering the First Tune. Very soon the emphatic Second Tune comes in again, and the Development is well on its way.

The rest of the Movement deals straightforwardly with these three clear-cut Tunes.

II. MOONLIGHT.

(About 7 minutes.)

Very tranquil and With the utmost delicacy. This Movement is headed:—

"The tired ocean crawls along the beach,
Sobbing a wordless sorrow to the moon."

It employs no brass except Horns and (in a passing way, in one place) Trumpet.

It opens *ppp* (extremely soft) with a slow, undulating reiterated figure in VIOLAS. Almost at once the CELLOS play beneath this a slow Tune (beneath the last part of which String Basses and Horns add soft chords).

Then Violas, Harp, Flutes and Clarinets join the Violins in the undulating figure, while Cellos, Bass Clarinet and Bassoon play the Tune.

So the Movement continues, almost always very subdued, and with some very delicate colouring. Other Tunes are heard, but they are only incidental to these two.

III. THE SOU' WEST WIND.

(About 7 minutes.)

Lively, with vigour. The last Movement is headed:—

"Sun, wind and cloud shall fail not from the face of it
Stinging, ringing, spindrift, nor the fulmar flying free—"

It opens very loudly with a racing *ta-ra-ra, ra* figure in all the higher Wood Wind, and, below,

a Tune declaimed by VIOLINS, VIOLAS and the FOUR HORNS in unison. This Tune begins with a little jerky figure, given three times, and ends with a short upward rush! With its accompanying *ta-ra-ra, ra*, it occupies a great part of the Movement.

There are two or three other leading tunes, but after this initial Tune has been observed, the best guide to the Movement is its title.

It will be noticed that *Solway* conforms with the usual (and always effective) general plan of symphonic works (such as Symphonies, Sonatas and String Quartets). It has a solid, as it were closely reasoned First Movement; an imaginative, poetic Middle Movement; and a picturesque, vigorous, not too deep Finale.

BEETHOVEN'S FOURTH STRING QUARTET.

(CHELMSFORD, TUESDAY.)

Beethoven's first six Quartets for Strings are classified as his "Opus 16, Nos. 1-6." This indicates that they were composed in close succession, and may be grouped together. It also indicates that they form (collectively) approximately his sixteenth work, and are, therefore, fairly early. (His last "Opus" number is 138.)

The String Quartet now to be heard has four Movements—

I.

Quick, but not too quick. The FIRST MAIN TUNE starts at once, beginning at a low pitch, all instruments playing, and ending in a succession of loud chords exactly in the familiar sergeant-major's *Left, Left, Left, Right, Left* rhythm.

There follows a short sentence founded on the First Main Tune, ending in two loud chords.

Then the VIOLINS begin a gentle dialogue, which soon becomes the SECOND MAIN TUNE—a song-like melody in Second Violin with high-pitched comments from First.

Soon the Violins are joined by the Viola. Several other little bits of tune follow, but they only add their mite to the general fund.

The rest of the Movement proceeds on regular First-Movement lines, i.e., Subject matter, having been stated, is "developed" and then "recapitulated."

II. SCHERZO.

Fairly quick, playful. This Movement is entirely in "Fugue" style; that is, one instrument starts off on its own with a Tune, is joined by another with the same Tune (while the first carries on with something else), and so on until all instruments are "in."

In this particular piece there are two such Tunes or Fugue "Subjects." In the FIRST TUNE the instruments start in the order SECOND VIOLIN, VIOLA, FIRST VIOLIN, 'CELLO.

Later the First Violin starts the SECOND TUNE, followed by Second Violin, etc.

III. MENUET AND TRIO.

This MENUET (in the style of the old dance of that name) is as follows:—

- A brief Tune is played, and repeated.
- That Tune is "developed," then repeated.
- Then (b) as a whole is repeated.

The TRIO (really a second Menuet) is, roughly speaking, similar to the Menuet.

The Menuet proper is finally repeated, without some of its interior repetitions.

IV.

Quick. This is a very lively, dance-like Movement which will be easily followed.

N.B. Beethoven's 6th Symphony (Birmingham, Sunday) was fully described in the issue dated March 20th.

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, Southamptton Street, Strand, London, W.C.2.]

Improving Public Taste.

DEAR SIR,—I would like to express my appreciation of Mr. J. C. Squire's article in *The Radio Times*. I think, however, that the ideal of broadcasting should not so much be that of "one man, one concert," as to educate the public to appreciate the best music.

It is, perhaps, too much to hope that all listeners will become enthusiastic and discriminating admirers of Ravel and Elgar, but public taste could be vastly improved if the B.B.C. programmes were made progressive and divided, in the same way as school classes, into elementary, higher, and advanced music. This does not mean that the concerts would be labelled with anything so frightening as these names, but they could be drawn up on that principle.

Definitely bad music should be ruled out as much as possible. Some deference to the popular song of the moment is, perhaps, inevitable; but why resurrect from their dishonoured graves the shop-ballads of forty years ago? There is a vast amount of first-rate yet easily understood music which should be made the backbone of the more popular programmes.

If the B.B.C. can stimulate and develop the public taste (and I think the above method might help), they could boast of having achieved a really great work.

Yours, etc.,

Altrincham.

"BI-VALVE."

Radio for the Deaf.

DEAR SIR,—I am so deaf I can only hear ordinary conversation if the speaker is quite close to me, but with a two-valve receiving set I can enjoy both music and song as I have not enjoyed them for many years.

I am very fond of both, but can only hear very indifferently, even if quite near to the performer. Now, thanks to broadcasting, all that is changed. Many of the lectures and addresses I hear quite well. It is indeed a new-found happiness. I know of a similar case quite near here.

I find tuning in to the piano notes very helpful, as they give me both loud and soft sounds.

Yours, etc.,

Croydon.

(Mrs.) E. B.

Bournemouth Heard in Spain.

DEAR SIR,—As an enthusiastic listener residing at a distance of about a thousand miles from the nearest British broadcasting station, may I submit a few remarks which may perhaps record the points of view of those of us who sojourn in foreign climes.

A few nights ago I listened with interest to a lecture—delivered by "an M.P."—on the curiosities of the Houses of Parliament. This very understanding M.P. made a remark to the effect that the broadcasting of the chimes of Big Ben was one of the most attractive features of the daily programmes. May I most heartily endorse this? The striking of Big Ben and the Savoy Bands are what appeal to me most. For those who reside in the British Isles—and especially in the vicinity of London—it may seem a trivial matter from which to derive so much pleasure, but nothing brings us into closer touch with "home."

I hear the Bournemouth Station better than any other. In fact, sometimes I hear Bournemouth well when I cannot hear any other British station at all. I wonder why this is? My only grumble is that the British stations do not tell us who they are sufficiently often.

Yours, etc.,

Seville, Spain.

R. G. H.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the previous page.)

The Accompanying of Songs.

DEAR SIR,—Your correspondent "A. F. C." may care to hear accompaniments to singers very pronounced; but the singers do not!

I have had twenty-five years' cathedral and concert singing experience, and I always found that singers objected to loud accompaniments. Often, if an orchestra plays to "drown" the singer, you will observe the vocalist standing with mouth open and letting the band "have a good time"; but nothing is heard of the singer because he or she knows it is impossible to "beat the band," and so refrains from trying.

The accompaniment, of course, should not be too subdued, or the singer will not hear it. If this happens, it may lead to flat singing.

In my opinion, some of the vocalists who have sung at the different studios, and have not very strong voices, have put up a poor show when the orchestral accompaniment has been too loud.

Yours, etc.,
Chester, J. S. B.

Another League!

(From Lt.-Col. Cecil L'Estrange Malone.)

DEAR SIR,—Perhaps the enclosed translation of an article from the *Patagonian Daily Express* of March 12th, may interest your readers.

I do not know whether the British Broadcasting Company has considered introducing a similar scheme! Yours, etc.,

CECIL L'ESTRANGE MALONE.

Great New League of Newspaper Readers!

IN view of the enormous growth of interest in newspaper reading, the Patagonian Broadcasting Company has decided to inaugurate an organization which is to become the Newspaper Readers' League.

Every man or woman who reads a daily newspaper is invited to become a member.

There are at present 16,000,000 newspaper readers in Patagonia.

All the interests in the newspaper world are now protected. Proprietors, Journalists and Printers, all have their own society.

The greatest of all alone remains unorganized and unrepresented—the reader.

Therefore, the Patagonian Broadcasting Company, in response to enquiries from all over the country, has decided to found the *Newspaper Readers' League*.

At present the policy of these papers is settled by the owners and editors of the newspapers over the heads of their readers.

Shall this continue? A thousand times no. The *Newspaper Readers' League* will therefore:—

1. Give readers the organised strength to claim a fair number of seats on the board of every newspaper.

2. Put forward the views of readers as a united body.

3. Protect the readers against trash and make newspapers into real news papers.

4. Enforce its views by a universal boycott of any newspaper that declines to adopt the policy of the Newspaper Readers' League representing 16,000,000 readers.

This is a case where the Patagonian reader must show the characteristic Patagonian sense of public duty and the Patagonian aptitude for civic organization.

Write at once without delay, Hon. Sec. pro tem.
Patagonian Broadcasting Company,
Patagonia.

Trusting the B.B.C.

DEAR SIR,—I am wholeheartedly on the side of the B.B.C. in this matter of the programmes. What case have the grouse? If only ten per cent. of the programmes were pleasing to each listener, the value he gets for his money should make him blush to complain. There must be thousands like myself who are more than satisfied, and content to trust our entertainers in the matter.

Yours, etc.,
London, S.E. W. P. B.

The Mystery of Brahms.

A Cruel Man or a Kindly? By R. D. S. McMillan.

THERE are those who condemn Brahms not only as an unemotional individual, but as a downright cruel one; but it is a moot point whether his biting sarcasm was always intended to hurt. A man who had, as a youth, enjoyed grateful patronage from master composers—particularly Schumann and Liszt—it has been recorded of him that when, in their turn, the rising generation of musicians sought his praise, he remained ironically indifferent. On the other hand, was it not a fact that Dvorak was eternally grateful to Brahms for showing him favour and encouragement? Also, was he not, like Tchaikovsky, the children's favourite who broadcast sweets from his never-empty pockets?

Playing in Cafés.

We are told that his brusqueness and rudeness were notorious; but perhaps these were first impressions which did not penetrate to the soul of the man. Remember that there had been a friendship of rare degree between Brahms and Clara Schumann which lasted for forty-two years. Call him unemotional, but recall the tenderness which he evinced for his parents. His German *Requiem* was written in memory of his mother after her death, in 1865, and it is one of the most beautiful monuments to filial affection.

It was in Hamburg, in 1833, that Johannes Brahms, the man who was to complete the alliterative and scintillating triumvirate of B's, was born. The father played in orchestras, with what pecuniary reward we may judge from the fact that the mother endeavoured to supplement the family finances by opening a shop where she sold cotton and such-like sundries.

The boy was put to learn the piano-forte and, when he was fourteen, he wrote his first composition, following this, a year later, with his first concert. In the meantime, he had been playing in restaurants and cafés.

Praised by Schumann.

There came a turning point in his career when he met a Hungarian violinist with whom he went upon a concert tour, and who inculcated in him a love for the Hungarian melodies which was to find expression in many of his works and which was to increase his desire to go to Vienna, where, after the death of his parents, he took up his abode permanently.

The first real hint of lasting fame, however, came when Schumann hailed him in an article as a coming man, this at a time when no one had heard of Brahms. The good work which Schumann began was continued, after his death, by his widow, who played Brahms's music all over Europe. The year 1862 found him upon his first visit to Vienna, but he returned to Hamburg hurriedly to his mother's deathbed.

Then it was that he conceived the *Requiem*, and it was some five years later before it was produced. "The feeling created was quite overwhelming," wrote one who heard it, "and it became at once evident to hearers that the German *Requiem* would live as one of the greatest examples of the art of music."

Marriage and Opera.

The paper on which the immortal Mass was written was as poor as the work was great; it was composed of odd scraps of all sizes, because its creator had had to buy bits at odd times.

In the main, Brahms was an instrumental composer, but he wrote no fewer than 200 songs, and many melodious choral works, most of which were published between 1868 and 1872, when he was nearing forty. These works

include *The Song of Beauty*, which ranks second only to the *Requiem* and is of rare loveliness. Opera, for some reason, never attracted Brahms. He wrote at one time—"With marriage it is as with opera. If I had already composed an opera and seen it fail, I would readily write another, but I can't make up my mind to a first opera or a first marriage."

Brahms never married, and this is the reason he has given:—

"At the time when I felt most inclined to marry, my pieces were hissed in the concert halls or, at any rate, received with icy indifference. Now, I was able to bear that, for I knew exactly what they were worth and that a change would come. And if, after such failures, I went to my bachelor-room, I was not unhappy. But to meet a wife at such a moment, to see her questioning eyes meet mine anxiously, and to be obliged to say to her, 'Another failure'—that I could not have endured. For however much a wife might love me and believe in me, the complete certainty of my final victory could not be shared by her. And if she should have attempted to console me—puh! I cannot bear the thought; what a hell that would have been for me! It has been for the best."

From which we may gather that, at least, the composer suffered no doleful qualms on the score of his celibacy. His quaint, stoic philosophy, indeed, is one we might commend to other bachelors, no matter what their walk in life!

Not a Beau Brummel.

Books he found to be his greatest pleasure, particularly in his later years when friends who had been attracted to him in times when he had been more genial were chilled by his altered manner.

There was something Chestertonian in Brahms's appearance, and not only from the point of view of girth. He could not reconcile himself to orderliness in dress. He had a wonderfully expressive face and keen blue eyes. In later years he grew a beard, the shagginess of which seemed to accentuate his untidiness.

We are told that the reason why Brahms never came to England—although Cambridge at one time asked him to visit the University so that he might be honoured with a degree of Doctor of Music—was traceable to his aversion from being respectably dressed. He believed that dress suit and silk hat were necessary for a visit to this country, and nothing, apparently, could disabuse his mind of the idea. Perhaps, however, his objections had some deeper root of which we do not know.

Brahms died in 1897, in Vienna, in the bachelor rooms which he had long inhabited. A great mind had reached tranquillity. They that followed him to his grave, many men of note, knew not the full measure of the greatness of him they mourned. It was to be the discovery of posterity.

TALKS on the preparation of income-tax returns have been a feature of some American stations recently.



JOHANNES BRAHMS.

WIRELESS PROGRAMME—SUNDAY (April 12th)

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.

Tchaikovsky Concert.

S.B. to other Stations.

GERTRUDE JOHNSON (Soprano).
WILLIAM PRIMROSE (Solo Violin).

THE WIRELESS SYMPHONY ORCHESTRA:

Conducted by DAN GODFREY, Junr.

3.0. The Orchestra.

Overture on the Danish National Anthem.

Waltz from "The Lake of the Swans."

Gertrude Johnson (with Orchestra).

"None But the Weary Heart."

3.30 (approx.). The Orchestra.

Adante Cantabile for Strings.

William Primrose (with Orchestra).

1st Movement of the Violin Concerto.

The Orchestra.

Ala Tedesca from Symphony No. 3.

Gertrude Johnson (with Orchestra).

"Air des Adieux" ("Jeanne d'Arc").

4.5 (approx.). The Orchestra.

Polonaise from Third Suite.

Symphony No. 6 in B Minor ("Pathétique").

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

8.0. The Bells of St. Martin's.

8.15-9.0. A Simple Service.

In which all people can join.

With an Address by

The Rt. Rev. the Lord Bishop of London.

Hymns 134 and 135 (A. and M.).

Psalm 114.

Relayed from St. Martin-in-the-Fields.

S.B. to Manchester and Belfast.

9.0. DE GROOT and

and

THE PICCADILLY ORCHESTRA.

LAWRENCE HEPWORTH (Bass).

Relayed from the Piccadilly Hotel, London.

S.B. to other Stations.

10.0.—TIME SIGNAL FROM GREENWICH.

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

Local News.

10.15.—De Groot and the Piccadilly Orchestra

(Continued).

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

Eastertide.

THE STATION SYMPHONY ORCHESTRA

and

REPERTORY CHORUS:

Conducted by JOSEPH LEWIS.

GERTRUDE DAVIES (Soprano).

ALICE VAUGHAN (Contralto).

The Orchestra.

Overture, "St. Paul," Op. 36 Mendelssohn

Easter Hymn ("Cavalleria Rusticana")

Intermezzo ... J. Mascagni

(With Soprano Voice and Chorus.)

"Good Friday Music" ("Parsifal") Wagner

Gertrude Davies.

Aria, "I Know That My Redeemer Liveth"

Handel

The Orchestra.

Symphony No. 6, Op. 68 in F ("Pastoral")

Beethoven

Alice Vaughan.

"Grief for Sin" ... ("St. Matthew

"Have Mercy, Lord") Passion") Bach

(Violin Obligato—FRANK CANTELL.)

"Christ Has Risen" ... Rachmaninoff

"Easter Hymn" ... Frank Bridge

The Orchestra and Chorus.

Choral, "Unfold, Ye Portals" ("The Re-

demption") ... Gounod (11)

The Orchestra.

Symphonic Interlude, "Redemption"

Cesar Franck

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

8.30-9.0.—Service with Address by The Rt.

Rev. The Lord Bishop of DURHAM.

S.B. from Newcastle.

9.0.—DE GROOT and THE PICCADILLY

ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.—De Groot and The Piccadilly Orchestra

(Continued).

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0. BAND OF 2ND BN. THE KING'S

ROYAL RIFLE CORPS.

Relayed from

South Parade Pier, Southsea.

3.30. GEORGE PIZZEY (Baritone).

"Roadways" ... H. Lohr

"The Fishermen of England" M. Phillips

3.40.

Band.

Selected.

4.0.

George Pizzey.

"Come Unto Me" ... Caenen

"A Song of Thanksgiving" ... Allitsen

4.10.

Band.

Selected.

4.40. ANNIE HARRIS (Pianoforte Recital).

Etude in D Flat ... Liszt

Liebestraume, No. 3 } ... Chopin

Impromptu in F Sharp } ...

Fantaisie-Impromptu } ...

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

8.30. Choir of Winton Congregational Church:

Choirmaster—W. E. Batchelor.

"Christ the Lord is Risen To-Day."

Anthem, "The Lord is My Shepherd"

Macfarren (11)

8.40.—The Rev. S. W. ALLEN, of Winton Cong-

regational Church: Religious Address.

8.50.

Choir.

"Father in High Heaven Dwelling" (Con-

gregational Hymnal).

9.0.—DE GROOT and THE PICCADILLY

ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15.—De Groot and the Piccadilly Orchestra

(Continued).

10.30.—Close down.

5WA CARDIFF. 351 M.

3.0-4.45.—EVENSONG, relayed from LLAN-

DAFF CATHEDRAL.

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

8.30-9.0. THE "5WA" CHOIR.

Hymn, "Jesus Christ is Risen To-Day"

(A. and M., No. 134).

A Short Reading from the Scripture.

Anthem, "My Hope Is in the Everlasting."

The Rt. Rev. The Lord Bishop of

LLANDAFF: Religious Address.

Hymn, "The Strife is O'er" (Hymn, A.

and M., 135).

Benediction.

9.0.—DE GROOT and THE PICCADILLY

ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.—De Groot and The Piccadilly Orchestra

(Continued).

10.30.—"The Silent Fellowship."

10.45.—Close down.

2ZY MANCHESTER. 375 M.

3.0-5.0.—THE PENDLETON PUBLIC PRIZE

BAND:

Conductor, W. ASHWORTH.

EMILY ASHTON (Soprano).

J. BAMFORD NEWTON (Baritone).

Band.

March, "Great Little Army" ... Alford

Overture, "Morning, Noon and Night"

Suppe

Emily Ashton.

"Rose, Softly Blooming" ... Spohr.

"At Dawning" ... Cadman (1)

Band.

Cornet Solo, "Lizzie" ... Hartmann

(Soloist, T. WHITLEY.)

J. Bamford Newton.

"An Old World Serenade" Meyer Helmund

Band.

Selection, "Nabucco" ... Verdi

Emily Ashton.

"A Song of Thanksgiving" ... Allitsen (1)

"Life and Death" ... Coleridge-Taylor

Band.

Trombone Solo, "Lend Me Your Aid"

Gounod

(Soloist, ELLIS WESTWOOD.)

Incidental Music, "Monsieur Beaucaire"

Rosse

Intermezzo; Leit Motif; Gavotte; March

Theme.

J. Bamford Newton.

"Reaping" ... Coningsby Clarke

"Out of the Night" ... Bruno Huhn

Band.

Selection, "Mignon" ... Thomas

Emily Ashton.

"Sylvan" ... Landon Ronald (5)

"Blackbird's Song" ... Cyril Scott (4)

J. Bamford Newton.

"When Song is Sweet" ... Sans Souci

Band.

Largo ... Handel

Selection of Glee, "Apollo" ... Anon.

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

8.0-9.0.—Religious Service at St. Martin-in-the-

Fields. *S.B. from London.*

9.0.—DE GROOT and THE PICCADILLY

ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.—De Groot and The Piccadilly Orchestra

(Continued).

10.30.—Close down.

5NO NEWCASTLE. 400 M.

3.0-5.0.—TCHAIKOVSKY CONCERT. *S.B. from London.*

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

Religious Service.

S.B. to other Stations.

8.30. Choir of Jesmond Parish Church.

Hymn, "Jesus Christ is Risen To-Day"

(A. and M., No. 134).

Address by The Rt. Rev. The Lord

Bishop of Durham.

8.50.—Anthem, "Sing Ye to the Lord"

Bairdson

8.0-10.30.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

Bach Afternoon.

DOROTHY SILK (Soprano).

MARIE SUTHERLAND (Solo Pianoforte).

LEONARD GOWINGS (Tenor).

J. H. SHAW (Solo Cello).

WILLIAM BENNETT (Solo Violin).

THE WIRELESS ORCHESTRA.

Orchestra.

3.0. "Two Bourrées."

Dorothy Silk.

Recit., "To All Men Jesu Good Hath

Done" ... "St. Matthew Passion."

Aria, "For Love My Jesu Now Is Dying!"

"St. Matthew Passion."

"To Thee, Jehovah."

"'Tis Finished."

"My Heart Ever Faithful."

J. H. Shaw.

Sonata in F ... Tassarini-Bach

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 107.

Sunday's Programme.

(Continued from the facing page.)

Leonard Gowings.
Aria, "O Blest Are All That Fear Him"
("Praise Thou the Lord").
Recit., "Reject It Not."
Aria, "Saviour Take Me For Thine Own."
4.0. Marie Sutherland.
Prelude (VI.) in D Minor.
Bourrée in G.
Gavotte and Musette (from 6th English Suite).
Prelude and Fugue (39) in G.
William Bennett.
Air for G String.
Dorothy Silk and Leonard Gowings.
Duet from Mass in B Minor for Soprano and Tenor (Domine Deus).
Leonard Gowings.
Recit., "Why Hast Thou Then, O God?"
"My Spirit Was in Heaviness."
Aria, "Fast My Bitter Tears are Flowing"
"My Spirit Was in Heaviness."
Aria, "Lord, to Us Thyself be Showing"
("Bide With Us.")
Dorothy Silk.
Recit., "My Father, How Much Longer"
(Cantata No. 155)
Aria, "Cast, Oh, Cast Thyself, My Heart"
(Cantata No. 155)
"Sighing, Weeping, Trouble, Need"
(Cantata No. 21)
"Come, Make My Heart Thy Home"
(Cantata No. 80)
"Comfort Sweet, My Jesu Comes"
(Cantata No. 151)
Orchestra.
"The Pastoral Symphony."
5.0-5.30.—CHILDREN'S CORNER. S.B. from Cardiff.
8.0. Woodside Congregational Church Choir.
Hymn No. 76.
Psalm 68, Verses 17-20 (Tune: "Colchester").
The Rev. G. C. MILNE, Woodside Congregational Church: Religious Address.
Choir.
Anthem, "Jesu, Word of God Incarnate":
Para. 18, Verses 1-3 (Tune: "Glasgow").
9.0-10.30.—Programme S.B. from London.

5SC GLASGOW. 420 M.

3.0-5.0.—Programme S.B. from London.
5.0-5.30.—CHILDREN'S CORNER. S.B. from Cardiff.
8.30-9.0.—Service with Address by the Rt. Rev. The LORD BISHOP OF DURHAM. S.B. from Newcastle.
9.0-10.0.—THE WESTBOURNE CHURCH CHOIR. S.B. to Dundee.
Recital of British Church Music from the 16th to 20th Century.
Conductor—A. M. HENDERSON (Organist to the University of Glasgow).
"All People that on Earth Do Dwell"
(Tallis—1510-1585)
"Hide Not Thou Thy Face"
(Farrant—Died 1580)
"Jesus, the Very Thought of Thee"
(Downland—1503-1626)
"Come, Come, Help, O God"
(Byrd—1543-1623)
"Rejoice in the Lord Alway"
(Purcell—1658-1695)
"Hear My Prayer"
(Kent—1700-1776)
"Turn Thy Face From My Sins"
(Attwood—1767-1838)
"God Is a Spirit"
(Bennett—1816-1875)
"The Lord is My Shepherd"
(Smart—1813-1879)
"Praise to the Holiest in the Height"
(Somervell—1863.)
"Blessed are the Pure in Heart"
(Walford Davies—1869.)
"The Spacious Firmament on High"
(Walford Davies—1869.)
10.0-10.30.—Programme S.B. from London.

HIGH-POWER PROGRAMME.

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

5XX 1,600 M.

SUNDAY, April 12th.

3.0-5.0.—TCHAIKOVSKY CONCERT. S.B. from London.
5.0-5.30.—CHILDREN'S CORNER. S.B. from Cardiff.
8.30-9.0.—Service with Address by The Rt. Rev. The LORD BISHOP OF DURHAM. S.B. from Newcastle.
9.0-10.30.—Programme S.B. from London.

MONDAY, April 13th.

6.0-12.0.—Programme S.B. from London.

TUESDAY, April 14th.

6.0-8.0.—Programme S.B. from London.

Chamber Music and Drama.

THE CHARLES WOODHOUSE STRING QUARTET:

CHARLES WOODHOUSE (1st Violin).
FRANK HOWARD (2nd Violin).
ERNEST YONGE (Viola).
CHARLES A. CRABBE (Violoncello).

8.0. The Quartet.
Quartet in D..... Haydn
8.15 approx. "ENTERTAINING MR. WADDINGTON."
A Comedy in One Act by Vernon Bartlett.
Produced by R. E. JEFFREY.
Richard Hilton RAYMOND TRAFFORD
Constance Hilton . . . PHYLLIS PANTING
Silas Waddington . . . HENRY OSCAR
Mes. Stone. . . MABEL CONSTANDUROS
8.45 approx. The Quartet.
Quartet in C Minor, Op. 18, No. 4
Beethoven

9.15. "THE DWELLER IN THE DARKNESS."

A Play of the Unknown in One Act by Reginald Berkeley.
(Author of "French Leave," "Eight o'Clock," etc.)

Produced by R. E. JEFFREY.

Mrs. Vyner . . . MABEL CONSTANDUROS
Phyllis Vyner . . . PHYLLIS PANTING
Henry RAYMOND TRAFFORD
Mr. Mortimer HENRY OSCAR
Mr. Vyner GORDON DOUGLAS
Professor Urquhart . . . ASHTON PEARSE
(Both Plays have been especially written for the B.B.C. for Radio Transmission.)

9.45. The Quartet.

Andante } (from Quartet, Op. 67, B Flat)
Agitato } Brahms

10.0-11.30.—Programme S.B. from London.

WEDNESDAY, April 15th.

6.0-8.0.—Programme S.B. from London.
8.0-10.0.—Programme S.B. from Cardiff.
10.0-10.30.—Programme S.B. from London.
10.30-11.0.—Programme S.B. from Cardiff.

THURSDAY, April 16th.

6.0-8.0.—Programme S.B. from London.
8.0-10.0.—Programme S.B. from Birmingham.
10.0-11.30.—Programme S.B. from London.

FRIDAY, April 17th.

6.0-11.0.—Programme S.B. from London.

SATURDAY, April 18th.

6.0-8.0.—Programme S.B. from London.
8.0-10.0.—Programme S.B. from Bournemouth.
10.0-12.0.—Programme S.B. from London.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 107.

EVENTS OF THE WEEK.

SUNDAY, April 12th.

LONDON, 3.0.—Tchaikovsky Concert. S.B. to other Stations.
LONDON, 8.30.—Address by the Rt. Rev. the LORD BISHOP of LONDON.
LONDON, 9.0.—De Groot and the Piccadilly Orchestra. S.B. to other Stations.
BIRMINGHAM, 3.0.—"Eastertide."
CARDIFF, 8.30.—Address by the Rt. Rev. the LORD BISHOP of LLANDAFF.
NEWCASTLE, 8.30.—Address by the Rt. Rev. the LORD BISHOP of DURHAM.
ABERDEEN, 3.0.—Bach Afternoon.

MONDAY, April 13th.

LONDON, 8.0.—Bank Holiday Programme
GLASGOW, 8.0.—Old English and Pastoral Scenes.

TUESDAY, April 14th.

LONDON, 8.0.—Star Ballad Concert. S.B. to all Stations.
LONDON, 10.45.—TOM MIX, the Western Cowboy Film Star, in "Some Impressions." S.B. to all Stations.
"5XX," 8.0.—Chamber Music and Drama.

WEDNESDAY, April 15th.

CARDIFF and "5XX," 8.0.—Pre-War Reminiscences—III.
NEWCASTLE, 8.0.—Popular Concert, relayed from the Old Assembly Rooms, Westgate Road.

GLASGOW, 8.0.—Operatic Night. S.B. to Aberdeen, Edinburgh, and Dundee.
BELFAST, 7.30.—Symphony Concert.

THURSDAY, April 16th.

LONDON, 8.0.—Chamber Music and Drama.
BIRMINGHAM and "5XX," 8.0.—British Composers' Night.
ABERDEEN, 8.0.—Ballad Concert.
GLASGOW, 8.0.—Jacobite Memories.
BELFAST, 7.30.—Folk Music.

FRIDAY, April 17th.

BIRMINGHAM, 8.0.—Half-Hours of Song, Piano, and Violin.
BOURNEMOUTH, 8.0.—Comic Opera Night, "La Mascotte."
MANCHESTER, 8.0.—Symphony Concert.
NEWCASTLE, 8.0.—Northumbrian Night.
GLASGOW, 8.0.—Scots Composers and Authors.

SATURDAY, April 18th.

LONDON, 8.0.—Musical Comedy Night.
BOURNEMOUTH and "5XX," 8.0.—Operatic Cross Word Puzzle.
CARDIFF, 8.0.—"Jolly Good Fellows."
GLASGOW, 8.0.—Around the British Isles in Folk Song and Dance.
BELFAST, 7.30.—The Orchestral Players' Benevolent Fund Concert.

WIRELESS PROGRAMME—MONDAY (April 13th.)

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 105.

2LO LONDON. 365 M.

5.0-6.0.—An Hour's Dance Music.
6.0-6.30.—CHILDREN'S CORNER.
6.30-6.40.—Children's Letters.
6.50-6.55.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.
7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
A. BONNET LAIRD, A Holiday Talk: "At the Sign of the Journey's End." *S.B. to all Stations.*
7.25.—Light Music. *S.B. to all Stations, except Belfast.*
7.35.—Mr. VALENTINE STURDY, Topical Talk: "London's New Lung." *S.B. to other Stations.*
Local News.

Bank Holiday Programme.

JOHN BUCKLEY (Baritone).
SCOVELL and WHELDON (English Syncopated Entertainers).
JOHN E. GREEN (Entertainer).
HELENA MILLAIS (Actress-Entertainer).
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.
8.0. The Orchestra.
March, "Sounds of Peace" *Blon*
Waltz, "Thrills" *Ancliffe*
Intermezzo, "My Lady Dainty" .. *E. Hesse*
John Buckley.
"Over the Mountains" *Roger Quilter*
"A Wooing Song" (Old Kentish Ballad)
Leslie Woodgate
"Old Clothes and Fine Clothes"
Martin Shaw
"Fairings" *Easthope Martin* (5)
John E. Green
will Entertain.
Scovell and Wheldon.
"Sally" *Milton Ager* (9)
Negro Spiritual, "I Got a Robe"
"Hard-Hearted Hannah"
Biglow and Bates (9)
The Orchestra.
Suite, "Joyous Youth" *Eric Coates*
"BENKOLDY."
A Bank Holiday Conversation.
Written by Keble Howard.
The Orchestra.
British Patrol *Asch*
John Buckley.
"Slow, Horses, Slow" *R. Jalowicz* (1)
"The Vagabond" .. *Vaughan Williams* (1)
"Captain Stratton's Fancy" *Peter Warlock*
Helena Millais
in
Songs and Fragments from Life,
including
"Our Elizabeth Joins a Club"
Florence Kilpatrick
Scovell and Wheldon.
"All Alone" *Irving Berlin* (7)
"Get Upon a Puff Puff" .. *Herbert Rulo* (9)
Spiritual, "The Old Ark"
arr. Scovell and Wheldon
"Whiter Than Snow" *Leslie Allyn* (6)
The Orchestra.
Selection, "A Lightning Switch" .. *Alford*
10.9.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 2ND
GENERAL NEWS BULLETIN. *S.B.*
to all Stations.
Mr. S. JACKSON COLEMAN, "Quaint
Easter Customs." *S.B. to other Stations.*
Local News.
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.

5.30-6.30.—CHILDREN'S CORNER: Norman E. L. Guest, B.A., History Talk No. 15, "The Mercantile System of the Tudor Period."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
A. BONNET LAIRD. *S.B. from London.*
7.25.—Programme *S.B. from London.*
7.35.—Mr. VALENTINE STURDY. *S.B. from London.*
Local News.
8.0. **A Holiday Dance Programme.**
THE BUFFALO ORCHESTRA:
Under the Direction of SHENKMAN and QUITT.
Relayed from the Palais de Danse. Three Interludes of ten minutes each will be given at 8.30, 9.10 and 9.50 from the Studio by
MARJORIE EDWARDS (Songs at the Piano).
"You Needn't Bother Any More" *Penso* (7)
"Joan" *Clare* (13)
"Jane—from Maiden Lane" .. *Pelissier* (15)
"Skinny Piccaninny" *Blaney*
"Yellow Dog" *Gallotly* (16)
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. S. JACKSON COLEMAN. *S.B. from London.*
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "Travel with a Camera: Lake Como," by Miss Penrice. Band of 2nd King's Royal Rifles, relayed from South Parade Pier, Southsea. Percy Edgar (Entertainer).
5.0-5.55.—CHILDREN'S CORNER.
5.55-6.0.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade Bulletins.
6.0-6.30.—Scholars' Half-Hour: "Madeleine France," by Miss K. E. Brooks.
6.30-7.0.—Half-an-Hour of Gramophone Records.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
A. BONNET LAIRD. *S.B. from London.*
7.25.—Programme *S.B. from London.*
7.35.—Mr. VALENTINE STURDY. *S.B. from London.*
Local News.

Music and Humour.

WINNIE VAUGHAN and ROLAND MERRY (Entertainers).
BOB STOKES (Baritone).
THE WIRELESS ORCHESTRA,
Conducted by
Capt. W. A. FEATHERSTONE.
PERCY EDGAR (Entertainer).
8.0. Orchestra.
Selection, "Merrie England" .. *E. German*
8.15. Winnie Vaughan and Roland Merry
In some Original Items and
"It is Your Fault" *Gallotly* (16)
8.30. Bob Stokes.
"The Mistress of the Master"
H. Lyall Phillips
"Youth" *F. Alltisen* (1)
8.35. Orchestra.
"Handel Wakes" *Morressy*
"The Turkish Patrol" *Michaelis*
8.45. Percy Edgar.
Character Studies from Dickens.
9.0. Bob Stokes.
"The Beat of the Drum" .. *N. Simpson*
"Shovel on a Few More Coals"
J. W. Tate (7)

9.5. Orchestra.
"Stars of the Desert"
Woodforde-Finden (1)
Valse, "Bournemouth Calling"
Featherstone
"Hibernian Suite" *Roeckel*
9.25. Winnie Vaughan and Roland Merry
In Some Original Items.
9.45. Orchestra.
"Tarantelle Napolitaine" *Beatrix*
9.50. Percy Edgar.
Reminiscences of Chevalier.
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. S. JACKSON COLEMAN. *S.B. from London.*
Local News.
10.30. Orchestra.
Half-an-Hour of Dance Music throughout the Ages.
11.0.—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.
5.0-5.30.—"5WA'S" "FIVE O'CLOCKS." Phillip Middlemiss (Entertainer) in Items from his Repertoire.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—"Teens' Corner: "Dolls' Frocks."
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
A. BONNET LAIRD. *S.B. from London.*
7.25.—Programme *S.B. from London.*
7.35.—Mr. F. J. HARRIES: "Nelson and Wales."
Local News.
8.0.—BANK HOLIDAY PROGRAMME. *S.B. from London.*
10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. S. JACKSON COLEMAN. *S.B. from London.*
Local News.
10.30.—THE SAVOY BANDS. *S.B. from London.*
12.0.—Close down.

2ZY MANCHESTER. 375 M.

4.0-5.15.—Concert by the "2ZY" Quartet: Clare Dean (Mezzo-Soprano). Talk to Women.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
A. BONNET LAIRD. *S.B. from London.*
7.25.—Programme *S.B. from London.*
7.35.—Mr. E. SIMS HILDITCH, Lecturer in Music to the Cheshire County Training College, on "Music" (2).
Local News.

Pot-Pourri.

MOLLIE SEYMOUR and NELLIE NORWAY.
(In a Novelty Entertainment.)
BARRINGTON HOOPER (Tenor).
ARCHIE CAMDEN (Solo Bassoon).
L. T. WHIPP (Dialect Entertainer).
8.0. Mollie Seymour and Nellie Norway.
Silver Handbell Solo (Nellie Norway)
"The Lost Chord" *Sullivan* (1)
Song (Mollie Seymour), "The Lilac Tree"
Garlan
Song with Violin, "Welcome Honey"
Gumble (9)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 107.

WIRELESS PROGRAMME—MONDAY (April 13th.)

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

Barrington Hooper.
 "My Lovely Celia" Lane Wilson (1)
 "Charming Chloe" German (11)
 "O Mistress Mine" Quilter (1)

8.20. Archie Camden.
 Andante from Bassoon Concerto ... Mozart
 Allegro Spiritoso Senaille
 Mollie Seymour and Nellie Norway.
 Duet for Violin and Bells, "Barenrolle"
 ("The Tales of Hoffmann") Offenbach
 Handbell Solos (Nellie Norway), "Melody
 in F" Rubinstein
 "Love's Old Sweet Song" Molloy (1)
 L. T. Whipp.
 "Rough Lodgin's" Edwin Waugh

8.50. Barrington Hooper.
 "Blow, Blow, Thou Winter Wind"
 Quilter (1)
 "Down by the Salley Gardens" Nicholls
 "Love's Philosophy" Quilter (1)
 Mollie Seymour and Nellie Norway.
 Song, with Violin, "Molly Kennedy"
 Lees (23)
 Violin Solo, Scotch Airs. arr. Mollie Seymour

9.10. L. T. Whipp.
 "Watchin' th' Weddin'" Sam Fitton
 Archie Camden.
 Minuet Beethoven
 Tarantelle Stratton
 Barrington Hooper.
 "Ninetta" Brewer (1)
 "The Minstrels" Easthope Martin (5)
 L. T. Whipp.
 "Teddy's Trombone" Sam Fitton
 Mollie Seymour and Nellie Norway.
 Voice, Violin and Bells, "Three O'Clock in
 the Morning" Robledo (23)

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. S. JACKSON COLEMAN. *S.B. from
 London.*
 Local News.
 10.30.—THE SAVOY BANDS. *S.B. from Lon-
 don.*
 12.0.—Close down.

5NO NEWCASTLE. 400 M.
 3.45-4.45.—Fenwick's Terrace Tea Room Or-
 chestra.
 4.45-5.15.—Lily Adams (Contralto), Weekly
 News Letter.
 5.15-6.0.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 A. BONNET LAIRD. *S.B. from London.*
 7.25.—Programme *S.B. from London.*
 7.35.—Mr. VALENTINE STURDY. *S.B. from
 London.*
 Local News.

Song and Dance.

FLORENCE HOLDING (Soprano).
 THE STATION ORCHESTRA:
 Conductor—EDWARD CLARK.

8.0. Orchestra.
 Overture, "Orphée aux Enfers" Offenbach

8.15. Florence Holding.
 Polonaise, "Je Suis Titania" ("Mignon")
 Thomas

8.25. Orchestra.
 Selection, "Cavalleria Rusticana"
 Mascagni, arr. Tavan

8.40. Florence Holding.
 "Blackbird's Song" Cyril Scott (4)
 "Bird of Blue" German (1)
 "Diaphenia" Harold Samuel (1)
 "Invitation to Arise" Graham Peel (1)
 "The Cuckoo" Liza Lehmann (1)

8.50. Orchestra.
 Selection, "La Bohème"
 Puccini, arr. Tavan

9.0. **Dance Music.**
 Relayed from Tilley's Dance
 at the
 Grand Assembly Rooms.
 Fox-trot, "Nile Night"; Fox-trot, "Fol-
 low the Swallow" (7); Waltz, "All
 Alone" (7); Fox-trot, "Bagdad" (9);
 "Welsh Medley" (9); Waltz, "The Day
 I First Met You" (10); Fox-trot,
 "Charleston Cabin" (3); Fox-trot,
 "Cannibold" (3); One-step, "Believe
 Me" (3).

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. S. JACKSON COLEMAN. *S.B. from
 London.*
 Local News.
 10.30.—THE SAVOY BANDS. *S.B. from Lon-
 don.*
 12.0.—Close down.

2BD ABERDEEN. 495 M.
 3.30-5.0.—The Wireless Dance Orchestra. Femi-
 nine Topics.
 5.30-6.0.—CHILDREN'S CORNER: Yarn by
 Uncle Bill. F. G. Burnett on "The
 Wandering Minstrel."
 6.0-6.30.—Boy Scouts' News Bulletin. William
 Bremner on "Cub Badges—(4) Physical
 Health."
 Girl Guides' News Bulletin. "Camp Fire
 Choruses and Jingles by the Guiders."
 6.30-7.0. THE NEWCASTLE CITY TEMPLE
 S.A. BAND.
 Conductor, TOM PACE.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 A BONNET LAIRD. *S.B. from London.*
 7.25.—Programme *S.B. from London.*
 7.35.—Mr. VALENTINE STURDY. *S.B. from
 London.*
 Local News.
 8.0. **Dance and Social Evening.**
 Arranged by
 Madame ISABEL MURRAY
 and her
 DANCE BAND.
 Including
 DUFTON SCOTT.
 Braid Scots Humorist.
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. S. JACKSON COLEMAN. *S.B. from
 London.*
 Local News.
 10.30.—THE SAVOY BANDS. *S.B. from
 London.*
 12.0.—Close down.

KEY LIST OF MUSIC PUBLISHERS.

1. Boosey and Co.
2. Curwen, J., and Son, Ltd.
3. Hermann Schroeder Music Publishing Co.
4. Eklie and Co., Ltd.
5. Knack and Sons.
6. Feldman, B., and Co.
7. Francis, Day and Hunter.
8. Larway, J. H.
9. Lawrence Wright Music Co.
10. Cecil Leeson and Co.
11. Novello and Co., Ltd.
12. Phillips and Page.
13. Reynolds and Co.
14. Stainer and Bell, Ltd.
15. Williams, Joseph, Ltd.
16. Cavendish Music Co.
17. The Anglo-French Music Company, Ltd.
18. Beal, Stottard and Co., Ltd.
19. Dix, Ltd.
20. W. Paxton and Co., Ltd.
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33. A. J. Stansy Music Co., Ltd.
34. Paterson, Sons and Co., Ltd.
35. Reid Bros., Ltd.
36. James S. Kerr.
37. Eclipse Music Publishing Co., Ltd.
38. The B. F. Wood Music Co.
39. Parcell, Halgh and Co.

5SC GLASGOW. 420 M.
 3.30-4.30.—An Hour of Melody with the
 Wireless Quartet and Elizabeth Buchanan
 (Solo Banjo).
 4.45-5.15.—WOMEN'S HALF-HOUR.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 6.5-6.20.—Boys' Brigade, Boys' Life Brigade
 and Church Lads' Brigade Bulletins.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 A. BONNET LAIRD. *S.B. from London.*
 7.25.—Programme *S.B. from London.*
 7.35.—Feature: "5SC'S" Topical Budget.
 Local News.

Old English and Pastoral Scenes.

S.B. to Edinburgh.
 DOROTHY SILK (Soprano).
 LEONARD GOWINGS (Tenor).
 PERCIVAL STEEDS, B.A. (Oxon.) (Story
 Recital).
 THE STATION ORCHESTRA:
 Conducted by
 HERBERT A. CARRUTHERS.
 Orchestra.
 8.0. Suite, "From the Countryside"....Coates
 Early Morning; Afternoon, "Among the
 Poppies"; Evening, "At the Fair."
 8.15. Dorothy Silk (Pastoral Songs).
 "Under the Greenwood Tree"....Arns (1)
 "Shepherd, Thy Demeanour Vary"
 arr. L. Wilson (1)
 "My Mother Bids Me Bind My Hair"
 Haydn
 "Nymphs and Shepherds"....Parcell (11)

8.25. Orchestra.
 Suite from the Ballet, "My Lady Dragon-
 Fly" Finck
 "The Call of the Sun"; "The Bull
 Frog's Shadow"; "Dance of the
 Silver Pool"; "Golden Days"; "The
 Love Spell"; "The Last Dance of
 Summer."
 8.40. Leonard Gowings (Old English Songs.)
 "Sigh No More, Ladies".....Stevens (1)
 "Phyllis Has Such
 Charming Graces" } arr. Lane Wilson (1)
 "The Pretty Creature" }

8.50. Percival Steeds.
 Story Recital.
 "THE GENTLE SHEPHERD."
 A Pastoral Comedy
 by
 Allan Ramsay.
 Two Scenes presented by the
 "5SC" Dramatic Company.

9.25. Dorothy Silk (Shakespearean Songs).
 "O Mistress Mine".... Roger Quilter (1)
 "The Willow Song"..... Anon
 "Hark, Hark the Lark"..... Schubert
 "Crabbed Age and Youth".... Parry (11)
 "Where the Bee Sucks".... Sullivan (11)

9.40. Orchestra.
 Suite, "Woodland Pictures".... Fletcher
 Introduction and Dance, "In the Hay-
 field"; Romance, "An Old World
 Garden"; Humoreske, "The Bean
 Feast."
 9.50. Leonard Gowings.
 "On the Brow of Richmond Hill"
 Traditional
 "Summer is icumen in" arr. F. Corder (15)
 "The Slighted Swain" arr. Lane Wilson (1)

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Mr. S. JACKSON COLEMAN. *S.B. from
 London.*
 Local News.
 10.30.—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 this page.

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 (FL)—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.), 830 p.m., Con. (Tue., Thur., Sat.).
AGEN, 318 m. (250 w.).
 10.40 a.m., Weather, Time, News, Markets; 7.30 p.m., Same, also Con. (irr.).
MONT DE MASSAN—365 m.
 Con. 7 p.m. (Wed. only).
MARSEILLES (New Station)—Under construction.
LYONS (Radio Sud Est)—340 m. (temp.).
 8 p.m., Con. (Tues., Fri.).
 (Radio Lyon)—367 m. (temp.), (2 kw.).
 11 a.m., 4 p.m., News; 8 p.m., Con. (daily).

GERMANY.
CASSEL (Relay Station)—288 m. (1½ kw.). From Frankfurt.
DRESDEN (Relay Station)—280 m. (1½ kw.). From Leipzig.
HANNOVER (Relay Station)—296 m. (1½ kw.). From Hamburg, also Concert daily, 4 p.m.
BREMEN (Relay Station)—330 m. (1½ kw.). From Hamburg.
NUREMBERG (Relay Station)—340 m. (800 w.). From Munich.
GLESWITZ (Upper Silesia) (Relay Station)—Under construction.
STETTIN (Relay Station)—Under construction.
RIEL (Relay Station)—Under construction.
DORTMUND (Mahn 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 a.m., 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 Hans)—505 m. (1½ kw.).
 8 a.m., Sacred Con. (Sun.); 9 a.m., Markets, News, Weather; 10 a.m., 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.; Woman; 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. stu. under construction.)
TELEFUNKEN CO. (Berlins)—200 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.1.).
 7.30 a.m., Sacred Con.; 10 a.m., Educat. Hour (Sun.); 10.55, Markets, Orch., Time Sig.; 3 p.m., Markets;

2.30, 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.).
FRANKFURT-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—365 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 (Strasulce 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.).
 6.55 p.m., Notices, Lec., Con.* (Tue., Thu., Sat.); 8.30 p.m., Esperanto (Wed.).
 * This Con. is also relayed by the Aalborg Ship Station on 445 m. Sunday: Copenhagen only.
LYNGBY (OKE)—2,400 m.
 Weekdays: 6.20 p.m., News, Stock Exch.; 8 p.m. and 9 p.m., News, Weather, Time Sig.
 Sundays: 3 p.m. and 8 p.m., News.
RYVANG—1,190 m. (1 kw.).
 7 p.m., Con., News (Tue., Wed., Thu., Fri.).

FINLAND.
HELSINGFORS (Helsinki)—380 m. 6 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)—1,650 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)—1,000 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 (BG)—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 Cl b 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.
NORWAY.
OSLO—380 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.; 3.20 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 (RJ)—392 m. (3 kw.).
 Daily: 12.30 (weekdays only), News, Talks, etc.; 10 p.m., Time Sig., Con., News; *La Libertad* Con. (Tues. and Fri.).
 Sundays: 4.30 p.m., Con. (irreg.).
RADIO ESPANOLA—(8 kw.), Abt. 570 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)—380 m. (temp.). Testing.
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.).
 Thrice weekly; 7 p.m., S.B. from Stockholm;
JOENKOPING (SMZD)—295 m. (250 w.).
 See Falun.
 * Local programmes are also broadcast at times.

B.B.C. STATION ADDRESSES.		
MAIN.		
	Addresses.	Telephone No.
ABERDEEN	17, Belmont Street	2293
BELFAST	31, Linenhall Street, Belfast.	5870-1
BIRMINGHAM	105, New Street	Midland 209-18
BOURNEMOUTH	72, Holdenhurst Road	3450-1
CARDIFF	39, Park Place	2514-5
GLASGOW	21, Blythwood 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 5885
RELAY.		
EDINBURGH	79, George Street	Central 9595
HULL	28-27, Bishop Lane	Central 6138
LIVERPOOL	85, Lord Street	Bank 5018
PLYMOUTH	Athenaeum Chambers,	Athenaeum Lane
SHEFFIELD	Messrs. Union Grinding	Wheel, Corporation Street.
		Central 4023
LEEDS-BRADFORD	Cabinet Chambers, Basinghall	Street, Leeds
		28131
STOKE-ON-TRENT	Majestic Buildings,	Stoke-on-Trent
		Hanley 1973
NOTTINGHAM	4, Bridlesmith Gate,	Nottingham 6944 and 6945
DUNDEE	1, Loches Road	Dundee 5203
SWANSEA	Oxford Buildings, Oxford	Street
		Swansea 3107

*At the time of publication it is assumed that, as advertised, France and Belgium are reverting to Summer Time on April 10th 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.

SWITZERLAND.
ZURICH (Höngg)—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 (HD1)—1,100 m. (temp.). New station testing.
PRINCIPAL AUSTRALIAN BROADCAST STATIONS.
SYDNEY (2BL)—350 m.
 (2FC)—1,100 m. (5 kw.).
PERTH (GWF)—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—300 m. Dartmouth, Mass.
WGY—380 m. Schenectady, N.Y.
WJZ—405 m. New York City.
WCCO—417 m. (5 kw.). St. Paul and Minneapolis.
CKAC—425 m. Montreal, Ca.
WJZ—435 m. } New York City.
WRAP—492 m. }

WIRELESS PROGRAMME—TUESDAY (April 14th.)

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 105.

2LO LONDON. 365 M.

- 1.0-2.0.—Time Signal from Greenwich. Music performed during Luncheon at the Holborn Restaurant.
- 4.0-5.0.—"Books to Read," by Ann Spice. Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. "Famous Old Castles—(4). Alhambra in Spain," by Helen Townroe.
- 6.0-6.35.—CHILDREN'S CORNER: "When the Fairies Spring-Cleaned," by Nancy M. Hayes. "Progress Through the Ages—(5). Roads," by W. J. Claxton. Songs by Lucy Hughes (Soprano).
- 6.35.—Miss SYBIL THORNDIKE appealing for the Royal Waterloo Hospital.
- 6.45.—Light Music.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- JOHN STRACHEY, the B.B.C. Literary Critic. *S.B. to all Stations.*
- 7.25.—Light Music. *S.B. to all Stations.*
- 7.35.—Sir ALEXANDER ROGER, "Our Telephones." *S.B. to other Stations.*
- Local News.
- 8.0-10.0.—All Stations Programme. (For particulars see centre column.)
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Mr. T. G. LANDIN-CRUCÉ: "Shipwrecked." *S.B. to all Stations.*
- Local News.
- 10.45.—TOM MIX, the Western Cowboy Film Star: "Some Impressions." *S.B. to all Stations.*
- 10.30-10.45 | THE SAVOY ORPHEANS AND SAVOY HAVANA BAND, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 10.50-11.30 |
- 11.30.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—The Station Wind Quintet. Philip Middlemiss (Entertainer): "Dickens on 'Spring-Cleaning'"; "Anniversaries."
- 5.0-5.30.—WOMEN'S CORNER: G. Bernard Hughes, "The Gift of Laughter." Florence Cleeton (Soprano).
- 5.30-6.30.—CHILDREN'S CORNER.
- 7.0-11.30.—Programme *S.B. from London.*

6BM BOURNEMOUTH. 385 M.

- 3.45-5.0.—Talk to Women: "Cookery," by Ada Featherstone. Orchestral Music, relayed from the Electric Theatre.
- 5.0-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour: "Lithography—Its Invention and Technical Processes," by Leslie M. Ward, A.R.E.
- 7.0-7.35.—Programme *S.B. from London.*
- 7.35.—Farmers' Talk: "Forage Crops for Autumn Feeding," by Mr. L. G. TROUP, B.Sc.
- Local News.
- 8.0-11.30.—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.
- 5.0-5.30.—"5WA'S" "FIVE O'CLOCKS."
- 5.30-6.15.—CHILDREN'S CORNER.
- 6.15-6.30.—"Teens' Corner: Boys' School Tale.
- 7.0-7.35.—Programme *S.B. from London.*
- 7.35.—The Rev. DAVID RICHARDS, M.A., "Psychology for Everyman."
- Local News.
- 8.0-11.30.—Programme *S.B. from London.*

ALL STATIONS PROGRAMME

(except "5XX").

STAR BALLAD CONCERT.

ELSIE SUDDABY (Soprano).
 MARY FOSTER (Contralto).
 WALTER HYDE (Tenor).
 THORPE BATES (Baritone).
 EDITH PENVILLE (Solo Flute).
 THE WIRELESS ORCHESTRA:
 Conducted by DAN GODFREY, Junr.

All Ballads will be Accompanied by the Orchestra.

- 8.0.
The Orchestra.
Overture, "A May Day" - Haydn Wood
Elsie Suddaby.
- "The Second Minuet" Maurice
"Music When Soft Voices Die" } Besly
Edith Penville.
- "Barcarolle" Paul Rougnon
"Bluette" Schütt-Reveil
"Czardas" Büchner-Penville
- 8.27 (approx.).
"From My Window," by Philemon.
Walter Hyde.
- "Once Again" Sullivan (1)
"Drink to Me Only" arr. R. Quilter
Mary Foster.
- "Life and Death" ... Coleridge-Taylor

Thorpe Bates.
 "The Fishermen of England" ("The Rebel Maid") ... Montague Phillips
 "West Country Lad" ("Tom Jones")
 Edward German

The Orchestra.
 Miniature Suite Eric Coates
 9.0 (approx.).

Elsie Suddaby.
 "Under the Greenwood Tree" ... Eric
 "It was a Lover and his Lass" } Coates

Edith Penville.
 "Variations Drolatiques" ... Andersen
 "Romance" Edward German
 "A L'Espagnole" Pessard

Walter Hyde.
 "Eleanore" Coleridge-Taylor (11)
 "At the Mid-hour of Night"
 F. Cowen (15)

Mary Foster.
 "Big Lady Moon" Coleridge-Taylor (1)
 9.25 (approx.).

Thorpe Bates.
 "Plymouth Hoe," "Drake's Drum"
 Barrett Lennard (11)
 "Onaway, Awake, Beloved" ... Cowen

The Orchestra.
 Suite, "My Lady Dragon-Fly" ... Finck

2ZY MANCHESTER. 375 M.

- 4.0-5.15.—Dance Music relayed from the State Café: Conductor, Merrion Deriel. Adrine Ajderian (Soprano). Talk to Women.
- 5.30-6.30.—CHILDREN'S CORNER.
- 7.0-7.35.—Programme *S.B. from London.*
- 7.35.—Local Radio Society Talk.
- Local News.
- 8.0-11.30.—Programme *S.B. from London.*



THE PREMIER AT "2LO."

Mrs. Stanley Baldwin was accompanied by the Prime Minister when she visited "2LO" on March 27th to make her stirring appeal on behalf of the Central Club for Business Girls and Women in London being organized by the Y.W.C.A. There is very pressing need for such a club. It will cost £200,000, of which £50,000 is already subscribed. Gifts of money or jewellery (for a scrap heap) should be sent to Mrs. Stanley Baldwin at 10, Downing Street, S.W.1.

5NO NEWCASTLE. 400 M.

- 11.30-12.10.—Richard Parkinson (Solo Concertina). Edith M. Hooton (Mezzo-Soprano). Phonograph Records.
- 3.45-5.0.—HANDEL (Died April 14th, 1759): Olive Tomlinson (Solo Pianoforte). The Rev. Aneurin Bodycombe (Tenor). Ralph Baulks (Flute). The Station Orchestra: Conductor, Edward Clark.
- 5.0-5.15.—London Papers.
- 5.15-6.0.—CHILDREN'S CORNER.
- 7.0-11.30.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

- 3.30-5.0.—Haydn Halstead's Quartet. Ida Hay (Contralto). Feminine Topics.
- 5.15-6.0.—CHILDREN'S CORNER: The Radio Fair. The Wireless Quartet.
- 6.0-6.30.—Mr. E. W. Watt, M.A., T.D., "Stamps as Instructors."
- 6.30-7.0. THE WIRELESS ORCHESTRA.
 Musical Comedy Selections.
 "Mr. Manhattan" Talbot
 "A Princess of Kensington" German
 "The Arcadians" ... Monckton and Talbot
- 7.0-7.35.—Programme *S.B. from London.*
- 7.35.—Councillor BEATON, Convenor of Tramways, Aberdeen: Topical Talk.
- Local News.
- 8.0-11.30.—Programme *S.B. from London.*

5SC GLASGOW. 420 M.

- 3.30-4.30.—An Hour of Melody with the Wireless Quartet and Helen O. Campbell (Contralto).
- 4.45-5.15.—WOMEN'S HALF-HOUR.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0-7.35.—Programme *S.B. from London.*
- 7.35.—Local Talk.
- Local News.
- 8.0-11.30.—Programme *S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 197.

WIRELESS PROGRAMME—WEDNESDAY (April 15th.)

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 105.

2LO LONDON. 365 M.

4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Judy Wrex (Soprano). "My Part of the Country," by A. Bonnet Laird. A Talk on "Montenegro," by Rachel Humphreys, F.R.G.S.

5.0-6.0.—An Hour's Dance Music.

6.0-6.35.—CHILDREN'S CORNER: "Little Chats About the Stars," told by Madeleine Collier. Music by Uncle Jeff. Stories by Auntie Yvette.

6.35-7.0.—Light Music.

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

Mr. PHILIP B. JAMES, "Tavern Signs." S.B. to all Stations.

7.25.—Light Music. S.B. to all Stations except Belfast.

7.35.—Mr. R. L. SLOLEY, "School Life in Ancient Egypt." S.B. to other Stations. Local News.

8.0-10. Seventh Programme.

WELL-KNOWN RADIO ARTISTS.

THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.

We again invite our listeners to submit a draft of the programme, complete with names of artists and items, as it would ordinarily have been sent to press for *The Radio Times*, together with the name of the announcer.

To the three most successful entrants, we offer 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.

All entries must reach 2, Savoy Hill, not later than first post on Monday, April 20th, 1925, and envelopes must be clearly marked "Query Programme" in the top left-hand corner.

The portion of the programme concerned in this competition falls only between 8.0 and 10 p.m.

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

Mr. B. C. ALLEN, "Assam Hill Tribes." S.B. to all Stations.

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

10.35.—Light Miscellaneous Programme. The Orchestra.

Selection, "Katja, the Dancer" ... Gilbert
Selection, "Poppy" ... Janice

11.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Piano Quintet.

5.0-5.30.—WOMEN'S CORNER: Brenda Hales (Solo Violoncello).

5.30-6.30.—CHILDREN'S CORNER.

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

Mr. PHILIP B. JAMES. S.B. from London.

7.25.—Programme S.B. from London.

7.35.—Mr. R. L. SLOLEY. S.B. from London. Local News.

A "Lighsome" Programme.

THE STATION ORCHESTRA.

HAROLD HOWES (Baritone).

THE "5IT" MALE VOICE QUARTET.

MOLLIE SEYMOUR AND NELLIE

NORWAY (Novelty Entertainers).

8.0.—The Orchestra.

"A Children's Overture" ... Quilter

Two Pieces ... Tchaikovsky

"Réverie Interrompue"; "Danse

Russe."

The Quartet.
"A Stream of Silver Moonshine" Geibel (2)
"My Old Kentucky Home" ... Peel (25)

The Orchestra.
Selection, "Véronique" ... Messenger
Mollie Seymour and Nellie Norway.

Hand Bell Solo, "The Lost Chord" ... Sullivan (1)

Song with Violin Obligato, "Molly Kennedy" ... Lees (25)

Humorous Song, "Little Mary Fawcett" ... Witty

Duet for Violin and Bells, "Barcarolle" ("The Tales of Hoffmann") ... Offenbach

The Orchestra.
Suite, "An Evening in Toledo" Schmelting

Serenade; Spanish Dance.
Waltz ("Monsieur Beaucaire") ... Messenger

Harold Howes.
"To-Morrow" ... Frederick Keel

"Invictus" ... Bruno Huhn

The Orchestra.
Suite, Four Dances from "The Rebel Maid" ... Phillips

Jig; Gavotte; Graceful Dance; Villagers' Dance.

The Quartet.
"A Farewell" ... Coleman

"All Souls' Day" ... Lassen

"A Franklyn's Dogge" ... Mackenzie (11)

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. B. C. ALLEN. S.B. from London.
Royal Horticultural Society Talk. S.B. from London. Local News.

10.35. Mollie Seymour & Nellie Norway.
"Melody in F" ... Rubinstein

Handbell Solos: "Love's Old Sweet Song" ... Molloy (1)

Humorous Song, "The Lilac Tree" ... Guittan

Plantation Song, "Welcome, Honey, to Your Old Plantation Home" Gumble (9)

Violin, Voice and Bells, "Three O'Clock in the Morning" ... Robledo (23)

The Orchestra.
Selection of Herbert Oliver's Songs ... (8)

11.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "Canaries—The Care of Young Birds," by Miss V. Onslow. The Wireless Orchestra: Conducted by Capt. W. A. Featherstone.

5.0-6.0.—CHILDREN'S CORNER: Uncle Jack's Fairy League Talk.

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

6.30-7.0.—Gramophone Records.

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

Mr. PHILIP B. JAMES. S.B. from London.

7.25.—Programme S.B. from London.

7.35.—Station Director's Talk. Local News.

8.0-8.15.—Interval.

Winter Gardens Night.

FRIDA KINDLER (The Dutch Pianist).

HAIGH JACKSON (Vocalist).

THE MUNICIPAL ORCHESTRA:

Conductor, Sir DAN GODFREY.

8.15. Orchestra.
March, "The Mad Major" ... Atford

Overture, "The Merry-makers" E. Coates

Orchestra.
Two Old Spanish Dances ... Granados

Villanesca (Village Dance); Andantino—Allegretto.

Haigh Jackson.
"When Dull Care" ... Old English

"Ma Little Banjo" ... Dickmunt

Frida Kindler.
Three Studies ... Chopin

Orchestra.
Prelude in C Sharp Minor ... Rachmaninov

Valse, "Rosenkavalier" ... Strauss

Interval.
Orchestra.
Ballet Music, "Spanish Ballet" Desormes

Orchestra.
Nocturne; Muzorka; Prelude; Valse Chopin—Haigh Jackson.

"Das Gwintre be a Land Slide" ... Strickland

Orchestra.
"A Keltic Suite" ... J. H. Foulds

Orchestra.
"Shepherd's Dance" ... E. German

"Hungarian Dance" ... Brahms

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. B. C. ALLEN. S.B. from London.
Royal Horticultural Society Talk. S.B. from London.

Local News.

10.35.—Programme S.B. from Birmingham.

11.0.—Close down.

5WA CARDIFF. 351 M.

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

5.0-5.30.—"5WA'S" "FIVE O'CLOCKS."

5.30-6.15.—CHILDREN'S CORNER.

6.15-6.30.—"Teens' Corner: "How to Make."

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

Mr. PHILIP B. JAMES. S.B. from London.

7.25.—Programme S.B. from London.

7.35.—Mr. R. L. SLOLEY. S.B. from London. Local News.

Pre-War Reminiscences—III.

THELMA PETERSEN (Mezzo-Soprano).

HERBERT HEYNER (Baritone).

GRACE DANIELS (Entertainer).

THE STATION ORCHESTRA:

Conductor, WARWICK BRAITHWAITE.

8.0. Orchestra.
March, "The Soldiers of the Queen."

"The Robert E. Lee."

8.15. Thelma Petersen.
"Melisande in the Wood" ... Goetz

"My Treasure" ... Joan Trevalsa (1)

"My Dear Soul" ... W. Sanderson (1)

8.25. Grace Daniels.
"I Do Like to be Beside the Seaside."

"I Like Your Apron and Your Bonnet."

"By the Side of the Zuyder Zee" Rubens

8.40. Orchestra.
"On the Mississippi."

"The Turkish Patrol."

8.50. Herbert Heyner.
"Down the Vale" ... Moir (1)

"A Farewell" ... Liddle (1)

"Son of Mine" ... Wallace (1)

9.0. Grace Daniels.
"I'll Make You Want Me."

"Hitchy Koo" ("Hullo, Ragtime").

"Get Out and Get Under."

9.10. Orchestra.
Selection, "Miss Hook of Holland" ... Rubens

9.25. Thelma Petersen.
"Bird of Love Divine" ... Haydn Wood (1)

"A Birthday" ... Cowen (1)

"Roses of Picardy" ... Haydn Wood (1)

9.35. Herbert Heyner.
"Kashmiri Song" A. Woodforde-Pinden (1)

"An Old Garden" ... Hope Temple (1)

"Glorious Devon" ... German (1)

9.45. Orchestra.
Selection, "Dorothy" ... Uetzer

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. B. C. ALLEN. S.B. from London.
Royal Horticultural Society Talk. S.B. from London.

Local News.

10.35. Herbert Heyner.
"Absent" ... Metcalf (1)

"Maire, My Girl" ... George Aitken

Grace Daniels.
"Heigho! Can't You Hear the Steamer?"

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 107.

WIRELESS PROGRAMME—WEDNESDAY (April 15th.)

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

Orchestra.
"That Italian Rag."
March, "Pomp and Circumstance"
Elgar (1)
11.0.—Close down.

2ZY MANCHESTER. 375 M.

4.30-5.15.—Concert by the "2ZY" Quartet and Ada Bowker (Contralto). Talk to Women.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. PHILIP B. JAMES. *S.B. from London.*

7.25.—Programme *S.B. from London.*

7.35.—Mr. T. A. COWARD, M.Sc., "Nests and Nest Builders."
Local News.

Songs—Humour—Orchestra.

DOROTHY M. KITCHEN (Mezzo-Soprano).
PHILIP MIDDLEMISS (Entertainer).
THE "2ZY" ORCHESTRA.

8.0. The Orchestra.
Overture, "Orpheus in the Underworld"
Offenbach
Suite, "In Days of Old" (Three Dances)
Ring

8.20. Dorothy M. Kitchen.
"O Peaceful England" *German*
"What's In the Air To-Day?"
Robert Eden (4)

Orchestra.
"In a Chinese Temple Garden" *Ketelbey*
(By Request.)

8.35. Philip Middlemiss.
"Dickens on Spring Cleaning" *Middlemiss*
Dorothy Kitchen.

"Morning" *Oley Speaks*
"Well-a-Day" *Easthope Martin* (5)
Orchestra.

Idyll, "Whispering of the Forest" *Czibulka*
(By Request.)

Entr'acte, "The Sylphides" *Cussons*
Philip Middlemiss.

"Litter For the Bin" *Middlemiss*
Orchestra.

"The Voice of the Bells" *Luigini*
Dorothy Kitchen.

"This Joyful Eastertide"
arr. Somerrell (1)
Philip Middlemiss.

9.45. "Wilfred on the Weather" *Middlemiss*
Orchestra.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. B. C. ALLEN. *S.B. from London.*
Royal Horticultural Society Talk.
Local News.

Pianoforte Recital

10.35. by EDWARD ISAACS.
Symphony from C Minor Partita *J. S. Bach*
Impromptu in B Flat *Schubert*
Humoreske *Tchaikovsky*
Study in F *Lindov*
Caprice in the Style of Scarlatti *Paderevski*
Song Without Words in D Major
Mendelssohn
Waltz in A Flat, Op. 34 *Chopin*
11.0.—Close down.

5NO NEWCASTLE. 400 M.

3.45-4.45.—Fenwick's Terrace Tea Room Orchestra.

4.45-5.15.—Bessie Byers (Contralto). London Papers.

5.15-6.0.—CHILDREN'S CORNER.
6.0-6.20.—Scholars' Half-Hour: Charles Wain.
"Great Nature Books—Bates' 'Naturalist on the Amazons.'"

6.35-6.50.—Farmers' Corner: Mr. R. W. Wheldon, "Root Crops" (II).

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

7.25.—Programme *S.B. from London.*

7.35.—Mr. H. A. BOOTH on "The Nesting Instinct." Local News.

Popular Concert.

Relayed from the
Old Assembly Rooms, Westgate Road.
HELEN DE FREY (Soprano).
RUTH MORGAN (Danseuse).
JOSEPH FARRINGTON (Bass).
THORNLEY DODGE (Entertainer).
THE "5NO" REPERTORY COMPANY.
THE STATION SYMPHONY ORCHESTRA:
Conductor, EDWARD CLARK.

8.0. Orchestra.
"The Merry Wives of Windsor" *Niccolai*
Helen de Frey.

"The Song of the Queen of Shechem"
("Coq d'Or") *Rimsky-Korsakov*
Thornley Dodge.

In Selections from his Repertoire.
Joseph Farrington (with Orchestra).
"Credo" ("Othello") *Verdi*
Orchestra.

"Three-Fours" *Coleridge-Taylor*
(Orchestrated by Norman O'Neill.)
Helen de Frey.

"Batti, Batti" ("Don Giovanni") *Mozart*
"Il Bacio" *Arditi*
Ruth Morgan.

Repertory Company.
"FIVE BIRDS IN A CAGE"
(Gertrude E. Jennings).
A Play in One Act.

Cast:
Susan (The Duchess of Wiltshire)
STELLA EAST

Leonard (Lord Porth)
KENDREW MILSON

Nellie (A Milliner's Assistant)
NORAH BALLS

Bert (A Workman) ... NORMAN FIRMIN
Horace (The Liftman) ALAN THOMPSON
Scene: The Interior of a Tube Lift.
Produced by GORDON LEA.

Joseph Farrington.
"I'm a Roamer" *Mendelssohn*
"Glorious Devon" *German*
Thornley Dodge.

Ruth Morgan.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. B. C. ALLEN. *S.B. from London.*
Royal Horticultural Society Talk.
Local News.

10.35.—Programme *S.B. from London.*

11.0.—Close down.
In the Assembly Rooms:
10.0-10.15.
Orchestra.

"The Dance of the Clowns" *Mendelssohn*
"The Flight of the Bumble Bee"
Rimsky-Korsakov

"Night Patrol" *Martel*

2BD ABERDEEN. 495 M.

11.0-12.0.—Gramophone Music.

3.30-5.0.—Steadman's Symphony Orchestra, relayed from the Electric Theatre. Feminine Topics.

5.30-6.0.—CHILDREN'S CORNER: Songs by Auntie Dodo. "Trips in the Radiplane—Gibraltar." Conducted by Uncle Harry.

5.0-6.30.—Mrs. J. Donald: Stenographers' Half-Hour, R.S.A. Shorthand Tests for April.

6.30-7.0. THE WIRELESS ORCHESTRA:
Irish Music.
Selection, "Hibernia" *Atkins*
Overture, "The Humours of Donnybrook"
..... *Volti* (36)

Two Irish Tone Sketches *O'Donnell*

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

7.25.—Programme *S.B. from London.*
7.35.—Mr. A. J. WOOD: "Photography, A Brief Survey." Local News.

8.0.—OPERATIC NIGHT. *S.B. from Glasgow.*

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. B. C. ALLEN. *S.B. from London.*
Local News.

10.0.—Operatic Night (Continued).
11.0.—Close down.

5SC GLASGOW. 420 M.

11.30-12.30.—Mid-day Transmission.
3.30-4.30.—An Hour of Melody with the Wireless Quartet and Emmeline Faulin (Solo Pianoforte).

4.45-5.15.—WOMEN'S HALF-HOUR.
5.15-6.0.—CHILDREN'S CORNER.

6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. PHILIP B. JAMES. *S.B. from London.*
7.25.—Programme *S.B. from London.*
7.35.—Local Talk.
Local News.

Operatic Night.

S.B. to Aberdeen, Edinburgh and Dundee.
THE AUGMENTED STATION
ORCHESTRA.

Conducted by
HERBERT A. CARRUTHERS.
DUNCAN CLARK (Poetry Recital).
ENID CRUICKSHANK (Contralto).

8.0. Orchestra.
Overture, "The Mastersingers" ... *Wagner*

"Menuet des Follets"
("Dance of the Will
o' the Wisps") ("Faust") *Berlioz*

"Dance des Sylphes"
"Rakoczy March" ...
Waltz, "Rosenkavalier" *Strauss*

8.30. Enid Cruickshank.
"Flower Song"
"When All Was Young"
..... ("Faust") *Gounod*

"Knowest Thou the Land?" ("Mignon")
Thomas

"Love Smiles but to Deceive"
("The Bohemian Girl") *Balfe*
(All with Orchestral Accompaniment.)

8.45. Duncan Clark.
Poetry Recital.
Under the auspices of the
Scottish Association for the Speaking of
Verse.

"The Patriot" *Robert Browning*
"Edward" (Scots Ballad).
"Beauty" *John Massfield*

"To Exiles" *Nail Munro*
"The Fiddler of Dooney" ... *W. B. Yeats*
"Kirkbride" *Robert Reid*
"The Beadle of Drumlea" ... *Violet Jacob*

9.15. Orchestra.
"Dance Polovtsienne" ("Prince Igor")
Borodin

9.30. Enid Cruickshank.
"Habaneera"
"Seguedilla" ("Carmen") *Bizet*

"Gypsy Song"
"Card Song"
"Alas, Those Chimes" ("Maritana")
Wallace

(All with Orchestral Accompaniment.)
Orchestra.

9.40. Prelude to Act III.
"Dance of the Apprentices"
..... ("The Mastersingers") *Wagner*

"Entrance of the Mastersingers"
.....

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

10.30. Orchestra.
Intermezzo ("Cavalleria Rusticana")
Mascagni

Dream Music ("Hänsel and Gretel")
Humperdinck

Overture, "Tannhäuser" *Wagner*

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 107.

THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

How Chocolates Are Made.

HULLO, children!

Who among you doesn't like chocolate? Here is a talk that will tell you all about that favourite sweetmeat and how it is prepared.

I am sure all of you would like to hear how chocolate is made and where it comes from and how it found its way into this country. Aren't you glad you didn't live in the days before it was discovered? It was not a very long time ago—less than three hundred years, in fact.

When Cortez and his men conquered Mexico, they found that the natives had a favourite beverage known by the Aztec name of "chocolath." Indeed, the drink was so popular that the Emperor Montezuma consumed no less than fifty jars or pitchers a day—you'd hardly think it possible!—and two thousand more jars were prepared for the rest of his household. Bags containing a specified number of cocoa-beans were used instead of money, and part of the tribute demanded by Cortez from the Emperor was three hundred loads of the precious chocolate.

The Beginning of Clubs.

Thus it was introduced into Spain, and from there the use of chocolate spread through Europe. In due course an advertisement appeared in a London paper, dated June 16th, 1657, announcing that "In Bishopsgate St., in Queen's Head Alley, at a Frenchman's house, is an excellent West India drink, called chocolate, to be sold, where you may have it ready at any time, and also unmade at reasonable rates."

Soon, other chocolate houses sprang up and became very fashionable resorts. And that, by the way, was the beginning of clubs.

The proper botanical name given to the cacao tree, from which the cocoa-beans come, is "*Theobroma*," which means "food of the Gods." It grows mostly in the West Indies and the tropical parts of America and Africa, and the tree itself has the oddest appearance. It is an ever-blooming evergreen, ranging from twenty

to forty feet in height, with a straight branching stem.

The leaves are large, smooth, and glossy, and generally grow at the ends of the branches. Sometimes, however, they spring directly from the main trunk, like the small clusters of flowers. The fruit is a pod with a hard leathery rind, green at first and purplish-yellow when ripe. Now, can you imagine what it looks like to see these pods growing all the way up the trunk, just as if someone had hung them on there by way of decoration?

From Bitter to Sweet.

Inside the pod there are five or eight rows of white or pale purple beans—twenty-nine to fifty altogether—embedded in a sweet pink pulp, and it is from these beans that cocoa and chocolate are made. The fresh beans have a very strong, bitter taste, so they have to go through various processes before they are really appetizing.

After the pods have been cut from the trees by means of a long pole with a curved blade at the end, they are left on the ground for a day or two to dry. Then the beans are shelled out and heaped into piles to ferment for from nine to twelve days. This process removes some of the bitter taste and turns the beans to a rich brown colour. They are then ready to be dried, sorted, cleaned and shipped to the factory.

Here they are put into large roasting machines, which further improve the flavour and dry the husks so that when the beans are crushed between rollers, the husks come off quite easily. The cocoa nibs are then ground until they are perfectly smooth and sufficiently heated by the friction to flow from the mill as pure liquid chocolate. The liquid is drawn off into moulds and allowed to cool, starch and sugar being added to sweeten it.

Chocolate is very rich in fats, so if powdered cocoa is to be made, the chocolate is put in presses which squeeze out part of the fat as cocoa-butter. After cooling, the cakes of cocoa are ground to a fine powder and then sifted

through a fine mesh silk and finally packed in tins.

In making milk chocolate, sugar, milk, flavourings, and cocoa-butter are added to the pure chocolate as it comes from the mills. When it is thoroughly mixed, it is left in a hot room until properly aged. Then, by way of more rollers and grinding machines, the liquid finds itself in a mould.

The last stage in the history of a bar of chocolate is the tapping table, where it is firmly settled in the mould and all the air bubbles are forced out so that the surface is smooth.

"STEPPING STONES."

By Uncle Henry, of Plymouth.

THIS is a game that you will find great fun. Mark out, with chalk or paper, irregular "stepping stones" upon the floor or carpet in a zig-zag fashion. Line up the kiddies, close together and let them "cross the brook," stepping on stones with tip-toes only. "Casualties" to stand against the wall to "dry," and the child who crosses the greatest number of times without "falling in" is the winner.

The attempts to balance on tip-toe and to land on "stones" immediately behind one another, cause endless fun and excitement.

TELEGRAMS.

From Aunts and Uncles at Belfast.

EACH player chooses a letter of the alphabet, and each letter chosen must begin one word of the telegram. The Belfast Aunts and Uncles chose—

A.J.D.F.O., and these are their telegrams:—
Uncle Toccors wrote: "Asiatic Juggler Died From Over-Excitement."

Auntie Pauline, being a musician, had: "Austere Judges Detest Futurist Opera."

Uncle Will's was: "Auntie Jemima's Dolman Fell Overboard."

But we gave the prize to Uncle Tom for: "Alexandrina Jones Devoured Fifty Onions." Can you do better?

ANNIE'S AWFUL APPETITE.

By LANGFORD REED.



She possessed an appetite which would have produced a famine in a small village.

WELL, the Easter holidays are upon us again, and the men who mark the crosses on the buns will be hard at work once more. Holidays are a great institution, and I think the man who invented them, whoever that

may have been, deserves to have a statue erected in his honour as high as a mountain. All the same, I am glad we do not have them every day, as some foolish children wish, for then they would neither be holidays nor jolly days. What I mean to say is we should grow so tired of them that we should need a holiday from them, so to speak.

One of the nicest things about holidays is that they give us an opportunity of going away to the country or seaside and enjoying ourselves in unaccustomed surroundings. That is, providing we can afford it, or our parents can. Not that this is entirely without disadvantage. For example, the food may not always appeal.

When this is the case, it does not do to remark at breakfast, to the lady who keeps the boarding-house: "Oh, Mrs. Harris, no eggs and bacon for me, thanks. I would like some salmon mayonnaise," or, "Be sure to make an apple pudding for dinner; I simply adore apple puddings," for she has other visitors to consider as well as you. But even this would be better than following Annie's awful example.

Annie was (and is) a young elephant attached to a travelling menagerie, and the story I am about to relate concerning her is a true one.

She was a good-tempered, affectionate creature who, unlike the other animals, was allowed plenty of freedom. Perhaps that is why she so often took a liberty!

Anyway, her master was so fond of her that she used to stop with him at the same inn. Last Easter holidays they were at Gainsborough, a small town in Lincolnshire, and Annie's master chose to put up at the "Tiger Inn," for the name had a zoological sound which seemed appropriate.

So they were both accommodated in the stable, Annie on some straw and her master on a low bed placed across the doorway.

But the food did not suit Annie, so at night she snapped the ropes which secured her, stepped quietly over her sleeping master, pushed open the door with her trunk, and found her way to the larder. She possessed an appetite which would have caused a famine in a small village, and she resolved to gratify it by having a scrumptious tuck-in. Breaking a sheet of wire gauze over the window, she proceeded to eat a plum pie, a large dish of custard, some cheese cakes, a large number of loaves, half a sack of flour, half a sack of potatoes, a peck of peas, four cabbages, and a big bag of onions.

There was plenty of meat, but, being a strict vegetarian, she declined this.

Glutton though she was, she was a perfect lady in other things, and most considerate. For example, she took care not to break a single article of crockery, and made so little noise that the slumber of no one was disturbed. At least, not until she tried to return to the stable and discovered that to get through the doorway was now a difficult and painful job. You see, she had eaten such a lot that she was a good deal wider!

She was so ashamed of herself that, without being asked, she actually stood in the corner with her face to the wall! And next day she was sorer than ever, for she felt so ill and out of sorts that none of the other animals would venture near her. Thus her naughtiness brought its own punishment.

WIRELESS PROGRAMME—THURSDAY (April 16th.)

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 105.

2LO LONDON. 365 M.

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

4.0-5.0.—"Vogues and Vanities," by Carmen of Cocksaigne. Music performed during Afternoon Tea at the Trocadero. "A Lakeland Pilgrimage" (5), by Elise I. Sprott.

6.0-6.35.—CHILDREN'S CORNER: L. G. M. of the Daily Mail. Zoo Story. Pianoforte Solos by The Cloud Lady. A Poetry Talk by Dorothea Pantling.

5.35-7.0.—Light Music.

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

Market Prices for Farmers and the Ministry of Agriculture's Fortnightly Bulletin. *S.B. to all Stations.*

7.25.—Light Music. *S.B. to all Stations except Belfast.*

7.35.—Mr. WALTER WOOD, "Drifting for Herring." *S.B. to other Stations.* Local News.

Chamber Music Evening.

THE LONDON PIANO QUARTET:
SAMUEL KUTCHER (Violin);
HAROLD BERLY (Viola);
JOHN BARBIROLLI (Violoncello);
ETHEL BARTLETT (Pianoforte).

8.0. The Quartet.
Quartet No. 1 in G Minor Mozart
Allegro; Andante; Rondo.
Samuel Kutcher.

Chaconne *Vitali*

8.30.—"Milton," a Lecture Recital by Mr. H. H. HULBERT, M.A.
John Barbirolli and Ethel Bartlett.
Rhapsody for Violoncello and Pianoforte
Eugene Goossens

9.15. "THE DWELLER IN THE DARKNESS."

A Play of the Unknown in One Act.
Produced by R. E. JEFFREY.

Specially written by Reginald Berkeley, Author of "French Leave," "Eight O'Clock," etc., for the B.B.C. for Radio Transmission.

Mrs. Vyner... MABEL CONSTANDUROS
Phyllis Vyner PHYLLIS PANTING
Henry RAYMOND TRAFFORD
Mr. Mortimer HENRY OSCAR
Mr. Vyner GORDON DOUGLAS
Professor Urquhart ... ASHTON PEARSE

9.40. The Quartet.
First Movement of Quartet in E Minor
Hurlstone

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

Topical Talk. Local News.

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

11.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Pianoforte Quintet.
5.0-5.30.—WOMEN'S CORNER: SCARR Brough, "Dreams of Genius." Norah Tarrant (Contralto).

5.30-6.30.—CHILDREN'S CORNER.

7.0-7.50.—Programme *S.B. from London.* Local News.

British Composers' Night.

Relayed to "5XX."

THE STATION ORCHESTRA.
THELMA PETERSEN (Mezzo-Soprano).

8.0. The Orchestra.

"Little Serenade"
"Maoriland Suite"
"March of the Maori Priests"; "Zaza's Dance";
"Dance of the Maori Village Girls"; "Dance of Death"; "Twilight in the Mountains"; "Dance of the Mountain Spirits" ...
Alexia L. Gunning

(First time of Broadcasting.)
(Conducted by the Composer.)

8.30. Thelma Petersen.

"The Lament of Isis" *Granville Bantock*
"Linden Lea" *Faughan Williams* (1)
"A Garden is a Lovesome Thing"
Albert Mallinson

"Little Birds" *Evelyn Sharpe*

8.45. The Orchestra.

Barcarolle for Orchestra
"Solitude" (Solo Violin: FRANK CANTELL) ... *Ernest Gollucy*
"Serenade"
"Reverie" (Strings only)
(Conducted by the Composer.)

9.5. Thelma Petersen.

"Aftermath"
"So Gently Speaks My Lady Fair"
"The Cup of Life"
"The Wayfarer's Night Song"
Denys Claver

Easthope (5)

9.20. The Orchestra.

"In a Monastery Garden"
"In the Moonlight"
"Souvenir de Tendresse"
Romantic Suite
"In a Persian Market"
Ketelbey (8)

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

Topical Talk. Local News.

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

11.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "London Papers," by Anne Farnell-Watson. The "6BM" Trio: Reginald S. Mount (Violin), Thomas E. Illingworth (Cello), Arthur Marston (Piano). Grace Gordon (Soprano).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "Sulphur," by A. S. White, B.Sc.

7.0-7.50.—Programme *S.B. from London.* Local News.

8.0-8.15.—Interval.

Dance Night.

In response to a general request by listeners, this programme has been arranged to enable those with loud speakers to hold a complete night of dancing in their own homes.

8.15. THE ROYAL BATH HOTEL DANCE ORCHESTRA.

Relayed from King's Hall Rooms.

Musical Director, DAVID S. LIFF.

"Love Has a Way" ... *Schertzingler* (31)
"Song of My Dreams" *Gay* (16)
"I Want to Be Happy" *Youmans*
"I Loved, I Lost" *Mayerl* (23)
"Dream Maker of Japan" *Print*
"In a Rendezvous" *Snyder*
"Melody" *Davis* (15)
"Noni" *Hender* (16)
"Golden West" *Nicholls* (9)
"Adoration" *Mogine*
"From One Till Two" *Hoover* (6)
"In Shadowland" *Lewis* (6)
"Tessie" *Johns*
"Bye-Bye, Baby" *Bloom* (33)
"Back in Hackensack" *Rosso* (33)
"Baby, What is Your Name?" ... *Little*
"Mississippi Ripples" *Mayerl* (9)
"Waltz" *Brahms*
"Sometime" *Print*
"Poem" *Fabisch*

"Are You Playing Fair?" ... *Seigrist* (23)

"Tea for Two" *Youmans*

"Titina" *Danidoff* (19)

"Where's My Sweetie Hiding?" ... *Little*

9.40. RONALD GOURLEY (Entertainer).

In Music and Humour.

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

Topical Talk. Local News.

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

11.30.—Close down.

5WA CARDIFF. 351 M.

3.0-4.0.—Concert of New Gramophone Records.

5.0-5.30.—"5WA'S" "FIVE O'CLOCKS."

5.30-6.15.—CHILDREN'S CORNER.

6.15-6.30.—"Teens' Corner: Recreations and Sports.

7.0-7.35.—Programme *S.B. from London.*

7.35.—Mr. J. D. DAVIDSON, Director of Agriculture for Glamorgan, on "The Allotment Movement." Local News.

The Charm of Variety—IV.

GLADYS SEYMOUR

(Pianiste Entertainer).

ROBERT STURTIVANT (Bass).

THE HOPE HAVART DUO

(Musical Glass Entertainers).

THE STATION ORCHESTRA:

Conductor, WARWICK BRAITHWAITE.

8.0. Orchestra.

Overture, "Nozze di Figaro" *Mozart*

"Three Light Pieces" *Fletcher*

8.15. Robert Sturtivant and Gladys Seymour.
In Light Comedy Duets with an occasional Song.

8.30. The Hope Havart Duo.

Scottish Melodies.

8.40. "OPIUM."

A Series of Episodes by Ivor Herbert McClure, No. 1—"ON FUME."

Performed by

THE "5WA" RADIO PLAYERS.

9.10. Orchestra.

Two Symphonic Dances *Grieg*

9.25. Robert Sturtivant and Gladys Seymour.

In more Light Comedy Duets with an occasional Song.

9.40. The Hope Havart Duo.

"Spring Song" *Mendelssohn*

"Sweet and Low" *J. Barnby* (11)

9.50. Orchestra.

"Praeludium" *Jarnefelt*

March, "Pomp and Circumstance," No. 4

Elgar (1)

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

Topical Talk. Local News.

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

11.30.—Close down.

2ZY MANCHESTER. 375 M.

4.30-5.30.—Dance Music relayed from the State Café: Conductor, Merrion Derfel. Pianoforte Solos. Talk to Women.

5.30-6.30.—CHILDREN'S CORNER.

7.0-7.35.—Programme *S.B. from London.*

7.35.—Mr. W. F. BLETCHER, Examiner in Spanish to the U.L.C.I., Spanish Talk. *S.B. to Stoke-on-Trent.*

Local News.

Concertinas—Songs—Humour.

THE ASHTON-UNDER-LYNE

ENGLISH CONCERTINA PRIZE

BAND:

Conductor, F. COURLAND.

LILIAN GIBSON (Mezzo-Soprano).

KINGSLEY LARK (Baritone).

"STAINLESS STEPHEN" (Humorist).

(Continued on page 130.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 107.

WIRELESS PROGRAMME—FRIDAY (April 17th.)

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 105.

2LO LONDON. 365 M.

1.0-2.0.—Time Signal from Greenwich. Music performed during Luncheon at the Hotel Metropole.

4.0-5.0.—"Stories of Famous Theatres—(3) The Haymarket," by Violet M. Methley. Organ Music relayed from Shepherd's Bush Pavilion. "Smugglers of Devon and Cornwall," by Arnot Robertson.

5.0-6.0.—An Hour's Dance Music.
6.0-6.35.—CHILDREN'S CORNER: "Gran pa Dothesame," from "The Wiggly Weasel," by Mabel Marlowe. "Great Rivers of the World—The Amazon."

6.35-7.0.—Light Music.
7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

PERCY SCHOLES, the B.B.C. Music Critic. *S.B. to all Stations.*

7.25.—Light Music. *S.B. to all Stations.*

7.35.—Mr. E. LE BRETON MARTIN, "Birds on Holiday." *S.B. to other Stations.* Local News.

8.0-10.0. "Round the Stations."

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

Col. EDWARDS, Deputy Director of Civil Aviation: "The Romance of the Air." *S.B. to all Stations.* Local News.

10.30.—"Round the Stations" (Continued).
10.40. "QUIPS."

The World in Anecdote: No. 13, "Orators' Outbursts."

10.50.—"Round the Stations" (Continued).
11.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—Lozells Picture House Orchestra. Enid Parsons (Dramatic Recital).

5.0-5.30.—WOMEN'S CORNER: G. F. J. Buvington ("Chanticleer"), "Chicken Rearing." Marjorie Palmer (Soprano).

5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

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

7.25.—Programme *S.B. from London.*

7.35.—Mr. T. HOWARD ROGERS, F.R.M.S. (of the Birmingham Natural History and Philosophical Society), "Winds, Waves, and Tides." Local News.

Mixed Half-Hours.

EMILY BROUGHTON (Soprano).
JOSEPH YATES (Baritone).
ALICE COUCHMAN (Solo Pianoforte).
FRANK CANTELL (Solo Violin).
GLADYS SEYMOUR and ROBERT STURTVANT (Entertainers).

8.0. Joseph Yates.

Lecture-Recital of Tchaikovsky's Songs:
"Pleading."
"Ah, Weep No More."
"Oh, But To Hear Thy Voice."
"Don Juan's Serenade."
"Only For Thee."
"Fifinella."
"None But the Lonely Heart."
"Benediction."

8.30. Alice Couchman.

Valse in F, Op. 34, No. 3 Chopin

Prelude in B Flat Chopin

Etude, No. 6 Paganini-Liszt

Polonaise, Op. 46, No. 12 MacDowell

Arabesque in E Debussy

Rhapsodie, Etude No. 7 Holbrooke

8.0. Gladys Seymour and Robert Sturtivant.
Duet, "The Maiden in Grey" Barnicott (1)
Duet, "It's Your Fault" Hedley (16)
Song at Piano, "A Perfect Little Lady" St. Helier

Duet, "That's the Sort of Man" St. Helier

Duet, "By-Lo" (6)

Song, "Tavern Song" Fisher (1)

Duet, "All Day Long" Weston (7)

9.30. Frank Cantell.

Largo Handel

Mouset Mozart

Chanson Polonaise Wieniawski

Berceuse Cesar Cui

Bourrée Bach

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

Col. EDWARDS. *S.B. from London.* Local News.

10.30. Emily Broughton.

"When I Have Often Heard" Purcell (11)

"The Lass With the Delicate Air" Arne, arr. A. L.

"A Pastoral" Carey, arr. Wilson (1)

"She Wandered Down the Mountain Side" Clay (1)

"Do Not Go, My Love" Hageman

"The Bough of May" Walford Davies

"The Unforeseen" Cyril Scott (4)

"Home Thoughts" Bantock

11.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—"Antique Furniture" Talk to Women by Jordan Moore. Allan Franklin (Solo Pianoforte). Gramophone Records.

5.0-6.0.—CHILDREN'S CORNER: Uncle Jack's Fairy League Talk.

6.0-6.30.—Scholars' Half-Hour: "French Talk," by Monsieur Pepin, B.A.

6.30.—Farmers' Talk. "Care of Cows when Turning out to Grass," by Mr. King.

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

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

7.25.—Programme *S.B. from London.*

7.35.—Talk by Captain E. F. Edwards: "Flying (2)." Local News.

8.0. **Comic Opera Night.**

"LA MASCOTTE." In Three Acts. Music by Audran.

Characters: Laurent (17th Duke of Piombino)

ERNEST EADY Pippo (A Shepherd) DAVID OPENSHAW Prince Fritellini (Crown Prince of Pisa)

HAROLD STROUD Rocco (A Farmer) K. M. CORNER

Matteo (An Innkeeper) A. C. WOOD

Parafante (A Sergeant) F. L. JENKINS

Tito (A Bohemian) A. GODWIN

Marco (A Bohemian) H. C. CLEWETT

Guiseppo (A Peasant) C. R. HITCHENS

Fiammetta (Laurent's Daughter) MARJORIE STONE

Bettina (A Country Girl, "La Mascotte") ADELINE SENIOR

Pages, Peasant Girls, and Bohemians.

THE "6BM" CHORUS. THE WIRELESS ORCHESTRA: Conducted by Capt. W. A. FEATHERSTONE.

Produced by W. R. KEENE and GEORGE STONE.

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

Col. EDWARDS. *S.B. from London.* Local News.

10.30.—"La Mascotte" (Continued).
11.0.—Close down.

5WA CARDIFF. 351 M.

3.0-4.0.—The Station Trio.

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

5.0-5.30.—"5WA'S" "FIVE O'CLOCKS."

5.30-6.15.—CHILDREN'S CORNER.

6.15-6.30.—Teens' Corner: "Careers for Boys."

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

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

7.25.—Programme *S.B. from London.*

7.35.—Mr. J. KYRLE FLETCHER, "The Romance of Raglan Castle." Local News.

An Hour of Instrumental Music.

THOMAS F. BYE (Solo Pianoforte). CYRIL C. DALMAINE (Solo Violin).

8.0. Thomas F. Bye and Cyril C. Dalmaine. Sonata in G (Op. 13) for Violin and Pianoforte Grieg

Allegro vivace; Allegretto tranquillo; Allegro animato.

Thomas F. Bye. Allegro in C Major Scarlatti

Allegro in D Minor Scarlatti

Allegro in A Major Scarlatti

Prestissimo in B Flat Major Scarlatti

Fugue in G Minor Cyril C. Dalmaine.

Larghetto and Allegro from Sonata in D Handl

"Melodie" Gluck-Kreiser

"The Bee" Schubert

"Berceuse on the Name Faure" Maurice Ravel

"English Dance" B. J. Dale (17)

BLODWEN HUGHES (Contralto). THE STATION ORCHESTRA: Conductor, WARWICK BRAITHWAITE.

9.0. Orchestra. Overture, "A May Day" Haydn Wood

Blodwen Hughes. "Arise, O Sun" Maude Craske Day

"Glimpses" H. W. Jones

"The Enchantress" J. L. Hatton (1)

Orchestra. Suite, "English Folk Songs" Vaughan Williams (1)

"Seventeen Come Sunday"; "My Bonny Boy"; Folk Songs of Somerset, Blodwen Hughes.

"Like to the Damask Rose" Elgar

"Night Winds" H. W. Jones

"Morning Greeting" H. W. Jones

Orchestra. "Mediterranean" Arnold Cox

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

Col. EDWARDS. *S.B. from London.* Local News.

10.30. Blodwen Hughes. "Softly Awakes My Heart" Saint-Saens

"My Little Welsh Home" W. S. Gwynne Williams

"The Sailor's Wife" ("Gwraig Y Morwr") Parry

Orchestra. "Wiegenlied" Sitt

"Berceuse" Jarnett

March, "Vimy Ridge" Bidgood

11.0.—Close down.

2ZY MANCHESTER. 375 M

4.0-5.15.—Concert by the "2ZY" Quartet. Charles Hindley (Baritone). Talk to Women.

5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

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

7.25.—Programme *S.B. from London.*

7.35.—Boy Scouts' Local News Bulletin.

7.40.—Mr. HERBERT KENDRICK: "Middlemen in World Commerce." Local News.

Symphony Concert.

THELMA PETERSEN (Mezzo-Soprano). THE "2ZY" AUGMENTED ORCHESTRA: Conductor, T. H. MORRISON.

8.0. Orchestra. Overture, "Sakuntala" Goldmark

Thelma Petersen. "Air des Adieux" ("Jeanne d'Arc") Tchaikovsky

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 107.

WIRELESS PROGRAMME—FRIDAY (April 17th.)

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

Orchestra.
 "A Welsh Fantasy" ... Stanley H. Clarke
 Thelma Petersen.
 "The Soldier's Wife" Rachmaninov
 "Lilacs"
 "None But the Weary Heart" Tchaikovsky

Orchestra.
 Symphony No. 4 in G, Op. 88 Dvorak
 Allegro con Brio; Adagio; Allegretto
 Crazioso; Allegro non Troppo.
 Thelma Petersen.
 "A Summer Night" Göring Thomas
 (With Cello Obligato.)
 "Good Morning" Denys Cleaver
Orchestra.
 Tone Poem, "Finlandia" Sibelius
 (By Request.)

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

10.30. **DANCE BAND.**
 Relayed from the State Café.
 Conductor, MERRION DERFEL.

11.0.—Close down.

SNO NEWCASTLE. 400 M.
 3.45-4.45.—Tilley's Restaurant Orchestra.
 4.45-5.15.—London Papers. Ralph Baulks (Solo Flute).
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.20.—Scholars' Half-Hour; Mr. C. H. W. G. Anderson, B.Sc., "Geology and Life—Gold."
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 PERCY SCHOLES. *S.B. from London.*
 7.25.—Programme *S.B. from London.*
 7.35.—Mr. E. LE BRETON MARTIN. *S.B. from London.*
 Local News.

Northumbrian Night.
 ERNEST J. POTTS (Bass).
 MARTIN HENDERSON
 (Solo Concertina).
 ANDREW MAGNAY (Entertainer).
 TOM CLOUGH (Northumbrian Pipes).
 THE STATION BRASS QUARTET.

8.0. **Quartet.**
 "The Three Tromboneers" Clough
 Martin Henderson.

8.10. Overture, "Poet and Peasant" Van Suppe
 "Scottish Airs" ... arr. Martin Henderson

8.20. Ernest J. Potts.
 "Chevy Chase" ("Fragment") Edited
 "Doon the Wagon-Way" and
 "When This Old Hat Was New" arranged
 "Shew's the Way to Walling" by W. G.
 ton Whittaker

8.30. Andrew Magnay.
 "Jackie and His Mother" ... W. J. Robson

8.40. **Quartet.**
 The Comrades' Song of Hope Adolph Adam

8.50. **Northumbrian Pipes.**
 "Holey Ha'penny"
 "Go to Berwick, Johnny" Traditional
 "Newburn Lads"
 9.0.—Topical Talk by Mr. JOHN W. BULLERWELL, M.Sc.
Pipes.
 9.15. "Keel Row" (Variations) Shield
 "New Highland Laddie" Peacock

9.25. Andrew Magnay.
 "Jackie as Best Man" W. J. Robson

9.35. Ernest J. Potts.
 "Binnorie, or the Cruel Sister" ("Fragment") Edited and
 "The Hexhamshire Lass" arranged by
 "Derwentwater's Farewell" W. G.
 "King Arthur's Servants" Whittaker

9.45. Martin Henderson.
 Pot-pourri of Old Time Popular Choruses
 Original
 "Sahara," Fox-trot Nicholls (9)

9.55. **Quartet.**
 The Rosary Nevin

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

10.30.—What other Stations are doing.
 11.0.—Close down.

2BD ABERDEEN. 495 M.
 3.30-4.15.—School Transmission: Mr. John McFarlane, M.A., M.Com., on "People of the Mountains." Talk
 4.15-5.0.—The Wireless Orchestra. Feminine Topics.
 5.15-6.0.—CHILDREN'S CORNER: R. M. Neill, M.A., on "The Little Folks' Aquarium." Auntie Dora and Uncle Julien on "Edward Grieg," with Musical Illustrations.
 6.0-6.30.—Football Corner: Conducted by Peter Craigmyle.
 Farmers' Advice Corner, under the auspices of the North of Scotland Agricultural College: Conducted by Don G. Munro, M.A., B.Sc. Agricultural Notes.
 6.30-7.0. **THE WIRELESS ORCHESTRA.**
 "Thousand and One Nights"
 "Tales From the Vienna Woods" Strauss
 "Voice of Spring"
 "You and You"
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 PERCY SCHOLES. *S.B. from London.*
 7.25.—Programme *S.B. from London.*
 7.35.—Mr. A. H. MILLAR. *S.B. from Dundee.*
 Local News.

Miscellaneous Programme.
 HELEN DE FREY (Soprano).
 A. B. DUNCAN (Baritone).
 PHILIP MIDDLEMISS (Entertainer).
 JOHAN BLAZER (Cello).
 T. E. WRIGHT (Pianoforte).
 A. B. Duncan.

8.0. "The Sun God" James
 "Out of the Night" Lidzey (1)
 "Ethiopia Saluting the Colours" Wood (1)
 "Song of the Flea" Moussorgsky

8.15. Helen De Frey.
 "Aspiration"
 "The Happy Journey" Austin (8)
 "Rondeau"
 "Waltz Song" ("Romeo and Juliet") Gounod

8.30. Philip Middlemiss.
 "Litter for the Bin."
Piano and Violoncello Recital.
 8.40. T. E. Wright and Johan Blazer.
 Sonata in D Major, Op. 10 Rubinstein

8.50. Johan Blazer.
 "Ave Maria" Schubert
 "Menuet" Danbé
 "Annie Laurie" arr. Sharpe
 "Passe-Pied" Gillet

9.15. T. E. Wright
 French Suite, No. 5 in G Major Bach
 Rhapsodie in B Minor, Op. 79 Brahms

9.35. T. E. Wright and Johan Blazer.
 Sonata in D Major, Op. 10 Rubinstein

9.40. Philip Middlemiss.
 "Wilfred on the Weather."
 Helen De Frey.
 9.50. "The Fields are Full" Gibbs
 "The Song of the Palanquin Bearers" Shaw (2)

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

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

10.30. Philip Middlemiss.
 "Swank."
 10.40. Helen De Frey.
 "Golden Slumbers" } White (11)
 "Sing Care Away" }
 10.45. A. B. Duncan.
 "The Calf of Gold" ("Faust") Gounod
 "No! She Has Never Loved Me" ("Don Carlos") Verdi
 "Non più andrai" ("Now No More")
 ("The Marriage of Figaro") Mozart
 "Woe Thou Thy Snowflake" ("Ivanhoe") Sullivan

11.0.—Close down.

55C GLASGOW. 420 M.
 11.30-12.30.—Mid-day Transmission.
 3.30-4.30.—An Hour of Melody with the Wireless Quartet and Helen F. Gordon (Soprano).
 4.45-5.15.—WOMEN'S HALF-HOUR: Miss Campbell, "Hints on Making a Dainty Morning Frock."
 5.15-6.0.—CHILDREN'S CORNER: Stories, Conundrums, and Chorus Numbers.
 6.0-6.5.—Weather Forecast for Farmers.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 PERCY SCHOLES. *S.B. from London.*
 7.25.—Programme *S.B. from London.*
 7.35.—Mr. A. H. MILLAR, LL.D., F.S.A. (Scot.), "Antiquarian Lore." *S.B. from Dundee.*
 Local News.

Scots Composers and Authors.
S.B. to Belfast and Dundee.
 JOSEPH FARRINGTON (Bass).
 AUGUSTUS BEDDIE (Lecture Recital).
THE STATION CHOIR and ORCHESTRA.
 Conducted by
 HERBERT A. CARRUTHERS.
Orchestra.
 8.0. Overture, "The Little Minister," Op. 57
 A. C. Mackenzie (11)

8.15. **Choir and Orchestra.**
 Two Border Ballads H. MacCunn
 "Kinmount Willie"; "The Jolly Goshawk."
 (First Broadcast Performance.)
 Augustus Beddie.
 8.35. "TAMMAS TOSH, BEADLE"
 (Joseph Laing Waugh).
 Incidental Music by
 The Wireless Quartet.
 "True Love's the gift which God has given
 To man alone beneath the heaven:
 It is not fantasy's hot fire,
 Whose wishes soon as granted fly;
 It liveth not in fierce desire,
 With dead desire it doth not die;
 It is the secret sympathy,
 The silver link, the silken tie,
 Which heart to heart, and mind to mind,
 In body, and in soul can bind."
 —Sir Walter Scott

9.15. **Orchestra.**
 "Solway Symphony" ... J. B. McEwen (14)

9.40. Joseph Farrington.
 "I Wish I Were Where Gow-
 die Rins"
 "O My Love is Like a Red,
 Red Rose" arr. Chas.
 McPherson
 "O, Thou Broom"
 "The Wee, Wee German
 Lairdie"
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Col. EDWARDS. *S.B. from London.*
 Local News.
 10.30. Joseph Farrington (Request Items).
 "Wotan's Farewell" and "Fire Music"
 ("The Valkyrie") Wagner
 (With Orchestral Accompaniment.)

10.45. **Orchestra.**
 "Rhapsodie Ecossaise" (Scottish Rhapsody) A. C. Mackenzie (11)

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 107.

WIRELESS PROGRAMME—SATURDAY (April 18th.)

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 105.

2LO LONDON. 365 M.

4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio. K. J. Key and Margaretta Meaden (Duets). Mamie Fenton (Entertainer). "London Past and Present—(4)," by Dorothy Monro. "A Garden Chat," by D. Eardley Wilnot.

6.0-6.35.—CHILDREN'S CORNER: "Ting-a-ling Borne" and "The Bun," from "Picture Tales from the Russian," by Valery Carrick, translated by Nevill Forbes. Children's News.

6.35-7.0.—Music by the "2LO" Trio.
7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Sir GILBERT GREENALL, "Pigs." *S.B. to all Stations.*

7.25.—Light Music. *S.B. to all Stations.*

7.35.—Mr. H. J. LEWIS, "Light-Weight Camping." *S.B. to Aberdeen.* Local News.

Musical Comedy Night.

DORIS VANE (Soprano).

SYBIL MADEN (Contralto).

JOHN PERRY (Tenor).

KINGSLEY LARK (Baritone).

MARCIA BOURN and LENA COPPING (Duettists).

R. I. STEPHENSON (Entertainer).

THE WIRELESS ORCHESTRA:

Conducted by DAN GODFREY, Junr.

8.0.—The Orchestra. Selection, "Phi-Phi" *Christine Doris Vane.*

"The Old-Fashioned Cloak" ("The Rebel Maid") *Montague Phillips R. I. Stephenson in some Humour.*

Selection, "Hullo America" *Finch Marcia Bourn and Lena Copping.*

"Sahara" *Nicholls (9)*

"Matilda" *Liza Lehmann*

"Follow the Swallow" (7)

The Orchestra.

Selection, "The Dollar Princess" ... *Fall Kingsley Lark.*

"Tea for Two" ("No, No, Nanette")

Youmans

R. I. Stephenson Again.

The Orchestra.

Selection, "Springtime" *Lehar (6)*

9.25.—"KATOUMA"

or

"AN ARABIAN MORN."

Libretto by Kingsley Lark.

Music by Arthur Wood.

Scene: Courtyard of an Arabian Merchant's House.

Cast:

Katouma, an Arabian Girl DORIS VANE

Menissah, her Attendant SYBIL MADEN

The Caliph (first disguised as a Minstrel), her Lover JOHN PERRY

Ben-el-Asrid (a Merchant), her Father

KINGSLEY LARK.

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

Talk under the auspices of the Automobile Association. *S.B. to all Stations.*

Local News.

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.—The Buffalo Orchestra (Under the direction of Shenkman and Quitt), relayed from the Palais de Danse.

6.0-5.30.—WOMEN'S CORNER: Dora G. Mercer, "Beauty for the Busy Housewife." Winifred Payne (Contralto).

5.30-6.30.—CHILDREN'S CORNER.

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

Sir GILBERT GREENALL. *S.B. from London.*

7.25.—Programme *S.B. from London.*

7.35.—Mr. F. R. STOKES, F.R.A.S., F.R.S.A., "The New Astronomy." Local News.

Popular Orchestral Items and Humour.

THE STATION ORCHESTRA.

YVETTE (A Quaint Comedienne).

ARNOLD NICKSON (Entertainer).

8.0.—The Orchestra.

March, "Sons of the Brave" *Bidgood*

Overture, "Bronze Horse" *Auber*

Suite, "Three African Dances" ... *Ring*

8.30.—Arnold Nickson.

"An Unusual Carnival" *Nickson*

8.40.—The Orchestra.

Waltz, "Irish Whispers" *Ancliffe*

Selection, "The Lady of the Rose" *Gilbert*

9.0.—Yvette

Entertains in Broken English

and will sing

"Bad and Naughty" *Gallatly (16)*

"Tommy Boy" *Du Soir (7)*

9.15.—The Orchestra.

Entr'acte, "The Merry Niggers" ... *Squire*

Selection, "The Bohemian Girl" ... *Balfé*

9.35.—Arnold Nickson.

An Operatic Haircut *Nickson (13)*

9.45.—The Orchestra.

Suite, "Petite Suite de Concert"

Coleridge-Taylor

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

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

Local News and Football Review.

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

12.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "Gardening," by George Dance. Orchestral Music relayed from the Electric Theatre.

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour: "Occupations and Mode of Life," by J. Scattergood, F.R.G.S.

6.30-7.0.—Gramophone Records.

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

Sir GILBERT GREENALL. *S.B. from London.*

7.25.—Programme *S.B. from London.*

7.35.—Mr. H. J. LEWIS. *S.B. from London*

Local News.

2nd Cross Word Puzzle Programme.

Relayed to "5XX."

DOROTHY BENNETT (Soprano).

GLADYS PALMER (Contralto).

JOHN TURNER (Tenor).

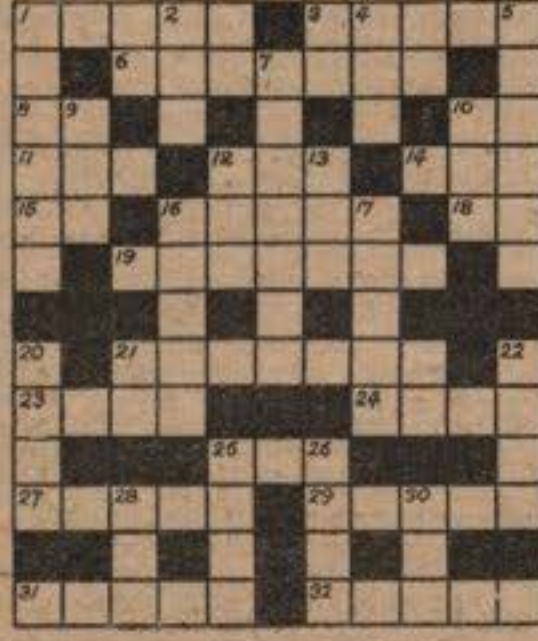
ROY HENDERSON (Baritone).

THE WIRELESS ORCHESTRA:

Conducted by

Capt. W. A. FEATHERSTONE.

8.0-10.0.



The first two correct solutions opened win the Prizes. First Prize, £3 3s. 6d.; Second Prize, £1 1s. 6d.

Closing Date:

Entries must reach the Bournemouth Station not later than Saturday morning, April 25th.

This will enable the many Foreign Listeners who wrote and expressed their regret at the early closing date in the last Competition to send in entries.

Cut the diagram out and keep until the night of the concert.

The Announcer will read out the clues, which will be followed by a song or an instrumental piece which will contain the cross puzzle word. In the case of an instrumental piece, the cross word will be found in the title. In the case of a song, the word will be slightly accentuated by the singer.

The Cross Word Competition will finish at 10.0. Those who are not interested in Cross Word Puzzles will derive pleasure from the songs and music, which will be rendered in quite the usual concert manner.

The Announcer will read the clues in the order considered to be the most helpful toward the solution.

No artists appearing on this night will be permitted to enter for the Competition; equally, no members of the B.B.C. staff, not excluding orchestras. All Competitors will be allowed thirty seconds between each word to enable them to enter the words on the diagram.

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

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

Local News.

10.30.—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.

5.0-5.30.—"5WA'S" "FIVE O'CLOCKS."

5.30-6.15.—CHILDREN'S CORNER.

6.15-6.30.—"Teens' Corner: Tale for Teens'.

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

Local Sports Corner: Conducted by L. E. Williams.

7.25.—Programme *S.B. from London.*

7.35.—Lt. Col. WEAVER PRICE, M.C., Brecon, on "The Bees' Nursery." Local News.

"Jolly Good Fellows."

THE TARRANT BAILEYS

(Banjo Quettists).

THE "5WA" MALE QUINTET.

THE STATION ORCHESTRA:

Conductor, WARWICK BRAITHWAITE.

8.0.—The Orchestra.

March, "With the British Colours" ... *Blon*

"Dance of the Camorrists" ... *Wolf Ferrari*

Quintet.

8.10.—"Tramp, Tramp, Tramp, the Boys are

Marching" *G. F. Root (25)*

"There's a Tavern in the Town" (25)

"Drink to Me Only"

Old Melody, arr. W. Augustus Barratt (25)

"March Along" (Tune, "Washington

Post") (2)

8.25.—The Orchestra.

"England, Land of the Free" ... *Harris*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 167.

WIRELESS PROGRAMME—SATURDAY (April 18th.)

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

8.35. Quintet.
 "Down Among the Dead Men"
Old English Melody, arr. W.H.M. (25)
 "A-Hunting We Will Go"
arr. W. Augustus Barratt (25)
 "Off in the Stilly Night" (2)
 "Forty Years On."
 8.50. The Tarrant Baileys.
 "A Joy Ride"
 "Mauna Loa" *Joe Morley*
 "Old Time Medley."
 "The Jovial Huntsman"
 "Camptown Carnival" *Joe Morley*
 "Niggertown"
 "Donkey Laugh"
 9.0. Orchestra.
 "Laurette" *Ausel*
 March, "Entry of the Gladiators" *Pucik*
 9.15. Quintet.
 "Come, Landlord, Fill the Flowing Bowl"
arr. J.K.L. (25)
 "John Peel" *arr. John Taft (25)*
 "The Wearin' o' the Green"
Old Irish Melody (25)
 "Can Coleg Aberystwyth" (2)
 9.35. Orchestra.
 "La Fée Tarapatapoum" *Foulds*
 9.45. Quintet.
 "Here's a Health Unto His Majesty"
Air by J. Savile, 1670, arr. W. Augustus Barratt (25)
 "John Brown's Body" (25)
 "Haul Away"
 "The Young Recruit"
Music by Friedrich Kucken, 1855 (25)
 10.0-12.0.—Programme S.B. from London.

2ZY MANCHESTER. 375 M.

4.0-5.15.—Dance Music relayed from the State Café: Conductor, Merrion Derfel. Ronald Riley (Tenor). Talk to Women.
 5.30-6.30.—CHILDREN'S CORNER.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Sir GILBERT GREENALL. *S.B. from London.*
 7.25.—Programme S.B. from London.
 7.35.—Mr. F. STACEY LINTOTT: Weekly Talk on Sport.
 Local News.
Dance Night.
MASSEY'S DANCE BAND:
GLADYS SEYMOUR
 (Pianist and Entertainer).
ROBERT STURTIVANT (Basso Cantante).
 8.0. Band.
 Dance Music.
 Gladys Seymour
 8.30 approx. and Robert Sturtivant.
 "All Day Long" *Weston (7)*
 "You're the Sort of Girl" *M. Gideon (7)*
 Band.
 Dance Music.
 Gladys Seymour
 and Robert Sturtivant.
 "That's What Daddy Does"
Gatty Sellars (7)
 "The Tavern Song" *H. Fisher*
 9.10 approx. Band.
 Dance Music.
 Gladys Seymour.
 "The Singing Lesson" *Squire*
 Band.
 Dance Music.
 Gladys Seymour
 and Robert Sturtivant.
 "The Bull-Frog Patrol" *Kern*
 "That's the Sort of Man" *Ivy St. Helier*
 Band.
 Dance Music.
 10.0-12.0.—Programme S.B. from London.

5NO NEWCASTLE. 400 M.

3.45-5.15.—Concert of Works by Herbert Howells.
 5.15-6.0.—CHILDREN'S CORNER.

6.50-6.55.—Poultry Notes.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Sir GILBERT GREENALL. *S.B. from London.*
 7.25.—Programme S.B. from London.
 7.35.—Mr. JOHN KENMIR: Football Talk.
 Local News.
 8.0. The "5NO" Merry Orphans.
 (Jazz Band and Concert Party.)
 Supported by
 PHILIP MIDDLEMISS (Entertainer).
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Automobile Association Talk. *S.B. from London.* Local News.
 10.30.—TILLEY'S DANCE ORCHESTRA, relayed from the Grand Assembly Rooms.
 11.15.—THE SAVOY BANDS. *S.B. from London.*
 12.0.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Orchestra. Dorothy Mitchell (Mezzo-Soprano). *Feminine Topics.*
 5.30-6.0.—CHILDREN'S CORNER.
 6.0-6.30.—Mr. William Brown, B.Sc., M.R.C.V.S., Veterinary Topics.
 6.30-7.0.—THE WIRELESS ORCHESTRA.
 Waldteufel Waltzes.
 "To Thee."
 "I Love Thee."
 "A Summer Evening."
 "Reverie."

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Sir GILBERT GREENALL. *S.B. from London.*
 7.25.—Programme S.B. from London.
 7.35.—Mr. H. J. LEWIS. *S.B. from London.*
 Local News.

Popular Programme.

KATHLEEN GARSCADDEN (Soprano).
 JAMES NEWALL (Tenor).
 DAVID H. DAVID (Saxophone).
 THE WIRELESS ORCHESTRA.
 8.0. Orchestra.
 Patrol, "The Wee Macgregor" .. *Amers*
 "Balmoral Valse" *Lotter*
 8.10. James Newall.
 "The Wee Toun Clerk" ... *Robertson (25)*
 "The Whistle" ... *arr. Kennedy Fraser*
 "Bonnie Bessie Lee" (25)
 8.25. Kathleen Garscadden.
 "My Mother Bids Me Bind My Hair"
Haydn
 "When Myra Sings" *A. L. (5)*
 "My Lovely Celia" *Carey (1)*
 "Shougie Shou Ma Bairnie" .. *Henschell*
 8.40. Orchestra.
 Overture, "Maid of Perth" *Waddell*
 8.45. David H. David.
 Fox-trot, "I Loved, I Lost" .. *Paul (23)*
 Waltz, "You're in Love with Everyone"
Henderson (6)
 Fox-trot, "Oh! How I Love My Darling"
Wood (9)
 Blues Fox-trot, "It Had to Be You"
Jones (7)
 Fox-trot, "Hard Hearted Hannah"
Yellen (9)
 9.0. James Newall.
 "The Lass o' Gowrie" (25)
 "Élégie" *Massenet*
 "Adelaide" *Beethoven*
 "Ah, Moon of My Delight" *Lehmann*
 9.15. Kathleen Garscadden.
 "Castles in the Air" *Ballantyne*
 "I Am Alone" ("The Lily of Killarney")
Benedict
 "Madrigal" *Chaminade*
 "O Tell Me, Nightingale" *Lehmann*
 9.30. David H. David.
 Waltz, "All Alone" *Berlin (7)*
 Fox-trot, "Two Blue Eyes" *Brodsky (16)*
 Waltz, "Golden West" *Nicholls (9)*
 Fox-trot, "Eat More Fruit" *Stugden (9)*

9.40. Orchestra.
 Selection, "Squire's Popular Songs"
Baynes (1)
 Waltz, "Queen of the North" .. *Bucalossi*
 10.0-12.0.—Programme S.B. from London.

5SC GLASGOW. 420 M.

3.30-4.30.—An Hour of Melody with the Wireless Quartet and F. Elliot Dobie (Baritone).
 4.45-5.15.—WOMEN'S HALF-HOUR.
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 6.40-6.55.—Glasgow Radio Society Talk.
 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Sir GILBERT GREENALL. *S.B. from London.*
 7.25.—Programme S.B. from London.
 7.35.—Local Talk. Local News.

Around the British Isles in Folk Song and Dance. PUBLIC CONCERT.

Relayed from St. Andrew's Hall. *S.B. to Dundee.*
 THE AUGMENTED STATION ORCHESTRA:
 Conducted by
 HERBERT A. CARRUTHERS.
 MARGARET F. STEWART (Soprano).
 PHILIP MALCOLM (Baritone).
 ENGLAND.

8.0. Orchestra.
 "Bourrée and Gigue" ... *Ed. German (11)*
 "Morris Dance Tunes"
arr. Gustav Holst (11)
 Philip Malcolm.
 "False Phillis" } *arr. Lane Wilson (1)*
 "The Beggar's Song" }
 Orchestra.
 "Shepherd Fennel's Dance"
Balfour Gardiner
 "Mock Morris" *Percy Grainger*
 "Puck's Minuet" .. *Herbert Howells (2)*

WALES.

8.40. Margaret F. Stewart.
 "The Ash Grove" *Traditional*
 "Land of My Fathers" .. *arr. Curle (34)*
 Orchestra.
 "Welsh Rhapsody" *Ed. German (11)*
 Philip Malcolm.
 "Jenny's Mantle" } *Old Welsh Air*
 "Gwenllian" }
 "All Thro' the Night" .. }

IRELAND.

9.12. Orchestra.
 "Londonderry Air" *arr. O'Connor Morris*
 Philip Malcolm.
 "Little Mary Cassidy" *Traditional*
 "Over Here" *arr. Wood*
 "The Gentle Maiden" *Old Air*
 "Eva Toole" *arr. C. V. Stanford (1)*
 Orchestra.
 "With the Wild Geese"
Hamilton Harty (11)

SCOTLAND.

9.42. Orchestra.
 "Pibroch Suite" ... *A. C. Mackenzie (11)*
 ISAAC LOSOWSKY (Solo Violin).
 "Harvest Dance" ("Highland Memories")
H. MacCunn
 Margaret F. Stewart.
 "The Rowan Tree" .. *arr. J. M. Diack (34)*
 "The Hundred Pipers"
arr. J. M. Diack (34)
 "I'm Gled Ma Hert's Ma Ain"
arr. J. M. Diack (25)

Orchestra.
 Eightsome Reel (Arranged for Full Orchestra by H. A. Carruthers).
 10.15.—Close down of Concert in Hall.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
 Automobile Association Talk. *S.B. from London.* Local News.
 10.30-12.0.—THE SAVOY BANDS. *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 107.



Has your set valvular disease?

GENERAL PURPOSE VALVES:

Type R. ... 11/- each

Filament voltage ... 4 volts
 Filament current ... 0.7 amp.
 Max. plate voltage ... 100 volts

Type B 3. ... 18/- each

Filament voltage ... 1.8 volts
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***Type B 5.** ... 21/- each

Filament voltage ... 2.8-3 volts
 Filament current ... 0.06 amp.
 Max. plate voltage ... 80 volts

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***Type B 6.** ... 30/- each

Filament voltage ... 3 volts
 Filament current ... 0.12 amp.
 Max. plate voltage ... 120 volts

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Filament voltage ... 6 volts
 Filament current ... 0.06 amp.
 Max. plate voltage ... 120 volts

**For use with dry cells*



The heart of your set is the valve, and in wireless a hard heart is better than a soft one. "Soft" is a euphemism for bad vacuum. A valve with a little air in it is liable to oxidation of the filament, and soon loses its efficiency. B.T.H. Valves are very highly exhausted by a special B.T.H. process. This ensures long life and maintained efficiency. B.T.H. Valves last longer and give much better results than "soft" foreign (or English) valves.

FIT B.T.H. VALVES AND GIVE YOUR SET A GOOD HEART

From all Electricians and Radio Dealers.

B.T.H. RADIO VALVES

Made in Rugby, England.

Note new reduced prices of all types.

WIRELESS PROGRAMME—BELFAST (April 12th to April 18th.)

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.—TCHAIKOVSKY CONCERT. *S.B. from London.*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Cardiff.*
- 8.0-10.30.—Programme *S.B. from London.*

MONDAY.

- 4.0-5.0.—The "2BE" Quartet.
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- A. BONNET LAIRD. *S.B. from London.* Local News.

Popular Holiday Programme.

THE STATION ORCHESTRA.
PATRICK KIERNAN KELLY (Baritone).
PAULINE BARKER (Solo Harp).
THE BELFAST RADIO PLAYERS.
SAM CORRY (Punch and Judy Show).

- 7.30. Orchestra.
March, "Promenade Militaire" West
"Punch and Judy Ballet" Norman O'Neill
Sam Corry.
"Punch and Judy" Show.
Orchestra.
Humoresque, "The Honey Bee" Somerville
Intermezzo "Forget-Me-Not" Macbeth
Entr'actes Tarantella from "A Day in Naples" Byng
Patrick Kiernan Kelly.
"Eleanor" Coleridge-Taylor (11)
"Rose of My Heart" Hermann Lohr
"The Blind Ploughman" Coningsby Clark
The Radio Players.
"A PERFECT PAIR" (Vera Beringer).
Cast:

Dora Willingham
KATHLEEN PORTER
James Willingham J. R. MAGEEAN
Scene: Drawing-room in the Willingham's house.
Time: The Present.
Produced by TYRONE POWER.
Pauline Barker.

Harp Solo—Selected.
Patrick Kiernan Kelly.
"Bollicking Rolling Stone" H. Fisher
"Inter Nos" A. McPadden
"Coaling" Heilmann (7)

- 9.0. Mr. FORREST REID on "Lyric Poetry." Orchestra.
Danse-Humoresque, "Little Wooden Soldiers" Morgan
Selection, "Tails Up" Brahm
"Dance of the Gnomes" Ilpinsky
"Mars and Venus" Gannet
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dr. R. W. LIVINGSTONE, Vice-Chancellor of Queen's University: "Some Views of Life in the Ancient World: An Artist." Local News.
- 10.30.—THE SAVOY BANDS. *S.B. from London.*
- 12.0.—Close down.

TUESDAY.

- 11.30-12.30.—Gramophone Records.
- 4.0-5.0.—The Station Orchestra. Christine Moore (Contralto).
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
JOHN STRACHEY. *S.B. from London.*

- 7.25.—Programme *S.B. from London.*
- 7.35.—Technical Talk. Local News.
- 8.0-11.30.—Programme *S.B. from London.*

WEDNESDAY.

- 4.0-5.0.—The "2BE" Trio.
- 5.30-6.15.—CHILDREN'S CORNER.
- 6.30.—Light Music.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. PHILIP JAMES. *S.B. from London.*
Farmers' Talk by the Ministry of Agriculture (N. Ireland). Local News.

Symphony Concert.

THE AUGMENTED STATION ORCHESTRA:
Conducted by E. GODFREY BROWN.
CECIL SIMMS (Baritone).
WINIFRED SMALL (Solo Violin).

- 7.35. Orchestra.
"Coronation March" ("Henry VIII.") German (11)
"Overture di Ballo" Sullivan (11)
Winifred Small.
Selected.
Cecil Simms.
"The Devout Lover" M. F. White
"Port of Many Ships" F. Keel (1)
"The Gentle Maiden" } arr. Somervell
"Little Mary Cassidy" }
Orchestra.
Rhapsody No. 3, Opus 45 Dvorak
Winifred Small.
Selected.
Orchestra.
Symphony in D ("Parisian") Mozart
Cecil Simms.
"Where'er You Walk" Handel
"Song of Momus to Mars" Boyce—1750
"Songs My Mother Taught Me" Dvorak
Stanford (14)
Orchestra.
Ballet Music, "Les Russes d'Amour" Glazunov
Glasgow
- 10.0-11.0.—Programme *S.B. from London.*

THURSDAY.

- 4.0-5.0.—The "2BE" Quintet.
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0-7.30.—Programme *S.B. from London.*
Mainly Folk Music.
THE STATION ORCHESTRA.
QUEEN'S ISLAND MALE VOICE CHOIR:
Conductor: JOHN VINE.
ELLISON A. VOYSEY (Folk Song Recital).
ERNEST A. A. STONELEY (Solo Violin).
- 7.30. Orchestra.
March, "The Yeomanry Patrol" Squire
Selection, "Polly" Austin (1)
"Songs of the Hebrides" Kennedy-Fraser (1)
Ellison A. Voysey.
Folk Songs from Somerset.
Orchestra.
Three Dale Dances Wood
Choir.
"To His Flocks" Stanford (14)
"The Soldiers' Chorus" Gounod (25)
"Song of the Volga Boatmen" Hull
"Song of the Bowmen of Shu" Bantock (1)
Orchestra.
Selection, "The Beggar's Opera" Austin (1)
Ellison A. Voysey.
Folk Songs (Various).
Ernest A. A. Stoneley.
"Symphonic Espagnole," Op. 20 (Andante and Rondo) Lalo
Orchestra.
"Rustic Dance" ("Airs and Graces") Monckton
Morris Dance, "Skipton Rig" Halliday

- Choir.
"The Fansid Grove" H. Hughes (1)
"Loch Lomond" V. Williams (14)
"Oft in the Stilly Night" (Irish Air) (2)
"On the Sea" Dudley Buck (2)
Orchestra.
Suite, "Rustic Revels" Fletcher
10.0-11.30.—Programme *S.B. from London.*

FRIDAY.

- 11.30-12.30.—Gramophone Records.
- 2.50.—School Transmission: Capt. C. J. Brennan, Mus.Bac., F.R.C.O., "Appreciation of Music."
- 4.0-5.30. Concert.
The Station Orchestra. James Newel (Baritone).
5.30-6.15.—CHILDREN'S CORNER.
- 7.0-7.35.—Programme *S.B. from London.*
- 7.35.—Mr. A. H. MILLAR. *S.B. from Dundee.* Local News.
- 8.0.—Programme *S.B. from Glasgow.*
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Col. EDWARDS. *S.B. from London.* Local News.
- 10.30.—Programme *S.B. from Glasgow.*
- 11.0.—Close down.

SATURDAY.

- 4.0-5.0.—The "2BE" Trio. E. J. Harris (Solo Clarinet).
- 5.30-6.15.—CHILDREN'S CORNER.
- 7.0-7.30.—*S.B. from London.*
Concert in aid of THE ORCHESTRAL PLAYERS' BENEVOLENT FUND. (Belfast Branch Musicians' Union.)
Relayed from the Ulster Hall.
JOSEPH FARRINGTON (Bass-Baritone).
IDA STARKIE (Violoncello).
THE "2BE" AUGMENTED ORCHESTRA: (60 Performers.)
Conducted by L. STANTON JEFFERIES and E. GODFREY BROWN.
- 7.30. Orchestra.
Concert Overture, "Cockaigne" Elgar (1) Joseph Farrington.
Aria, "Toreador's Song" ("Carmen") Bizet Orchestra.
Idyll, "The Banks of Green Willow" Butterworth (14)
Movements from Concerto in D Minor for Violoncello and Orchestra Lalo
Joseph Farrington.
"A Fire of Turf" "A Fire of Turf" (Cycle of Irish Songs) Stanford (14)
"Blackberry Time"
"The Fair"
Orchestra.
Symphony No. 5 in C Minor, Op. 67 Beethoven
Interval of Five Minutes.
Joseph Farrington.
"The Song of the Road" Geoffrey Stanton
"Sigh No More, Ladies" W. A. Aiken (14)
"I'm a Roamer" Mendelssohn
Orchestra.
Prelude to Act II. of "The Wreckers"—"On the Cliffs of Cornwall" E. M. Smyth (11)
Ida Starkie.
"Londonderry Air" arr. O'Connor Morris
"Spanish Dance" Popper
Community Singing with Orchestra.
"Land of Hope and Glory" Elgar (1)
124th Psalm, "Turn Back, O Man" arr. Holst (14)
"Hallelujah Chorus" Handel
10.0-12.0.—*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 107.

A World Wireless Language.

Will It Be English? By R. de Poynton.

AT many periods in the history of the world the need for some form of international language has manifested itself. When, for example, Western merchants began to trade in the Near East, a kind of hybrid Italian, known as the *Lingua-Franca*, was used by both buyers and sellers. By learning it, a trader could ensure that he would understand and would be understood in all the countries lying around the Eastern end of the Mediterranean Sea.

At an earlier date, owing to the conquests of the Romans, Latin became the language which was understood almost everywhere in the then known world. But spoken Latin soon began to produce a multitude of dialects so different from each other that a man who knew one could understand nothing of another when he heard it spoken. French, Spanish, Italian, and Rumanian, in their present-day form, are all nothing but Latin dialects.

When Latin Was In Vogue.

Written Latin remained the world language amongst educated people until quite recent times. When books were expensive, and those able to read them few in number, the only way for an author to make sure of a reasonable circulation was to write in Latin, for then his works could be read by scholars in all civilized countries.

To-day, we have no world language, though probably the need for one is greater than at any time in history. A hundred years ago, when communications were slow, there was no reason why an Englishman should not have written in English to a Portuguese. It needed a great deal of time for the letter to reach its destination, and if it took the recipient a day or two to have it translated, it did not matter in the least. In the same way, his reply could have been written in Portuguese and translated at leisure on its arrival in this country. Now that we have discovered in wireless a means of sending urgent messages over vast distances in a tiny fraction of a second, it is more than ever necessary that there should be some common language so that the transmitter may make himself instantly understood by the receiver of the message, and may receive a reply at once.

An Aid To Ships.

Take the case of a ship at sea that requires help of some kind. By means of the international code already in use, she is able to communicate intelligently with shore stations and with other vessels whose operators speak a different tongue. But she may find it hard to express precisely what she wants. If there were some world language, matters would be greatly simplified.

And this is by no means the only point. If you examine a list of the world's regular wireless transmissions, you will find that at all times of the day communication is taking place between countries using languages as different from one another as they can possibly be. Commercial wireless communication would benefit immensely by the adoption of an international language.

Attempts That Failed.

The problem is to find a language which will fulfil all requirements. Many attempts have been made in recent years to provide an artificial tongue of a simple kind for international use. The drawback to an artificial language is that it can never really be alive; it is something in between a dead and a living tongue. It comes naturally to no one; it has to be learned, and it cannot be acquired merely by consorting with people, or by living in a particular country for a time.

Is there a living language suitable to become the world's common tongue, for wireless purposes, at any rate? I believe that there is, and that this language is the English that you and I speak.

English is the most rapidly growing form of speech in existence. A hundred years ago it was spoken by, roughly, twenty million people. To-day it is the common tongue of nearly ten times that number. About ten per cent. of the entire population of the world speak English and no other language. French, which at one time looked like becoming the international language of educated people, is now spoken by less than fifty millions, whilst German is used by about seventy millions. Spanish can show slightly larger figures than French, and Italian is numerically a somewhat smaller language.

Too Hard For "Foreigners."

There are only two other great languages in the world, Russian and Chinese. The figures for those who speak Russian run to something over a hundred millions; whilst Chinese is spoken by a population estimated at something between four hundred and four hundred and fifty millions. Neither of these languages will ever become world-wide, simply because each of them is too difficult. Russian, for example, contains sounds which no "foreigner" can tackle easily—one of their consonants is something like *shdch*—whilst Chinese is so difficult that two years are required to learn its elements.

English, then, is the only living language that is at all likely to come into use all the world over for wireless purposes. It is not at all easy to learn to speak idiomatic English; but at the same time, it is not hard to acquire enough of the language to be able to express yourself pretty well.

To-day, English has extended enormously through the agency of wireless. If you look at the correspondence columns in French, German, and other European wireless periodicals, you will find one question constantly recurring: "How can I make a set which will receive '2LO' and the other British stations?" Also, when you tune-in to some of the French stations, you will hear the announcer give out the items first of all in his own language and then in English. Many of the German stations have talks in English at regular intervals, and I have even heard the announcer at Radio Iberica burst into English at times.

The Thin Edge Of The Wedge.

So much for wireless in the old world; what have we to say of the new? The greater part of regular broadcast programmes there are sent out by stations in Canada and the United States. English is, of course, the language used, and as these stations are regularly picked up, not only on the South American continent but in the islands, the language is making rapid headway.

Since the United States and ourselves were the pioneers of broadcasting, it is not surprising to find that English terms have been adopted to a great extent by foreign countries. When railways came, English companies constructed the first lines laid down in France and in some other European countries. That is why you find so many of the English railway words used in foreign languages. In wireless "*le broadcasting*," "*le self-induction*," and a whole host of other words and phrases, are just as well understood abroad as they are in this country. This is, perhaps, the thin end of the wedge; but I believe that it is one of the things that show that before very long English will become the international wireless language.

The Romantic Harp.

By Francis Gribble.

IS the harp the oldest of the instruments? It is, at any rate, mentioned in one of the early chapters of Genesis, and it is the instrument which David was playing when Saul threw javelins at him, and the instrument which the Hebrews hung up on the willows in Babylon when those who had led them away captive required of them a song, saying: "Sing us one of the songs of Zion?" But its proudest and palmiest days were those when it shed the soul of music through Tara's Halls, and most of the other halls in Ireland.

Wandering Players.

The conditions were peculiar and are hardly likely to recur. The Irish gentry of those days loved music, and had too sound a musical taste to be satisfied with the music which they were capable of making for themselves. Living in the country, however, far from the musical centres, they could not, like their descendants, go to concerts. Travelling was too expensive and difficult; the roads were too shockingly bad. It suited them better to have good music delivered at the door, and, to that end, they offered hospitality to itinerant harpers.

The plan was the more pleasant because the harpers were often of gentle birth; the calling being regarded as a very suitable one for needy men and women of good family.

"The Man with Two Heads."

Numbers of these harpers, in the seventeenth and early eighteenth centuries, spent most of their lives travelling about from one country house to another, visiting each house on their list once in two or three years, remaining in each house from a week to a month, paid for their minstrelsy, yet treated, not as "vagrants," but as honoured guests.

The most famous of them were very famous indeed. Their names were as much household words with the Irish as the names of Paderewski and Kubelik are with us. The biographies of some of the most eminent of them were written by their admirers, and they were remarkable, among other things, for living longer than most of their contemporaries. Denis Hampson, for instance, known as "the man with two heads" because the back of his head was adorned with an enormous wen, attained the stately age of 112. He was well advanced in middle life when, on a visit to Edinburgh, he played to the Young Pretender in 1745; and he did not die until 1807. It is related that he lived on potatoes and milk and water, played the harp on his deathbed, and never knew what it was to be ill.

Welsh v. Irish.

Irish harpers, of course, have had their rivals in the Welsh harpers, though there was a time (1100 A.D.) when the Welsh sent for the Irish to give them lessons. The Welsh, it is said, excelled in martial and the Irish in plaintive melodies, and a story is told of a competition arranged between a Welsh and an Irish harper for a stake of one hundred guineas put up by their respective backers.

The Irishman was named Jerome Duiuenan, and is said to have been "an excellent Greek and Latin scholar." When he arrived in Dublin in his bardic dress it was proposed that the competition should take place in the House of Commons, and the proposal was agreed to. The two harpers performed in turn before the assembled members, and the prize was unanimously awarded to the "home" artist.

It was a great occasion, and it will be admitted that the legislative assemblies of all countries have sometimes been less profitably occupied.

A Radio Night Adventure.

Written and Illustrated By BERT THOMAS.

WHEN the Editor—greatly daring—suggested that I should go up to the Studio and tell an expectant world what I thought of it all, I jumped at the idea. Naturally, who would not? Certainly no one who owns a home-made crystal set.

Well, then, at five p.m. I was running the gauntlet of the Strand traffic in a desperate attempt to make Savoy Hill and catch Auntie Sophie and all the Uncles at their celebrated back-chat performance, when I suddenly remembered it was my birthday—my very own natal day. Of course, that immediately set my thoughts on to packets of Gold Flake, etc., hidden behind the aspidistra in the drawing-room, or, perhaps, underneath the what-not, laden with my well-known and deservedly famous collection of Goss china (see *Connoisseur* for April 1st, 1893). So back I turned and made for home and managed to get there in time to claim my present—a pair of bed-socks!

Well, not so bad, these cold nights; but how Uncle Rex managed to locate them is more than I can fathom.

Wireless magic is most uncanny.

Ready For Anything.

And now, picture me on a large and comfy settee in the Studio, ready with sketch-book and writing-pad, prepared to do my worst.

Ah! That's good. Big Ben booms out one—two—three. Now for the doings. The orchestra come in and take their places, and immediately begin the usual overture that pleased a former Shah of Persia so much. Then the door under the red light opens and in comes Dan junior. My word! How the lad grows! I wonder if that is the reason why the B.B.C. are continually moving to larger and larger premises!

It's nice to know that the Albert Hall is available on most nights.

Such a nice-looking gentleman—sporting spats and golden hair—comes out of a kind of telephone box laden with a sheaf of papers and starts announcing the weather and things, while young Dan takes his coat off preparatory to the exertions of baton-wielding. I notice he also sports spats. I wonder what connection there is between these useful adornments and wireless—as most of the orchestra have them tucked underneath their chairs.



Dan Enjoying Himself.



Waiting Her Turn.

Splendid system of central heating they have here. I notice young Dan is feeling the effects even before he starts.

What'll happen to the orchestra when he gets going, I dread to contemplate. If any of them come from the Thames Valley they won't mind so much—but the others—

Rather nice-looking girl over there on the other settee. Looks somewhat worried; reminds me of a client in a dentist's waiting-room. Make inquiries of my neighbour, and find out that she follows the orchestra with a Cockney recitation. Shouldn't have thought so. She looks so distinguished in her fur coat.

We are well away now with a great big sop for the "highbrows." None of your tuneful music this.

Unmusical Music.

Strange that musical music is mostly so unmusical? But still, I'm sure they're eating this up at Golders Green. Much better than always dining off nuts and bananas!

Dan is enjoying this; properly got up steam now. The evaporation is most satisfactory. Bang! he's working up for the climax. That's good. Soon be over now. My Johann Sebastian! Hooray! Finis!

Oh, how dreadful! No applause! No bravos! Dreadfully uncanny! Nothing but whispers by the handsome announcer and finger-wagging by Dan, and the instrumentalists sneaking out of different doors as if they'd done something to be ashamed of.

"London and Chelmsford calling!" A voice over at the far end of the quiet room announces the next item. I can hardly make out what he's saying, but he "gets it over" all right to Manchester and Madrid.

So I'm told.

The large draped room is now comparatively empty, and the fur coat rises from the settee, sheds itself and approaching the microphone the owner starts right away in good East End slang on the joys and sorrows of charwomen, costers and urchins. It is amazingly incongruous, and so comic to note the attitudinizing in front of the microphone.

How anyone can work up an emotion in front of that dreadful-looking box beats me, and yet they say we have no imagination as a race!

This item finishes, the lady is helped into her coat by the handsome announcer and sails out

to be congratulated by her adoring parents—and "so home" in a large and expensive car. I noticed Dan doing tick-tack signs to me from across the room, so I went to investigate. He explained that the next item, being a horticultural talk, would be of no particular interest to an experienced gardener like myself (I had drastically pruned my asparagus bushes that morning), so we went for a short stroll in search of a mild relaxation.

When we got back, the red light was up, so we had to wait in the ante-room while my friend, H. M. Tomlinson, told us all about the denizens of the forest—he being an expert on this sort of thing—and his voice sounded just like one of the aforesaid man-eaters as it emerged from the loud speaker.

More Magic.

I was surprised when Tomlinson came out. He looked even more inoffensive and mild than I'd ever known him. More wireless magic!

Another turn with the orchestra—something really English for a change this time, written by men whose names the announcer could tackle without spelling them out.

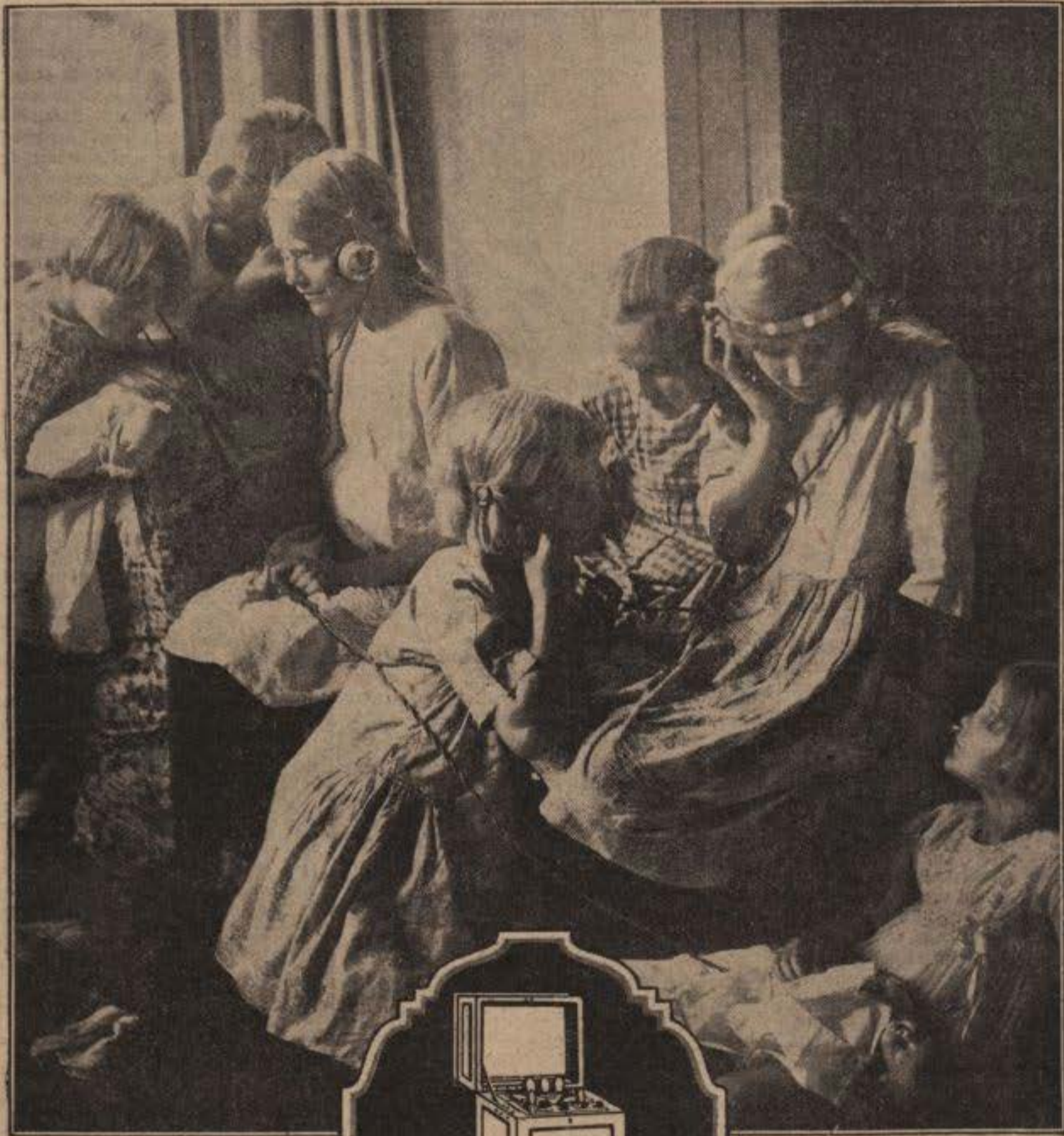
A good rollicking one by Sir Ed—beg pardon—Mr. Edward German, carrying on the tradition of the Elizabethans when we were a musical nation. Fine stuff; it makes your blood run. Anyhow, it made Dan perspire more than ever, and that's saying something!

And so it went on—orchestra—songs at the piano—talks, with slight interruptions from the announcer holding up a piece of paper with the words: "Not so fast!" "Hurry up!" etc., as occasion demanded, and an S.O.S. to some relation of a suffering invalid.

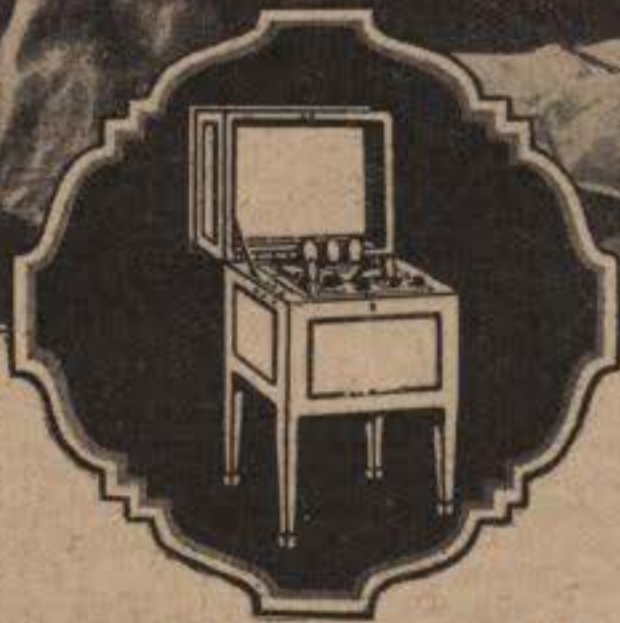
Most of us grouse at the programmes of the B.B.C. for one reason or another, but if listeners had an opportunity of spending an evening in the Studio and seeing the workings of this tremendous organization, and all the care taken in its administration, they would appreciate the difficulties which beset the broadcasting of programmes designed to please everybody.



The News Bulletin.



When all has been said about the scientific wonder of the COSMOS Valve Set, there remains its sheer musical virtuosity. Such purity of reception is new in wireless.



HEARING IS BELIEVING. Before choosing any set, hear the COSMOS. Then you will know why it is called the Musicians' Set. You can hear it at almost any Dealer's.

C O S M O S

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Dundee Programme.

2DE 331 M.

Week Beginning Sunday, April 12th.

SUNDAY, April 12th.

3.0-5.30.—*Programme S.B. from London.*
8.30-9.0.—Service with Address by The Rt. Rev. The Lord Bishop of DURHAM. *S.B. from Newcastle.*

9.0-10.30.—*Programme S.B. from Glasgow.*

MONDAY, April 13th.

3.0-4.30.—Concert. Women's Topics.
5.15-6.0.—CHILDREN'S CORNER.
7.0-8.0.—*Programme S.B. from London.*

Spring Holiday Concert.

Relayed from the Caird Hall.

THE R.N.V.R. BAND;

Conducted by R. RIMMER.

ENID CRUICKSHANK (Contralto).

ROBERT WATSON (Baritone).

AUGUSTUS BEDDIE (Scots Readings).

JUPITER MARS (Entertainer).

8.0. Band.
March, "Namur"

Overture, "Light Cavalry" .. *Von Suppé*

8.12. Robert Watson.
"When the King Went Forth to War"

..... *Koenemann*

"Vulcan's Song" *Gounod (1)*

8.22. Augustus Beddie.
"Good News From a Far Country"

..... *Ian MacLaren*

8.37. Band.
"Military Church Parade"..... *Rimmer*

8.45. Enid Cruickshank.
"Knowest Thou the Land?" ("Mignon")

..... *Thomas*

"Flower Song" ("Faust") *Gounod*

8.55. Jupiter Mars.
Jokes, Imitations, etc.

9.5. Robert Watson.
"False Phyllis" .. *Old English, arr. Wilson*

"The Piper o' Dundee" .. *arr. McPherson*

9.15. Band.
"Hungarian Rhapsody"..... *Brahms*

9.24. Augustus Beddie.
"Domestic Mutual Improvement" .. *Stewart*

9.31. Enid Cruickshank.
"Habañera" ("Carmen") *Bizet*

9.36. Jupiter Mars.
"The Bassoon" *Ashlyn (13)*

9.46. Enid Cruickshank and Robert Watson.
"A Summer Night" *Thomas*

9.52. Band.
Folk Song, "Isle of Skye" *McCull*

10.0-12.0.—*Programme S.B. from London.*

Programme in Hall at 10.10.

Overture, "La Coquette."

One-stop, "Scottish Medley" .. *Somers (9)*

TUESDAY, April 14th.

3.30-4.30.—Kinnaird Picture House Orchestra.

4.30-5.0.—New Gramophone Records.

5.15-6.0.—CHILDREN'S CORNER.

7.0-7.35.—*Programme S.B. from London.*

7.35.—Local Talk.

Local News.

8.0-11.30.—*Programme S.B. from London.*

WED., April 15th, and SAT., April 18th.

3.0-4.30.—Concert. Women's Topics.

5.15-6.0.—CHILDREN'S CORNER.

7.0-8.0.—*Programme S.B. from London.*

7.35.—Sports Talk (Saturday).

8.0 onwards.—*Programme S.B. from Glasgow.*

THURSDAY, April 16th.

3.30-4.30.—Kinnaird Hall Picture House Orchestra.

4.30-5.0.—New Gramophone Records.

5.15-6.0.—"Teens' Corner."

7.0-8.0.—*Programme S.B. from London.*

8.0-11.30.—*Programme S.B. from Glasgow.*

FRIDAY, April 17th.

3.30-4.30.—Kinnaird Picture House Orchestra.

4.40-5.0.—Organ Recital.

5.15-6.0.—CHILDREN'S CORNER.

7.0-7.35.—*Programme S.B. from London.*

7.35.—Mr. A. H. MILLAR, LL.D., F.S.A.

(Scot.), "Antiquarian Lore," *S.B. to*

Glasgow, Aberdeen, Edinburgh and Belfast.

Local News.

8.0-11.0.—*Programme S.B. from Glasgow.*

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, April 12th.

SUNDAY, April 12th.

3.0-5.30.—*Programme S.B. from London.*

6.15-6.30.—The Bells of St. Cuthbert's.

6.30.—Religious Service relayed from St.

Cuthbert's Parish Church: Preacher,

The Rev. NORMAN MACLEAN, D.D.

9.0-10.30.—*Programme S.B. from London.*

MONDAY, April 13th.

3.0-4.0.—The Station Pianoforte Trio.

5.0-6.0.—CHILDREN'S CORNER.

7.0-8.0.—*Programme S.B. from London.*

8.0-12.0.—*Programme S.B. from Glasgow.*

TUES., April 14th, and SAT., April 18th.

11.30-12.30.—Gramophone Records (Tuesday).

3.0-4.0.—The Station Pianoforte Trio

5.0-6.0.—CHILDREN'S CORNER.

7.0-11.30.—*Programme S.B. from London.*

WEDNESDAY, April 15th.

2.30-3.30.—The Station Pianoforte Trio.

3.30.—Talk to Schools.

5.0-6.0.—CHILDREN'S CORNER.

7.0-8.0.—*Programme S.B. from London.*

8.0-10.25.—*Programme S.B. from Glasgow.*

10.25.—Mr. J. S. CHISHOLM, Horticultural

Talk. Local News.

10.35-11.0.—*Programme S.B. from London.*

11.0-12.0.—"THE ROMANY REVELLERS"

from the Dunedin Palais de Danse.

THURSDAY, April 16th.

11.30-12.30.—Gramophone Records.

3.0-4.0.—The Station Pianoforte Trio.

5.0-6.0.—CHILDREN'S CORNER.

7.0-7.35.—*Programme S.B. from London.*

7.35.—Local Talk. Local News.

8.0-11.30.—*Programme S.B. from London.*

FRIDAY, April 17th.

2.30-3.30.—The Station Pianoforte Trio.

3.30-4.0.—Talk to Schools.

5.0-6.0.—CHILDREN'S CORNER.

7.0-7.35.—*Programme S.B. from London.*

7.35.—Mr. A. H. MILLAR. *S.B. from Dundee.*

Local News.

Concert

in aid of the

Fund for the

EXTENSION OF THE PLEASANCE SETTLEMENT.

(Under the Patronage of The Rt. Hon.

Sir W. L. Sleigh, Lord Provost of

Edinburgh, and Lady Sleigh.)

Relayed from the Usher Hall.

MARION RICHARDSON (Mezzo-Soprano)

GLADYS CLARK (Solo Violin).

NANCY SHAW (Reciter).

ROBERT BURNETT (Baritone).

JOHN PETRIE DUNN

(Solo Pianoforte).

W. B. ROSS (Solo Organ).

PHILIP KIDDIE (Accompanist).

8.0. W. B. Ross.
Larghetto from Clarinet Quintet ... *Mozart*

Andante from Symphony in C Major.

No. 1 *Beethoven*

8.10. Marion Richardson and

Robert Burnett.

"Dear Love of Mine" ("Nadeschda")

..... *Goring Thomas (1)*

"It Was a Lover and His Lass"

..... *German (11)*

8.18. Gladys Clark.
"Chaconne" *Vitali*

8.28. Marion Richardson.
"Thine is My Heart" *Schubert*

Irish Folk Song *arr. A. Foote*

8.35. John Petrie Dunn.
"Faith in Spring" *Schubert-Liszt*

Study in A Flat Major, Op. 10, No. 10

..... *Chopin*

8.45. Robert Burnett (Ballads).
"Sands of Dee" *Fred. Clay*

"The Erl-King" *Loewe*

8.55. Nancy Shaw.
"The Rehearsal" ... *Kate Douglas Wiggin*

(Continued in column 3, page 139.)

Hull Programme.

6KH 335 M.

Week Beginning Sunday, April 12th.

SUNDAY, April 12th.

3.0-5.30. } *Programmes S.B. from London.*

8.0-10.30. }

MON., April 13th, and WED., April 15th.

3.0-3.30. } Music relayed from the Majestic Pic-

4.0-4.30. } ture House.

3.30-4.0.—WOMEN'S HALF-HOUR.

5.15-6.15.—CHILDREN'S CORNER.

6.20-6.30.—Boy Scouts' Talk (Wednesday).

7.0 onwards.—*Programme S.B. from London.*

TUES., April 14th, THURS., April 16th,

and SAT., April 18th.

3.0-3.30. } Gramophone Records.

4.0-4.30. }

3.30-4.0.—WOMEN'S HALF-HOUR.

5.15-6.15.—CHILDREN'S CORNER.

7.0 onwards.—*Programme S.B. from London.*

FRIDAY, April 17th.

3.0-3.30. } Music relayed from the Majestic Pic-

4.0-4.30. } ture House.

3.30-4.0.—Educational Transmission for Schools

4.30-5.0.—WOMEN'S HALF-HOUR.

5.15-6.15.—CHILDREN'S CORNER.

7.0-7.35.—*Programme S.B. from London.*

7.35.—The Rev. J. C. G. CUMMING, M.A.

"Bees: The Hive." Local News.

Some Good Music.

DOROTHY KITCHEN (Mezzo-Soprano).

REGINALD WHITEHEAD (Bass).

BETTING DE BOER (Solo Violin)

THE STATION QUINTET:

Under the Direction of EDWARD STUBBS.

8.0. Quintet.

Ballet Suite, "Sylvia" *Debussy*

"Hungarian Dance" *Brahms*

8.15. Dorothy Kitchen.

"Orpheus With His Lute" .. *Eric Coates (1)*

"Who is Sylvia?" *Schubert*

8.25. Betting de Boer.

"L'Abbeille" *Schubert*

"Menuett" *Beethoven*

"Träumerei" *Schumann*

8.35. Quintet.

Morceau, "Poeme Erotique" *Grieg*

Suite, "Rustic Impressions" ... *Ravignade*

8.45. Reginald Whitehead.

"Morning Hymn" *Henschel*

"Isis and Osiris" ("The Magic Flute")

..... *Mozart*

"The Three Comrades" *Hermann*

8.55. Trio (2 Violins and Piano).

Serenade, Op. 92 (Allegretto) *Sinding*

Concerto, Op. 8 (Allegro, Andante, Allegro)

(Seventeenth Century) *Torelli*

9.10. Dorothy Kitchen.

"Love's Quarrel" *Cyril Scott (4)*

"What's in the Air To-Day?"

..... *Robert Eden (4)*

9.20. Betting de Boer.

"Schon Rosmarin" *Kreiser*

"Pasquinade" *Tirindelli*

"Liebeslied" *Kreiser*

9.30. Quintet.

Romance, "Liebesträume" *Liszt*

"Nocturne in E Flat" *Chopin (6)*

"Polonaise in A" *Chopin*

9.40. Reginald Whitehead.

"Within These Sacred Bowers" ("The

Magic Flute") *Mozart (1)*

Recit. and Air, "O Ruddier Than the

Cherry" ("Acis and Galatea") *Handel (1)*

9.50. Quintet.

Trio, D Minor (Andante con Moto)

..... *Mendelssohn*

Quartet, G Minor (Allegro) *Mozart*

10.0-10.30.—*Programme S.B. from London.*

10.30. Quintet.

Reverie, "Meditation" *Glazunov*

Capriccio, "Fandango Asturiano"

..... *Rimsky-Korsakov*

10.40. Dorothy Kitchen.

"O That it Were So" } *arr.*

"Easter Hymn" } *Frank Bridge*

10.50. Quintet.

Czardas, No. 2 *Michaelis*

11.0.—Close down.

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|------|---|---|---|
| 7352 | (Largo al Factotum, from "Barber of Seville") | - | - |
| | (Cortigiani, from "Rigoletto" (In Italian)) | - | - |
| 7355 | (Prologue, from "Pagliacci" (In Italian)) | - | - |
| | (Torreador Song, from "Carmen" (In Italian)) | - | - |
| 7353 | (Dio Possente, from "Faust" (In Italian)) | - | - |
| | (Di Provenza, from "Traviata" (In Italian)) | - | - |
| 7356 | (Elegie (Massenet) (In French) (Violin Obb.)) | - | - |
| | (Ideale (Tosti) (In Italian)) | - | - |

For Complete List of Stracciani Records See Catalogue.

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10-inch Double-Sided, 3/- each.

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|------|--|---|----------------------|
| 3470 | (Traumerei (Schumann-Sear)) | - | - |
| | (Humoreske—Paraphrase (Dvorak-Sear)) | - | - |
| 3483 | (Song of Sleep (Lord Henry Somerset-Sear)) | - | - |
| | (Absent (J. W. Metcalfe)) | - | - |
| 3550 | (Abide With Me (Liddle)) | - | (J. H. Squire Octet) |
| | (Ave Maria (Schubert)) | - | (J. H. Squire Trio) |
| 3551 | (Narcissus) | - | (J. H. Squire Trio) |
| | (Si mes-vois avaient des ailes) | - | (J. H. Squire Octet) |
| 3559 | (Whisper and I Shall Hear) | - | (J. H. Squire Trio) |
| | (In the Gloaming) | - | (J. H. Squire Trio) |
| 3605 | (Hungarian Dance, No. 5 (Brahms-Squire)) | - | (J. H. Squire Trio) |
| | (Spring Song (Mendelssohn-Squire)) | - | (J. H. Squire Trio) |

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Conducted by PERCY PITT.

(By Kind Permission of the B.B.C.)

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|-----|---|---|---|
| 990 | (LYRISCHE SUITE (Grieg): | - | - |
| | No. 1.—Shepherd's Boy (Hirtenknabe) | - | - |
| | No. 2.—Norwegian Rustic March (Norwegischer Bauerumarsch) | - | - |
| 991 | (No. 3.—Nocturne (Notturmo)) | - | - |
| | No. 4.—March of the Dwarfs (Zug der Zwerge) | - | - |

Details of other Famous Broadcast Artists on Columbia Records will appear on this page.

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Leeds—Bradford Programme.

2LS 346 M. 310 M.

Week Beginning Sunday, April 12th.

SUNDAY, April 12th.

3.0-5.30.—Programme S.B. from London.
8.0-9.0.—Service at St. Martin-in-the-Fields.
S.B. from London.
9.0-10.0.—THE CLIFFORD ESSEX BAND,
relayed from the Grand Hotel, Scar-
borough.
10.0-10.30.—Programme S.B. from London.

MONDAY, April 13th.

11.30-12.30.—Gramophone Records.
2.45-3.45.—The Station Trio.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—"Teens' Corner: "Drama and Its
Exponents" (4).
7.0-7.35.—Programme S.B. from London.
7.35.—Local News.
8.0-10.0.—Programme S.B. from London.
10.0-11.0.—THE CLIFFORD ESSEX BAND,
relayed from the Grand Hotel.
11.0-12.0.—SAVOY BANDS. S.B. from
London.

TUESDAY, April 14th.

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.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—"Teens' Corner.
7.0-7.35.—Programme S.B. from London.
7.35.—Major A. E. BEATTIE, M.I.A.E.,
M.Inst.T., "A Chat to Motorists."
Local News.
8.0-11.30.—Programme S.B. from London.

WEDNESDAY, April 15th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Signor Calamini and his Orchestra,
relayed from the Scala Theatre, Leeds.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—"Teens' Corner.
7.0-7.35.—Programme S.B. from London.
7.35.—"On My Anvil," by the Smilesmith.
Local News.
8.0-11.0.—Programme S.B. from London.

THURSDAY, April 16th.

11.30-12.30.—Gramophone Records.
2.30-4.0.—Isaac Freedman and his Orchestra.
4.45-5.15.—WOMEN'S HALF-HOUR.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—"Teens' Corner: "Tales of the
Open Country" (4).
7.0-7.35.—Programme S.B. from London.
7.35.—Scouts' Corner: Mr. J. W. ROBINSON,
"The Canadian Prairie in Winter."
Local News.
8.0-11.30.—Programme S.B. from London.

FRIDAY, April 17th.

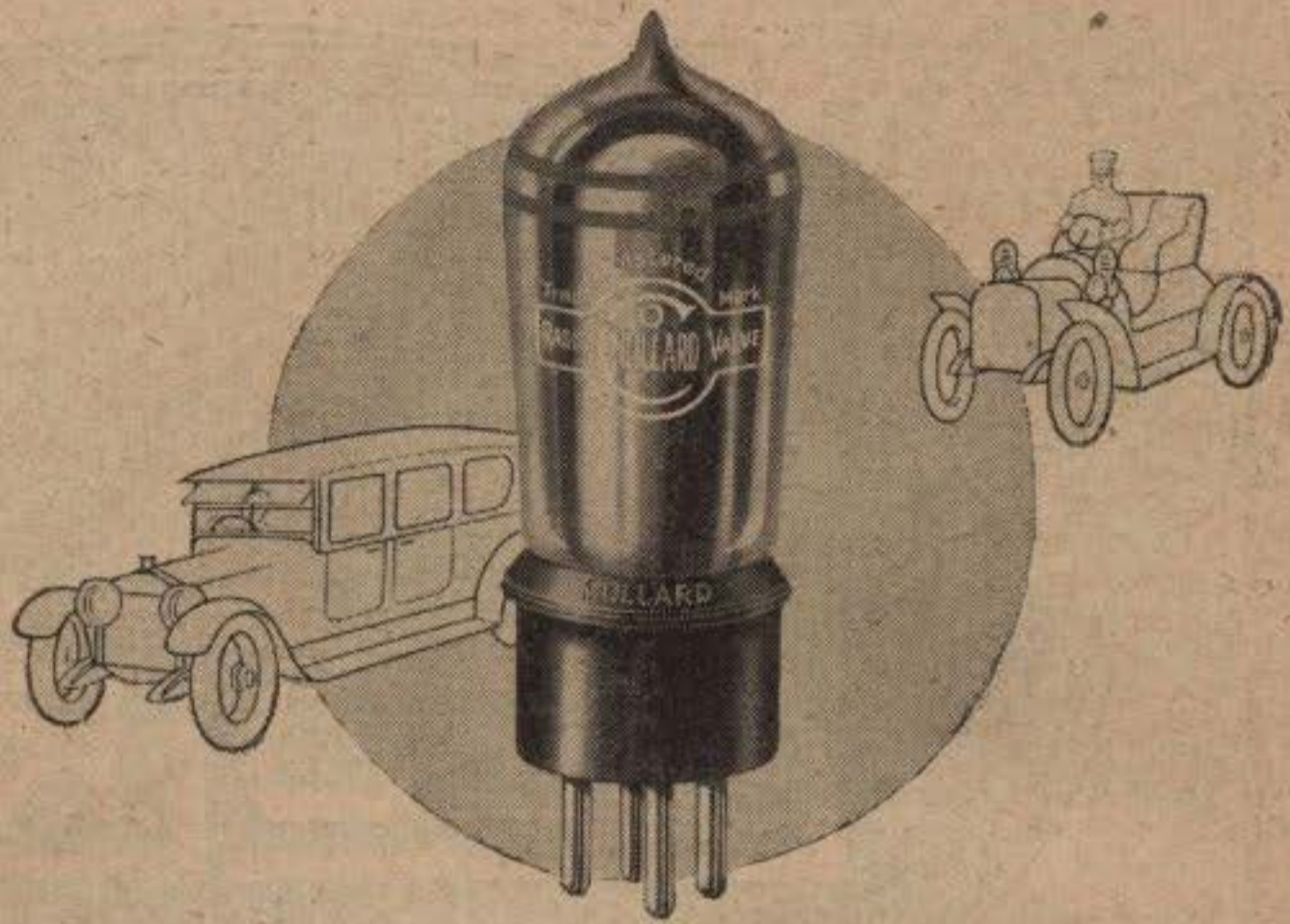
11.30-12.30.—Gramophone Records.
4.0-5.0.—Signor Calamini and his Orchestra.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—"Teens' Corner: "The Fairy Land
of Science—(4) The Solar System," by
L. Harvey (Uncle Leo).
7.0-7.55.—Programme S.B. from London.
Local News.

Festival Prize-Winners' Programme.

(Arranged by NORMAN D. STELL.)
THE BRADFORD CITY POLICE VOCAL
UNION:

Conductor: J. W. HORSFALL.
Prize-Winners: Wharfedale, Saltaire, etc.
THE BLACK DYKE HARMONY
QUARTET PARTY:
Prize-Winners: Halifax and Cleckheaton.
EMILIE TURNER (Soprano):
Prize-Winner: Keighley and Wharfedale.
TOM CULBERT (Tenor):
Prize-Winner: Huddersfield, Keighley, etc.
STANLEY COY (Boy Soprano):
Prize-Winner: Huddersfield, Brighouse, etc.
JACK BAYES (Boy Soprano):
Prize-Winner: Morecambe, Halifax, etc.
MARY CAMPBELL (Violinist):
Prize-Winner: Blackpool, Leeds, etc.

(Continued in column 3, page 139.)



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The history of mankind and the records of the world's industry are enriched with the wonderful achievements of supreme mastership, and in radio, despite its comparatively short existence, there are many, many incidents and successes that mark the path of the MASTER.

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accumulators, 26/- each.

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Valves:

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Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, April 12th.

SUNDAY, April 12th.

3.0-5.30. }
8.0-10.30. } Programmes S.B. from London.

MONDAY, April 13th.

11.0-12.0.—Midday Concert.
3.30-4.30.—Gaillard and his Orchestra, relayed from the Scala Super Cinema.
5.30-6.30.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

TUESDAY, April 14th.

3.30-4.0.—WOMEN'S HALF-HOUR.
4.0-5.0.—The "State Brighter Liverpool" Band, relayed from the State Café.
3.30-6.30.—CHILDREN'S CORNER.
7.0-11.30.—Programme S.B. from London.

WEDNESDAY, April 15th.

11.0-12.0.—Midday Concert.
3.30-4.30.—Gaillard and his Orchestra.
5.30-6.30.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

THURSDAY, April 16th.

3.30-4.30.—WOMEN'S HALF-HOUR.
4.0-5.0.—Gaillard and his Orchestra.
5.30-6.30.—CHILDREN'S CORNER.
7.0-11.30.—Programme S.B. from London.

FRIDAY, April 17th.

4.0-5.0.—The "State Brighter Liverpool" Band.
5.30-6.30.—CHILDREN'S CORNER.
7.0-7.25.—Programme S.B. from London.
7.25.—Local News.

Shakespeare in Story and Music.
WILLIAM MACREADY
in his Recital.

7.30. "SHAKESPEARE, SCENE AND STORY."

In which he is Assisted by
EDNA GODFREY-TURNER.

"Cardinal Wolsey's Farewell" ("Henry VIII").

"The Seven Ages of Man" ("As You Like It").

"The Dagger and Sleep-walking, Scenes" ("Macbeth").

"The Quarrel Scene" ("Julius Caesar").

"St. Crispin and the King's Prayer" ("Henry V.").

"Lear and His Daughters" ("King Lear").

"Katherine and Petruchio" ("The Taming of the Shrew").

Incidental Music by the
STATION ORCHESTRA.

Under the Direction of
FREDERICK BROWN.

10.0-10.25.—Programme S.B. from London.

10.25.—Local News.

10.30.—Dance Music.

11.0.—Close down.

SATURDAY, April 18th.

3.0-4.0.—Children's Concert by Members of the Radio Circle.

5.30-6.30.—CHILDREN'S CORNER.

7.0-12.0.—Programme S.B. from London.

No Entrance Fee.

£10 a Week for Life

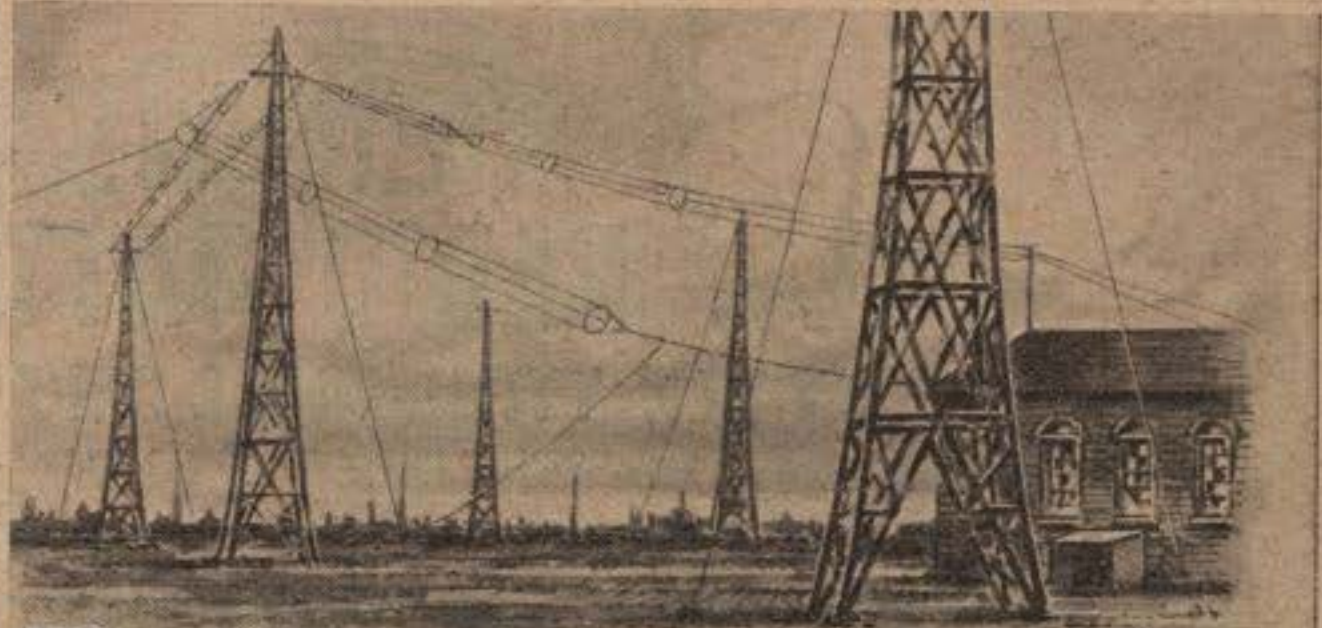
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From Lerwick (Shetland, N.B.)—
"I have received your 'Polar-Twin' Model, and had an opportunity of testing same. The results are simply remarkable. All the stations are received at good 'phone strength. Bournemouth received on a Loud Speaker, Madrid and other Continental Stations are also well received."

From Campbelltown, Argyll—
"I had an opportunity of testing the 'Polar-Twin' further on Sunday evening between 7.50 and 8.15 p.m., and I recorded 14 Foreign Stations before the B.B.C. Stations came on. I think this is a sufficient proof of its efficiency."

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Nottingham Programme.

5NG 328 M.

Week Beginning Sunday, April 12th.

SUNDAY, April 12th.

3.0-5.30. } Programmes S.B. from London.
8.0-10.30. }

MONDAY, April 13th.

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.
6.35-7.0.—Light Music.
7.0-7.35.—Programme S.B. from London.
7.35.—Mr. EDWARD LIVEING: "Planning a Summer Holiday." Local News.
8.0-12.0.—Programme S.B. from London.

TUESDAY, April 14th.

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.
6.35-7.0.—Light Music.
7.0-7.35.—Programme S.B. from London.
7.35.—Mr. JOSEPH BURTT, F.R.G.S., "Where East Meets West—Impressions of Buzuluk." Local News.
8.0-11.30.—Programme S.B. from London.

WEDNESDAY, April 15th.

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.
6.35-7.0.—Light Music.
7.0-11.0.—Programme S.B. from London.

THURSDAY, April 16th.

11.30-12.30.—Pianola Recital.
3.45-4.45.—The Scala Picture Theatre Orchestra.
5.0-6.0.—The Station's RADIO CIRCLE PARTY. Speeches by the MAYOR and SHERIFF of NOTTINGHAM, and a Special Children's Corner. Relayed from the Exchange Hall.
6.35-7.0.—Light Music.
7.0-7.35.—Programme S.B. from London.
7.35.—Mr. M. M. LEWIS, M.A., "The Story of Helen Keller." Local News.
8.0-11.30.—Programme S.B. from London.

FRIDAY, April 17th.

11.30-12.30.—Gramophone Records.
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.
6.35-7.0.—Light Music.
7.0-7.35.—Programme S.B. from London.
7.35.—Mr. H. G. WATKINS, F.R.I.B.A., "The Story of Colwick Hall." Local News.

First Visit of the

Famous St. Hilda Band.

THE ST. HILDA COLLIERY BAND.
Bandmaster, JAMES OLIVER.
HARRY FARNSWORTH

(In Original Songs and Musical Sketches).
The Band.

8.0. Overture, "Zampa" Herold
Romance, "Pierrot and Pierrette" Rimmer
Selection, "Samson and Delilah" Saint-Saens

Harry Farnsworth.

"Concerning a Popular Disease."
The Band.

Overture, "Martha" Flotow
Trombone Solo, "The Trumpeter" Dix (1)
Fantasia, "A Military Church Parade" Hume

Harry Farnsworth.

"Musical Toasts."

(Continued in column 1, page 141.)



21/- TRUE MUSIC : MINOR :

We do not guarantee that the TrueMusic Minor will work unaided from a crystal set. But several purchasers have, nevertheless, written to us to say that it will do so quite satisfactorily. That is sufficient proof that with one stage of amplification this remarkable Loud Speaker will give results rivalling in tone and volume those of many larger and dearer models. Ordinary headphones weigh about 1lb., whereas T. M. C. No. 3

Lightweight Headphones weigh only 6½ ounces. They are, therefore, well worth the extra half-crown. (Note that the earpiece attachments do not catch in feminine hair, and the connections are 6 ft. long, thus ensuring all-round comfort.) T.M.C. No. 2A Headphones are 3/- cheaper than the No. 3 Headphones. They are just as good, but slightly heavier, and both give signal reception that is "Clear as Crystal."

Arrangements are being rapidly completed so that you can buy all T.M.C. products from every wireless retailer. If, however, you have any difficulty, we will supply you direct. When writing we shall appreciate it if you will send us the name and address of the retailer who is unable to supply.

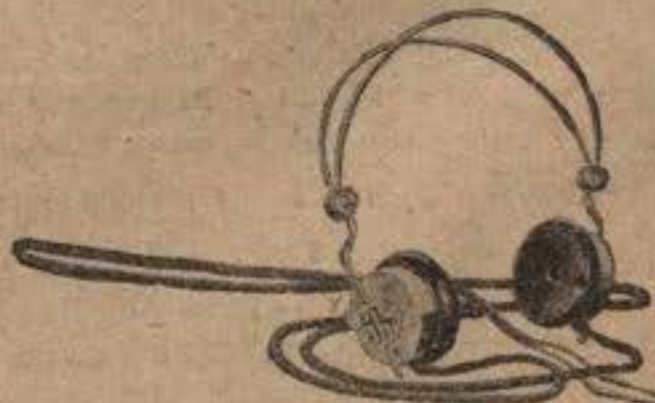
British Made by British Labour.

T M C

The Telephone Manufacturing Co., Ltd.,
(Makers of the famous Laryngophone).
Hollingsworth Works, West Dulwich, S.E.21

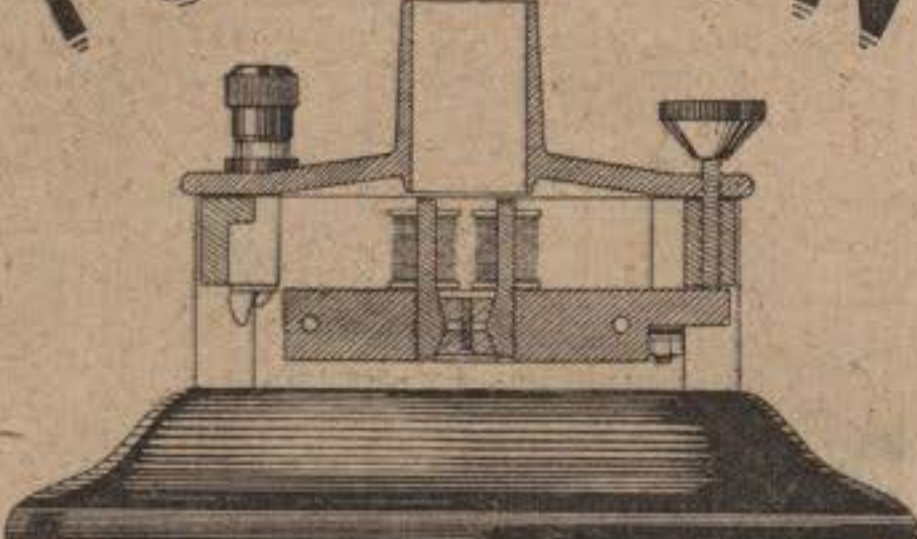


T. M. C. No. 2A Headphones.
Resistance 4000 ohms. 19/6.



T. M. C. No. 3. Lightweight Headphones. Weight 6½ ounces.
Resistance 4000 ohms. 22/6.

PULSATION



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LIKE
AN
ORGAN

Features of design that emphasise THE WONDERFUL DIFFERENCE of RADIO SUN LOUDSPEAKERS

Look at the section illustrated above. The construction of the poles and magnet system is as rigid as if it were in one solid piece. As a result of this rigidity the whole of the energy from the magnetic system is transmitted to the diaphragm. The vibrations of the diaphragm are therefore correct and true to the incoming signal.

The sound chamber with its mouth VOICED LIKE AN ORGAN PIPE transfers the vibrations to the air *without adding or taking away any harmonics.*

This means:— **PERFECT INTONATION,
PERFECT RANGE,
and STRONG CARRYING POWER.**

Remove the trumpet and listen to the purity of tone. Replace the trumpet and note that this purity of tone is reproduced in the mouth of the horn and not the box.

**FOR FAITHFUL REPRODUCTION GET
A RADIO SUN.**

In sunlit mahogany finish
£5


Write for leaflet describing the *Wonderful Difference*, and ask your dealer to arrange with us for a demonstration.

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LOUDSPEAKERS

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AUTO SUNDRIES LTD., 10, LOWER GROSVENOR PLACE, LONDON, S.W.1.

Insure against Battery Troubles



By using **Wates' Batteries**—the **Proved Best.**

THE HIGH TENSION PYRAMID BATTERY

is fully guaranteed to give Long Life, Constant Voltage and Freedom from "Noises."
Very robust electrodes in the zinc cells ensure their long life and a special method of insulation prevents any possibility of "internal shorts."

PRICES:
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"IDEAL" VALVE ACCUMULATORS

are recommended by experts. They are absolutely Reliable and Trouble Free.

Plates Easily Replaced.
No Leakage.

The most popular model is the W.5.—50 Amp. Hours.

PRICES:
2-Volt (without crate) **12/-**
2 " (o.m. with crate) **15/-**
4 " " " " **28/-**
6 " " " " **41/-**

Other models are shown in our Latest Catalogue. Sent Free on Request.



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Phone: Gerard 575/6. Works: London, Birmingham & Westcliff.
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Prof. FLEMING, F.R.S.

(Inventor of the Wireless Valve)
is very deaf but hears perfectly with

MR R.H.DENT'S ARDENTE

ACOUSTIQUE

As one of our leading scientists he is well able to judge that which is scientific and in choosing "Ardenite-Acoustique" to replace all else passed it a compliment which cannot be under-estimated. "Ardenite-Acoustique" gives perfect NATURAL hearing to deaf ears and fulfils every claim made for it.

Lord Leverhulme, General Booth and many other famous men and women in all walks of life overcome their deaf & difficulties the simple, natural, "Ardenite-Acoustique" way.

The leading Authorities recommend it: Deaf Doctors themselves use it: TRUTH and the leading MEDICAL JOURNALS chose it for their commendation—and thousands of the general deaf public the world over are enjoying and taking their full share in business and social life by its aid.

Deafness may be due to age, heredity, measles, scarlet fever, scarlet fever, "flu", perforated drums or no drums at all, and varies in degree and duration with every person—but there is a type to meet every case: for young, middle-aged or old. Nerve (head-noises) and Middle-ear (cataract) cases specially fitted.

Don't be isolated and handicapped—don't be debarred from life's greatest amenities, business or social.

CALL NOW FOR FREE TEST, and let Mr. R. H. Dent prove that you, too, can overcome your disability once and for all. If unable to call write for details of postal fittings.

No. 204, ARDENTE HOUSE,
95, WIGMORE ST., LONDON, W.1.
(Back of Selfridges.) Mayfair 1380.

9, Duke St., Cardiff. 51, King St., Manchester.
102-112, Union St., Glasgow.

Plymouth Programme.

5 PY 338 M.

Week Beginning Sunday, April 12th.

SUNDAY, April 12th.

3.0-5.30. }
8.0-10.30. } Programmes S.B. from London.

MONDAY, April 13th, and WEDNESDAY, April 15th.

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 onwards.—Programme S.B. from London.

TUESDAY, April 14th.

3.30-4.30.—Ernest Manning and his Orchestra.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.30-6.35.—Boy Scouts' Bulletin.
7.0-11.30.—Programme S.B. from London.

THURSDAY, April 16th, and SATURDAY, April 18th.

4.0-5.0.—Albert Fullbrook and his Trio, relayed from the Royal Hotel.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
7.0 onwards.—Programme S.B. from London.

FRIDAY, April 17th.

4.0-5.0.—Albert Fullbrook and his Trio.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
7.0-7.35.—Programme S.B. from London.
7.35.—Mr. J. H. THOMAS, M.C., Late Military Administrator of the Central Cameroons, Africa, "Fetich Practices of West Africa." Local News.

Military Band Music, and Two Plays.

BAND of the 1ST BATT. SOUTH WALES BORDERERS (24th Regiment).
(By permission of Lt.-Col. L. H. Tudor, O.B.E., and Officers.)

THE "5PY" REPERTORY COMPANY.

8.0. The Band.
Overture, "The Merry Wives of Windsor" *Nicolai*
Intermezzo, "Rêve du Bal".....*Eilenberg*

8.30. The Repertory Company.
"CASTLE":
A Domestic Play in 3 Acts,
by T. W. Robertson.
Arranged and Produced by
CHARLES FREEMAN.
Directed by CHARLES DENBIGH.

Characters:
The Hon. George d'Alroy... ERIC MORDEN
Captain Hawtrey... DONALD PENGELLY
Eccles CHARLES FREEMAN
Sam Gerridge..... FRED CAVENDISH
Dixon CHARLES STAPYLTON
The Marquise de St. Maur

DELSIE ELGAR
Polly Eccles ADELE AMESON
Esther Eccles ... GWEN VERSCHOYLE
Act 1.—The Little House in Stangate.
Act 2.—The Lodgings in Mayfair.
Act 3.—The Little House in Stangate.

9.30. The Band.
Humorous Paraphrase, "John Peel"
Douglas
Selection, "Primrose"*Gershwin*
Regimental Airs..... arr. J. L. Gecks

10.0-10.30.—Programme S.B. from London.

10.30. MARTHE HUGENTOBLER
(Swiss Yodeller).

"The Call of the Alps."
The Repertory Company.
"THE SECRET."
A Comedy in One Act,
by William Barrymore.
Arranged and Produced by
CHARLES FREEMAN.

Directed by CHARLES DENBIGH.
Scene: The Library in Dupuis' house, Paris.

11.0.—Close down.



The favourite of the family—

EVERY member of the family prefers the Brown Featherweight Headphone. Weighing but six ounces (including cords) it is easily the universal favourite. Its tone is so clear—there are no ugly projections to catch in the hair—its wide adjustable bands will instantly fit any head—it does, in fact, all that a Headphone should do for Broadcast reception.

The new price of Brown Featherweight Headphones, (120 and 4000 ohms) is now **20/-**

S. G. Brown, Ltd., Victoria Rd., N. Acton, W.3.

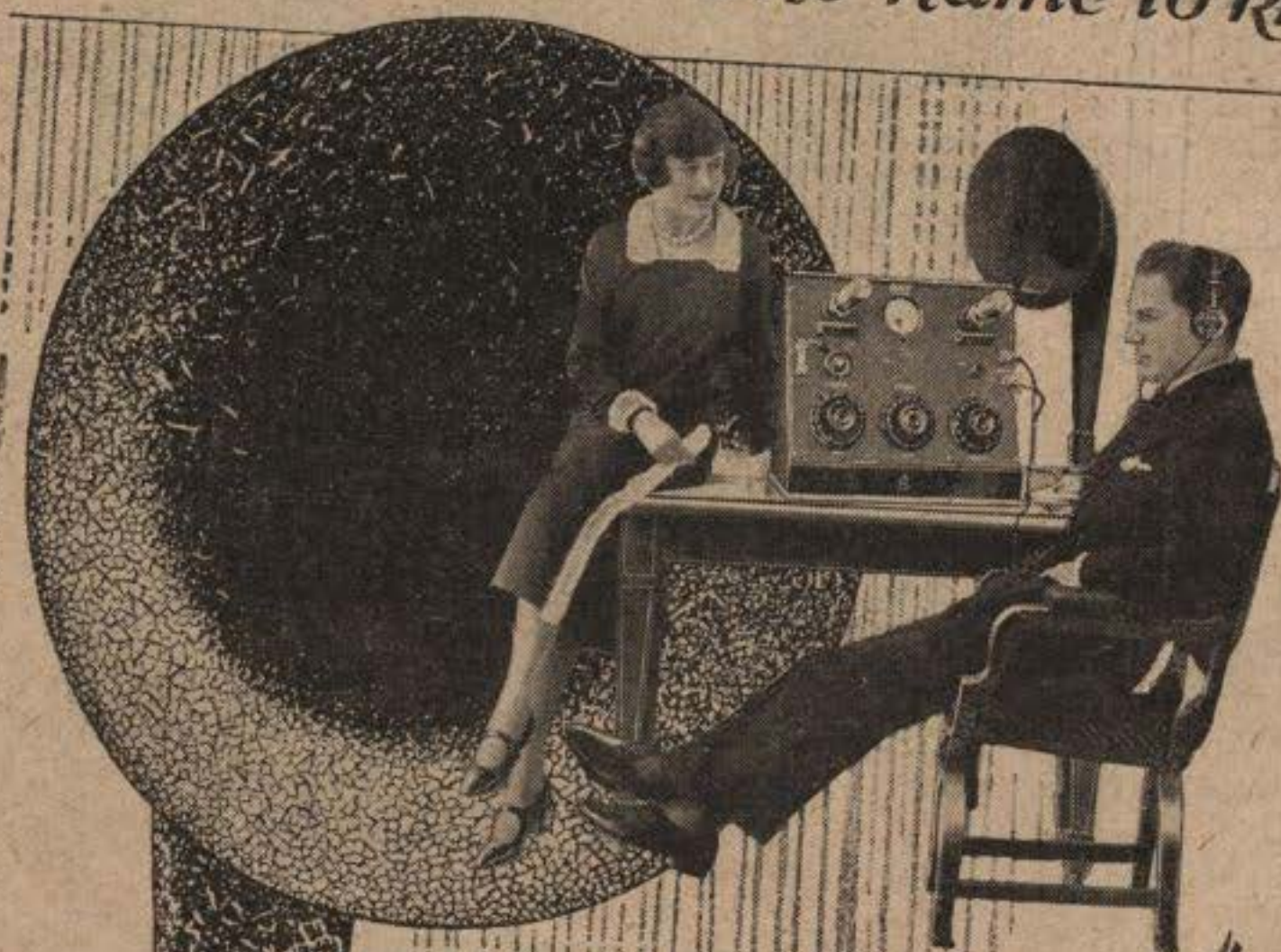
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The name to know in Radio



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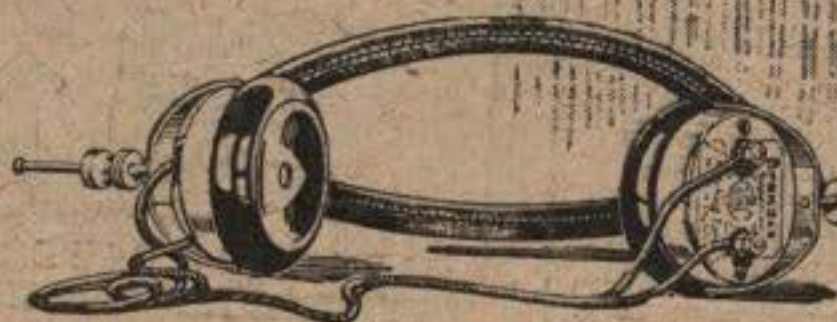
Amaryllis says

Amaryllis unblushingly declares that she would probably sacrifice tone quality to get headphones which look nice and were thoroughly comfortable. Young Bill looked so horrified that she hastened to add that the extreme care given to every other detail in the manufacture of Brandes did not detract from their beautiful tone qualities. The *Matched Tone* receivers meant undiluted harmony with intensified volume.

And the *Table-Talker* does not flatter to deceive. Its gracefully simple lines gratify her taste for outward appearance, and in actual performance it is thoroughly efficient. Matched to the unit its full, round tones flood the room. *Ask your Dealer for Brandes.*

Table Talker

42/-



*Matched Tone
Headphones*

20/-

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, April 12th.

SUNDAY, April 12th.

3.0-5.30. } Programmes S.B. from London.
8.0-10.30. }

MONDAY, April 13th.

11.30-12.30.—Gramophone Records.
4.0-5.0.—Orchestra, under the direction of Dante Selmi, relayed from the Grand Hotel.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
7.0-12.0.—Programme S.B. from London.

TUESDAY, April 14th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Orchestra, relayed from the Albert Hall.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
7.0-11.30.—Programme S.B. from London.

WEDNESDAY, April 15th.

11.30-12.30. } Gramophone Records.
3.30-4.30. }

5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Albert Hall Programme.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
7.0-7.35.—Programme S.B. from London.
7.35.—Mr. ERIC N. SIMONS: "Leonard Merrick."
Local News.
8.0-11.30.—Programme S.B. from London.

FRIDAY, April 17th.

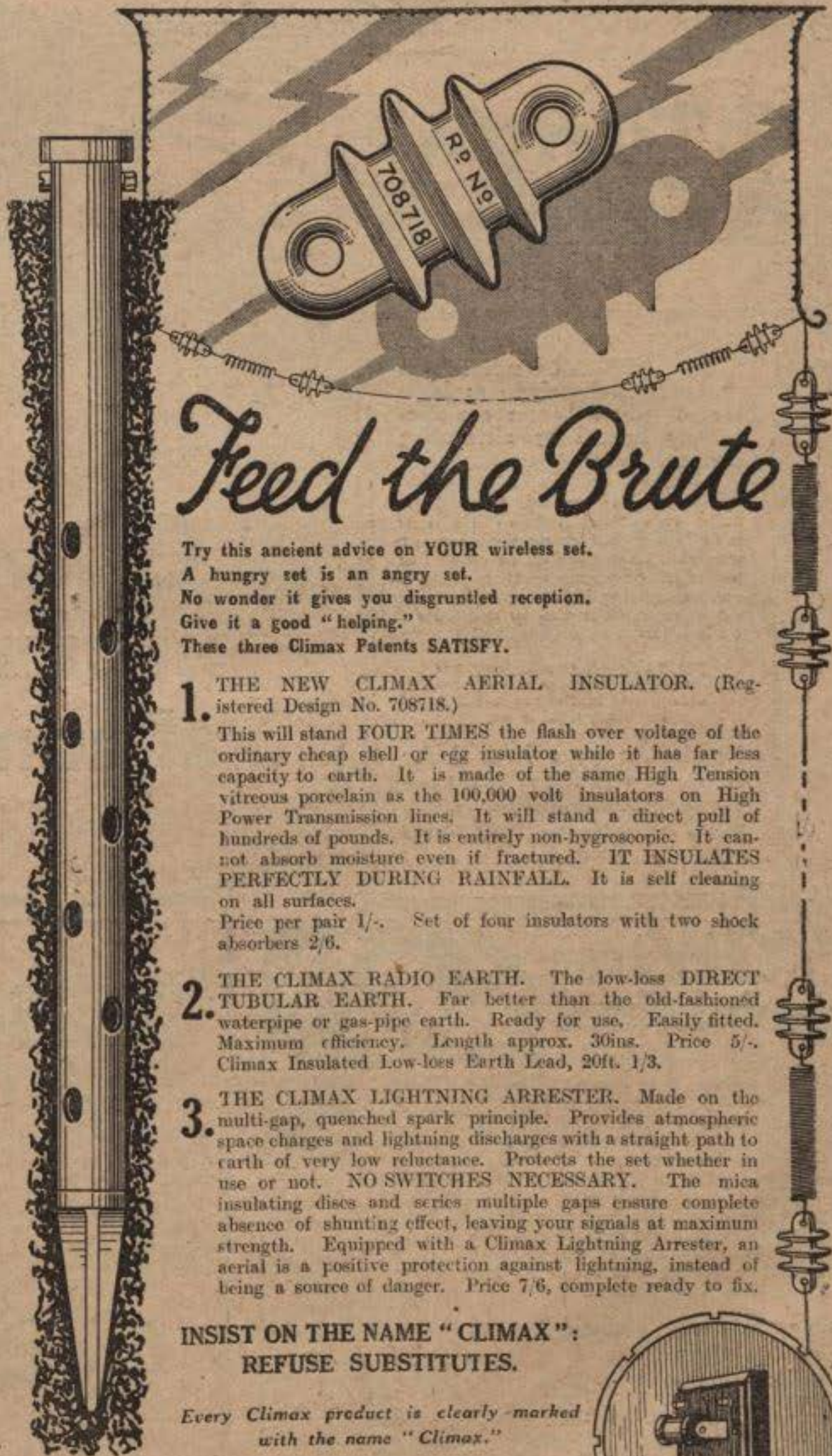
11.30-12.30.—Gramophone Records.
4.0-5.0.—Orchestra, relayed from the Grand Hotel.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
7.0-7.35.—Programme S.B. from London.
7.35.—Mr. W. PERCIVAL WESTELL, F.L.S., "Wonderland Nature Talks—(9) Primrose Time Again."
Local News.

THE STATION QUINTET:

Under the Direction of COLLIN SMITH
DORIS HITCHENER (Soprano);
MARY ANSON (Soprano);
ELSIE HADFIELD (Contralto);
JOSEPH MARKHAM (Tenor);
STANLEY BECKETT (Baritone);
LAURENCE SMITH (Baritone).
"STAINLESS STEPHEN."

8.0. Quintet.
Overture, "Prometheus" Beethoven
8.10. Joseph Markham (Old English Songs).
"Dear Kitty" Anon. 1605
"Since From My Dear" Purcell
"I'll Sail Upon the Dogstar" ... }
8.18. Elsie Hadfield (Old English Songs).
"Tom Tinker's My True Love."
"The Cuckoo."
"A Sailor Loved a Lass."
8.25. Laurence Smith (Old English Song).
"Blow High, Blow Low" Dibdin
8.30. Doris Hitchener, Elsie Hadfield, Joseph Markham and Stanley Beckett.
"Come to the Fair" ... Easthope Martin (5)
8.35. Mary Anson.
"The Fields Are Full" ... Armstrong Gibbs
"You Don't Believe in Fairies"
Barbara M. Hope (1)
8.40. Quintet.
"Humoresko" Dvorak
8.47. Doris Hitchener.
"Hindu Song" Rimsky-Korsakov
"Softly Sighs" ("Der Freischütz") Weber
9.0. Elsie Hadfield and Joseph Markham.
"Where the Violets Grow"
Hermann Lehr (1)

(Continued in column 1, page 141.)



Feed the Brute

Try this ancient advice on YOUR wireless set.
A hungry set is an angry set.
No wonder it gives you disgruntled reception.
Give it a good "helping."
These three Climax Patents SATISFY.

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.
Price per pair 1/-. Set of four insulators with two shock absorbers 2/6.

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.

3. THE CLIMAX LIGHTNING ARRESTER. Made on the multi-gap, quenched spark principle. Provides atmospheric space charges and lightning discharges with a straight path to earth of very low reluctance. Protects the set whether in use or not. NO SWITCHES NECESSARY. The mica insulating discs and series multiple gaps ensure complete absence of shunting effect, leaving your signals at maximum strength. Equipped with a Climax Lightning Arrester, an aerial is a positive protection against lightning, instead of being a source of danger. Price 7/6, complete ready to fix.

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REFUSE SUBSTITUTES.

Every Climax product is clearly marked
with the name "Climax."

ALL WIRELESS DEALERS CAN SUPPLY.

In case of difficulty, or if substitutes are offered you, send your order direct to us, together with P.O., and we will send the goods by return.

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CLIMAX PATENTS LTD.
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When you want a new crystal—specify CLIMAX super crystal, 1/- per box.

B.T.H. Tungar
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THE TUNGAR solves the battery-charging problem for all whose houses are electrically lighted by alternating current.

It is connected on one side to any lamp-holder or wall-plug and on the other to the battery. It starts charging as soon as it is switched on. There are no chemical or mechanical complications—its operation is purely electrical and there is nothing to get out of order. It requires no attention and can be left on all night.

The TUNGAR saves expense and trouble, increases the life of your battery, and enables you to charge any time, night or day.

Enquire at your local dealer or write for copy of new booklet to—
The British Thomson-Houston Co., Ltd.,
Mazda House, Newman Street, Oxford Street, W.1.



Charge your accumulator at home



"NOW I can listen in for hours"

The new "KUMFI" De Luxe Ear Pad adds greatly to your comfort when listening-in. It is a soft velvety pad, not too thick to be unsightly, but quite sufficient to relieve your ears entirely of the pressure from the headphones, and prevent that unpleasant throbbing sensation. Moreover, this antiseptic pad keeps out all exterior noises and absorbs all moisture thereby helping to keep the diaphragms free from rust.

Try a pair on your 'phones' to-night:

Being self-adhesive they are easily fixed and easily removed. You simply press them against the ear pieces—that's all!

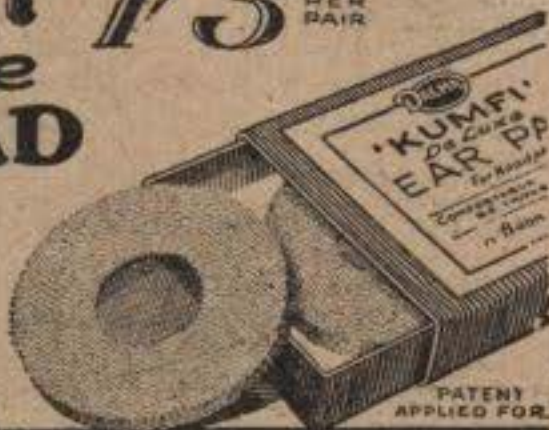


'KUMFI' De Luxe EAR PAD

1/3d PER PAIR

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The Perfect Battery for Wireless Work

FULLER PLATE TYPE BATTERIES IN EBONITE CASES.

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Telephone: Hford 1200.

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Get a FULLER'S —you get the best.

Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, April 12th.

SUNDAY, April 12th.

- 3.0-5.30.—Programme S.B. from London.
- 8.30-9.0.—Service with Address by the Rt. Rev. The Lord Bishop of DURHAM. S.B. from Newcastle.
- 9.0-10.30.—Programme S.B. from London.

MONDAY, April 13th, to WEDNESDAY, April 15th, and SATURDAY, April 18th.

- 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.

THURSDAY, April 16th.

- 3.30-4.30.—Gramophone Records of the Week.
- 5.0-6.0.—CHILDREN'S CORNER.
- 7.0-7.35.—Programme S.B. from London.
- 7.35.—Mr. W. F. Bletcher. S.B. from Manchester.
- 8.0-11.30.—Programme S.B. from London.

FRIDAY, April 17th.

- 12.30-1.30.—Midday Concert.
- 3.30-4.30.—The Majestic Cinema Orchestra.
- 5.0-6.0.—CHILDREN'S CORNER.
- 7.0-7.50.—Programme S.B. from London.
- 7.50.—Local News.
- DORA VORDREY (Soprano).
- TOM CAMERON (Tenor).
- SETH SHAW (Solo Clarinet).
- FRANK COBB (Entertainer at the Piano).
- F. HAROLD MORRIS (Solo Pianoforte).
- THE BIDDULPH MALE VOICE CHOIR:
- Conductor, T. ROBERTS.
- 8.0. The Choir.
- "We Rock Away On the Billows Gay" ("The Flying Dutchman") .. Wagner
- "On the Sea" .. Dudley Buck (2)
- 8.10. Seth Shaw.
- Aria, "Caro Nome" ("Rigoletto") .. Verdi
- "Spring Song" .. Mendelssohn
- 8.20. Dora Vordrey.
- "Ritornello" .. Clutsam
- "Se Saran Rose" .. Arditi (15)
- 8.30. Frank Cobb.
- "And Besides" .. Curtis (13)
- "Gossip" .. Frank Cobb
- 8.40. Tom Cameron.
- "Windy Nights" .. Stanford (2)
- "The Cloths of Heaven" .. Dunhill (14)
- "The Irish Lover."
- 8.50. The Choir.
- "Hark, the Trumpet Calleth" .. Dudley Buck (2)
- "The Policeman" .. Fred J. Harper (2)
- 9.5. Harold Morris.
- Selected.
- 9.15. Dora Vordrey and Tom Cameron.
- Finale from Act I, "La Bohème" .. Puccini
- 9.30. Seth Shaw.
- Aria, "Ah fors e lui" ("La Traviata") .. Verdi
- 9.38. Frank Cobb.
- "All About Love" .. C. Grey (13)
- 9.48. Dora Vordrey.
- "The Love Pipes of June" .. M. O. Day
- 9.53. Harold Morris.
- Selected.
- 10.0-10.25.—Programme S.B. from London.
- 10.30. The Choir.
- "Come, Let Us March" .. Laurent de Rille (2)
- "The Crusaders" .. Protheroe
- 10.40. Frank Cobb.
- "The Bachelors' Club" .. Frank Cobb
- "Josephine" .. Frank Cobb
- 10.50. Tom Cameron.
- "Ailsa Mine" .. Stanford
- 10.55. Dora Vordrey and Tom Cameron.
- "Dear Love of Mine" ("Nadeschda") .. Goring Thomas (1)
- 11.0.—Close down.

The "DRAGON" SHAPE

An Explanation of interest



IN Loud Speaker design it is important to secure the utmost efficiency in every essential detail, but at the same time the desirability of an attractive ensemble must not be lost sight of.

Without sacrificing one iota in the way of appearance, the AMPLION has the technical advantage of an extended and correctly developing sound conduit terminating in a radiating or amplifying trumpet occupying, together, a comparatively restricted space owing to the origination of the unique and now well-known "Dragon" shape.

Let the electro-magnetic element be of the most effective type, as that of the AMPLION certainly is, it is

necessary to employ a lengthy acoustic duct of appropriate contour to enable the Loud Speaker to reproduce in full volume and tone.

To illustrate the outstanding feature of AMPLION "Dragon" design the "New" Junior-de-Luxe, Model AR 114, is shown as an example. With a back-to-front measurement of 11½ inches only, there is afforded the equivalent of a "straight horn" Loud Speaker having an overall length of 21½ inches.

No other style of Loud Speaker possesses or even approaches the AMPLION in the qualities which, in association with a suitable Wireless Receiving Set, ensure "Better Radio Reproduction."

Obtainable from AMPLION STOCKISTS and Wireless Dealers everywhere.

THE WORLD'S STANDARD

AMPLION

WIRELESS LOUD SPEAKER

Patentees and Manufacturers:

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(E. A. GRAHAM),

St. Andrew's Works, Crofton Park, London, S.E.4.

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Week Beginning Sunday, April 12th.

SUNDAY, April 12th.

3.0-5.30.—Programme S.B. from Cardiff.
8.30-9.0.—Studio Service.
9.0-10.45.—Programme S.B. from Cardiff.

MON., April 13th, SAT., April 18th.

3.0-4.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director: Jack Arnold.
6.0-5.15.—WOMEN'S TOPICS. (Monday.)
5.15-6.0.—CHILDREN'S CORNER.
7.0-7.35.—Programme S.B. from London.
7.35.—Programme S.B. from Cardiff.
8.0-12.0.—Programme S.B. from London.

WEDNESDAY, April 15th.

3.0-4.0.—The Castle Cinema Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from Cardiff.

THURS., April 16th, TUES., April 14th.

3.0-4.0.—New Gramophone Records. (Tuesday).
3.0-4.0.—Pianoforte Recital and Lecture by Mr. J. Morgan Nicholas, Director of Music for Montgomeryshire. (Thursday).
5.15-6.0.—CHILDREN'S CORNER.
7.0-7.35.—Programme S.B. from London.
7.35.—Programme S.B. from Cardiff.
Local News.
8.0-11.30.—Programme S.B. from London.

FRIDAY, April 17th.

3.0-4.0.—The Castle Cinema Orchestra.
5.0-5.15.—WOMEN'S TOPICS.
5.15-6.0.—CHILDREN'S CORNER.
7.0-7.35.—Programme S.B. from London.
7.35.—Mr. J. KYRLE FLETCHER. S.B. from Cardiff. Local News.
MARGARET FRANCIS (Soprano).
CHARLES WARD (The Blind Tenor).
VINCENT HANNEY'S SELECT ORCHESTRA:
Conductor: HORACE SAMUEL.
8.0. The Orchestra.
March, "Semper Fidelis" Sousa
Valse, "Reine des Coeurs" Waldteufel
Charles Ward.
"My Dreams" F. Paola Tosti
"Nirvana" Stephen Adams (1)
The Orchestra.
Overture, "Masaniello" Auber
Margaret Francis.
8.35. "A Birthday" F. Cowen (15)
"Le Baiser" ("A Memory") (Sung in French) Goring Thomas (15)
"Happy Summer Song" Gerold Kahn (8)
The Orchestra.
Suite, "Ballet Egyptien" Luigini
9.0.—The Rev. R. S. ROGERS, B.A., "The First Welsh Newspaper" (In Welsh).
The Orchestra.
9.15. Overture, "Don Giovanni" Mozart
Charles Ward.
9.25. "Down the Vale" .. Frank L. Moir (1)
"Mountain Lovers" W. H. Squire (1)
The Orchestra.
9.35. "The Leek" (Welsh Melodies) .. Myddleton
Margaret Francis.
9.50. "Honeysuckle Lane" .. Percy Fletcher (11)
"Blackbird Love" Cecil Bruner (8)
"The Street of Quiet Windows" .. Baynton Power (8)
10.0-10.30.—Programme S.B. from London.
10.30. The Orchestra.
Intermezzo, "Forget-Me Not"
Allan Macbeth
Margaret Francis.
"The Land of the Long Ago" .. Lilian Ray
"My Prayer" (In Welsh) .. W. H. Squire (1)
The Orchestra.
10.45. Overture, "Die Felsenmühle" .. Reissiger
March, "One Flag" Haydn Wood (7)
"HEN WLAD FY NHYDAU."
11.0.—Close down.

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WIRELESS PROGRAMME—THURSDAY (Apr. 16th)

(Continued from page 113).

8.0. Band.
Overture, "Light Cavalry" ... *Von Suppé*
Lilian Gibson.
"The Rice Was Under Water"
Woodford-Finden (1)
"Thy Dear Voice Calls Me" *D. Slater* (8)
Band.
Selection, "Lurline" *Wallace*
Kingsley Lark.
"A Wanderer's Song" *Julius*
"On the Beach at Otahai" } *Harrison* (5)
"Little Billee" *Michael Doack*
"Stainless Stephen."
"Spring Has Come" *Arthur Clifford*
Band.
Selection, Schubert's Works
arr. *W. Reynolds* (1)
Lilian Gibson.
"Springtime and Love" *L. T. Croker*
"Love's Valley" *D. Forster*
Band.
Entr'acte, "Narcissus" *Nevin*
Kingsley Lark.
"Hope the Horn Blower" *John Ireland* (1)
"Hell's Pavement"
"Captain Stratton's" } *Paul Cordier* (5)
"Fancy"
"Stainless Stephen."
"She Seems to Know"
Clifford, Seyler and Bennett (7)
"Our Little Garden Suburb"
Weston and Lee (7)
Band.
Selection, Songs of Scotland *Round*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.30.—THE SAVOY BANDS, *S.B. from London.*
11.30.—Close down.

5NO NEWCASTLE. 400 M.

11.30-12.30.—Isabel Chisholm (Soprano). James Taylor (Solo Cornet); Charles Nairn (Trombone)—(Duets).
3.45-5.15.—The Station Trio: Conductor, Edward Clark Hilda Vincent (Soprano).
5.15-6.0.—CHILDREN'S CORNER.
7.0-7.35.—Programme *S.B. from London.*
7.35.—Mr. J. L. GIBSON: French Talk.
Local News.
8.0-11.30.—Programme *S.B. from London.*

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Orchestra. Avis Anderson (Contralto). Gramophone Music Corner. Feminine Topics.
5.30-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Boys' Brigade News Bulletin: John Hector, Jr., Captain, 27th Company, "Suggestions on Running a Company Inspection."
6.30-7.0.—Steadman's Symphony Orchestra, relayed from the Electric Theatre.
7.0-7.50.—Programme *S.B. from London.*
Local News.

Ballad Concert.

HELEN McINTOSH (Soprano).
JOSEPH FARRINGTON (Bass).
THE WIRELESS ORCHESTRA.

8.0. Orchestra.
Selection, "Squire's Popular Songs"
Bygones (1)
8.10. Helen McIntosh.
"The Market" *Cowen*
"Down Here" *Brahe* (5)
"Bird of Love Divine" *Haydn Wood* (1)
Orchestra.
8.20. Selection, "Miss Hook of Holland"
Rubens
"Ke-Sa-Ko" *Chopuis*
8.35. Joseph Farrington.
"Would You Care?" *Percy Kahn*
"Milkmaids" *Warlock*
"Old Clothes and Fine Clothes"
Martin Shaw
"Four Jolly Sailormen" *German*
8.50. Orchestra.
Selection, "Cairo" *Fletcher*
"Marche Miniature" *Jacobi*

9.5. Helen McIntosh.
"Come to the Fair" } *Martin* (5)
"The Ballad-monger" }
"Heart of the Night" *Brahe*
9.15. Orchestra.
Selection, "The Boy" *Monckton and Talbot*
March, "Wellington" *Zehle*
9.30. Joseph Farrington.
"Yeoman's Wedding Song" *Penatorowsky*
"Floral Dance" *Moss*
"The Wolf" *Shield*
9.45. Helen McIntosh.
"Smile of Spring" *Fletcher* (11)
"A Fairy Went a Marketing..."
Goodhart (1)
"There are Fairies at the Bottom of Our Garden" *Lehmann*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.30.—THE SAVOY BANDS, *S.B. from London.*
11.30.—Close down.

5SC GLASGOW. 420 M.

3.30-4.30.—An Hour of Melody with the Wireless Quartet and Isaac Losowsky (Solo Violin).
4.45-5.15.—WOMEN'S HALF HOUR.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
7.0-7.50.—Programme *S.B. from London.*
Local News.

Jacobite Memories.

S.B. to Dundee.

THE STATION ORCHESTRA:
Conducted by
H. A. CARRUTHERS.
HELEN DE FREY (Soprano).
PHILIP MIDDLEMISS (Entertainer).
THE STATION REPERTORY COMPANY.

THE BATTLE OF CULLODEN.
(April 16th, 1746.)
8.0. Orchestra.
Overture, "Fingal's Cave" ... *Mendelssohn*
8.12. Helen De Frey.
"Wha Wadna Fecht
for Charlie" } (34)
Before the Rising "Charlie is My Darling"
"Can Ye by Atholl"
The Rising, "Hey Johnnie Cope."
8.22. Orchestra.
Overture, "Prince Charlie" *Velli* (36)
8.30. Helen De Frey.
The Defeat { "The Bonnie Brier Bush"
"Wae's Me for Prince
Charlie" } (34)
"He's Ower the Hills"
AFTER CULLODEN.
8.40. A Tale of the Covenant Period,
"BONNIE DUNDEE"
(Frank Richardson).
Characters:
Margaret Elphinstown ESTHER WILSON
Lady Elphinstown ... SUSIE MAXWELL
Graham of Claverhouse RONALD SCOTT
Arthur Clelland T. M. EADIE PALFREY
Starkey, an Old Retainer
J. LIVINGSTONE DYKES
The Singer RENE M. ELLISON
Produced by GEORGE ROSS.
9.15. Helen De Frey.
After the Rising { "Prince Charlie's Lament"
"The Auld Hoose"
"Will Ye No Come Back
Again?" } (34)
9.25. Popular Programme.
Philip Middlemiss.
"Litter for the Bin."
"Wilfred on the Weather."
9.40. Orchestra.
"March of the Dwarf" *Mockowski*
9.45. Philip Middlemiss.
"Swank."
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.30.—THE SAVOY BANDS, *S.B. from London.*
11.30.—Close down.

Edinburgh Programme.

(Continued from page 123).

9.2. Gladys Clark.
Aria *Pergolesi*
"Liebesleid" *Kreisler*
Hungarian Dance *Brahms-Jochuin*
9.12. W. B. Ross.
Andante in G *Baptiste*
Overture to "The Magic Flute" ... *Mozart*
9.22.—The Rt. Hon. Sir W. L. SLEIGH, Lord
Provost of Edinburgh, will speak.
9.30.—WEATHER FORECAST and NEWS.
Local News.
9.30-9.45.—Interval in Hall.
9.45.—The Rev. J. HARRY MILLER, D.D.,
Warden of the Pleasance Settlement,
on "The Work of the Settlement."
9.50. Marion Richardson.
"The Song of the Blackbird"
Roger Quilter (1)
"Will Ye No' Come Back Again" ... *Scotch*
9.58. John Petrie Dunn.
Hungarian Rhapsody, No. 12 *List*
10.7. Nancy Shaw.
"Mrs. Pinkerton's Bonnet" from "Whistle-
Binkie."
10.15. Robert Burnett.
"Eleonore" *Mallinson*
"Lorraine, Lorraine, Loree" *Capel*
10.23. Gladys Clark and John Petrie Dunn.
Romance from Sonata in E Flat Major
Strauss
10.30.—Close down.

Leeds-Bradford Programme.

(Continued from page 125.)

8.0. Vocal Union.
"Hymn Before Action" *Davies*
"Freedom and Right" *Broeck*
"The Image of the Rose" *Reichardt*
(Tenor Solo: P. C. SCOTT.)
Stanley Coy.
8.9. "Orpheus With His Lute" ... *Sullivan* (1)
"The Swallows" *Cowen* (1)
"Cuckoo" *Lehmann* (1)
8.16. Mary Campbell.
Sonata in D *Nardini*
8.30. Tom Culbert.
"English Rose" *German*
"Phyllis Has Such Charming Graces"
Wilson (1)
"In Love" *Friml*
8.39. Quartet Party.
"Der Freischütz" *Weber*
8.47. Jack Bayes.
"Who is Sylvia?" *Schubert*
"A Pastoral" *Wilson*
"Cherry Ripe" *Horn*
8.53. Vocal Union.
"Feasting I Watch" *Elgar* (11)
"Annie Laurie" *arr. Cantor* (11)
(Baritone Solo: P. C. COULSON.)
"Awake, Æolian Lyre" *Danby* (11)
9.0.—"Filtered Philosophy," by the Alchemist.
9.10. Emilie Turner.
"My Heart is Like a Singing Bird"
Parry (11)
"Someone" *Besly* (1)
"The Market" *Carew*
9.16. Mary Campbell.
"Hejre Kati" *Hubay*
9.23. Tom Culbert.
"Linden Lea" *Williams* (1)
"By the Sea" *Schubert*
"Sigh No More" *Aitken* (14)
9.32. Quartet Party.
"Pilgrim" *Rimmer*
9.38. Vocal Union.
"To Celia" *Williams* (11)
"Full Fathom Five" *Dunhill* (11)
"The Long Day Closes" *Sullivan* (11)
10.0-11.0.—Programme *S.B. from London.*

SATURDAY, April 18th.

2.45-3.45.—The Station Trio.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—"Teens' Corner": "Shakespeare," by
Miss D. Nichols (Auntie Doll).
7.0-7.35.—Programme *S.B. from London.*
7.35.—Farmers' Corner.
Local News.
8.0-12.0.—Programme *S.B. from London.*

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Nottingham Programme.

(Continued from page 129.)

The Band.
Suite, "Rustic Scenes" Cope
Waltz, "Riviera Rose" ... H. Nicholls (9)
Harry Farnsworth.
Irish Songs and Stories.
The Band.
Cornet Solo, "Lizzie" Hartman
Suite, "Bohemian Days" ... Lestrangle (1)
10.0-10.30.—Programme S.B. from London.
10.30. Harry Farnsworth.
"Farewells—Real and Otherwise."
The Band.
Cornet Duet, "Friendly Rivals"
Charles Godfrey
(ELLISON and TEASDALE.)
Fox-trot, "Sahara" H. Nicholls (9)
Selection, "Lohengrin" Wagner
11.0.—Close down.

SATURDAY, April 18th.

3.15-4.15.—The Scala Picture Theatre Orchestra.
5.0-6.0.—The Station's Second RADIO CIRCLE PARTY—Special Children's Corner, relayed from the Exchange Hall.
6.35-7.0.—Light Music.
7.0-7.35.—Programme S.B. from London.
7.35.—Mr. FRANK HEALD ("John o' Trent"), Outdoor Topics.
Local News.
8.0-12.0.—Programme S.B. from London.

Sheffield Programme.

(Continued from page 133.)

9.5. Stanley Beckett.
Song Cycle, "Songs of Sun and Shade"
Coleridge-Taylor (1)
"You Lay So Still."
"Thou Hast Bewitched Me."
"The Rainbow Child."

"Thou Art Risen, My Beloved."
"This Is the Island of Gardens."
9.15. Mary Anson and Laurence Smith.
Duet, "None So Pretty" ... May Brahe (5)
9.20. Doris Hitchener, Elsie Hadfield, Joseph Markham and Stanley Beckett.
Song Cycle, "The Passing Show"
Herbert Oliver (8)
Quartet, "Come to the Show"
Doris Hitchener, "The Dancing Lesson."
Joseph Markham, "Exit Pierrot."
Quartet, "A Roundelay."
Doris Hitchener and Joseph Markham,
"Enchantment."
Elsie Hadfield, "Fairy Moon."
Stanley Beckett, "Harlequin's Song."
Quartet, "The Passing Show."
9.30. Quintet.
Overture, "Mirella" Gounod
"Stainless Stephen" will entertain.
9.45. Old Easter Hymn arr. Dr. Harold Darke (14)
Sung by all the Vocalists, assisted by Six Ladies of the Eva Rich Ladies' Choir.
9.50. Doris Hitchener.
"Cradle Song" Tchaikovsky
10.0-10.30.—Programme S.B. from London.
10.30. Laurence Smith.
"Sea Rapture" Eric Coates
10.50. Quintet.
"Bourrée and Gigue" ... Ed. German (11)
11.0. Unison Song.
"Our Love Goes Out to English Skies"
Parcell (14)
11.5.—Close down.

SATURDAY, April 18th.

4.0-5.0.—Orchestra, relayed from the Grand Hotel.
5.0-5.20.—WOMEN'S CORNER.
5.30-6.30.—CHILDREN'S CORNER.
7.0-7.35.—Programme S.B. from London.
7.35.—Station Director's Talk. Local News.
8.0-12.0.—Programme S.B. from London.



YOU CAN HAVE A SKIN LIKE ALABASTER, which is always exquisitely cool and smooth and white. How? By letting Pomeroy Skin Food and your finger-tips coax it into that condition; by cultivating the Pomeroy habit of gentle massage with this famous Skin Food every night. Buy a Jar to-day and form the rule which will make all the difference to your looks.

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FREE—You can have Sample Jars of Pomeroy Skin Food and Pomeroy Day Cream (vanishing) if you send your name and address and 3d. to cover postage and packing to

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LEAVE IT TO FLUXITE.



An un-soldered wireless set is a breeding ground for those little devils of distortion and bad reception. They thrive on the delicate currents that pass through the circuit. Each un-soldered joint is a trap. One spot alone is sufficient to lower the receptive qualities of your set, so just think what is missed

if all the joints are left unsoldered.

Fluxite chases away all soldering worries, and makes possible the perfect soldered joint, making your circuit one whole, solid piece of wiring instead of twenty or thirty odd patchy lengths.

Make up your mind and solder your wiring now. It is so simple. Leave it to Fluxite.

ASK YOUR IRONMONGER OR HARDWARE DEALER TO SHOW YOU THE NEAT LITTLE

FLUXITE SOLDERING SET.

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

FLUXITE SIMPLIFIES SOLDERING

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

Buy a tin to-day.
FLUXITE LTD., 328, Bevington Street, London, S.E.16.



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HARDENING TOOLS & CASE HARDENING
ASK FOR LEAFLET ON IMPROVED METHODS.

Refuse Substitutes!

Bear in mind that it is an accurate movement you want, one that you can rely on to keep good time for years. Accuracy and Reliability are two features of Ingersoll Watches and Clocks that have recommended them to more than 60,000,000 men and women throughout the world. Every Ingersoll is carefully tested before leaving the factory and will give good timekeeping service for years to come.



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15/-
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Buy your Ingersoll from an Ingersoll Accredited Agent.

There are Ingersoll Agents everywhere.

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Every super-product sooner or later has its imitations. And British **Ericsson Telephones** have not escaped. Colourable imitations both in appearance and name (but not in efficiency) are being offered the public.

Look for "Ericsson" stamped on each earpiece. If absent the telephones offered you are "continental" imitations.

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THE NORFOLK BROADS, with their natural beauties and quiet old world villages, will enchant you. They are 120 miles from London, and consist of 200 miles of safe inland rivers and lakes, situated between Cromer, Lowestoft, and Norwich. You hire from us for a week or longer a fully furnished wherry, yacht, or motor-boat, which becomes your floating home, moving when and where you wish, inland, not on the sea. We can supply an attendant to manage the boat and do all cooking. You only have to enjoy yourself. The cost, including boat, food, etc., averages £4 per head per week.

Send to-day for 192-page booklet containing details of 300 yachts, wherries, motor-boats, houseboats, bungalows, etc. have for hire, and article "How to Enjoy a Broads Holiday." All owners' craft are included in this booklet.

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OUR RADIO DOCTOR with his motor-cycle carrier, fully equipped with Wireless tools, spares and accessories is at your service for advice and repairs at a small minimum fee.

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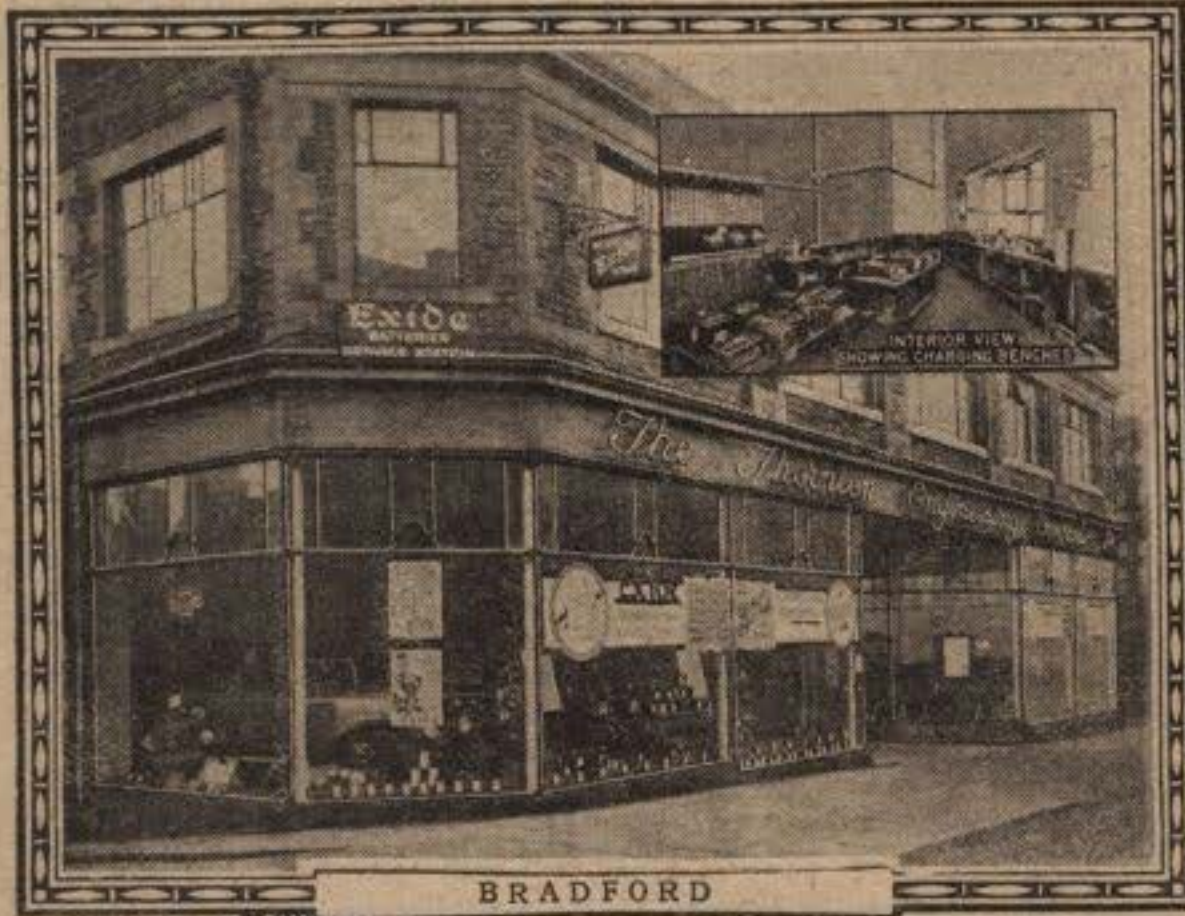
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Ask your Dealer for a Blueprint (gratis) of the circuit which, in conjunction with our Hertzite has picked up many Continental Stations.



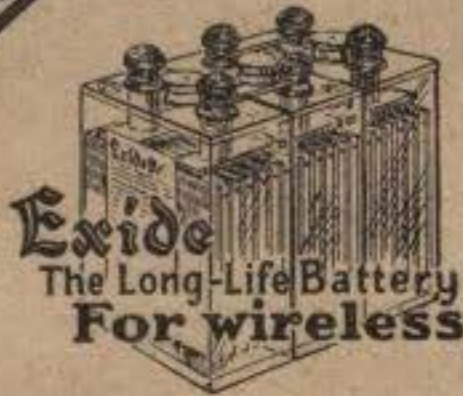
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Four hundred and fifty Exide Service Stations in all parts of Great Britain and Ireland are ready and willing to give you the benefit of Exide experience in Battery upkeep. In each Station there is a competent battery man who has been trained at the Exide Works in all details of Battery construction. Therefore, consult your nearest Exide Service Agent about any question of Battery Maintenance.

Standard charges are in operation, and the name EXIDE guarantees satisfaction.

The battery department of the Thornton Engineering Co., Ltd., Manningham Lane, Bradford (who have been in the Motor Car business since 1898) specialises in the maintenance of electrical equipment and has a large capacity for batteries on the charging benches and repair benches, where the most careful supervision of batteries is exercised.

Every wireless requirement is catered for and expert advice given. The Electricians employed have been trained at our works and are qualified to give your batteries that care and attention which adds so materially to their length of service.

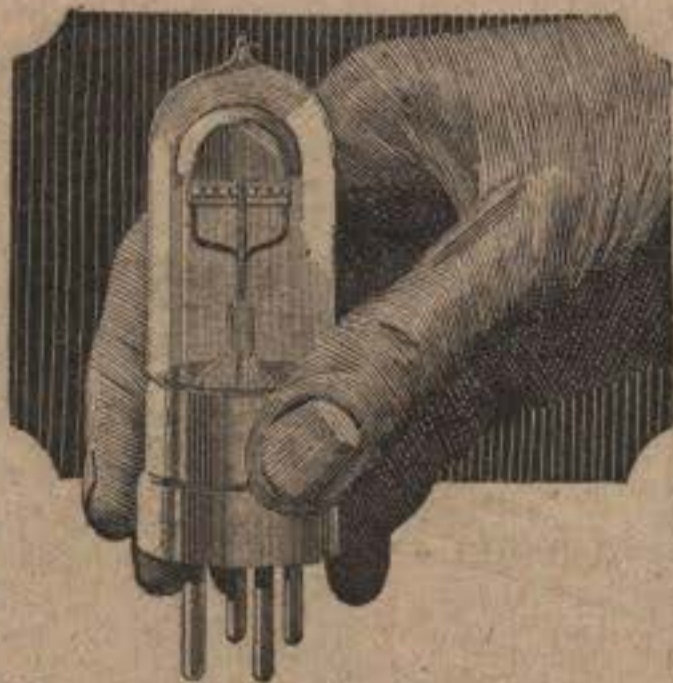


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Wuncell exclusive advantages featured:
No. 4



THE arched filament of the Wuncell Valve is further strengthened by means of a special centre support. Thus all possibility of sagging—no matter in which position the Valve is used—is entirely eliminated.

This exclusive Cossor feature must not be confused with the ordinary method of holding the filament under tension.

The Wuncell filament is not held under tension; therefore, it is not subjected to any strain when the current is suddenly switched on or off.

Obviously this three point method of construction is very largely responsible for the long life of the Wuncell Valve.

Prices:

W.1 For Detector or L.F. Amplifier

W.2 (With red top) for long distance reception
18/- each

*W.R.1 Corresponding to W.1

*W.R.2 Corresponding to W.2
20/- each

*Fitted with internal resistance so that Valve can be used with 2, 4, or 6-volt Accumulator without alteration to Set.



PERFORMANCE

—the acid test for a Valve

THE first Dull Emitter placed on the market was not a Cossor—but Cossors had been experimenting with Dull Emitters long before. Obviously Cossor's reputation for Bright Valves is such that they cannot afford to trifle with any Valve which will not at least equal in efficiency the wonderfully popular P.1 and P.2 Cossor Valves.

Previous to the introduction of the Wuncell Valve there was not a Dull Emitter that could be said to compare with the high average standard of a British Bright Emitter. If it had volume it lacked sensitiveness. If it possessed tonal purity it suffered from microphonic noises. And so on. There was always some defect that wireless enthusiasts were glad to put up with to overcome the continual heavy upkeep costs of 4-volt Valves consuming nearly $\frac{1}{2}$ of an ampere per hour.

But the Wuncell is quickly changing everyone's ideas as to what a Dull Emitter can and should do. Users are finding that they sacrifice nothing when they change over to Wuncells. Rather, indeed, do they gain heavily.

In volume, sensitiveness, freedom from microphonic noises, exceptionally long life, low operating cost, purity of tone and stability the Wuncell is indeed without equal. And whether their Set is a reflex or a plain Circuit—a single valve or a multi-valve—they are finding that Wuncells give it added sensitiveness.

Remember that the Wuncell requires less than 2 volts and it consumes only .3 of an ampere per hour—its low current consumption is obtained by means of a special filament (exclusive to the Wuncell) and not by means of a filament whittled down to the point of fragility.

After all, there is not much economy in obtaining low current consumption if the filament is made excessively delicate and the life of the Valve endangered. If you want long service for your Dull Emitter, use the Wuncell—the only Dull Emitter with a filament as stout and as robust as that used in an ordinary bright valve.

Cossor Wuncell Valves

THE ONLY DULL-EMITTER VALVES SOLD IN SEALED BOXES

Advertisement of A. C. Cossor Ltd., Highbury Grove, N. 5

Gilbert Ad. 2563.

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