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WHY CALL IT WIRELESS? By P. P. ECKERSLEY.



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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, May 3rd.

MAIN STATIONS.

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

HIGH-POWER STATION.
(Chelmsford.)

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SHEFFIELD, PLYMOUTH, EDINBURGH, LIVERPOOL, LEEDS—BRADFORD, HULL, NOTTINGHAM, STOKE-ON-TRENT, DUNDEE, SWANSEA

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IMPORTANT TO READERS.

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Nature's Wheels Within Wheels.

By Professor J. ARTHUR THOMSON, M.A., LL.D.*

THIS was one of Darwin's big ideas, that no animal lives or dies to itself. The circle of one creature's life intersects the circles of many other lives, often including man's. Cats have to do with next year's clover crop and with checking the spread of the plague in the Indian villages. Water wagtails have to do with the success of sheep-farming, and squirrels with the richness of the stocks in the harvest-field. These are familiar Natural History conundrums, and everyone knows how earthworms have made the fertile soil and how the mistletoe is planted on the apple-tree by the mussel-thrush.

But what, for instance, is the connection between mussels and minnows? The fresh-water mussel in the river-bed produces her eggs in spring, but they are not liberated. They get stowed away in the cradle of the outer gill-plate, and there they develop into pinhead larvae with two valves. When, about midsummer, a minnow comes swimming past in a leisurely way, the mother fresh-water mussel, thrilling to its proximity, liberates some of her young ones. Out they come, like children from the open school door, clapping their valves in the water and exuding threads of glue. They are excited by the presence of the fish, and they moor themselves to its skin, or fins, or gills. There they sojourn for a while, undergoing a profound change, and eventually they drop off, perhaps miles away from their birthplace.

The point is that the race of fresh-water

mussels cannot be continued without this sojourning of the young ones on the minnow, or some other fish. Then, curiously enough, there is a continental fish, called the bitterling, which spends its youthful life inside the gills of the freshwater mussel! This is what is meant by "wheels within wheels."



PROF. J. ARTHUR THOMSON.

It is easy enough to understand that the shooting down of kestrels and owls, and the trapping of stoats and weasels, will mean an increase of field-voles and field-mice, but what is the connection between little fishes and the waning of the glory that was Greece? According to some authorities, the sapping of the vitality of Greece was in great part due to the incursion of malaria. But malaria is a disease due to a blood-destroying microscopic animal which is carried by the mosquito from man to man. The female mosquito takes a sip of blood from a malarial patient; the microscopic malaria organism passes through a cycle of changes in the insect's body; then the mosquito punctures the skin of a healthy man, the contaminated mouth-parts introduce the microbe, and there is another case of malaria. But the early stages of the

* In a Talk from Aberdeen.

(Continued in col. 3 overleaf.)

A Song Inspired by Gipsies.

The Story of "Where My Caravan Has Rested." By A. B. Cooper.



Mr. HERMANN LÖHR.

THERE have been a few favoured mortals whose talents were both musical and poetical, and who could write the lyric and set it to sweet strains, and thus make what the public know as "a popular song," quite independent of any collaboration. As a rule, however, as in the proverbial case of a quarrel, it takes two to make a song, and it is interesting to hear both sides of a song's story—the musical and the literary.

It is an old subject of heated controversy as to which counts for most, the words or the music.

The answer is that it is all a question of degree. The great lyric is independent of musical setting. It may be set, but it need not be. Like the fixed stars, it is a sun shining by its own light. Similarly, the greatest music is independent of any language but its own. Nevertheless, the supreme heights, either of music or poetry, are, like Everest, very rare and very hard to scale, and most of us are thankful for the poets who have the gift of touching our hearts, at least, and for the composers who can wed "perfect music unto noble words" with a simplicity which succeeds in giving pleasure to millions, where Beethoven and Bach, the mighty men of music, give pleasure to hundreds.

Delayed Success.

There are some songs which, the moment you know them, you feel you have always known, and of these, "Where My Caravan Has Rested" is an excellent example. The words and music have an inevitable relationship which give the mind the sense of memory rather than sudden acquirement, and this is a phenomenon which invariably marks the song as out of the common.

Yet, although "Where My Caravan Has Rested" is to-day so widely popular, it appeared to climb into favour on the back of another, Mr. Hermann Löhr, its composer, says: "Curiously enough, this song did not find favour for some time. Unlike 'Little Grey Home in the West,' which captured the public instantly, the 'Caravan' took a long time to achieve a big success, and, although it was written and published years before 'Grey Home,' it was only after that song's enormous popularity that it began to boom. In America, its success has been as great as here, and the sales across the Atlantic have been wonderful.

Flowers at the Cross Roads.

It was first published as long ago as 1909, by Messrs. Chappell and Co., and the story of its evolution is a simple and interesting one. I had a friend who, like George Borrow and Sir Richard Burton, used to spend much time with gipsies, and, by long association with them—believe me, the only way—had learned to speak their language quite fluently, and it occurred to me that a book of gipsy songs might prove a novelty. But, though my friend was learned in gipsy lore, and could speak Romany, he was no poet, so I asked Mr. Edward Teschemacher to write me a set of lyrics founded on real and true episodes or traditions of gipsy life, which my friend would supply.

"One of these quaint customs was the placing of some grass or flowers at the cross roads, to show those following which way they had gone. This is known as the 'Patterain.' By this means, at night, when the caravan halted, the

others were able to come up with it, and the whole band or company would be assembled for the night. This custom struck me instantly as being full of sentimental suggestion which would appeal to a poet, and Edward Teschemacher has used his opportunity with great skill."

It is not everybody who looks to see who wrote the words of the songs they love and sing, but even the most careless can hardly have succeeded in missing the name of Edward Teschemacher, for it is a name which appears on the covers of something like two thousand songs.

Among the Romanys.

But, although he has collaborated with many composers, and is the writer of the words of such famous songs as "Tommy Lad," "Because," "I Know a Lovely Garden," "Until," "Shipmates o' Mine," "O Lovely Night," and many another, he can seldom have been better inspired than when he wrote these simple words:—

Where my caravan has rested,
Flowers I leave you on the grass,
All the flowers of love and memory,
You will find them when you pass.
You will understand their message,
Stoop to kiss them where they lie;
But if other lips have loved you,
Shed no tear—and pass them by.

The author of these charming words says: "Most of my life has been spent at a lonely country village on the Chiltern Hills, and gipsies used to camp, and, indeed, do still, on the village green, and I had been familiar with them all my life. I was, therefore, quite ready for the task of writing gipsy songs."

Nature's Wheels:

(Continued from Column Three)

to find that when the white ants are young, their nurses feed them in such a way that they are bound to become infected with the Infusorians which are eventually of so much use to them. Here, again, we find "wheels within wheels." These particular Infusorians are not known anywhere else.

The leafcutter ants in the tropical forest cut off segments of leaves from certain kinds of trees and carry these home to their underground city. What do they make of them? Mr. William Beebe, travelling naturalist to the New York Zoological Society, put on big army boots, smeared thick with vaseline, to balk the attacks of the shrewdly biting soldiers; he took a pick-axe and broke into the thickly peopled city; and then he saw a sight; hordes of worker-ants munching and chewing, chewing and munching, at the leaves, but not swallowing any, making, in fact, a thick green paste on which they grow a particular kind of mould—not known anywhere else—which is the sole food of the ants as long as they are underground. The green paste is the culture-bed for the mould; and the ants take care that weed-moulds are not allowed to spoil the crop. They behave like man with his mushroom-beds.

And when the queen-ant flies away on her nuptial flight, to start a new community, she takes with her, in a depression beneath her chin, a sample of the palatable mould. When she has daughters, worker-ants to help her, and when they bring in pieces of leaf and chew these into green paste, then the queen beds out her sample of mould, and thus starts a new growth for the new community!

We do not know of any better example of "wheels within wheels," but there are hundreds of others, for it is one of the great trends of Animate Nature to link lives together in an intricate Web of Life.

Nature's Wheels Within Wheels.

(Continued from the previous page.)

mosquito's life are spent in pools—it is just a kind of grub—and the larvae are often eaten by fishes. The more numerous the beetle-fishes, the fewer the mosquito-larvae, and the less frequent the malarial. In many Indian towns it has been found profitable to introduce little fishes, called "millions," into the water-reservoirs, for they devour the mosquito-larvae, and thus reduce malaria.

But the idea of "wheels within wheels" also means that different kinds of creature work into one another's hands. What is more characteristic of Scotland than the heather? But how is it that the heather is so very successful on mountain and moorland where few other plants can survive? It is not that the soil is bad, but it is unready. It is not that water is scarce, but it is very sour. Yet the heather is triumphant. What is its secret? It has formed a partnership with a fungus, which penetrates it through and through, in root and stem, in leaf and flower, even in the seeds. By means of this partner-fungus, the heather is able to make much of the unready soil and the sour water. It is more like a firm than a single plant.

Similarly, all the lichens that grow on the rocks and walls and tree-stems, apparently without soil at all, are double-plants, partnerships of Algae and Fungi, little mutual benefit societies.

Till recently it was found almost impossible to grow orchids from seed in this country, and fresh plants had to be brought from distant lands. Now it has been discovered that the orchid seeds do not develop vigorously, except in partnership with certain moulds that are normally present in the soil or on the branches where the orchids are at home.

Again, it is well known that all the clovers and pea-plants, such as the gorgeous blue lupine, that often flourish in poor soil, get on so well because they have partner bacteria that form strange swellings or tubercles on their roots. By means of these minute partners, the clovers and vetches and lupins are somehow able to capture the free nitrogen of the air, and thus make up for the scarcity of nitrogenous compounds, like saltpetre, in the soil. What man does with terrible electric discharges, the clover does quietly—we do not know how. By help of its partners, it gets hold of the atmospheric nitrogen of which there is an unlimited supply.

The grubs of the death-watch beetle bore in old wood, and they seem to thrive on it, though it is very unpromising. How is this? It turns out that opening into the food-canal there are two little pockets just crammed with yeast-plants, and these ferment the chewed wood, changing it into more usable materials. These death-watch grubs are really peripartetic breweries; they are not feeding so "dry" as would at first sight appear. In many insects these partner yeasts have now been demonstrated, and this is what we mean by "wheels within wheels."

The termites, or white ants, of warm countries feed largely on dead wood, and the drier the better. They thrive on most unpromising materials, and yet they have no partner yeast-plants. But it has been found that in all the termites that feed exclusively on dead wood, the food-canal contains very beautiful microscopic animals called Infusorians. These attack the chewed wood and work upon it, for their own interests, of course, so that it becomes digestible by the termites. It is very interesting

(Continued in previous column.)

Radio and Sport.

Does it Help or Hinder?

OF the many charges levelled at wireless, not the least fatuous is that it is having a baneful influence on the national interest in sport and athletics. Recently, I heard a prominent literary critic, who should have known better, assert that the younger generation is becoming round-shouldered and pigeon-chested as a result of "sitting about with these receiving sets."

At once it may be said that sport and athletics, as subjects for talks, have figured conspicuously in the broadcast programmes in the past two or three years. Enthusiasts will have no difficulty in recalling the disquisitions on "Rugger," for example, given at frequent intervals by Major Tossell.

There have been talks on "Soccer" and the Cup Final by F. M. Carruthers, Arthur Newton has given interesting addresses on long-distance running, and F. A. M. Webster has enlightened listeners on the various aspects of the "Varsity sports."

There have been lectures on tennis, hockey, lacrosse, and badminton, and, as every cricketing listener knows, the great national game has been the subject of diverting discourses by experts, while the last Olympic contests were dealt with exhaustively in a similar way.

Are we to believe that these talks, nearly all of them by recognised authorities, have gone for nothing in listeners' minds? Have they not quickened the pulses of the myriad devotees who have heard them; stirred latent longings to shine at this or that game, inspired in the breasts of sportsmen, embryos and otherwise, a desire to be up and doing?

The Call of the Open Air.

Many listeners remember with satisfaction the "Sportsman's Night" programme broadcast a short time ago. The effect of that programme must have been all to the good; scores of young men, bending over their receiving sets, must have heard the call of the great out-of-doors, and have had intensified their love for open-air England, and the health of body and soul that it implies!

And if much has been done in the past, still more is to be done in the future. On May 8th, for instance, ("Plan" Warner—a name that will live in cricket annals, if ever there was one!)—is going to talk to listeners on cricket prospects of the coming summer, while tennis will be dealt with by Gordon Lowe. More than this, ideas are being exchanged with a view to radiating the sounds of great football and cricket matches and those of other sporting contests.

Stimulating the Listener's Interest.

Whether it will be possible to follow intelligently by wireless the course of a game, remains to be demonstrated. But there can be no doubt that the enthusiasm of a crowd of spectators can be communicated to listeners, whose interest must almost inevitably be stimulated in consequence. The film has undoubtedly enhanced the popularity of sporting and athletic events up and down the country. Wireless, one may be sure, will be a no less potent factor. For the discomfort of those who, like the literary critic, regard wireless as detrimental to sport, let us all join in one concerted contemptuous smile!

REGINALD POWELL.

A WHOLE evening of Sullivan's works is being arranged for Cardiff listeners on Wednesday, May 13th, the anniversary of the birth of Sir Arthur Sullivan. The programme will be rendered by the "SWA" Symphony Orchestra, conducted by Mr. Warwick Braithwaite, with songs by Miss Carmen Hill and Mr. Barrington Hooper.

A Force in British Music.

Coleridge-Taylor and His Rise to Fame.

IF any British composer of modern times may be justly called unique, that composer is, undoubtedly, Coleridge-Taylor. Although he wrote nothing really "big"—no brilliant operas or symphonies—he made for himself a lasting place in music and his works are steadily growing in popularity over twelve years after his death.

Much of his music has been already broadcast, and on Friday, May 8th, a special programme devoted to his compositions is to be given at Dundee Station. On this occasion, a number of his songs will be sung, including "Unmindful of the Roses" and "Elegance."

Samuel Coleridge-Taylor was born in Holborn, London, in 1875, the son of a native of Sierra Leone who had married an Englishwoman. From early childhood he showed marked musical ability, and he was only six when it was recognized that music was the career for which he was most fitted.

Sir Charles Stanford's Advice.

After some initial training at Croydon, he went to the Royal College of Music in 1890, with the idea of studying the violin. While there, he came under the notice of Sir Charles Villiers Stanford, who was so struck with his cleverness that he advised him to devote himself to composition.

Young Coleridge-Taylor took the advice, and rapidly made headway. Although he composed many minor works, his first great success was his strikingly original setting of *Himnotha's Wedding Feast* (Longfellow) for soli, chorus, and orchestra. This was first performed at the Royal College of Music in November,

Singing in Gaol.

By Gibson Young (Organising Director, Community Singers' Association).

SOME of my best Community Singing friends are in gaol, not because they are good singers, but for other reasons of State.

I am a frequenter of gaols by desire and not by force of circumstances. I am very fond of gaols, so long as I do not have to stay the night.

Not long ago, I started a Brass Band in a big Penal Establishment. The personnel of that band was piquant, to say the least. Three murderers, a bank manager and a counterfeiter were in the front row, armed with cornets. Three of the mildest looking burglars I have ever seen played the trombones, and a big nigger beat holy smoke from an inoffensive drum. This gallant band of State guests practised for six hours daily, almost at the point of the bayonet, and were lodged in a special portion of the prison to protect them from their fellow lodgers.

The singing of the five hundred who were not bandmen and who only practised once a week on a Sunday afternoon was an unforgettable experience. On my first meeting with them, I was the most miserably nervous man alive. It was not physical fear either, but pure stage fright. Row on row of grey-garbed, eager-faced men whose cells I had just inspected and whose four-faced warders I did not like, partly because I felt that they had no sense of humour at all, was an entirely new emotional experience.

One is prone to imagine all sorts of horrible things in a gaol. Here were scores of unfortunates who might, for all I knew, think that I was merely patronising them, but "Mother Machree," "Loch Lomond," and "The Old Folks at Home" put a different complexion on the business, and in half an hour that audience was mine.

1899, and was at once proclaimed as a work of outstanding merit.

Its success caused the composer to write a second work inspired by Longfellow, namely *The Death of Minnie Haha*. This was in 1900, and was followed by *The Blind Girl of Canal-Quille* (Leeds Festival, 1901); the cantata *Kutla Khan* (Handel Society, 1906); and a one-act opera, *Madama's Dream* (Brighton Festival, 1910).



S. COLERIDGE-TAYLOR.

Germany early recognized Coleridge-Taylor as a force to be reckoned with in music, and as far back as 1897 Joachim led a performance of his clarinet quintet in Berlin.

The late Sir Herbert Tree was a great admirer of Coleridge-Taylor's genius and commissioned him to write the incidental music to Stephen Phillips's *Herod* and Shakespeare's *Othello* for the productions of those plays at His Majesty's Theatre.

Among Coleridge-Taylor's numerous minor compositions, perhaps the most popular is his *Petite Suite de Concert*, which is heard so frequently nowadays that it may be said to have become hackneyed.

His Great Ambition.

Al through his life Coleridge-Taylor was a warm champion of the Negroes, but this was especially so in his later years. His great ambition was to do for Negro music what Grieg had done for the Norwegian and Dvorak for the Bohemian.

This led him to set to music the poems of Paul Lawrence Dunbar, the celebrated Negro poet, and the strain of colour in him was probably also the reason for his attraction to Longfellow's "Hiawatha."

This ambition he never realised; but he wrote enough music of another kind to earn him the undying regard of true music lovers.

There is more than a little pathos in the idea of this London-born man yearning after the melodies of far-off lands where people of his father's race sang beneath a tropic sun. And, indeed, there is a plaintive ring in much of his music which, to those who knew the man, explains a good deal of his nature.

Acclaimed by America.

The composer's fame had spread to America, and in 1904 he visited the United States, where his works were successfully performed at New York, Washington, Chicago, Baltimore, and Philadelphia.

Besides his success as a composer, Coleridge-Taylor was noted for his great ability as a teacher. In the latter capacity he did splendid work as Professor of the Violin at Croydon Conservatoire and, later, as Professor of Composition at the Crystal Palace.

Coleridge-Taylor was at the height of his fame when, in 1912, death claimed him, in his thirty-seventh year. What he would have become had he been spared to us, one can only guess; but considering that in his short life he composed such a large number of works, and was increasing in power at the time of his death, it is safe to assert that had he lived, he would have given us much more of great worth and value.

As it is, he has left his mark as a composer of rare charm and originality.

C. T.

Official News and Views. GOSSIP ABOUT BROADCASTING.

British Programmes for America.

THE Radio Corporation of America has begun to make elaborate arrangements to re-broadcast the British High-Power programmes through a considerable chain of stations covering a large area of the United States and Canada. Special receiving apparatus is being erected in Northern Maine. This will pass the signals by 500 miles of land-line to the control-room and central distributing point in New York City. The Americans expect to be ready to begin their systematic re-broadcasting of British programmes by October. The B.B.C. will do everything possible to secure the re-broadcasting in this country of suitable American programmes, but the problem is a good deal harder to solve from West to East.

Night Distortion.

Our latest programmes are picked up in America in the early part of their evening; but it is after midnight here when the best American programmes normally arrive. Moreover, the short waves on which the American Stations work suffer a great deal from night distortion. It has always to be kept in mind that, before a satisfactory continuous service can be provided, there must be an adequate factor of safety. The B.B.C. engineers are pursuing their experiments, and although they are gaining ground steadily, they would not be justified at this stage in recommending the expenditure of a large sum on the erection of special receiving apparatus for American programmes.

To Set Britain Singing.

On Saturday, May 8th, a Community Singing Concert will be broadcast by London from the Royal Albert Hall. It is expected that the great hall will be filled for the occasion and that thousands of voices will take part in the choral rendering of well-known ballads and folk-songs. This concert is being organized under the auspices of the Community Singers' Association, of which Mr. Gibson Young is the Organizing Director, and with which Sir Hugh Allen, Sir Richard Terry, Dr. W. T. Whittaker, Dr. Herbert Wiseman, Mr. Hugh E. Robertson, Mr. Percy Pitt, Mr. Geoffrey Tye, and Mr. Kenneth Curwen are associated. The Association hopes to extend its activities all over the country and to link up with other organizations that share the spirit of its slogan, "Set Britain Singing."

Lectures and Counter-Lectures.

London is to broadcast a novel series of Lectures and Counter-Lectures in aid of King Edward's Hospital Fund. These take place in the Great Hall of the London School of Economics. "Is Woman's Place in the Home?" is the subject of the second of the series, arranged for Tuesday, May 5th, at 5.30 p.m., when Miss Rebecca West will debate with Mr. Alfred Duff Cooper, D.S.O., M.P., with Viscountess Gladstone in the chair. On the following Tuesday, at the same time, Mr. Leo Marx and the Earl of Balfour will debate "Does Golf do More Harm than Good?" with Sir Robert Hudson in the chair.

Those who wish to attend these lectures should communicate with the Secretary of the London School of Economics, Houghton Street, Aldwych. The series will continue until June 5th. Particulars of other debates will appear in subsequent issues of *The Radio Times*.

The Motorist and Wireless.

The early results of a census being held by the Automobile Association on the number of car owners who possess wireless sets shows that hardly a single person who drives a car for pleasure or business is without a receiving apparatus. The object of the census is to ascer-

tain whether motoring talks will be acceptable in future broadcast programmes. No fewer than 228,000 answers have been received and are now being classified.

York Minster.

Twelve military units, the Lords-Lieutenant of the three Ridings, the High Sheriff of Yorkshire, and the Lord Mayor and Corporation of York, will attend the special military service which will be broadcast from York Minster on May 3rd. The Bishop of Lewes will preach, and Sir Charles Harrington, General Officer commanding the Northern Command, will read the lesson.

York Minster dates from 627, when it was first built by Edwin. All Yorkshiremen are proud of their Minster, and it is appropriate that its outstanding event of the year should be broadcast.

Henry Ainley to Broadcast.

Mr. Henry Ainley, the famous actor, will appear in the London programme on Sunday, May 10th, when a Schumann symphony will be conducted by Mr. Perry Pitt. *Manfred*, the main item, will be declaimed by Mr. Ainley. This is seldom given because it demands considerable resources in orchestra, chorus and principals, and few conductors are acquainted with the work, although the overture is frequently performed at Symphony Concerts.

Talks on Parliament.

Mr. W. M. R. Pringle, until lately Liberal member for Penistone, is giving a new series of broadcast talks on Parliament and parliamentary personalities. Mr. Pringle is an "old hand." He has represented many different constituencies. Lord Oxford referred to him the other day as "Polymetis" Pringle, coupling him with Homer's widely-travelled Odysseus. He is a mine of information on procedure and parliamentary history and etiquette. His perpetual fund of Scots humour has endeared him to all parties in the House. His broadcast comments on current proceedings are both shrewd and racy.

Seasonal Changes.

Listeners will have noted no startling innovation in the programme changes that accompany Summer-time. The main entertainment period is from 8 to 10 o'clock, instead of from 7.30 to 9.30, as in the winter. The regular closing time has been advanced half-an-hour to 11 o'clock, with a further half-hour on Tuesdays and Thursdays. On Saturdays, stations continue until midnight. The Children's Corner now runs from 8 to 8.30. One of the local news bulletins has been dropped. The Summer Term of the "Broadcast University" has begun with a brilliant array of speakers, covering a wide range of subjects.

Opera in Welsh.

A good example of Welsh Art will be provided by Swansea on Friday, May 15th, when *Bodwen*, a Welsh Opera in three acts, by Dr. Joseph Parry, will be broadcast through Cardiff as well. Mr. E. D. Jones will conduct. The work will be rendered in Welsh to words written by the Bard, Mynyddog.

"Iphigenia" at Belfast.

The production on Thursday, May 14th, of Professor Gilbert Murray's translation of *The Iphigenia in Tauris* of Euripides will be the most important work as yet undertaken by the Belfast Radio Players. The leading parts have been given to Miss Flora Robson, who will come from London specially for the part of Iphigenia; Orestes will be played by Mr. Arthur Malcolm, who has recently given several clever performances with the Belfast Radio Players.

An "Old Yorkshire" Evening.

Yorkshire, the largest English county, is barely represented in any Folk music collection. Much interest attaches, therefore, to the "Old Yorkshire" Evening being organized at Leeds-Bradford on May 22nd. Two dialect music plays entitled *The Elopement* and *Job and his Comforters* will be given. These are written by Mr. Frank H. Kidson, who is also responsible for the Old Yorkshire airs which accompany the words. The incidental music, also of Yorkshire origin, will be provided by the Station trio.

The Old Times Again.

The previous performance of old musical items by veterans of the stage was so successful that another version will be broadcast from London on Wednesday, May 6th. Mr. Charles Corman, the famous walking comedian, will tell some of his reminiscences of old time music halls. He will include his well-known song, "The Man who Broke the Bank at Monte Carlo."

"Pot-Pourri" at Plymouth.

On May 15th, a programme of Pot Pourri will be given from the Plymouth Station which will include something entirely new in the Manning Organ Trio. Miss Dorothy Lincoln (soprano), and Mr. Alex. Dark (tenor) will sing popular ballads, while Miss Phyllis Smith (violin), Miss May Bartlett (violin), and Mr. Ernest Manning (pianoforte), will contribute solo instrumental numbers. Miss Florence Harding and Mr. Bloye Keys will provide the humour.

North Country Harmony.

The St. John's Church Boys' Choir, of Blackburn, which has established a British record in winning no fewer than ninety prizes in two years, will make their first appearance in broadcasting at the Manchester Station on Wednesday, May 13th. Another well-known North country group which is appearing in the same programme is the Black Dyke Mills Band of Bradford, consisting of two cornets, a horn and a euphonium.

Browning Anniversary.

At 10.10 p.m. on Thursday, May 7th, Miss Rosaline Masson will broadcast from Edinburgh, through all stations, on "Browning As I Knew Him." Miss Masson is the well-known biographer of R. L. Stevenson.

Ballads at Birmingham.

Mr. John Collinson and Mr. Toplas Green are among the artists included in the special ballad programme which Birmingham will broadcast on May 15th.

Old Psalm Tunes.

After the Evening Service at Aberdeen on Sunday, May 10th, there will be a sacred recital of old Psalm tunes by the Precentors' Choir.

The Empire Through Glasgow.

Listeners to Glasgow on Monday, May 11th, will hear the second of the Empire Phonoflight Series. On that night Glasgow will ring up the curtain on Australia, and will carry listeners from Sydney to Port Hedland, by way of Bendigo, Melbourne, Adelaide, Kalgoorlie, and Perth. The prelude will be provided by a representation of Captain Cook's landing at Botany Bay on April 28th, 1770.

B.B.C. French Talk.

The French Talk on May 7th will be on Alphonse Daudet, and M. Stéphan will read *La Dernière Chanson*. This story is to be found in the book *Les Contes du Lundi*.

PEOPLE YOU WILL HEAR NEXT WEEK.



Miss BEATRICE HARRISON (Cellist) will play on May 5th for all Stations, except "2XX."



Miss REBECCA WEST, the writer, will speak on "The Woman's Place in the Home" at London on May 5th.



Miss SYBIL GORDON (Mezzo-Soprano), who will sing at Manchester on May 6th.



Mr. JOHN BOOTH (Tenor) will sing at London on May 2nd.



The Rt. Hon. J. RAMSAY MACDONALD, M.P., who will speak on "The Meaning and Limits of Open Diplomacy" on May 6th. (S.S. in all Stations.)



Mr. P. F. ("Mum") WARNER, will talk on "Cricket Prospects" at London on May 9th.



Miss DOROTHY BENNETT (Soprano) will sing at London and Bournemouth on May 4th and 5th respectively.



The WESSEX GLEE SINGERS, who will broadcast from Bournemouth on May 9th.



Miss DORIS GROVER, to sing at Aberdeen on May 7th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

SCHUBERT'S FIRST PIANO TRIO.

(BIRMINGHAM, SUNDAY EVENING.)

SCHUBERT once, with characteristic enthusiasm, wrote of this Trio by Schubert: "One glance at it, and this poor world of ours appears fresh and bright."

It is the first of Schubert's two Piano Trios (which were written in close succession), and it is, perhaps, the better one; it is certainly the more popular. It is in four separate Movements.

A "Piano Trio" is, of course, a work for Piano, Violin and 'Cello. There must be few people who have never heard music for this instrumental ensemble, if only in restaurant or cinema theatre; and this Trio of Schubert's is one of the loveliest ever written.)

I.

Moderately quick.—Schubert sets out at once with a splendid, exulting tune, played by Violin and 'Cello in octaves. It is really superfluous to say, notice this FIRST MAIN TUNE—it is one of those things that one cannot get away from. Presently PIANO takes up the Tune, accompanied by a soft, repeated chord in the Violin, and a few low plucked notes in the 'Cello. Then all three get very busy with fragments of it.

After a while, the music quiets down, 'Cello pauses on a high note, then, starting with that note, begins the SECOND MAIN TUNE. It is as clear and expressive as the First, but much more tender. Violin joins in at the second phrase, then PIANO takes up the Tune.

A Third Tune is used to round off this Section; then a long "Development" Section follows, in which the two Main Tunes are beautifully varied and combined. Finally, the first Section is repeated with only slight alterations.

II.

At a steady pace.—It is noticeable in this Movement that the 'Cello is almost continually playing in its highly poetic upper range. At the beginning, to a Piano accompaniment, 'Cello gives out an expressive, sustained Tune, very Schubertian in style and feeling.

Presently the Violin quietly joins the 'Cello in this Tune, and soon all three instruments are discussing it.

A contrasting middle section of the piece is more florid and broken in style.

Then the opening Tune unassumingly returns—very beautifully modified.

III. SCHERZO.

Fast.—The Italian word "scherzo" means a joke, but it is here, as frequently, used as the title of a piece which is, in general, very lively and full of good spirits.

The plan of a Scherzo is generally that of the Minuet and Trio, and this one is no exception. There is, first, the SCHERZO proper, in which—(a) a short Tune is given out, and repeated; (b) the Tune is developed, and repeated, somewhat altered and extended towards the end; (c) is a repetition of the whole of (b).

A TRIO follows, exactly the same in design as the Scherzo proper. But the material of this one is in great contrast to that of the Scherzo, the Tune being a simple, sustained melody. (The reason is obscure why this part of such a Movement is called a "Trio." The title is nowadays used arbitrarily.)

After the Trio, the Scherzo proper is repeated, without repetition of its two sections.

IV. RONDO.

Quick and lively.—A "Rondo" is a piece in which one Tune is repeated two, three, or more times, alternated with other tunes.

This Rondo is a long Movement, and is, in

reality, rather complicated. But in effect it is very light and frivolous. The Main Tune is a gay one, started by Violin in its higher range, and carried on by the PIANO, the 'Cello merely murmuring occasional assent. But though this is the Main Tune, which continually returns, the greater part of the Movement is made out of a second Tune which appears very early. This Tune has two distinct sections—a rather pompous, emphatic phrase, played by all three instruments, and a more irresponsible phrase in a jerky dance rhythm, played first by Violin.

To attempt to follow the course of this Rondo in detail would almost certainly destroy all enjoyment of it. But these two Tunes are always careful to draw attention to themselves.

BACH'S SECOND BRANDENBURG CONCERTO.

(ALL STATIONS, EXCEPT CHELMSFORD, TUESDAY.)

This is typical Bach—the kind of music that, given a few preliminary conceptions on the listener's part, explains itself. Each Movement is a non-stop run, with an irresistible drive, and uses a very little material which is constantly repeated in ever-changing aspects.

A Bach Concerto is not a Concerto in the usual (and later) sense of the word. There is no one solo instrument, combined with, or accompanied by the normal orchestra. In this Concerto there is a group of such instruments, Trumpet, Flute, Oboe, and Solo Violin, allied or contrasted with one another, and with a general body of Strings, plus (according to the score, which is, unfortunately, not always observed) a keyboard instrument.

There are three separate Movements in this Concerto.

I.

Fast.—Leading idea (or Main Tune) given out at once by Flute, Oboe and Violins, immediately followed by the only other theme, a soft one for Solo Violin, very lightly accompanied.

The rhythm of the piece is pursued unbroken throughout, but these two themes used in alternation give an effect of contrast.

II.

At a steady pace.—This is scored for Flute, Oboe, Solo Violin, two 'Cellos (and Keyboard). At the beginning these instruments enter in this order—'Cellos (and Keyboard), Violin, Oboe, Flute.

III.

Very fast.—The TRUMPET begins with a florid tune (accompanied by 'Cellos and Keyboard). Then, at a little distance, OBOE enters with the same tune, then VIOLIN, and then FLUTE—one after another, like a bit of a Fugue.

It is quite a long time before the general body of Strings enters, and after that they sometimes drop out again for long periods. This is a brilliant little Movement.

SIBELIUS'S "FINLANDIA."

(GLASGOW, ABERDEEN, DUNDEE AND EDINBURGH, WEDNESDAY.)

JEAN SIBELIUS was born in 1865, and is foremost among Scandinavian composers. He is specially known in this country by his *Valse Triste* and *Finlandia*, then which there is little better known contemporary music. *Finlandia* expresses the rugged Finnish nature so powerfully that its performance was forbidden in Russia when, some years ago, the two countries were at enmity. It should be noted that the hymn-like tune in *Finlandia* which is often taken for a folk-song, is, in fact, the composer's own.

N.B.—Dvorák's Concerto for 'Cello and Orchestra was described in the issue for March 13th. This work will be given in the All Stations' Programme on Tuesday.

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 2-11, Southampton Street, Strand, London, W.C.2.

Wireless for Hospitals.

DEAR SIR,—I was delighted to read of the magnificent sum raised by Belfast for installing sets in almost every hospital and charitable institution in the city. Personal *hodos* has neither part nor lot in this matter. The one and only thing is to relieve suffering and expedite convalescence.

I am anxious to make a complete list of hospitals equipped with wireless and the sums raised for this purpose in each city, town, or village. I shall, therefore, be grateful for any information on the matter, which may be forwarded to me at my home address: 2, Brunswick Place, Hove, Brighton.

Yours, etc.,

KESLIE HOWARD.

A World Wireless Language.

DEAR SIR,—Your contributor, Mr. de Puynton, seems to infer that all the attempts made in recent years to provide an artificial tongue for international use are failures. This calls for protest from all persons who have used Esperanto and found it anything but a failure.

If Latin was a success in the past, as a means of communication between educated people, surely Esperanto, which practically is simplified, modernized Latin, and pronounced exactly the same by all nations, is just what is needed by the "man-in-the-street," who has neither time nor means for the study of modern languages.

The very fact that residence in a foreign country is not necessary for its acquirement seems to me to be a strong point in favour of an artificial language.

Yours, etc.,

N. E. P.

Windsor.

Will It Be English?

DEAR SIR,—As one who is interested in the subject of a world language and its relation to wireless, I was very glad to see this question raised in your paper. This is an important matter and it is a wonder that it has not received more attention by the B.B.C.

I should answer the writer's question, "Will it be English?" negatively. First of all, has the writer any knowledge at all of even one of the "many artificial languages," except that he has heard of them? If he has studied Esperanto, I cannot understand how he can write that "an artificial language can never really be alive."

The American Radio Relay League, the largest amateur society in the world, after an inquiry lasting over two years, came to the conclusion that Esperanto at least is a living language, and has recommended its members to learn it for radio purposes. Other important bodies which recommend Esperanto for universal use are the British Association for the Advancement of Science and the League of Nations.

If any proof is needed that the writer is making a large assumption in supposing that the other nations of the world will consent to the adoption of English, surely it is to be found in these facts.

Yours, etc.,

Bournemouth.

H. S.

Learning Languages By Radio.

DEAR SIR,—A lecture in German was recently broadcast from Birmingham. Will you allow me to ask that, if further lectures are to be given, in German, they be relayed from London? There must be many thousands of listeners who are students of this language, and in view of the difficulty in obtaining a native teacher, I am sure many would be very appreciative.

Yours, etc.,

London, S.E.

G. R.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

The Language of Music.

DEAR SIR,—We have heard much criticism lately of the B.B.C. programmes. Apparently, the grumblers' complaint is that they cannot get seven programmes weekly from their local station to suit their taste. Does it not occur to them that the difficulty is in process of curing itself? All of us are being educated by broadcasting—even if against our will—the high-brow to appreciate popular music, the low-brow to understand something of the classics.

Two years ago, a very small percentage of the population could have stopped talking to hear an interpretation of Bach or Brahms; a rather larger percentage, perhaps, would have enjoyed dance music. Now it is being realized by an increasing number of people that music is, after all, a language, expressive of everything, just as our mother tongue is. It seems to me that in another two years' time, when the B.B.C. will have made further progress, the difficulties to be overcome will have lessened for that reason.

Yours, etc.,

Brighton.

A. M. W.

"Searching" the Ether.

DEAR SIR,—During the past winter months, I have been "searching" the ether with a simple but novel one valve set. I have been successful in logging all the B.B.C. main stations regularly every night also Leeds-Bradford, Nottingham, and Dundee, while Plymouth and Liverpool are frequent visitors.

Of the Continental stations, the following have been heard quite loudly on 'phones: Barcelona (775 miles), Madrid (900 miles), Radio Paris, School of Post, Petit Parisien, Lyons, Brussels, Munster, Hamburg, Vox Haus, Koenigswaterhausen, Brussels, and Amsterdam (1,070 metres). Apart from these, over fifteen amateurs have been heard on Sunday mornings, including "211" Southampton.

On another one valve set, designed for low wave-lengths, "KDKA" on 88 metres can be received on most nights; but, of course, different nights bring different results. I beg to differ from Captain Eckerley when he says that "KDKA" can be relied on as a noise, for, as a rule, this station comes over very clearly and I have found that the less valves—especially H.F.—used, the less distortion and night fading.

Yours, etc.,

Alverstoke, near Bristol.

C. RUXD.

(The writer is to be congratulated on his excellent results. However, the single valve set, in not having a sufficient factor of safety, is liable to be filled to its limits to receive distant stations and may, therefore, frequently re-radiate and cause interference. "KDKA" certainly comes in well, but it does not compare favourably with (say) London at 10 miles—the final criterion of a station's worth from the point of view of real broadcasting.)

The Wireless League.

DEAR SIR,—With reference to "H. J. T. C.'s" letter under this heading, permit me to make plain the position of the League, its relationship to the B.B.C., and its general policy.

In the first place, the League is not anti-B.B.C., on the contrary, it is "for" it. "H. J. T. C." says that it "consists of people who are not in a position to criticize"! Surely, the listeners are the people who should do so, rather than the people who do not listen!

So far, the B.B.C. receive independent criticisms; the League, on the other hand, would present suggestions that have been put to the vote by the listeners themselves before the B.B.C. has been troubled at all. This is its policy so far as the B.B.C. is concerned.

Yours, etc.,

Patcham.

CHAS. R. BATEMAN
(Founder-member).

How We Got the Telephone.

The Remarkable Growth of a Wonderful System.

YOU remember the telephone that you used to make up in your boyhood's days with a couple of dissected tins and a length of string. Would you believe it possible that this device, in a slightly improved form, with elegantly-finished mouthpieces instead of tins, and wire to replace the string, was actually in use only just over thirty years ago as a means of communication on some of our great railways? Incredible as it may sound, it is a fact. From 1888 to 1892, the North Eastern Railway had three or four sets of "string" telephones in operation in the Newcastle neighbourhood and at Tyne Dock. The Great Eastern Railway used them between signal-boxes at Tottenham; whilst the Midland Railway appears to have tried them at one time. These facts and a great many more of fascinating interest are recounted by Mr. F. G. C. Baldwin, M.I.E.E., in his book, "The History of the Telephone in the United Kingdom" (Chapman and Hall).

A Great Scottish Inventor.

The telephone was first brought to this country in 1877, when Sir William Preece returned from a visit to America with a pair of instruments obtained from Graham Bell, the inventor. Bell, though he worked most of his life in the United States, was a Scotsman. His father, who was a professor of elocution at Edinburgh, devoted himself to the task of studying the mechanics of human speech organs, and inspired his son with the desire to pursue the same subject. Early in his career, Graham Bell was devising instruments by means of which he succeeded in producing the vowel sounds artificially. His next step was to find a means of conveying the sounds of the human voice over long distances. For this purpose he studied electricity, and at the end of two years' hard work, he produced a working telephone.

An Interesting Experiment.

We should not nowadays regard the Bell telephone in its original form as a very efficient instrument. As it used no batteries, the distance over which it would work was very limited.

You can reproduce almost exactly the working of the original Bell telephones if you wire to the output terminals of your wireless receiving set two loud speakers or two pairs of telephones attached to wires long enough to enable one of them to be taken into the next room. When this is done, you will find that if you speak into one of them, a person standing by the other can hear you, and can reply in the same way.

Anticipating the B.B.C.

Naturally, upon its arrival, the telephone created a great stir. For Queen Victoria's household a line was fitted up between Osborne House and the residence of Sir Thomas Biddulph. The Queen held a conversation with him and, later, music was transmitted over the line.

On January 22nd, 1878, an event took place which may be said to have anticipated some of the work of the B.B.C. Telephones were fitted up in the House of Commons, and the proceedings were successfully transmitted to a newspaper office in Fleet Street.

There was at first no idea of a public telephone system on the lines of that which we have today. The Bell Telephone Company devoted its energies to making and installing private telephones in business houses from office to works and from department to department. Several London firms were enterprising enough to adopt the new device at once. The year 1878 saw the establishment of the first telephone exchange opened at 36, Coleman Street, with seven or eight subscribers.

It seemed at first as though the Bell Telephone

Company would have things all their own way. They held all the master patents, including that of the newly-invented microphone. Then quite suddenly a rival company, which had appointed a young man named Edison as chief engineer, stepped in with a receiver made upon quite different lines and began to sell instruments at cheaper rates. War was at once declared, the Bell Company refusing permission to their rivals to use what was believed to be the only possible form of receiver.

"Limited Possibilities."

Edison rose to the occasion. He promised to produce an instrument working on an entirely different principle; this he did in a few months. This was the extraordinary "Chalk Cylinder" receiver, which worked very well. For a time the two companies continued their cut-throat activities, but, in 1880, the two became merged into the United Telephone Company, with a capital of half a million pounds.

Meantime, fresh trouble was brewing. When the telephone was first brought to this country it was offered to the Post Office, which refused it on the report of its chief engineer, who stated that "his department was in possession of full knowledge of the details of the invention and that the possible uses of the telephone were very limited."

Two years later, the authorities had come to see that there was something in the telephone after all, and they then attempted to have a finger in the pie. By an existing Act of Parliament, the Postmaster-General held the monopoly of all telegraphic communication. In 1879, an action was started against the telephone companies to decide whether the telephone was not a telegraph. The companies were confident of victory, but, in the end, the Government won and the companies were forced to pay the Post Office a royalty of ten per cent. on all exchange business carried on within a radius of five miles of the London G.P.O.

Continued Trouble.

Then there was more trouble. The Post Office started telephone exchanges, offering to give subscribers a first-rate service. The companies retaliated by saying that they held the master patents for all kinds of telephones and that they would take proceedings against anybody who had instruments installed by the Post Office.

By the middle of 1881, we find that the Company had 914 subscribers. There were also 186 private lines associated with it. There were now eight exchanges in London, and the policy of increasing their number was followed.

By 1882, there were fifteen exchanges in London, most of them being very small indeed. An exchange with a hundred lines was a large one, and in the Provinces twenty-four was often the limit.

One 'Phone to Forty-Seven People.

Provincial exchanges were worked by a multiplicity of small concerns licensed by the parent company. In 1881, the National Telephone Company was formed, which gradually acquired the businesses of the smaller companies one by one until, eventually, the whole of the local exchange business was in its hands.

Matters continued on these lines until 1912, when the Post Office bought out the Company and assumed control of the whole of the telephone service in the United Kingdom, with the exception of the systems owned and worked by the corporations of Hull and Portsmouth and the State of Guernsey. By 1924, the total number of telephone subscribers had grown to 1,169,000, which represents one telephone to every forty-seven of our population. R. DE P.

WIRELESS PROGRAMME—SUNDAY (May 3rd.)

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 255.

2LO LONDON. 365 M.

10.15 a.m.—12.0. **Military Sunday Service.**
Relayed from York Minster.
S.B. to all Stations.

Organ Recital.

S.B. to other Stations.
Relayed from

The National Institute for the Blind,
Great Portland Street.
H. G. NEWELL (Organ).
WYNNE AJELLO (Soprano).
JOHN BOOTH (Tenor).
F. W. HODGKINSON (Solo Violoncello).
THE SALISBURY SINGERS.

4.0. Fantasia *Sidos* (4)
Cantatas *Sakom* (4)
Allegro—Assai Vivace (From First Sonata) *Mendelssohn*

John Booth.

"In the Highlands" *Roger Quilter* (25)
"Lady Bird" *Schumann*

4.25 (approx.) F. W. Hodgkinson.
"Madrigal" *W. H. Squire* (36)
"Ailequin" *D. Popper* (5)

Wynne Ajello.
"Musette's Waltz Song" ("La Bohème") *Puccini* (56)
"Blackbird's Song" *Cyril Scott* (25)

The Salisbury Singers.
"Tune Thy Music to Thy Heart" *Thomas Campion*

"Come Let Us All A Maying Go" *Atterbury*

"The Silver Swan" *Gibbons*

4.55 (approx.) H. G. Newell.
Largo (from New World Symphony) *Dvorak* (41)
Meditation *D'Henry* (46)

Grand Chœur in G Minor *Walstenholme* (41)

John Booth.
"A Garden is a Loversome Thing" *Mallinson* (17)

"To People Who Have Gardens" (The bridean Air) *arr. Kennedy-Fraser* (9)
"Stay in Town" *Waltaker* (47)

"Praise Ye the Lord" *Oranville Buntock* (17)
F. W. Hodgkinson.

"The Loodonderry Air" *Arnold Trowell* (57)
"Spanish Dance" *D. Popper* (57)

5.25 (approx.) Wynne Ajello.
"Veni d'Arto" ("La Tosca") *Puccini* (56)
"A Thrush's Love Song" *Alison Travers* (9)

The Salisbury Singers.
"A Ballad When at Sea" *Brewer* (46)
"Passing By" *Edvard Parcell* (4)

"The Long Day Closes" *Sullivan* (46)
H. G. Newell.

Allegro in C *Wood* (46)
Andantino in G Minor *Franch*
Finale *Schumann, arr. Beat*

6.0-6.30.—CHILDREN'S CORNER. S.B. from Glasgow.

9.30.—Hymn, "The King of Love My Shepherd Is" (A. and M., No. 197).
Bible Reading.

Address: The Rt. Rev. The Bishop Suffragan of KENSINGTON.
Hymn, "Thou Whose Almighty Word" (A. and M., No. 360).

Orchestral Evening.

HAROLD WILLIAMS (Baritone).
MAURICE COLE (Solo Pianoforte).
THE WIRELESS ORCHESTRA:
Conducted by DAN GODFREY, Junr.

8.0. The Orchestra.
Overture to an Unwritten Comic Opera *Saint-Saens*

Petite Suite *Debussy*
Harold Williams (With Orchestra).

"Hear Me, Ye Winds and Waves" ("Scipio") *Handel*
"Arm, Arm, Ye Brave" *Handel*
("Judas")

9.30 (approx.) Maurice Cole.
"Self-egietto" *F.A. B. Bach*
Intermezzo in Octaves *Liszt*
Arabesque in A Flat *Liszt*

Prelude from the "Suite Bergamasque" *Debussy*

The Orchestra.
"March of the Little Wooden Soldiers" *Liszt* (30)

Harold Williams.
"A Lover's Garland" *Parry* (46)
"My Love's an Arbutus" *Stanford* (9)

"Onaway, Awake, Beloved" *Green* (44)
The Orchestra.
"Serenade des Mandolins" *Desormes* (38)

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

10.15. The Orchestra.
Selection, "Madame Butterfly" *Puccini, arr. Tavan* (56)

Maurice Cole.
Three "London Pieces" *John Ireland* (5)
"Boho Forenoons" *Chelsea Beach* (5)
"Ragatronic"

The Orchestra.
"Angelus" *Massenet* (57)

10.45.—Close down.

5IT BIRMINGHAM. 475 M.
10.15-12.0.—MILITARY SUNDAY SERVICE, relayed from York Minster.

4.0-6.0. Classical Favourites.
THE STATION AUGMENTED ORCHESTRA:

Conducted by JOSEPH LEWIS.
EDITH PADDOCK (Soprano).
JAMES HOWELL (Bass).
W. A. CLARKE (Solo Bassoon).

The Orchestra.
Overture, "Tannhäuser" *Wagner*
Edith Paddock.

"Solveig's Song" *Grieg*
"The Loreley" *Liszt*

The Orchestra.
Berceuse *Jarvis*
Praeludium *Mendelssohn*
Nocturne from "A Midsummer Night's Dream" *Mendelssohn*

James Howell.
Recit. and Aria, "I Rage, I Melt, I Burn" *Handel*
"O Roderick Than The Cherry" ("Acis and Galatea") *Handel*

The Orchestra.
Suite, "The Water Music" *Handel, arr. Hamilton Harty* (45)
Edith Paddock.

"Consider the Lilies" *Gounod*
"Serenade" *Gounod*

W. A. Clarke.
Concerto (for Bassoon and Orchestra) *Mozart*

Allegro Moderato; Adagio; Allegro Vivace.

James Howell.
Three Songs of Travel *Faughan Williams* (8)

"The Vagabond" *Bright Is the Ring of Words* *The Roadside Fire*

The Orchestra.
Third Movement from Symphony No. 6, Op. 74, in B Minor (The "Pathetic") *Tchaikovsky*

6.0-6.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.30.—Hymn, "Lead Us, Heavenly Father, Lead Us" (A. and M., No. 281).
Religious Address by the Rev. J. B. FEIST, All Saints' Church, Leamington.

Hymn, "O Let Him, Whose Sorrow No Relief Can Find" (A. and M., No. 286).

9.0. Chamber Music.
THE FREEMAN PIANOFORTE TRIO:

HARRY FREEMAN (1st Violin);
THOMAS FREEMAN (Violoncello);
NIGEL DALLAWAY (Pianoforte).
GERTRUDE DAVIES (Soprano).
GEOFFREY DAMS (Tenor).

The Trio.
Elegie and Finale from Trio in D Minor, Op. 38 *Arensky* (5)

Geoffrey Dams.
"Faire Song" ("The Immortal Hour") *Rutland Boughton* (58)

"Adehnide" *Beethoven*
Gertrude Davies.

"The Lass With the Delicate Air" *Arn*
"Should He Uphraid?" *Bishop*

The Trio.
Trio in B Flat, No. 1, Op. 99 *Schubert*

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

10.15. The Trio.
Andante from Trio No. 1, Op. 49 *Mendelssohn*

10.30.—Close down.

6BM BOURNEMOUTH. 386 M.
10.15-12.0.—MILITARY SUNDAY SERVICE, relayed from York Minster.

3.0-4.30. THE J. H. SQUIRE CELESTE OCTET.

CONSTANCE WENTWORTH (Soprano).
Relayed from
South Parade Pier, Southsea.

4.30-5.0. Chamber Music.
FIONA MACMILLAN.

Courante, Gavotte and Polonaise from French Suite in E *J. S. Bach*

Sonata in E Minor (Op. 90) *Beethoven*
Fantaisie "Impromptu" (Op. 66) *Chopin*

Etude de Concert, "Automne" (Op. 35, No. 2) *Chaminade* (26)
Chants d'Espagne Seguidillas (Op. 232, No. 5) *Aldous*

6.0-6.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.30.—Hymn, "When I Survey The Wondrous Cross" (Tune, "Duke St.").
Meditation, "Rockingham."

Staff-Captain HIGGINS of Bristol Salvation Army: Religious Address.
Salvation Army Band.

Quartet, "Evening Praise."

THE SALVATION ARMY YEovil TEMPLE BAND.

Conductor, Bandmaster W. H. BICKNELL,
BERT KELLAWAY (Tenor).

9.0. Band.
March, "Vesper Hymn."
Selection, "Man of Sorrows."

9.20. Bert Kellaway.
"Comfort Ye" *Handel*
"Every Valley" ("The Messiah")

9.25. Band.
Selection, "The Old, Old Story."
Quartet, "Praise."

9.40. Bert Kellaway.
"The Lord Is My Light" *Alfsten* (9)
"Rock of Ages" *Gounod* (62)

9.45. Band.
"The Hallelujah Chorus" ("The Messiah") *Handel*

Selection, "Jesus of Nazareth."

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

10.15. Band.
Selection, "Peace of God."
Hymn, "Abide With Me."

10.30.—Close down.

/ number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 251.

WIRELESS PROGRAMME—SUNDAY (May 3rd.)

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

5WA CARDIFF. 351 M.
10.15-12.0.—MILITARY SUNDAY SERVICE,
relayed from York Minister.

3.0-4.45. **Evening Song.**
Relayed from Bristol Cathedral.
Sermon by
The Rt. Rev. The BISHOP OF HEREFORD.

6.0-6.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*

8.30-9.0. St. Margaret's Church Choir.
Hymn, "The King of Love My Shepherd Is" (A. and M.).
A Short Reading from the Scriptures.
Anthem, "Jesus, Who From Thy Father's Throne"
Cunningham's Words.
The Rev. J. RALPH JONES, Chaplain to the Bishop of Llandaff: Religious Address.
Hymn, "O Strength and Stay" (A. and M.).
Benediction.

9.0. **Old Masters—II.**
J. DALE SMITH (Baritone).
THE STATION SYMPHONY ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.
Overture, "The Caliph of Bagdad"
Boieldieu—1775

J. Dale Smith.
"Elizabethan Love Songs" *arr. F. Keel*
"Now, O Now, I Needs Must Part"
John Dowland—1562-1628
"Sweet Nymph, Come to Thy Lover"
Thomas Morley—1557-1602
"Since First I Saw Your Face"
Thomas Ford—1580-1648
18th Century.
"Now Pharoah Sinketh in the West"
Thomas Arne—1710-1778
Orchestra.

Symphony in D *Poloni—1745*
J. Dale Smith.
"Ye Twice Ten Hundred Datties" ("The Indian Queen")
(With Orchestral Accompaniment.) *Puccini*
"I Attempt from Love's Sickness to Fly"
"Ah! How Pleasant 'Tis to Love"
Orchestra.

Entr'acte from "Joseph" *Mohr*
Overture, "Iphigenia in Aulis" *Tilck*

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

10.15. J. Dale Smith.
Sailor Chanties *arr. Richard Terry* (18)
"Shenandoah"; "Bully Boy"

Overture, Joseph *Mohr—1795*
10.30.—"The Silent Fellowship."
10.55.—Close down.

2ZY MANCHESTER. 374 M.
10.15-12.0.—MILITARY SUNDAY SERVICE,
relayed from York Minister.

4.0-6.0. **Light Symphony Concert.**
EFFIE MANN (Soprano).
HELEN DAIR (Contralto).
HAROLD HALLAS (Baritone).
THE "2ZY" AUGMENTED ORCHESTRA.
Conductor, T. H. MORRISON.

Overture, "Don Giovanni" *Mozart*
Helen Dair.

Berit. and Aria, "Hear Thou My Weeping"
Harold Hallas.

"To the Night"
"Islands Shining Heaven"
R. F. Williams (9)

"Star of Fate" *Johannsfelt* (15)
"Maruts" (Storm Clouds) *Holst* (16)
Orchestra.

Rondino (for Wind Instruments) *Beethoven*
Edie Mann.

"Come, My Beloved" *Handel*
Orchestra.

Symphony No. 12 in G (The "Military") *Haydn*
Edie Mann and Helen Dair.

"The Sea" *Bruch*
Harold Hallas.

"A Poet's Love"
"Twas in the Lovely Month"
"From Out My Tears"
"A Youth Once Loved"
"I Will Not Grieve"
Orchestra.

"A Musical Box" *Lindor*
Edie Mann and Helen Dair.

"The Path of Love" *Bruch*
Orchestra.

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

6.0-6.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*

8.0.—S. G. HONEY: Talk to Young People.
English Hymnal, No. 108, "Who is This With Garments of Glory?"
Religious Address.
English Hymnal, No. 444, "Nearer My God to Thee"
Bible Reading.
English Hymnal, No. 223, "Saviour Again to Thy Dear Name We Raise."

Vocal and Instrumental Concert.

Directed by
E. SIMS HILDITCH (at the Piano).

Assisted by
BEATRICE WALLEY (Soprano).
FLORA WILKINSON (Contralto).
MARGERY HULSE (Solo Violin).
HARRY DOBSON (Solo Flute).

8.45 (approx.). Harry Dobson.
Overture *Danzon*
Scherzo *Steiner*

8.55. Beatrice Walley.
"Oh, Had I Jubal's Lyre" *Handel*

9.5. Margery Hulse.
Waltz in A *Bruch*

9.10. Flora Wilkinson.
"Entreat Me Not to Leave Thee" *Gounod*

9.20. E. Sims Hilditch.
Idylle *Sims Hilditch*

9.25. Beatrice Walley and Flora Wilkinson.
Duet, "The May Bells and the Flowers" *Mendelssohn*

9.30. Harry Dobson.
Saltarello *Getman*

9.35. Beatrice Walley.
"O Divine Redeemer" *Gounod* (52)

9.40. Margery Hulse.
Andante and Allegro from Sonata in A *Handel*

9.50. Flora Wilkinson.
"Thou'rt Like a Lovely Flower" *Schumann*

"Slumber, Dear Maid" *Handel*

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

10.15. Harry Dobson.
Minuet from 1st Flute Concerto *Mozart*

10.17. Beatrice Walley and Flora Wilkinson.
"He Shall Feed"
"His Flock"
"Come Unto Him"
"Sing, Joyous Reed"
"O Rest in the Lord"
"Elijah"
Mendelssohn

10.22. Beatrice Walley.
"Sing, Joyous Reed" *Montague Phillips* (15)

10.25. Flora Wilkinson.
"O Rest in the Lord" ("Elijah") *Mendelssohn*

10.30.—Close down.

5NO NEWCASTLE. 400 M.

10.15-12.0.—MILITARY SUNDAY SERVICE,
relayed from York Minister.

4.0-6.0.—ORGAN RECITAL. *S.B. from London.*

6.0-6.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*

6.30-7.45. **SKIRVICK.**
Relayed from
The Trinity Presbyterian Church.

ROSA BURN (Contralto).
THE STATION MILITARY BAND.
Conductor, EDWARD CLARK.

9.0. Overture, "Patria" *Balet* (15)
Suite des Valse *Chabrier* (15)

9.25. Rosa Burn.
"Oh, Didn't I Rain?"

"I Stood On the Ribber of Jordan" *arr. H. T. Burleigh* (56)

"I Love My God and He Loves Me" *arr. H. T. Burleigh* (56)

9.35. Band.
Selection, "Samson and Delilah" *Saint-Saens*

Overture, "Oberon" *Weber*

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

10.15. Rosa Burn.
"I Will Sing New Songs of Gladness" *Deer* (41)

"O Rest in the Lord" *Mendelssohn*

10.25.—Close down.

7BD ABERDEEN. 496 M.

10.15-12.0.—MILITARY SUNDAY SERVICE,
relayed from York Minister.

4.0-6.0.—ORGAN RECITAL. *S.B. from London.*

6.0-6.30.—CHILDREN'S CORNER. *S.B. from Glasgow.*

8.30. Crown Terrace Methodist Church Choir.

Hymn, "O For a Thousand Tongues" (Tune, "Lydia")

The Rev. E. W. THROUNSON, Crown Terrace Methodist Church: Religious Address.

Choir.
"And Can It Be?" (Tune, "Sagora")

Anthem, "O Saviour of the World" *Goss*

9.0. **Psalters and Psalm Tunes.**
With Vocal Illustrations
By Select Choir.

Soloists:
CATHIE THOMSON (Soprano).
JESSIE DAVIDSON (Contralto).

WILLIAM F. MCKAY (Tenor).
DAVID TAYLOR (Baritone).

Conductor and Lecturer:
T. AYRTON.

10.0-10.45.—Programme *S.B. from London.*

SSC GLASGOW. 420 M.

10.15-12.0.—MILITARY SUNDAY SERVICE,
relayed from York Minister.

3.0-4.0.—Service at the Annual Church Parade of the Glasgow Battalion of the Boys' Brigade, relayed from St. Andrew's Hall.

4.0-6.0.—ORGAN RECITAL. *S.B. from London.*

6.0-6.30.—CHILDREN'S CORNER. *S.B. to all Stations.*

6.30-7.45. Religious Services.
Relayed from
Ranfield U.F. Church.

Address by
The Rev. ERSKINE BLACKBURN, M.A.

9.0-10.0. THE STATION CHOIR.
Recital of Sacred Music.

S.B. to Edinburgh and Dundee.

"Come, Holy Ghost" *Palestrina*

"I Wrestle and Pray" *Bach*

"The Lord Is My Shepherd" (Female Voices) *Schubert*

"Judge Me, O God" *Mendelssohn*

Legend, "Christ in His Garden" *Tchaikovsky*

10.0-10.45.—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 351.

WIRELESS PROGRAMME—MONDAY (May 4th.)

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

22Y MANCHESTER. 374 M.
 20.4.11. — **Albert Thonadde, M.A.** Lecturer in French Literature, Bedford, Reading of English Literature.
 4.0-5.15. — **Concert by the "22Y" Quartet.**
 5.45-6.30. — **CHILDREN'S CORNER.**
 6.45-7.40. — **E. SIMS HILDITCH** Lecturer in English Literature, in the Cheshire County Technical School, Macclesfield.
 7.45-8.15. — **Dance Night.**
 8.15-9.00. — **THE STAVE DANCE BAND** Delivered from the National Dance Union Dance.
 9.00-9.15. — **Pat Ryan** (Solo Clarinet), H. H. JACKSON (The Misery Shifter).
 9.15-9.30. — **I Heard You Singing.**
 9.30-9.45. — **Adagio, from Clarinet Concerto, Op. 107.**
 9.45-10.00. — **Programme S.B. from London.**
 10.00-10.15. — **John Jameson** (Harmonium).
 10.15-10.30. — **Medea Psycho.**
 10.30-10.45. — **Programme S.B. from London.**

22Y MANCHESTER. 374 M.
 20.4.11. — **Albert Thonadde, M.A.** Lecturer in French Literature, Bedford, Reading of English Literature.
 4.0-5.15. — **Concert by the "22Y" Quartet.**
 5.45-6.30. — **CHILDREN'S CORNER.**
 6.45-7.40. — **E. SIMS HILDITCH** Lecturer in English Literature, in the Cheshire County Technical School, Macclesfield.
 7.45-8.15. — **Dance Night.**
 8.15-9.00. — **THE STAVE DANCE BAND** Delivered from the National Dance Union Dance.
 9.00-9.15. — **Pat Ryan** (Solo Clarinet), H. H. JACKSON (The Misery Shifter).
 9.15-9.30. — **I Heard You Singing.**
 9.30-9.45. — **Adagio, from Clarinet Concerto, Op. 107.**
 9.45-10.00. — **Programme S.B. from London.**
 10.00-10.15. — **John Jameson** (Harmonium).
 10.15-10.30. — **Medea Psycho.**
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22Y MANCHESTER. 374 M.
 20.4.11. — **Albert Thonadde, M.A.** Lecturer in French Literature, Bedford, Reading of English Literature.
 4.0-5.15. — **Concert by the "22Y" Quartet.**
 5.45-6.30. — **CHILDREN'S CORNER.**
 6.45-7.40. — **E. SIMS HILDITCH** Lecturer in English Literature, in the Cheshire County Technical School, Macclesfield.
 7.45-8.15. — **Dance Night.**
 8.15-9.00. — **THE STAVE DANCE BAND** Delivered from the National Dance Union Dance.
 9.00-9.15. — **Pat Ryan** (Solo Clarinet), H. H. JACKSON (The Misery Shifter).
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 9.45-10.00. — **Programme S.B. from London.**
 10.00-10.15. — **John Jameson** (Harmonium).
 10.15-10.30. — **Medea Psycho.**
 10.30-10.45. — **Programme S.B. from London.**

22Y MANCHESTER. 374 M.
 20.4.11. — **Albert Thonadde, M.A.** Lecturer in French Literature, Bedford, Reading of English Literature.
 4.0-5.15. — **Concert by the "22Y" Quartet.**
 5.45-6.30. — **CHILDREN'S CORNER.**
 6.45-7.40. — **E. SIMS HILDITCH** Lecturer in English Literature, in the Cheshire County Technical School, Macclesfield.
 7.45-8.15. — **Dance Night.**
 8.15-9.00. — **THE STAVE DANCE BAND** Delivered from the National Dance Union Dance.
 9.00-9.15. — **Pat Ryan** (Solo Clarinet), H. H. JACKSON (The Misery Shifter).
 9.15-9.30. — **I Heard You Singing.**
 9.30-9.45. — **Adagio, from Clarinet Concerto, Op. 107.**
 9.45-10.00. — **Programme S.B. from London.**
 10.00-10.15. — **John Jameson** (Harmonium).
 10.15-10.30. — **Medea Psycho.**
 10.30-10.45. — **Programme S.B. from London.**

5NO NEWCASTLE. 400 M.
 7.44.11. — **John Jameson** (Harmonium).
 4.45-5.15. — **John Jameson** (Harmonium).
 5.55-6.15. — **CH. LORREN & CO. (Sole).**
 6.35-6.55. — **Programme S.B. from London.**

"Memories."
 THE REPERTORY COMPANY
 8.15-8.30. — **Robert Pitt and Langton Marks.**
 8.30-8.45. — **Robert Pitt and Langton Marks.**
 8.45-9.00. — **Robert Pitt and Langton Marks.**
 9.00-9.15. — **Robert Pitt and Langton Marks.**
 9.15-9.30. — **Robert Pitt and Langton Marks.**
 9.30-9.45. — **Robert Pitt and Langton Marks.**
 9.45-10.00. — **Robert Pitt and Langton Marks.**

BETWEEN THE SOUP AND THE SALT.
 A Play in One Act
 By G. H. E. Jones
 8.15-8.30. — **Robert Pitt and Langton Marks.**
 8.30-8.45. — **Robert Pitt and Langton Marks.**
 8.45-9.00. — **Robert Pitt and Langton Marks.**
 9.00-9.15. — **Robert Pitt and Langton Marks.**
 9.15-9.30. — **Robert Pitt and Langton Marks.**
 9.30-9.45. — **Robert Pitt and Langton Marks.**
 9.45-10.00. — **Robert Pitt and Langton Marks.**

2BD 495 M.
 3.45-5.00. — **Programme S.B. from London.**
 5.30-6.00. — **CHILDREN'S CORNER.**
 6.45-7.40. — **Programme S.B. from London.**
 7.45-8.15. — **Programme S.B. from London.**
 8.15-8.30. — **Programme S.B. from London.**
 8.30-8.45. — **Programme S.B. from London.**
 8.45-9.00. — **Programme S.B. from London.**
 9.00-9.15. — **Programme S.B. from London.**
 9.15-9.30. — **Programme S.B. from London.**
 9.30-9.45. — **Programme S.B. from London.**
 9.45-10.00. — **Programme S.B. from London.**

6.0-6.30. — **Boy Scouts' News Bulletin.**
 6.30-6.45. — **Boy Scouts' News Bulletin.**
 6.45-7.00. — **Boy Scouts' News Bulletin.**
 7.00-7.15. — **Boy Scouts' News Bulletin.**
 7.15-7.30. — **Boy Scouts' News Bulletin.**
 7.30-7.45. — **Boy Scouts' News Bulletin.**
 7.45-8.00. — **Boy Scouts' News Bulletin.**

BRENDA JOHNSON (Dramatic Soprano).
GRACE FORBES (Contralto).
WALTER HYDE (Tenor).
THE WIRELESS ORCHESTRA.
 8.0. — **Patita Suite d'Orchestra.**
 8.10. — **Patita Suite d'Orchestra.**
 8.20. — **Patita Suite d'Orchestra.**
 8.30. — **Patita Suite d'Orchestra.**
 8.40. — **Patita Suite d'Orchestra.**
 8.50. — **Patita Suite d'Orchestra.**
 9.00. — **Patita Suite d'Orchestra.**
 9.10. — **Patita Suite d'Orchestra.**
 9.20. — **Patita Suite d'Orchestra.**
 9.30. — **Patita Suite d'Orchestra.**
 9.40. — **Patita Suite d'Orchestra.**
 9.50. — **Patita Suite d'Orchestra.**
 10.00. — **Patita Suite d'Orchestra.**

5SC GLASGOW. 420 M.
 3.30-4.30. — **An Hour of Melody with the Wireless Quartet and Catherine Calder (Cup).**
 4.30-5.15. — **WOMEN'S HALF HOUR.**
 5.15-6.00. — **CHILDREN'S CORNER.**
 6.00-6.15. — **Weather Forecast for Farmers.**
 6.15-6.30. — **Programme S.B. from London.**
 6.30-6.45. — **Programme S.B. from London.**
 6.45-7.00. — **Programme S.B. from London.**
 7.00-7.15. — **Programme S.B. from London.**
 7.15-7.30. — **Programme S.B. from London.**
 7.30-7.45. — **Programme S.B. from London.**
 7.45-8.00. — **Programme S.B. from London.**
 8.00-8.15. — **Programme S.B. from London.**
 8.15-8.30. — **Programme S.B. from London.**
 8.30-8.45. — **Programme S.B. from London.**
 8.45-9.00. — **Programme S.B. from London.**
 9.00-9.15. — **Programme S.B. from London.**
 9.15-9.30. — **Programme S.B. from London.**
 9.30-9.45. — **Programme S.B. from London.**
 9.45-10.00. — **Programme S.B. from London.**

WIRELESS PROGRAMME—TUESDAY (May 5th.)

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

The High-Power (Chelmsford) Programme will be found on page 255.

2LO LONDON. 365 M.

1.0-2.0. Time Signal from Greenwich. Music played during Luncheon at the Holborn Rooms.

2.15-3.45. Transmission to Schools: Miss H. H. Elementary Music, "How to Sing and Play the Piano."

4.0. Books to Read, by Ann Spicer Organ and Orchestral Music, relayed from the Shepherd's Bush Pavilion. "Let's Tend with the Toddler," by Mrs. M. M.

5.0. CHILDREN'S CORNER. "Simple Astronomy," by Capt. Amelio. "The Pied Piper of Hamelin," told by A. M. M.

5.30. Lecture and Counter-Lecture, from the London School of Education, in aid of King Edward's Hospital Manual Fund.

Is Woman's Place in the Home? Mrs. BEATRICE WEST
Mr. ALFRED DUFF COOPER. D.S.O., M.P.

Chairman, Viscountess GLADSTONE.

6.30. Children's Letters.

6.40. Music.

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

JAMES AGATE, Dramatic Criticism S.B. to all Stations.

7.2. Music. S.B. to all Stations.

7.40. The Rev. F. KELLING SCOTT, Trinity Church, "Morning in Holland." S.B. to other Stations.

8.0-9.0. SYMPHONY CONCERT (Continued).

9.0-10.0. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Prof. J. ARTHUR THOMSON, M.A., LL.D., "Scenes from the Drama of Animal Life." S.B. from Aberdeen.

Local News.

11.30-12.0. Symphony Concert (Continued).

12.0. THE SAVOY ORCHESTRA and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. S.B. to all Stations.

12.0. Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.0. Second Concert by Joseph Lewis. Music from the "Night of the 1000 Years."

4.0-4.30. Lucette Picture House Orchestra.

4.45-5.15. WOMEN'S CORNER. Mr. F. Booth. (1) The Women's Employment Department. (2) The Women's Trade Union. (3) Trades Unions.

5.15-5.45. CHILDREN'S CORNER.

5.45-6.0. WEATHER FORECAST and NEWS.

6.0-6.30. Music. S.B. from London.

6.30-7.0. Music. S.B. from London.

7.0-7.30. The Rev. F. KELLING SCOTT, S.B. from London.

8.0-10.0. Programme S.B. from London.

10.0-10.30. Prof. J. ARTHUR THOMSON, S.B. from Aberdeen. Local News.

10.30-12.0. Programme S.B. from London.

6BM BOURNEMOUTH. 385 M.

3.45-5.0. Fashion Talk to Women by Madame Rende Durant. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from the King's Hall Rooms. Musical Director, DAVID S. LIFF. Gladys Holland (Soprano). Harry Oldfield (Baritone).

ALL STATIONS PROGRAMME,

(except "5XX").

Relayed from London.

SYMPHONY CONCERT.

BEATRICE HARRISON

(Solo Violoncello)

THE WIRELESS SYMPHONY

ORCHESTRA

Conducted by DAN GODFREY, Junr.

8.0-10.0

The Orchestra.

Brandenburg Concerto, No. 2. Bach

S. KNEALE KELLEY

(Solo Viola).

FRANK ALMGILL

(Solo Flute)

JOHN FIELD

(Solo Oboe).

ERNEST HALL

(Solo Trumpet).

8.20. Rhapsody No. 2 (first performance in London) E. J. Moeran (16)

8.30 (approx.) "From My Window," by PHILEMON.

8.35 Beatrice Harrison and Orchestra.

Concerto for Violoncello and Orchestra.

Dvorak (41).

9.10. The Orchestra.

Symphony in D Minor.

Cesar Franck

10.30-11.0

The Orchestra.

Suite from the Ballet, "Le Pavillon d'Armide" Tchernyev

5WA CARDIFF. 351 M.

3.0-3.30. Transmission to Schools. "The Magic Crystal," by Mr. Guy Porock.

3.30-4.0. The Station Trio.

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

4.45-5.15. WAS IT FIVE O'CLOCK?

5.15-5.45. CHILDREN'S CORNER.

5.45-6.10. Children's Letter Box.

6.15-6.30. WEATHER FORECAST and NEWS.

6.30-7.0. Music. S.B. from London.

7.0-7.30. Music. S.B. from London.

7.30-8.0. Dr. W. TUDOR JONES, M.A., Ph.D.

Four Great English Thinkers—(1) Prof. James Ward, of Cambridge.

8.0-10.0. Programme S.B. from London.

10.0-10.30. Prof. J. ARTHUR THOMSON, S.B. from Aberdeen. Local News.

10.30-12.0. Programme S.B. from London.

2ZY MANCHESTER. 374 M.

1.15-2.0. Muddy Concert, relayed from Houldsworth Hall, Bella Rea Road.

2.0-2.30. Mezzo-Soprano. Willoughby Wainwright (Solo Pianoforte).

3.30-4.0. Broadcast for Schools. Mr. E. Sims.

Hilditch, "Musical Appreciation."

4.0-5.15. Dance Music, relayed from the State Café. Herbert Raddick (Bass). Talk to Women.

5.30-5.45. Children's Letters.

5.45-6.30. CHILDREN'S CORNER.

7.0. WEATHER FORECAST and NEWS.

S.B. from London.

JAMES AGATE, S.B. from London.

7.25. Music. S.B. from London.

7.40. Local Radio Society Talk.

8.0-10.0. Programme S.B. from London.

10.0-10.30. Prof. J. ARTHUR THOMSON, S.B. from Aberdeen.

Local News.

10.30-12.0. Programme S.B. from London.

5NO NEWCASTLE. 400 M.

1.30-2.0. Maud Greenes (Soprano). Charles Narm (Trombone).

3.45-5.15. School Staff's Song. The Station Sextet. Conductor Edward Clars.

London Paper. Maurice Masterlinck, by Mde. de W.

5.15-5.45. CHILDREN'S CORNER.

5.45-6.30. WEATHER FORECAST and NEWS.

S.B. from London.

JAMES AGATE, S.B. from London.

7.25. Music. S.B. from London.

7.40. Mr. A. J. STOREY, Secretary, the National Institute for the Deaf.

8.0-10.0. Programme S.B. from London.

10.0-10.30. Prof. J. ARTHUR THOMSON, S.B. from Aberdeen.

Local News.

10.30-12.0. Programme S.B. from London.

2BD ABERDEEN. 495 M.

3.30-5.0. Concert. The Wireless Orchestra.

Margery Lorimer (Mezzo-Soprano). Fernina Topica.

5.15-6.0. CHILDREN'S CORNER: "The Adventures of the Arkamoor Bear—(2) Horatio Steals the Honey." Music by the Wireless Quartet.

6.0-6.30. Madame Lefevre, French Talk.

6.30-7.0. WEATHER FORECAST and NEWS.

S.B. from London.

JAMES AGATE, S.B. from London.

7.25. Music. S.B. from London.

7.40. The Rev. WALTER A. MURPHY, M.A., D.D., Literary Talk, "The Bible in the Light of Modern Science."

8.0-10.0. Programme S.B. from London.

10.0-10.30. Prof. J. ARTHUR THOMSON, S.B. from Aberdeen.

Local News.

10.30-12.0. Programme S.B. from London.

7SC GLASGOW. 420 M.

3.30-4.30. Freeman's Dance Orchestra, relayed from the Plaza Palais de Danse.

4.45-5.15. WOMEN'S HALF HOUR. Spence Malcolm (Solo Viola). Mrs. Alcock, Schemes for the Training of Domestic Servants.

5.15-6.0. CHILDREN'S CORNER.

6.0-6.30. WEATHER FORECAST and NEWS.

S.B. from London.

JAMES AGATE, S.B. from London.

7.25. Music. S.B. from London.

7.40. Mr. ARTHUR STRACHAN, "Tiger Shoots."

8.0-10.0. Programme S.B. from London.

10.0-10.30. Prof. J. ARTHUR THOMSON, S.B. from Aberdeen.

Local News.

10.30-12.0. Programme S.B. from London.

A number against a musical name indicates the name of its publisher. A list of publishers will be found on page 251.

WIRELESS PROGRAMME—WEDNESDAY (May 6th.)

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

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

2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools. M. G. N. Pinner, M.A., B.Sc., "One Earth and its Neighbours—The Moon."

4.0-5.0.—Time Signal from Greenwich. Concert. The "2LO" Trio and Mabel Wilder (Contralto). "My Part of the Country" by A. Bennett Lloyd. "A Woman of Carthage" by Helen Townroe.

5.0-6.0.—An Hour's Dance Music.

6.0-6.30.—CHILDREN'S CORNER: "Prince Derling" from "Curly Heads and Long Legs," told by Annie Irvine. Music by Enoch Jeff. "More About Bees," by Catherine Wiers. "A Story by A. W. Yvette."

6.30.—Children's Letters.

6.30-7.0.—SIGNAL FROM BIRMINGHAM. WEATHER FORECAST and END OF THE DAY NEWS BULLETIN. S.B. to all Stations.

Principal C. GRANT ROBERTSON, C.V.O., M.A., Master of the Empire—Chat. S.B. from Birmingham.

7.0-7.15.—L.A. M.A. S.B. to all Stations except Birmingham.

7.15-7.40.—Mr. RICHARD NORTHCOOT, Dorezett, Musical Box. S.B. to other Stations.

"Old Times." A Programme of MUSIC HALL SONGS OF YEARS GONE BY

Scenes: An Old Music Hall. Chairman, CHARLES COBORN. THE WIRELESS ORCHESTRA. Conducted by DAN GODFREY, Junr., in attendance.

7.40-8.0.—Paddy Boston, Veteran Comedian and Chief Dancer.

RAY WALLACE in Impressions of Vesta Victoria, Kate Carnoy, Ada Reeve, Victoria Minnie, Connie Edson, Cliff Ryland, Mamma Cunningham, Gertrude Gittans, Harry Champion, Marie Lloyd, Vesta Vicky, and the late J. W. Rowley, the celebrated Yorkshire Comedian, in his popular song, "A Starry Night and a Beautiful Girl."

FRANK WOOD in Impressions of R. S. Knowles, "Dances in the Park."

George Beuchamp, "A Nice Quiet Day." George Beuchamp, "Vermore Glee." Harry Rane, "A Nice Quiet Day." George Beuchamp, "Dear Little Dicky Bird."

Eugene Stratton, "The Golden Wedding." Mark Sherman, "Do a Lot of Things in a Day."

9.0.—OLD STARS OF VARIETY. Tom Costello, Marie Cedna, Maggie Rimmer, T. W. Barrett, Arthur Albert, Frank R. R. R., Johnny Dwyer, Harry Wedburn.

9.30.—The Orchestra. Selection of Old Music Hall Songs.

CHARLES COBORN, The Veteran Walking Comedian, Some of His Old Favourites, including "The Man Who Broke the Bank at Monte Carlo."

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and END OF THE DAY NEWS BULLETIN. S.B. to all Stations.

Prof. R. PEERS, M.A., "West Hill and Wellbeing." S.B. from Nottingham. The Week's Work in the Horticultural Society. S.B. from London.

In Commemoration of the Coronation of His Majesty the King. S.B. to other Stations.

10.40.—THE WIRELESS ORCHESTRA AND CHORUS. Conducted by PERCY PIT.

Coronation Anthem. Handel. 11.0.—Close down.

SIT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Pianoforte Quartet. 4.30-5.15.—WOMEN'S CORNER. Louise Thibault, Physical Culture Talk No. 8. Edith Freeman (Contralto).

5.15-5.30.—CHILDREN'S CORNER. 5.30-6.0.—Children's Letters.

6.0-6.30.—WEATHER FORCAST and NEWS. S.B. from London.

Principal C. GRANT ROBERTSON, C.V.O., M.A., "Messers of the Empire—Chat. S.B. to all Stations except London."

7.25-8.0.—Programme S.B. from London.

A Mozart Programme. THE STATION ACCOMPANIED ORCHESTRA.

Conducted by JOSEPH LEWIS. Symphony, No. 40 in G Minor. Selections from the Opera, THE MAGIC FLUTE.

8.0-8.30.—Paddy Boston, Veteran Comedian and Chief Dancer.

RAY WALLACE in Impressions of Vesta Victoria, Kate Carnoy, Ada Reeve, Victoria Minnie, Connie Edson, Cliff Ryland, Mamma Cunningham, Gertrude Gittans, Harry Champion, Marie Lloyd, Vesta Vicky, and the late J. W. Rowley, the celebrated Yorkshire Comedian, in his popular song, "A Starry Night and a Beautiful Girl."

FRANK WOOD in Impressions of R. S. Knowles, "Dances in the Park."

George Beuchamp, "A Nice Quiet Day." George Beuchamp, "Vermore Glee." Harry Rane, "A Nice Quiet Day." George Beuchamp, "Dear Little Dicky Bird."

Eugene Stratton, "The Golden Wedding." Mark Sherman, "Do a Lot of Things in a Day."

9.0.—OLD STARS OF VARIETY. Tom Costello, Marie Cedna, Maggie Rimmer, T. W. Barrett, Arthur Albert, Frank R. R. R., Johnny Dwyer, Harry Wedburn.

9.30.—The Orchestra. Selection of Old Music Hall Songs.

CHARLES COBORN, The Veteran Walking Comedian, Some of His Old Favourites, including "The Man Who Broke the Bank at Monte Carlo."

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and END OF THE DAY NEWS BULLETIN. S.B. to all Stations.

Winter Gardens Night. THE MUNICIPAL ORCHESTRA. Conductor—Sir DAN GODFREY. STELLA MURRAY (Contralto). MIDDLETON WOODS (Entertainer). Orchestra.

8.15.—Hungarian Dance, No. 1. Brahms. Overture, "Morning, Noon and Night." Suppe.

Valce, "Cherry Bips." Strauss (24). Stella Murray.

When All Was Young. Gounod (14). Orchestra.

Mardi, of the Mountain Gnomes. T. S. B. Selection, "No, No, Naxotte." Strauss (1).

Middleton Woods. In Selections from his Repertoire. Interval. Orchestra.

Musical Representation, "Three Famous Pictures." Haydn (34). The Village Wedding. The Doctor.

The Laughing Cavalier. Pizzetti. Selection, "No, No, Naxotte." Strauss (1).

Stella Murray. The Arrow and the Song. Strauss (1).

Selection of Sir Henry Bishop's songs, including "Lo, Here the Gentle Lark."

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

Prof. R. PEERS. S.B. from Nottingham. Royal Horticultural Society. S.B. from London.

Local News. 10.10-11.0.—Programme S.B. from London.

5WA CARDIFF. 351 M.

3.0-4.0.—F. H. H. and his Orchestra, relayed from the Capital City.

4.0-5.0.—Concerts of Gramophone Records. 5.0-5.30.—"SWAN." FIVE O'CLOCK. 5.30-6.10.—CHILDREN'S CORNER.

6.10-6.15.—Children's Letters. 6.15-6.30.—Paddy Boston, Veteran Comedian and Chief Dancer.

RAY WALLACE in Impressions of Vesta Victoria, Kate Carnoy, Ada Reeve, Victoria Minnie, Connie Edson, Cliff Ryland, Mamma Cunningham, Gertrude Gittans, Harry Champion, Marie Lloyd, Vesta Vicky, and the late J. W. Rowley, the celebrated Yorkshire Comedian, in his popular song, "A Starry Night and a Beautiful Girl."

FRANK WOOD in Impressions of R. S. Knowles, "Dances in the Park."

George Beuchamp, "A Nice Quiet Day." George Beuchamp, "Vermore Glee." Harry Rane, "A Nice Quiet Day." George Beuchamp, "Dear Little Dicky Bird."

Eugene Stratton, "The Golden Wedding." Mark Sherman, "Do a Lot of Things in a Day."

9.0.—OLD STARS OF VARIETY. Tom Costello, Marie Cedna, Maggie Rimmer, T. W. Barrett, Arthur Albert, Frank R. R. R., Johnny Dwyer, Harry Wedburn.

9.30.—The Orchestra. Selection of Old Music Hall Songs.

CHARLES COBORN, The Veteran Walking Comedian, Some of His Old Favourites, including "The Man Who Broke the Bank at Monte Carlo."

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and END OF THE DAY NEWS BULLETIN. S.B. to all Stations.

6BM BOURNEMOUTH. 386 M.

3.0-3.30.—Service for the Sick. The Rev. Father Percival Triggs, S. J. Gladys James (Contralto).

3.30-4.0.—Talk to Women: "Restaurant Humour," by Nancy Miskin. The Wireless Orchestra. Conducted by Capt. W. A. Pasternak.

4.0-4.30.—CHILDREN'S CORNER. Unesco. Jack's Fairy League Talk.

4.30-5.0.—Children's Letters. 5.0-5.30.—Paddy Boston, Veteran Comedian and Chief Dancer.

RAY WALLACE in Impressions of Vesta Victoria, Kate Carnoy, Ada Reeve, Victoria Minnie, Connie Edson, Cliff Ryland, Mamma Cunningham, Gertrude Gittans, Harry Champion, Marie Lloyd, Vesta Vicky, and the late J. W. Rowley, the celebrated Yorkshire Comedian, in his popular song, "A Starry Night and a Beautiful Girl."

FRANK WOOD in Impressions of R. S. Knowles, "Dances in the Park."

George Beuchamp, "A Nice Quiet Day." George Beuchamp, "Vermore Glee." Harry Rane, "A Nice Quiet Day." George Beuchamp, "Dear Little Dicky Bird."

Eugene Stratton, "The Golden Wedding." Mark Sherman, "Do a Lot of Things in a Day."

9.0.—OLD STARS OF VARIETY. Tom Costello, Marie Cedna, Maggie Rimmer, T. W. Barrett, Arthur Albert, Frank R. R. R., Johnny Dwyer, Harry Wedburn.

9.30.—The Orchestra. Selection of Old Music Hall Songs.

CHARLES COBORN, The Veteran Walking Comedian, Some of His Old Favourites, including "The Man Who Broke the Bank at Monte Carlo."

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and END OF THE DAY NEWS BULLETIN. S.B. to all Stations.

CHAPPELL and WEBER

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

A number against a musical name indicates the number of the publisher. A key list of publishers will be found on page 25.

WIRELESS PROGRAMME—SATURDAY (May 9th.)

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

The High-Power (Chelmsford) Programme will be found on page 255.

2LO LONDON. 366 M.

4.0-5.0.—Time Signal from Greenwich. Concert: The "ELO" Octet. Violet Turner (Contralto), Charles Becham (Tenor), Sing Dances by six very Women. "How to Make a Lady as Foot," by A. J. Webb.

5.10-6.10.—CHILDREN'S CORNER: "The Wind Bird," from "More Nature Myths," by F. V. Farnat. Music by the Orchestral Children's News. Guessing Competition.

6.10-6.40.—Children's Letters.

6.40-7.0.—MUSIC.

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

Dr CHARLES SAROLEA, Travel Talk: "With the King of the Belgians in Brazil." S.B. from Edinburgh.

7.10.—Music. S.B. to all Stations except Belfast.

7.40.—Colonel BOFFEY on "Gold." S.B. to other Stations.

Set Britain Singing.

8.0-10.0

Programme

COMMUNITY SINGING.

Arranged by

The B.B.C. in conjunction with the Community Singers Association.

Relayed from
The Royal Albert Hall

Conductors:
Sir HUGH ALLEN
PERCY PITTS
GEOFFREY TOVE
GIBSON YOUNG

At the Organ:
L. STANTON JEFFRIES.
At the Piano:
GILES YOUNG

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

Mr. P. F. WARNER, M.P., Talk on "Crisis in Prose." S.B. to all Stations except Glasgow.

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

11.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Buffalo Orchestra (Under the Direction of Shekman and Quill), relayed from the Palais de Danse.

4.45-5.15.—WOMEN'S CORNER: "Come for Norman Tipton," "What Men Admire in Women," Ethel Williams.

5.15-5.45.—CHILDREN'S CORNER: "Anne Phil and a Further Snooky Adventure."

5.55-6.0.—Children's Letters.

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

Dr CHARLES SAROLEA. S.B. from Edinburgh.

7.25.—Music. S.B. from London.

7.40.—Mr ARGUS JUNIOR, "Outdoor Sports for the Summer Months—(1) Rowing."

Mainly Musical Comedy

TH, STATION ORCHESTRA

FLORENCE CLETON (Soprano).

ROBERT FITT and LANGTON MARKS (Entertainers at the Piano).

8.0.—The Orchestra
Overture, "The Arcadians"
Monckton and Talbot (15)
Variation, "A Waltz Dream" ... Strauss (34)
Florence Cleton.
"Cleopatra's Nile" ("Chu Chin Chow")
Norman (36)
Southern Love ("Southern Mind")
Frederic Simon (13)

8.40.—The Orchestra
Selection, "The Rainbow" ... Gerahara (15)
Robert Fitt and Langton Marks,
in Duets Up to Date

The Orchestra
Selection, "Jungle Tale" ... Brahms (3)
Rustic Dances ("Ave and Grace")
Monckton (15)
Florence Cleton

"I Wonder" ("The Love of a Lady")
J. P. (36)
Mr. Who Shall Say that Love is Cruel?
("Merrie England") ... German (15)

9.30.—Robert Fitt and Langton Marks,
in Duets Topical and Tropical.
The Orchestra

Selection, "Tum" ... Rubens (15)

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

Mr. P. F. WARNER. S.B. from London.

Local News

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

12.0.—Close down.

6BM BOURNEMOUTH. 386 M.

3.5-5.0.—Gardening Talk to Women by George Davies. Orchestra broadcast from the Electric Theatre. Musical Director—D. G. Ronald. The Blackmore Vale Dance Band.

5.0-5.30.—CHILDREN'S CORNER: Songs and Stories, etc.

5.40-6.15.—Children's Letters.

6.0-6.30.—Scholar's Half Hour: "Atmospheric Phenomena" by S. H. Groves, F.R. Met. Soc.

6.30-7.0.—Music.

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

Dr. CHARLES SAROLEA. S.B. from Edinburgh.

7.25.—Music. S.B. from London.

7.40.—Colonel BOFFEY. S.B. from London.

8.0.—"A Revue from Revues."

LONDON-PARIS-NEW YORK.

BETTY THOMPSON (Soprano).

ERNEST EADY (Baritone).

BRIE HAYDEN (Tenor).

F. L. BUTTE MANON

(French Comedienne)

BEATRICE DE HOLTHOIR

(French Dancer).

SCOTTISH WHISKY

THE BLACKMORE VALE DANCE BAND

ALAN WEECH (Banjo)

The "6BM" CHORUS

THE WIRELESS ORCHESTRA

Conducted by

Capt. W. A. FEATHERSTONE.

Come to London, Paris and New York, by remaining at home listening to our Revue from Itavies.

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

Mr. P. F. WARNER. S.B. from London.

Local News.

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

12.0.—Close down.

5WA CARDIFF. 351 M.

4.0-4.30.—Falkman and his Orchestra, relayed from the Capitol Cinema.

4.30-5.30.—"SWAN" "FIVE O'CLOCK."

5.30-6.10.—CHILDREN'S CORNER.

6.10-6.15.—Children's Letters.

6.15-6.30.—"Teenie's Corner: Tale for Teenie."

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

Dr CHARLES SAROLEA. S.B. from Edinburgh.

25.—Music. S.B. from London.

4.10.—H. J. TIPPIN. Postmaster of the Post Office.

HELEN HENSCHEL (Songs at the Piano).

THE STATION ORCHESTRA

Conductor—W. A. K. BATHWATER

8.0.—Orchestra.

Overture, "Peter Schmedl" ... Weber
Zebra ... York Bowen (34)

8.15.—Helen Henschel.

Nymphs and Shepherds ... Purcell (46)
"Early Morning" ... Graham Peck (15)
"See Fover" ... John Ireland
"Fairy Song" ... Rutland Boughton (55)

8.25.—Orchestra.

"Moon Maid" ... Ancho (51)
"Bagatelle" ... John Ireland (40)

8.40.—"OLD BILL"

May Time Revels.

8.55.—Leon Henschel.

"To Dances" ... John Fode (9)
"A Secret" ... Quiller (9)
"Lemon Land" ... Scottish Folk Song

9.35.—Orchestra.

"The Enchanted Cottage" ... Cowen (1)
March, "King Cotton" ... Bowen

9.50.—Helen Henschel.

Folk Songs ... (46)
"In Seventeen Corns" ... (1)
"Sprig of Thyme" ... "The Wraggle"
Tales ... (46)

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. P. F. WARNER. S.B. from London.

Local News.

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

12.0.—Close down.

22Y MANCHESTER. 374 M.

10.5-11.15.—Dance Music, relayed from the State Cinema.

J. Sutcliffe Hallward (Bantam). Talk to Women.

11.30-11.45.—Children's Letters.

11.45-12.30.—CHILDREN'S CORNER

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Dr CHARLES SAROLEA. S.B. from Edinburgh.

7.25.—Music. S.B. from London.

Mr. F. STACEY LINTOTT, Weekly Talk on Sport.

"Old Masters."

Relayed to "N."

EDWARD ISAACS (Solo Pianoforte).

HARRY HOPWELL (Baritone).

THE "22Y"

AUGMENTED ORCHESTRA.

Conductor, T. H. MORRISON

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 251.

WIRELESS PROGRAMME—SATURDAY (May 9th.)

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

9.30. *The Wanderer's Song*.
10.0. *Weather Forecast and News*.
10.30. *The Savoy Bands*. S.B. from London.

5.00. **NEWCASTLE. 400 M.**
9.30. *Children's Corner*.
10.0. *Weather Forecast and News*.
10.30. *The Savoy Bands*. S.B. from London.

2.00. **ABERDEEN. 495 M.**
9.30. *Children's Corner*.
10.0. *Weather Forecast and News*.
10.30. *The Savoy Bands*. S.B. from London.

EVENTS OF THE WEEK.
SUNDAY, May 3rd
ALL STATIONS, 9.15. Military Sunday Service, relayed from York Minster.
LONDON, 4.0. Organ Recital, relayed from the National Institute for the Blind.
BIRMINGHAM, 9.0. Chamber Music Evening.
BOURNEMOUTH, 4.0.—The J. H. Squire Celeste Octet.
CARDIFF, 9.2.—Old Masters—II.
MANCHESTER, 4.0. Light Symphony Concert.
MONDAY, May 4th
LONDON, 8.0. Band of H.M. Scots Guards.
LONDON 9.45. Speech by His Excellency the AMERICAN AMBASSADOR at the Pilgrims' Dinner relayed from the Hotel Victoria. S.B. to all Stations.
CARDIFF, 7.30.—Concert relayed from Central Hall, Newport.
ABERDEEN 8.0. Ballad Concert.
GLASGOW, 8.0.—Popular and Literary.
TUESDAY, May 5th
"5XX," 8.30. The Faculty of Arts Concert, relayed from Grosvenor House.
LONDON, 8.0.—Symphony Concert. S.B. to all Stations except "5XX."
WEDNESDAY, May 6th
LONDON, 8.0.—"Old Times" Music-Hall Songs of Years Gone By.

9.30. *Children's Corner*.
10.0. *Weather Forecast and News*.
10.30. *The Savoy Bands*. S.B. from London.

THURSDAY, May 7th.
"5XX," 8.0. Light Orchestral Concert.
LONDON, 8.0. Chamber Music.
BOURNEMOUTH, 8.0. "Among the Mountains."
BELFAST, 8.0.—Springtime Programme.
FRIDAY, May 8th
"5XX," 8.0. The Faculty of Arts International Concert.
BOURNEMOUTH, 9.15 and 10.30. Song Cycles, "In a Persian Garden" and "The Daisy Chain" (Lisa Lehmann).
MANCHESTER, 8.0. 2nd Edition of "The 730 Revue."
NEWCASTLE, 8.0.—Symphony Concert.
SATURDAY, May 9th
LONDON, 8.0.—Community Singing Concert, relayed from the Albert Hall.
BOURNEMOUTH, 8.0.—"A Revue from Revues."
MANCHESTER AND "5XX," 8.0. "Old Masters."
ABERDEEN, 8.0.—Ballad Concert.
BELFAST, 7.30. Nautical Programme.



The above photograph shows the
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WIRELESS PROGRAMME—BELFAST (May 3rd, to May 9th)

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

2BE 435 M.

SUNDAY.

11.15-12.0 **MILITARY SUNDAY SERVICE**, relayed from York Minster

6.0-6.5.—**ORGAN RECITAL** *S.B. from London*

6.5-7.0.—**CHILDREN'S CORNER** *S.B. from Glasgow*

7.0.—**THE STATION CHOIR.**

Easter Song, "From All That Well Below to Skies" ... *Cologne, arr. V. Williams*
Anthem, "If We Believe That Jesus Died" *Hans (40)*

Address.
Choir

Hymn, "God, Gladdening Light" (from the Greek, one of the earliest Christian Hymns extant).

9.30-10.45.—*Programme S.B. from London*

MONDAY.

4.5-5.0.—The "2BE" Quartet

5.55.—**CHILDREN'S CORNER**

6.5-7.0.—Children's Letters

8.10.—Radio Society Bulletin *S.B. from London*

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

Mr W. M. R. PRINGLE *S.B. from London*

Variety Programme.

THE STATION ORCHESTRA
JOHN CROWTHER (Solo Violin)
GRACE IVELL and VIVIAN WORTH (Solo Voices)

7.30 "The Empire March" (1924) *Elgar (26)*
Selection, "Songs of the Helmsmen" *Kennedy Fennel (8)*

Grace Ivell and Vivian Worth
Harcroft ("The Tales of Hoffmann") *Gratch (17)*

"Wanderlust" *Ernst (21)*
"Cross-Eyed Clara and Her Cross-Word Craze" *Reg Low (20)*

John Crowther

Concerto, A Minor (1st Movement) *Bach (10)*

Berceuse *Tourennot (53)*

Grace Ivell and Vivian Worth

"Follow the Swallow" *Ray Henderson (29)*

"Africa" *Hurley (26)*

"Apples Were Made for Cider" *T. Sterndale Bennett*

Orchestra

"Chant sans Paroles" *Tchaikovsky (34)*

Grace Ivell and Vivian Worth

"Sleepy Hollow Tune" *Kuntz (1)*

"Keep Smiling at Trouble" *Gonsler (16)*

"Kicky Koo" *Meyer (39)*

John Crowther

"Three Mariners" *Roger Quilter (68)*

"Lyric Poem" *J. Crowther (67)*

Orchestra

An Eastern Suite, "In a Persian Market" *Kelchey (10)*

9.45.—Speech by HIS EXCELLENCY THE AMERICAN AMBASSADOR, at the Purgins' Dinner. Relayed from The Hotel Victoria, London.

10.15-11.0.—*Programme S.B. from London*

TUESDAY.

11.30-12.30.—Gramophone Records

4.0-5.30.—**Concert.**

THE STATION ORCHESTRA
JOAN BRISTOW (Mezzo-Soprano)

Orchestra

Overture, "The Barber of Seville" *Lehar (10)*

Air du Ballet, "Mars et Venus" ("Danse des Lameas et des Yeux") *Louis Ganne*

"Marche Arabe" *Louis Ganne*

Romance in D for Solo, Cello and Orchestra *Debussy*

JOAN BRISTOW

A Voice by the Radio

"She Came to the Villa" *Lehar (10)*

"O That 'Twere Possible" *Lehar (10)*

"Birds in the High Hall" *Lehar (10)*

Orchestra

"Le Sommeil des Cherubins" *Mont (50)*

Scenes from an Imaginary Ballet *Coleridge Taylor (24)*

Fox-trot, "Peter Pan, I Love You" *King and Henderson (30)*

One-step, "Cheer-oh" *Carr (30)*

30-5.55.—**CHILDREN'S CORNER**

5.55-6.0.—Children's Letters

7.0-10.10.—*Programme S.B. from London*

10.10.—Prof. J. ARTHUR THOMSON *S.B. from Aberdeen. Local News*

10.30-12.0.—*Programme S.B. from London*

WEDNESDAY.

4.0-5.0.—The "2BE" Trio

5.30-5.55.—**CHILDREN'S CORNER**

5.55-6.0.—Children's Letters

6.40.—Mr Alec Riddell: "Under Mr. Riddell's Weather Forecast and News" *Riddell (10)*

Principal: G. ANT ROBERTSON *S.B. from Birmingham.*

Symphony Concert.

THE AUGMENTED STATION

Orchestra

Conducted by E. GODFREY BROWN and HAROLD LOWE

JAMES BRIGGS (Tenor)

ERNEST APPLEBYARD (Solo Piano)

Orchestra

Imperial March *Elgar (45)*

Overture, "Bantonia" *Mackenzie (67)*

Ballet Music, "Raymonda" *Jamie Briggs*

"Where'er You Walk" *Handel*

"Blow, Blow, Thou Winter Wind" *Roger Quilter (10)*

"Fairy Tale" *Roger Quilter (10)*

Orchestra

Russian Song, "Don't you know" *James Briggs*

"Ala, Moan, My Delight" *Liza Lehmann (44)*

"Grey Near the Moon" *Madge Wells (17)*

"Sing Hush-ho" *S. H. Nicholson*

"S. H. Nicholson" *Movements (34)*

2 and 4, *Ernest Applebyard*

Scherzo in C Sharp Minor *Chopin*

Study in D Flat *Liszt*

Rondo and Variations from Divertimento, No. 17, for Strings and Two Horns *Mozart*

Ernest Applebyard

Capriccio in F *Schubert (10)*

"The Fair of Sorochintzi" *Chopin (10)*

Capriccio in F *Schubert (10)*

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

Prof. R. P. HARRIS *S.B. from Nottingham*

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

10.40-11.0.—*Programme S.B. from London*

THURSDAY.

4.0-5.0.—The "2BE" Quartet

5.55-6.0.—**CHILDREN'S CORNER**

6.40.—Boys' Brigade Bulletin

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

Market Prices for Foreign *S.B. from London*

7.15.—**FRENCH RECITAL** *S.B. from London.*

Springtime Music.

THE STATION ORCHESTRA

ADYS NAISH (Soprano)

NILSAN STONLEY (Solo Piano)

HELEN TINSLEY (Recital)

7.30.—Orchestra

March, "Vita" *Hope (34)*

Suite, "Language of Flowers" *Coven (45)*

Selected Songs *Orchestra*

Overture, "A May Day" *Haydn Wood (24)*

Susan Stonley

Orchestra

Orchestra

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Wireless and the Modern Boy.

Is Amusement His Chief Aim? By Alec Waugh.

Mr. Alec Waugh is one of the most inspiring of our younger writers, and in such books as "The Loom of Youth" and "Public School Life," he has shown a remarkable knowledge of the psychology of boyhood.

ALL boys, it is generally assumed, are interested in mechanics, why, I have never been able to discover. I remember that a day-boy at my preparatory school found once an excuse for absenting himself from a lecture on anatomy. The headmaster was displeased. "It is very foolish of you," he said. "If you had really wanted to come, you would have managed it, and I can't think why you didn't. If you had been told that you were to be shown over a motor works, you would have been quite excited. But your body is a far more wonderful and intricate piece of machinery than any motor we have."

Matters of Taste.

And yet why should he have been excited? Personally, I can think of few things that would have bored me more completely than, as now, than an inspection of a motor works. Those things are affairs of taste, and to say that the majority of boys are interested in mechanics seems no more accurate a statement than that the majority of boys delight in poetry. Some do and some do not. And that is a point of some importance in considering the part that wireless plays and is likely to play in the life of the modern boy.

For wireless enthusiasts may, it seems to me, be divided into two classes. There is, on the one hand, the boy who is concerned with wireless as an ingenious mechanical contrivance, and on the other, the boy who regards it solely as a medium of entertainment. To the first class of boy the nature of the thing heard is of casual matter. He has in his own room or workshop erected a machine with which it is possible for him to hear words spoken in London, Bournemouth, Cardiff, Paris, and he is immensely proud of his achievement.

Displaying His Tricks.

He will invite his friends to come and listen. He will present each of them with a headpiece. "We will begin," he will inform them, "with a selection by the Savoy Band." But he will not allow them to listen to it for very long. Like the conjurer, he wishes to make a display of all his tricks in the brief interval before the curtain is rung up for the next turn. He has proved conclusively that he can transmit the strains of the Savoy Band from London to his study.

Let him now show how he can get in touch with Cardiff or Bournemouth or even Paris. His radio conversation is not an affair of "How good 'Midsummer Madness' was last week," but of crystals and loud speakers. He is like the artist who works at his art for his art's sake only. He does not think of it as a directly utilitarian activity.

A Great Temptation.

And it is with this class of boy that wireless in schools, and particularly in boarding schools, is likely to prove most popular. Wireless is, of course, such an entirely new thing that it is impossible to dogmatize on its regulation. But authority would seem to be fairly definitely agreed that as a form of entertainment it is a dangerous adversary to work. For the junior the temptation to use it during the hours of evening preparation would be as great as the chances of detecting it would be slight, and so rules have to be drawn up. Where studies are shared, as at the majority of schools they are, it would be the simplest thing for the one to keep pace at the door while the other listened.

At Harrow, for example, while any boy may set up a wireless set in the workshop, to listen in houses is "a monitorial privilege." Only those, that is to say, are allowed to have wireless sets in their studies who can be trusted not to use them in work hours, and so it would seem that radio activity in boarding schools at any rate, will be confined to that type of boy who is interested in wireless as a mechanical contrivance simply, who will fix up his own set in the school workshop and experiment with wave-lengths at such hours as he may be free to leave his house—the hours, as a matter of fact, when the least interesting portion of the programme is being broadcast.

Neglecting An Important Law

And such a boy is, I believe, in the minority. The average boy regards wireless as a means of entertainment simply. He does not care twopence whether he is listening to Cardiff, or Paris, or Berlin, as long as what he hears amuses him. He is no more interested in the technique of the business than are 99 out of every 100 film-goers in the process by which moving pictures are projected on the screen in front of them.

That they should be so projected is, no doubt, remarkable; but unless they are projected amazingly, there is very little to it.

Of wireless, as of the cinema, the average boy who will do most of his listening during the holidays will buy a wireless set only if he thinks he will get more amusement from it than the other distractions which his money offers him.

In a world generously stocked with good intentions there is a tendency to neglect that most important of all laws, the law of supply and demand. On all sides people are trying to give us not what we want, but what they think we ought to want; particularly in matters of entertainment.

Radio's Future Path.

In its early days the cinema was hailed rapturously as an unparalleled educational medium. But we chat away merrily while we are being shown by what process sardines are transported from the high seas to the breakfast table, and only transfer our attention to the screen when the swelling of the music proclaims the first part of a heart-gripping drama of social life.

In the same way, we are hearing a great deal of radio's educational potentialities. But there are not many of us who want to be instructed in our spare time. Certainly not the average schoolboy. He will switch off the moment he suspects that what he is hearing is for his instruction and not for his amusement. This is his spare time. He owes it to himself to enjoy himself. The future of radio, as of the film, lies along the path of entertainment.

AIRCRAFT AND RADIO MESSAGES.

The Postmaster-General's attention has been called to the fact that during the recent flight of the R 33, communication between the airship and the Croydon and Farnham Aerodromes was seriously impeded by oscillation from wireless receiving sets.

The consequences which might result from interference with communication with aircraft in danger are very grave, and the Postmaster-General warns the owners of wireless receiving sets that the use of reaction to such an extent as to cause interference is an offence which directly contravenes one of the conditions of their wireless licences, and renders the licence subject to withdrawal.

My Ca'Canny Radio.

By Robert Magill.

I SUPPOSE you have noticed how suddenly some people can fall ill at awkward times. When I was in the Army, for example, I have known great hefty soldiers to suffer from all sorts of diseases when somebody wanted them to do a job like digging. It's the same with me. I'll get up sometimes feeling fit to swim the Channel, yet as soon as my wife tells me I'm supposed to go and visit her relatives, I come all funny, and it's as much as I can do to crawl to bed and take beef-tea and grapes.

On the other hand, my wireless is like that. When the ordinary musical programmes are on, it will be as good as gold, and on the infrequent occasions when something is broadcast that I don't like, it positively shouts at you. On the other hand, when we are expecting something special, it catches a cold and starts wheezing, or develops a tick, or does just the same as the old soldiers I mentioned. It simply fades away.

The Mocking Cuckoo.

All my sets have been the same. My first was a small set, and after we had had it a week, we intended to listen to the opening of Wembley on it. Five minutes before the hour, we settled ourselves comfortably, and I adjusted the cat's-whisker as daintily as an equestrienne poises herself on the back of her circus steed.

Nothing happened. We waited, with growing apprehension. Had it started yet? Suddenly I heard my neighbour's clock omit its hiccupping cuckoo. Still nothing. I looked at the set. The cat's-whisker, which was of a type soldered to the arm, had broken clean off.

By the time the taxi had been blocked two or three times in the traffic, and I had returned, the ceremony was finished. My wife, of course, said that it was my fault.

Done On Purpose.

Another time I left the set in perfect order for Sunday afternoon for her to hear Do Groo! I myself was going out that evening, but I did not. When she sat down to it, she couldn't make it work. Neither could I.

I spent three hours on that set. I tried it upside down, and sideways. Eventually, I retired, hurt. Yet next day my small daughter thought she'd like to hear the Children's Hour, and she got everything as clearly as though Uncle Rex was in the same room.

Since we progressed to valves, our set has been still more hypochondriac. I was proud of it in the beginning, and I mentioned it to Jones. I contend that I did not boast about it, as my wife suggests. I merely stated facts. Jones said he would like to hear it. And, of course, it was that night that two of the terminals got themselves mixed up, and the only programme we got was a blue flash, and a busted valve. I don't care what my wife says. It was not my fault. The set did it on purpose.

Giving Up The Ghost.

It did something similar when we hoped to listen to the broadcasting of a first night recently. It waited until eleven p.m., and then the battery gave up the ghost. Now it had all the week to do this in, so why did it pick out that particular hour?

However, I am not going to leave *The Radio Times* open anywhere near the thing in future in case it finds out another special night, and lets me down. I shall discuss the matter in its hearing, and say how tired I am of wireless, and how I intend to go to the pictures that night instead. And then out of sheer curiosity, I expect it will sprain its condenser, trying to receive the signals before I connect anything up.

Why Call It Wireless?

Amazing Facts and Figures. By P. P. ECKERSLEY.

HAVE you ever read those statistical articles in which you are told, among other things, that if you were to take all the loaves baked in London in one day and put them in a line, they would reach further than all the nails used to do up the parking-cases which contain the plumb for sofas sold in Berlin?

Well, I've been commissioned to write just such an article, giving it a B.B.C. bias. It is, perhaps, not so uninteresting after all, and some facts and figures may tend to give you an idea of the rapid expansion that has taken place in the last two years.

Circling the World.

They call it Wireless! I wonder if you have any idea as to how much wire is used so that you may all hear? In each wireless transmitter alone there are something like twenty miles of wire, and with twenty stations this amounts to 400 miles of wire for wireless; but this looks small when it is realized that we rent another 10,000 miles of land line from the Post Office, and in London alone, to link up outside broadcast casts, we have over 300 miles. Amplifiers absorb several more miles, and, a Wireless Company, we might have enough wire to circle the world!

The London Control-room, as I have described in this paper as the nerve centre of broadcasting, absorbs a few miles of wire alone, but to the owners of receiving sets the H.T. and L.T. problem may appear somewhat startling.

A Central System.

It is proposed to use a central battery system, so that all the L.T. and the H.T. current will be supplied from two batteries. The low tension batteries will be 500 ampere-hour capacity, and if every amplifier were energised, between 50 and 100 amperes would be absorbed. The high-tension battery might have to discharge at over 2 amperes, a remarkable vacuum current! The usual dry cell would soon fail if it were asked to supply 300 or 400 watts (twice the power of a relay station) continuously, and we have therefore to use a 20 ampere-hour battery of 300 volts, which would be sufficient for a country house lighting battery—and yet we only want it for H.T.

The "leads" for the L.T. have to be made from $\frac{1}{4}$ -inch copper rod to avoid serious voltage drop—rather different from those red and black twisted wires which feed your own blower, is it?

A Big Valve Bill.

I dare say some people find their valve bill pretty heavy. Valve filaments don't last for ever, and the potential enjoyment of a concert is often shattered by "that black look" from a filamentless valve. Transmitting valves cost £20 on an average; they last 1,000 to 1,500 hours, and there are eight per station. Thus, it costs us £160 per 1,000 hours per station to keep our valves alone going, working out at a little

over 4s an hour. It takes quite a few 7s. 6d. per year to pay for our seven hours' work (21s. in valves alone) per day. Nor are these the only valves, but it is easier and cheaper to build the amplifying valves for a few watts, as they last longer and cost less—the main expenditure is necessary for the big transmitting valves.

Some of the valves for the High Power station merit mention. Here, to avoid having to multiply the ordinary type, which can dissipate at maximum 1 to 1 kilowatt, we use a special type of water-cooled valve. Here the anode of copper is surrounded by a water jacket, and water is constantly caused to flow past the valves. Thirty gallons a minute are pumped past the valves to keep them cool, and at the anodes of these tubes something like a total of 50 kilowatts (over 65 H.P.) is dissipated. The power spent in these valves would be enough to run you at more than a mile a minute in a large limousine car.

Wasted Power.

The power input from the mains to work all the stations is about 200 kilowatts, costing something like £1 an hour, or £2,500 per annum, a comparatively small figure, but it all mounts up. It is rather interesting to work out the efficiency. I have taken the average power received in an average aerial as 1 microwatt. Assuming $1\frac{1}{2}$ millions of aerials, this means that listeners absorb 1.5 watts in all, the efficiency of the system from mains to listener being less than 1:2000 per cent. It behoves everybody in Britain to have a wireless set, when that efficiency would be raised (assuming 10,000,000 aerials) to 1:200 per cent. Of course, the efficiency of a wireless telephone transmitter from mains to radiated energy is only about 14 per cent., so that we only radiate about 1 kilowatt.

If only we had enough aerials, we could absorb more energy than we transmit, but we haven't got us at all that yet. I leave my readers to solve the puzzle as to what would happen. Alas! we know the answer, so, perhaps, we don't want quite so many people to take out licences unless we are allowed to increase our power. At any rate, with enough aerials, we could have a distribution system of 100 per cent. Surely we have arrived at the point

of the distribution of power without wires! See also how much power is wasted in point to point communication, when a power of, perhaps, 10 K.W. is required in transmission and but 0.00000001 of a kilowatt received, efficiency—quite small! It's the number of receiving sets which makes it much better, of course.

Perhaps some of the most gratifying facts and figures are that the licences number 1,300,000, and assuming four people per set, that we have a potential audience of over five million. The B.B.C. staff is about 500 all told, so that we express our efficiency as 260,000 per cent. Surely, criticism must die.

Making the Brain Heal.

Would you like some big figures before I close down? There are 30,000 hours of separate programmes per year, or 50,000 hours of emission from all the stations. The number of waves sent out from one station per hour can be got by multiplying the average 7,000,000 vibrations per second by 3,600, which is nearly 2,500 million waves per hour. With 50,000 hours of transmission per year, this makes about 125 million million waves per year. If we assume that the charge on an electron is 1.6×10^{-19} coulombs, then 50,000,000,000,000,000 electrons pass per second in one aerial, and assuming 10 amps in an aerial, and—at any rate, quite a lot of electrons keep moving up and down all over the country obedient to our will, perhaps a million million million—

[Stop!—E.E.]

No! there's just one thing: the percentage of time of breakdown to total running time is less than one quarter of a per cent. I had to get that in!

[STOP!—E.E.]

By the way, there are still two people who haven't paid their licences—!

An interesting series of Talks is being given at Belfast on Monday evenings. Mr. Richmond Noble, an authority on Shakespeare's use of song, was responsible for the first two Talks on Elizaethan and Early Seventeenth-century Lyrics. The remaining Talks, on the Romantic Revival of Modern Lyrics, have been undertaken by Mr. Forrest Reid.

The piano music of the last four hundred years will be illustrated by Mr. A. M. Henderson, Organist of Glasgow University, in a lecture entitled at the Dundee Station on Friday May 15th. He will play some of his selections on an old spinet loaned by the local museum.

The B.B.C. will broadcast the dedication ceremony of the new Central House of the Mothers' Union, in Westminster, which takes place at 8 p.m. on July 21st. The new institution will be the centre of the activities of the 429,000 members of the Mothers' Union.



Schoonmaster "Now, Jones, what do you know about Iceland?"
Jones (an enthusiastic listener) "Please, sir, it's where the depressions come from."

Drawn by Alfred Leach.

THE CHILDREN'S CORNER.

NEWS FROM THE
AUNTS AND UNCLES.

Rambles at Leeds-Bradford.

ON Wednesdays Aunt Norah, of Leeds Bradford takes her listeners for a ramble, and sometimes for trips abroad. One day she even ventured into the air.

Then there is the Visitors' Day on Saturdays when all sorts of clever cousins come and sing and recite, and sometimes—there is a treat—visitors come and have tea in the studio, and you can hear the clink of teaspoons, and Uncle Bob betrays an unwarranted passion for chocolate biscuits.

The "Teens, too, must have one evening they specially look forward to. Is it Uncle Leo's talks on "The Fairland of Science" or Auntie Doll on Shakespeare? Perhaps Uncle Max appeals to them with his chats on Music, or Uncle Theophas with his fascinating tales of the Drama.

Glasgow's Doggie Circle.

There are now eight members of Glasgow's Doggie Circle who proudly sport the Radio Circle badges on their collars. Vic Campbell, a retriever, broadcast a bark to his friends a short time ago. Several were listening, and it is reported that Vic's announcement was heartily approved. The Doggie Circle promises to turn up in force for the children's picnic on the first Saturday in June. This will take place at Arrochar, in the Lowlands.

The Young Listeners' Concert.

At Manchester, on Saturday, May 10th, young listeners who belong to the Radio Circle are providing a broadcast concert. The majority of those taking part will be making their debut before the microphone. The programme includes violin, 'cello, and piano solos and songs.

"Pig" Conferences.

Uncle Leslie, of Hull, has just announced his intention of visiting Bourne-mouth in June to attend the first of a series of Pig Conferences.

The announcement of this conference has caused a great stir in Pig circles throughout the country. There will be, no doubt, a great gathering of Pigs from all parts of England to hear the address which is to be given by the Chief of the Pig Club, Uncle Rob, of "SRM." An open invitation is being extended to all Pigs, but, unfortunately they will have to pay their own expenses.

Nottingham's Good Example.

There are now nearly six thousand members of Nottingham's Radio Circle.

Eighty-five pounds has been provided for the maintenance of wireless for the entertainment of children in hospitals and other institutions.

Fairy Frolics

A very successful scheme at the Dunder Station is that of the "Fairy Frolics" held every Saturday afternoon. Alternate days are set aside for children under 10 and over 10, and the junior and the senior choirs trained by Auntie Betty are in full swing.

The Radio Sunbeams.

Another large book has recently been added to the Records at Cardiff. "The Radio Sunbeam Book." The name may appear somewhat strange to those who have not heard about this Station's Radio Guild. Anyone who listens to Cardiff may join the Guild—it has many sections. However, it is something different to be a Radio Sunbeam. It is the title of all children who become members.

Birthday Presents.

Among the many letters answered recently in the Birmingham Children's Corner was one in which a little boy who had been directed by the voice from the loud speaker to find a present on the stairs, said that he did not think the man in the loud speaker could possibly get out to put it on the stairs.

This habitual reference, at the parents' request, to the whereabouts of birthday presents

had an unforeseen and pathetic sequel a day or two ago when Uncle Edgar was asked if he could tell a child listener where to find a present. This brings out all too clearly that the children in many cases do not understand how their birthdays come to be known by their wireless Uncles and Aunts, and that in some cases, as in this, there is no one to supply the information or the gift.

In Fairyland on Wednesday

At the Birmingham Station, children are most interested in the activities in Fairyland on Wednesday evenings. On a recent Wednesday the Fairy Godmother and Mrs. Sadie Ota, an "American visitor," were so unfortunate as to fall into the clutches of the Bronze Dragon and the Troll, two formidable inhabitants of the underworld, whose activities on Wednesday evenings have become a source of great interest to Birmingham children; but, as Uncle Edgar is half a Fairy, we have every hope that a rescue will be effected soon.

Made a Mistake.

At the Edinburgh Children's Corner a regular feature is a Children's Party once a month. About 30 children are invited and all of them have to perform before the microphone. Some remarkable child singers have been discovered in this way, and also readers, and these little concerts have proved immensely popular.

Before the performance itself, the children are entertained by the Aunts and Uncles to a sumptuous tea.

On one occasion a small boy, who was playing a pianoforte solo, was asked by Auntie Molly if he had brought his piece with him, to which he replied, "No, my father told me I would get my tea here."

For the benefit of English readers, it should be explained that the word "piece" in Scotch means "sandwich" or any form of meal which is carried and eaten outside.

THE HIPPOS' CORNET CONTEST.

By LANGFORD REED.



His cheeks were distended like air balloons.

TALKING about the hippopotamus which we weren't, but no matter, I guarantee you have often wondered how this quaint creature could have such swollen cheeks and jaws, which make him look as though he

suffered from permanent gumballs.

Well, it is all on account of too much cornet playing! No doubt you have heard of elephants trumpeting, but the noise is nothing to that made by hippopotamus when engaged at their favourite amusement of playing the cornet. "Hippopotamus," by the way is the plural of "hippopotamus," and a very singular plural, too, for when we wish to denote the plural of most other words ending in "us" we simply add an "s" and an "s." Thus, you should never speak of "motor omnibuses," or "epoos"; "motor omnibuses" and "epoos" are correct.

But to return to our story. When a cornet

of hippopotamus began practising the cornet in Jungletown, not only during the day, but at all hours of the night, the rest of the inhabitants, as you will readily understand, became very annoyed. One they could have managed to endure, but two were too many and, as the best way of abating the nuisance, it was resolved to hold a contest between the rivals, the winner to be allowed to continue his unmusical efforts, but the loser to take himself and his cornet back to Swampville, where both hippos had originally come from.

All Jungletown gathered to witness the performance and a jury was formed of the leading inhabitants, under the direction of the Lion to select the winner.

Horus, the elder hippo, was allowed to try first, but, although he puffed and blew out his cheeks, not a sound came from his instrument and, finally, amid the laughter of the audience, he was led from the platform in a state of exhaustion, full of anger against his rival who, he felt convinced, had played a trick upon him.

The other hippo now mounted the platform with a look of triumph and, after making an elegant bow to the audience, took up a very concerted pose, placed his instrument to his lips, and blew.

But, strange to say, his efforts met with the same fate as his rival's for, although he blew till he was purple in the face and his cheeks were distended like air balloons, his cornet remained as silent as a dumb gramophone record!

The night was a most extraordinary one and the entire audience rolled about in laughter. Meanwhile, the two disconcerted musicians, one near one another on the platform and began a

heated argument, each accusing the other of tampering with his instrument. Before they could be prevented, they began a furious fight. Suddenly the platform gave way and the two huge, struggling creatures, locked in combat, crashed through the broken timbers to the ground. Thus sobered them and they were hauled out by the bigger animals in the audience and made to stand apart, while the Lion pronounced the decision of the jury.

Way They Failed.

"We congratulate you both on your superb performances," said the King of Beasts with a sly smile. "You have proved that cornet-playing can be performed in peace and quietness and, providing you each agree to play with no more noise than you have made to-day, you will both be permitted to practise as much as you like in future. In other words, if you play aloud, you won't be allowed to play, but if you don't play aloud, you will," and the lion smiled self-consciously in enjoyment of his rather poor joke which drew appreciative giggles from the rest of the audience, who were anxious to stand well with him.

But the hippos saw no humour in the situation. In fact, they complained that they had been swindled and made such a disturbance that they were banished out of Jungletown, then and there, and warned that if they returned, they would be severely dealt with.

I expect you are wondering what caused this remarkable fiasco. The culprit was a mischievous young monkey who had thought of a novel plan, not only to provide amusement, but to put an end to both noisances at once. So he had contrived to get hold of the cornets before they were used and had wedged a cork up each!

may not have had a very pleasant time in the past but he has given me a lot of love and a lot of help and a lot of hope. I am sure that you will find him a very good man. I am sure that you will find him a very good man. I am sure that you will find him a very good man.

I wish to tell you how very pleased I am with the service which you have rendered me. I have been very much pleased with the service which you have rendered me. I have been very much pleased with the service which you have rendered me.

[illegible]

thoughts even of your return at the beginning of August. It is and afterwards was somewhat damp over to a friend of mine a month ago and his evening showers perfect rest from them. These rains are, however, very much more about in a close and perfect and in the corner of a water cycle and have only used in me since. I should like to see you in turn to you. - Hazel M. Crosby

Exactly a year-month ago, I purchased two of your Game Values, a P and F, for one is a rubber cement the RT 100.

There have been all over usually 12 months at an average of 40 hours per night. Sailors included not last night when he went on and will not higher agents. The last day is still so busy and stimulating as well as ever.

I may add that I have the following stations in their minds: all B.C. stations, including Pacific of course. But, Mr. D. D. Rogers stop a moment, please. Cash! Mr. Rogers, I am not a great loud speaker, strong and unusually so in fact, as the others, according to conditions prevailing at the time of reception. The time of the hour of my voice is a factor.

6 hours per night (average)
2: work
4: 31 hours in the 2 months

Thinking you are interested in
my having spent so many pleasant
hours at North Lake and W. M.
J.B.E.193 March and T. 1936
New York, near Bridgeport, Conn.

It may interest you to know that I
am a member of the *British Association of
Professional Photographers*.

It was their personal responsibility
for the marriage and his wife had no
say in it. She was not even allowed to
see him after he left. He was not
allowed to see her from the London prison.
She was not allowed to see him.

I spent it on a dinner last night and
 probably W. V. was available in
 addition only but just a
 detector and W. L. P. The new
 stage is available in time & money
 P. which I have for me &
 that W. R. H. is a
 Bow, Wamley

T'ong, abanika lak' you so kom' the
 waga, and up with waga
 fa'ga. I brought a jar covered
 decorated by white net. It was a jar
 made like with a star. I called it
 a jar, one name. It was in the
 el' a small jar and was a light
 jar. And it was in the jar
 last mentioned when I brought it
 to you. It was the jar you
 el' it.

[illegible][illegible][illegible]

I have become
acquainted with the
the first appearance
challenge of the
I mean a
get the
get the
Thomas a
excellent
the time
with it
possibly
Believe

[illegible][illegible]

1. לשון קודש הוא השפה הנפוצה במקור
 2. הוא השפה הנפוצה במקור במקור
 3. הוא השפה הנפוצה במקור במקור
 4. הוא השפה הנפוצה במקור במקור
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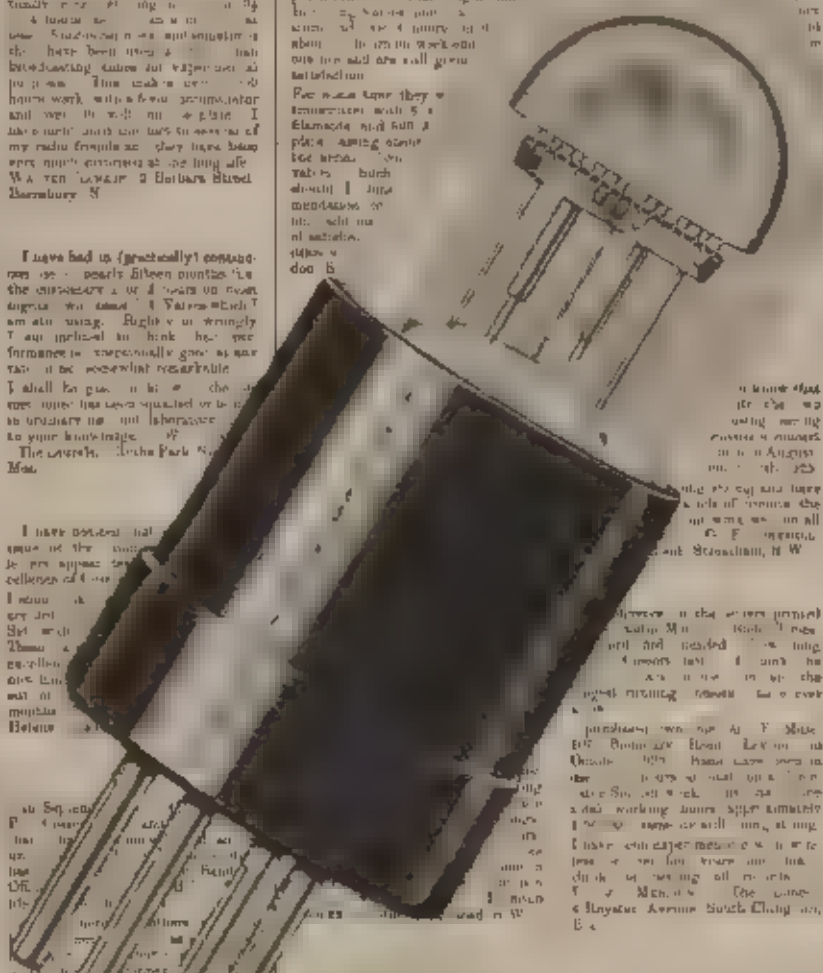
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Leeds-Bradford Programme.

2LS 346M. 310M.

Week Beginning Sunday, May 3rd.

SUNDAY, May 3rd.

10.1-12.1 (approx.)—MILITARY SUNDAY SERVICE, relayed from York Minster.

4.6-6.30—Programme S.B. from London.

6.45-8.0—Service relayed from Holy Trinity Church.

9.0-10.45—Programme S.B. from London.

MONDAY, May 4th.

11.30-12.30—Records.

2.30-3.45—The Station Trio.

7.40-10.0—CHILDREN'S CORNER.

6.15-8.30—Teens Corner.

6.40-11.0—Programme S.B. from London.

TUESDAY, May 5th.

11.30-12.30—Gramophone Records.

2.30-4.0—Isaac Freedman and his Orchestra relayed from the Theatre Royal Picture House, Bradford.

4.15-5.15—WOMEN'S HALF HOUR.

6.15-8.30—Teens Corner.

6.40-11.0—Programme S.B. from London.

Mr. KOLIN ROBERTSON "A Chat on the Air."

8.0-12.0—Programme S.B. from London.

WEDNESDAY, May 6th.

11.30-12.30—Gramophone Records.

2.30-4.30—Signor Capomani and his Orchestra relayed from the Leeds Theatre, Leeds.

5.30-6.10—CHILDREN'S CORNER.

6.15-8.30—Teens Corner.

6.40-7.45—Programme S.B. from London.

7.40—"On My Anvil," by the Smilesmiths.

8.0-11.0—Programme S.B. from London.

THURSDAY, May 7th.

11.30-12.30—Gramophone Records.

2.30-4.0—Isaac Freedman and his Orchestra.

4.15-5.15—WOMEN'S HALF HOUR.

6.30-6.10—CHILDREN'S CORNER.

6.15-8.30—Teens Corner.

6.40-11.0—Programme S.B. from London.

7.40—Signor Capomani, Band of the 4th North Leeds Troop.

8.0-11.30—Programme S.B. from London.

FRIDAY, May 8th.

11.30-12.30—Gramophone Records.

2.30-4.0—Talk of the Local Scene.

4.15-5.15—Signor Capomani and his Orchestra.

5.30-6.10—CHILDREN'S CORNER.

6.15-8.30—Teens Corner.

6.40-8.30—Programme S.B. from London.

A Popular Evening With the Classics.

Arranged and Introduced by

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VENA CHAMBERLAIN (Soprano).

JAMES CUNNINGHAM (Bartitone).

PETER S. THORNTON (Vocal).

Mrs. GRAHAM ELDREDGE (Solo).

H. CLIFFORD ROBINSON

(Organ and Piano)

8.0 H. Clifford Robinson and Mrs. Graham Eldridge.

March from "The Queen of Sheba" (Conrad).

Mrs. Graham Eldridge.

Three Quaint Dances Handel.

Light " (with Violin and Organ).

Obligato) Handel.

Drop Not, Young Love"

Phyllis Thornton and H. Clifford Robinson.

Schubert, Op. 8 Greg.

Vena Chamberlain.

A Tryst Greg.

8. Ave's Song" Greg.

The Lass With the Dearest Air" Greg.

Mrs. Graham Eldridge.

March "Grottesque" Greg.

James Cunningham.

8.0. A Tryst Greg.

The Lass With the Dearest Air" Greg.

Phyllis Thornton.

Savonnie Dance Greg.

Schubert, Op. 8 Greg.

(Continued in column 3, page 281)

Brown

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Liverpool Programme.**CLV 315 M.****Week Beginning Sunday, May 3rd.****SUNDAY, May 3rd.**10.15-12.0.—**MILITARY SUNDAY SERVICE**, relayed from York Minster.12.0-6.30.—**Programme S.B. from London**7.30-9.0.—**Religious Service from St. John.**9.0-10.45.—**Programme S.B. from London.****MON., May 4th, and WED., May 6th.**11.0-12.0.—**Mid-day Concert**3.30-4.30.—**Musical Lecture by Moses Baris****M. Baris**

The Station String Quartet (Wednesday)

5.05-6.25.—**CHILDREN'S CORNER**6.25.—**Teens' Corner**6.40-11.0.—**Programme S.B. from London****TUES., May 5th, and THURS., May 7th.**3.30-4.0.—**WOMEN'S HALF HOUR**4.0-5.0.—**The "Stars Brighter Liverpool"**

Band, relayed from the Scala Café (Tues-)

day)

Gaiety and big Orchestra, relayed from the Scala Cinema (Thursday)

6.55-7.45.—**CHILDREN'S CORNER**7.45.—**Teens' Corner**6.40 onwards.—**Programme S.B. from London****FRIDAY, May 8th.**3.30-4.45.—**Transmission for Schools**4.45-5.0.—**The Station Piano Quartet**5.55-6.25.—**CHILDREN'S CORNER**6.25.—**Teens' Corner**6.40-7.45.—**Programme S.B. from London**7.40.—**Mr. J. PEARCE on "The Growth of the City."****Military Band Night.****THE BAND OF THE LIVERPOOL CITY POLICE**(By kind permission of the War Office and the War Office, France) **CHIEF: MR. G. OBE****Conductor: Mr. J.****CHARLES R. BICKS,****Inspector, Bandmaster****GLADYS SWEENEY (Soprano).****L. T. WHIPP (Entertainer)****Band**9.0.—**Overture, "Di Bello"** Sullivan (15)9.30.—**"Folk Song Suite" ..** Vaughan Williams (9)**Gladys Sweeney**9.40.—**"Oh, Yes, Just So" ("Phoebe and Pan")****Band**9.50.—**"The Swallow" ..** Cohen (9)10.0.—**"The Wind on the Wheat" ("M. Phil")** (15)**Band**10.10.—**Fantasia from "Merrie England"****Band**10.20.—**"Salut d'Amour" ..** Elgar (57)**L. T. Whipp**10.30.—**"Nominations Day" ..** Wagh**Band**10.40.—**Fantasia No. 2 from "Mariana" Wallace****Gladys Sweeney**10.50.—**"The Lass With the Dearest Air" ..** 4th**Cherry Ripe**11.0.—**"Sing, Sing, Blackbird" ..** (15)**Band**11.10.—**Cornet Solo, "The Last Chord" ..** Sullivan (9)**(Const. CRISTIAN)**11.20.—**"Two Patriotic Sketches" ..** Fletcher (34)11.30.—**Local News**11.40.—**Selection of Wilfred Anderson's Popular Songs**11.50.—**Close down.****SATURDAY, May 8th.**4.0-4.45.—**Mr. J. Ford's Organ Recital, relayed from St. George's Hall.**5.55-6.25.—**CHILDREN'S CORNER**6.25.—**Teens' Corner**6.40-12.0.—**Programme S.B. from London.**6.45.—**Children's Letters will be read on every week day**

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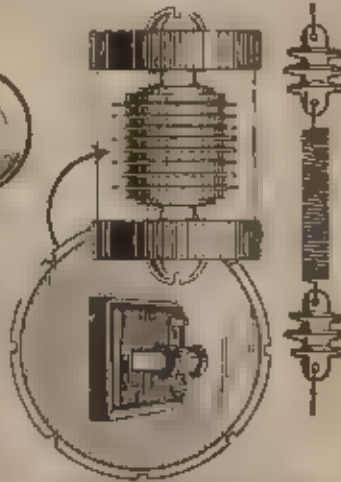
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WE couldn't improve the technical qualities of B.T.H. Headphones. They were and are perfect in tone, clarity and volume. We have, however, embodied a great many constructional improvements in the latest pattern, which make it the most comfortable and convenient instrument of its kind. Here are some of the more important features of the new B.T.H. Headphones:—

Weight, with cord, only 9½ ozs.

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Adjustable to any head by a single movement without the manipulation of screws or nuts.

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Body of ear piece made of non-resonating material.

Diaphragm rigidly clamped around periphery between surfaces of non-resonating material.

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Nottingham Programme.

5NG 326 M.

Week Beginning Sunday, May 3rd.

SUNDAY, May 3rd.10.15-12.0.—MILITARY SUNDAY SERVICE,
relayed from York Minister4.0-6.30.—Programme S.B. from London
6.30-10.45.**MONDAY May 4th.**

11.30-12.30.—Piano Records.

3.30-4.30.—The Scala Picture Theatre Or-
chestra. Musical Director, Andrew Jones.

4.30-5.0.—WOMEN'S TOPICS

5.15-5.45.—CHILDREN'S CORNER

6.0.—Teens' Corner. 6.30.—P. M.

6.45-7.40.—Programme S.B. from London

7.45.—Mr. E. L. L. FORD, M.A. May
Time Festivities.

8.0-11.0.—Programme S.B. from London.

TUESDAY, May 5th.

11.30-12.30.—Gramophone Records.

3.40-4.30.—Lyons' Café Orchestra. Conductor,
Brussov Eylon

4.30-5.0.—WOMEN'S TOPICS

5.15-5.45.—CHILDREN'S CORNER

6.40-7.40.—Programme S.B. from London.

7.40.—Mr. STACEY BLAKE. "Motor
Camping."

8.0-12.0.—Programme S.B. from London

WEDNESDAY, May 6th.

11.30-12.30.—Piano and Gramophone Records.

3.30-4.30.—Lyons' Café Orchestra

4.30-5.0.—WOMEN'S TOPICS

5.15-5.45.—CHILDREN'S CORNER

6.20-6.35.—Teens' Corner

6.40-10.10.—Programme S.B. from London

10.10.—Prof. R. PEERS, M.C., M.A., "The
Elements of Social Well Being—(2)
Wealth and Well Being." Followed by
Discussion in the Studio. S.B. to all
Stations. Local News.

11.35-11.50.—Programme S.B. from London

11.0-11.30.—THE SAVANNAH BAND, relayed
from the Palace de Danes.**THURSDAY, May 7th.**

11.30-12.30.—Piano Records.

3.25-3.45.—Transmission to Schools Mr S. E.
Boynes-Smith, "Pond Life."

3.45-4.45.—Scala Picture Theatre Orchestra.

5.15-5.45.—CHILDREN'S CORNER

6.0.—Scouts' Corner. 6.20.—Teens' Corner

6.40-11.30.—Programme S.B. from London.

FRIDAY, May 8th.

11.30-12.30.—Gramophone Records.

3.30-4.30.—Lyons' Café Orchestra.

4.30-5.0.—WOMEN'S TOPICS

5.15-5.45.—CHILDREN'S CORNER

6.20-6.35.—Teens' Corner

6.40-7.40.—Programme S.B. from London

7.40.—Mr N. D'NBOLM DAVIS. Famous
Men of Nottinghamshire—(1) Richard
Parkes Dennington.**A Spring Night.**

ETHEL KIDDER (Soprano).

ALBERT HALL (Tenor).

MARK MELLERS (Baritone).

JIMMY LOFT (Humorist).

6.0. Albert Hall

Here in the Quiet Hills "Gerald Carus (15)

My Dreams ".....Tosti (15)

When the House is Asleep

E. Stanford Haigh (61)

Ethel Kidder and Mark Mellers.

Duet, "Where the Chestnuts Bloom"

E. Newton (31)

Jimmy Loft.

Songs and Entertaining Items.

Ethel Kidder

"A May Morning ".....L. Den a (15)

The Swallows .. F. R. Owen (2)

O Flower D-vine Haydn Wood (15)

Mark Mellers.

Serenade ".....Schubert

I Am a Roamer ".....Mendelssohn

Albert Hall.

"Your Tiny Hand is Frozen " Puccini (56)

"I'll Sing These Songs of Araby " F. Clay (15)

(Continued in column 2, page 281)

BRITISH WAR FLEET**BRITISH WAR FLEET****On Land
and Sea**

Loud Speaking Telephone Apparatus manu-
factured by **THE HOUSE OF GRAHAM**
is used throughout the British Navy and
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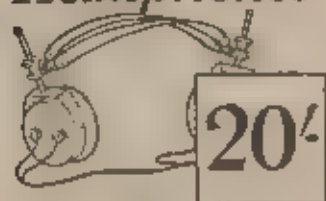
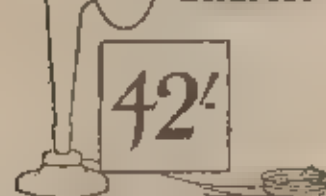


Table-Talker



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Plymouth Programme.

5 PY 338 M

Week Beginning Sunday, May 3rd.

SUNDAY, May 3rd.

10.15-12.0.—SUNDAY SERVICE
played from York Minster

1.45-3.15.—Programme S.B. from London

MON., May 4th, and WED., May 6th.

11.30-12.30.—
3.15-4.30.—
relayed from N. & W. Coast

5.0-6.30.—WOMEN'S TOPICS

5.30-6.25.—CHILDREN'S CORNER

7.40.—Mr. FRIC J. PATTERSON, M.A. (Can-
stock "Adult Education in the South
West of England" (Second Series)
W. H. M. S.

6.40 onwards.—Programme S.B. from London

11.0-11.30.—Experimental Transmissions

A.M. S. M. by

THE EXMOUTH DANCE
ORCHESTRA

TUESDAY, May 5th

3.30-4.30.—Ernest Manning and his orchestra

5.0-6.30.—WOMEN'S TOPICS

5.30-6.25.—CHILDREN'S CORNER

6.30-7.40.—
8.15-12.0.—Programme S.B. from London

THURS., May 7th, and SAT., May 9th.

4.0-5.0.—Albert F. Shrook and his orchestra
from the Royal Hotel

5.0-6.30.—WOMEN'S TOPICS

5.30-6.25.—CHILDREN'S CORNER

6.40 onwards.—Programme S.B. from London

FRIDAY, May 8th.

11.30-12.0.—
3.30-4.30.—Talks to Schools. Mr. J. C. The-
garthen, "The Fox and the Swan"
Musical Interlude. Miss E. H. S. Sun-
of the West Country

4.0-5.0.—Albert F. Shrook and his orchestra

5.0-6.30.—WOMEN'S TOPICS

5.30-6.25.—CHILDREN'S CORNER

6.40-7.40.—Programme S.B. from London

7.40.—Mr. LESLIE KEENE, "Precious
S. & P."

Sensational Programme.

FLORENCE HOYTEN Soprano

THE ROYAL THEATRE

THE "SPY" REPERTORY COMPANY

8.0.—
Selection, No. No. Nonette "I
Flores Hoyten"What a Wonderful World It Would Be
Lake (15,
Del. Ho. 308.15.—
"A Day of Days" Del. Ho. 30
"ESCAPE"

A Drama in Three Act

by E. F. P.

Produced by CHAS. DENBIGH

Scene
Period
Period
Florence Hoyten8.30.—
"Save Song"
The Splendour of the Stars
ToScene
Fantasia of Grieg
"THE SLEUTHS"8.50.—
A
Adapted from the French
Produced by CHAS. DENBIGH

Directed by CHAS. DENBIGH

9.35.—
Selection, "Katie, the Dancer"
"My Late Night Adventure"
by CHAS. DENBIGH9.45.—
9.30.—Programme S.B. from London
THE WOMAN UNDER
THE LAMP

A Comedy in One Act

Written and Produced

by PETER GODFR

Directed by CHAS. DENBIGH

9.50.—Victoria Enactment at 10.0 p.m.

10.0.—
"The Parade of the Tin Soldiers"
11.0.—Close down.6.25.—Children's Letters will be read on
weekdays.

Comprehensive Range



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You will find in these three groups a range of Master Valves that will produce the finest wireless reception from your set.

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AMPLIFICATION.

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Type D.06 for dry cells (2.5-3 volts) - 21/- each.

Mullard L.F. Double Green Ring Valves for L.F.
AMPLIFICATION.

Type D.3 for accumulators (1.6-2 volts) - 18/- each.

Type D.06 for dry cells (2.5-3 volts) - 21/- each.

Note.—Mullard Double Green Ring Valves will operate small and medium sized loud-speakers.

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Mullard D.F.A.O. (35 amp.) for 4-volt
accumulators - 26/- each.

Mullard D.F.A.I. (2 amp.) for 6-volt
accumulators - 30/- each.

Leaflet V.R. 23 gives full information.

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THE MULLARD RADIO VALVE CO., LTD. (R.T.), NIGHTINGALE WORKS,
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Chicken à la Regulo



Any woman who has a "NEW WORLD" Cooker can easily produce this specially enticing dish

UNTIL recently, cooking was an inexact art, and results varied. To-day it is scientifically accurate. Housewives can measure and control oven heat, and need no longer be uncertain whether results, with any recipe they try, will be up to expectations.

The "Regulo" Automatic Oven-Heat Controller.

With the "New World" Gas Cooker, you turn the "Regulo" dial to the degree of heat you want. That heat will be maintained EXACTLY—no more and no less—for any length of time necessary.

Now with any modern recipe (see below) you can thus repeat the success of the cook who first made it—exactly. You can leave the oven to itself. It cannot overheat; therefore does not need watching, and DOES NOT WASTE GAS!

There is a wide range of "New World" Cookers of capacities set for large and small families. The "New World" is so large and so expensive ask also to see the "New World" JUNIOR.

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Send NOW for free Recipe Book!

Time and Temperature now included in Recipe.

Two new items—Time and Temperature—are now included in first-class recipes. Previously while exact quantities of ingredients were given the exact heat and the exact cooking time were left to the cook's own judgment.

Recipe Chicken à la Regulo

Truss the chicken and cut up. Turn oven tap on full, light burner, set "Regulo" at mark 7, and allow oven to heat up. Well cover the pieces with flour, shaking off any that is superfluous. Place in tin, and cover with melted butter. Place in oven, and note the time. Exactly forty-five minutes later you will take out the most deliciously-cooked dish of chicken you have ever tasted.

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, May 3rd.

SUNDAY, May 3rd.10.15-12.0.—MILITARY SUNDAY SERVICE.
relayed from York Minster.

4.0-6.30.—Programme S.B. from London.

8.15.—Service relayed from St. Paul's.

9.0-10.45.—Programme S.B. from London.

MONDAY, May 4th.

11.30-12.30.—Gramophone Records.

4.0-5.0.—Orchestra under the Direction of
Dante Selmi, relayed from the Grand
Hotel.

6.30-7.25.—WOMEN'S CORNER.

7.30-8.25.—CHILDREN'S CORNER.

8.45-9.40.—Programme S.B. from London.

9.45-10.45.—Station Director's Talk.

11.15-12.15.—Programme S.B. from London.

TUES., May 5th, and THURS., May 7th.

1.30-12.30.—Gramophone Records.

3.30-4.30.—Orchestra relayed from the Albert
Hall.

5.30-6.25.—WOMEN'S CORNER.

6.30-7.25.—CHILDREN'S CORNER.

8.45-9.40.—Programme S.B. from London.

9.45-10.45.—Prof. A. E. MORGAN, M.A., Pro-
fessor of English Language and Litera-
ture, "The Irish Dramatic Revival—(5)
"The Song of the Sea" (Tuesday).7.40.—Mr. ERIC N. SIMONS, "Sheila Kaye-
Smith" (Thursday).

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

WEDNESDAY, May 6th.11.30-12.30.—Gramophone Lecture by
Miss L. T. T.

1.30-4.30.—Gramophone Records.

5.30-6.25.—WOMEN'S CORNER.

6.30-8.25.—CHILDREN'S CORNER.

8.45-9.40.—Programme S.B. from London.

FRIDAY, May 8th.

1.30-12.30.—Gramophone Records.

4.0-5.0.—Orchestra relayed from the Grand
Hotel.

6.30-7.25.—WOMEN'S CORNER.

7.30-8.25.—CHILDREN'S CORNER.

8.45-9.40.—Programme S.B. from London.

9.40.—Mr. CLIFFORD K. WRIGHT, B.A.,
"Shang."**THE STATION TRIO**

Under the Direction of

COLLIN SMITH

EFFIE MANN (Soprano).

HELEN DAIR (Contralto).

MADGE MACMILLAN (Elocutionist).

8.0. Trio.

Ave Maria "Back Garden"

"Clairon-Polona" "Wic-toria"

"Cello Mann."

"Case Selmi" "Handel"

"Love Went a-Buzzing" "Frank Bridge (88)"

Helen Dair.

"When As Was Young" "Gounod (15)"

(With 'Cello Obbligato.)

"O Love From Thy Power" "Saint-Saens"

Trio.

Beecham (Samson and Delilah)

So it Sarna, arr. Auler

Effie Mann

Twickenham Ferry "T. Marshall (41)"

Most Wonderful Of All "I. S. (3)"

Madge Macmillan at the Piano.

"Buying a Wedding Present"

Weston and Lee (20)

Helen Dair

"Thoughts Have Wings" "Lehmann (15)"

My Barmie "Kala Yannah (9)"

"The Arrow and the Song" "Balfo"

Trio.

Meady in E "Rachmaninoff"

Prelude in C Sharp Minor "Madge Macmillan"

"That Eccedillo" "Fahn"

Trio.

"Andantino" "Lemare (40)"

"Dance de la Reine" "Coleridge-Taylor (40)"

STAINLESS STEPHEN

10.0-10.30.—Programme S.B. from London.

10.30. Cello Solo

Allegro Moderato and Cantilena from

Concerto in A Minor ... Gullermaan (8,

(Continued in column 3, page 281)

The Wheel cap you can't lose

**FREE TRIAL TUBE**

Because we are convinced that Gibbs Shaving Cream will give you the best shave you have ever had, we can afford to send you a trial tube for nothing. Send us your name and address and the name and address of your chemist, and three days' luxury shaving is yours.

THE large wheel cap that crowns the tube of Gibbs Shaving Cream is the best perfect touch to a new-day product which is backed by the reputation and knowledge gained by 210 years' experience. The wheel is of about the size of half-a-crown, the rim is 2 1/2 for a man's fingers, 100 times as strong.

Gibbs Shaving Cream is made on an entirely new principle and contains a liberal quantity of cold cream. The result is a beard almost miraculously softened and a skin smooth as a child's, and as cool and refreshed as if newly massaged with cold cream.

Try to-day the "Cream of Shaves"—the most perfect shave you will have ever had.

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SHAVING CREAM
The Cream of Shaves

Price 1/6 per tube.

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Cold Cream Soap Works,
London, E.C.1



THE NEXT TIME YOU ARE IN A BUS, notice the women who look most attractive. They all have lovely skins. YOU can have this beauty if you use Pomeroy Day Cream—the fragrant, protecting, vanishing cream that keeps your complexion in perfect condition, and, used as a foundation for powder, gives you that radiant, fresh appearance that you admire so much. Pomeroy Day Cream has done that for thousands of women. It can do the same for you.

POMEROY
DAY CREAM

2/6 a Vase

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Mrs. POMEROY, Ltd., Dept. 6
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London, W.1

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does four things—
all at the same time!



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WONDER CLOCK

tells—at a single glance, and with exact precision—Greenwich Time, Continental time, and American time. Also, it is an infallible alarm clock.

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 ingham or in Cape Town or Cardiff you are sure of a *selected* fr-

Sylvania passes the *largest number of tests* and the *most severe* tests of any Crystal on the market. It is not only tested in the *last* piece before being cut up—the *only* test applied to most other Crystals—but also each individual cut Crystal is given a number of tests with headphones, on a crystal set, and all not fully sensitive *all over* are rejected.

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Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, May 3rd.

SUNDAY, May 3rd.

- 10.15-12.0.—MILITARY SUNDAY SERVICE relayed from York Minster
4.0-6.30.—Programme S.B. from London
8.10.—Religious Service from the Studio
9.0-10.45.—Programme S.B. from London

MONDAY, May 4th, WEDNESDAY, May 6th, and SATURDAY, May 9th.

- 4.30-5.30.—The Majestic Cinema Orchestra
Musical Director: Thomas Roberts
CHILDREN'S CORNER
6.40-7.40.—Programme S.B. from London
Boys' Brigade Monthly Bulletin (Monday)
7.10.—Mr. F. LEESE on "Dogs—Terriers"
8.0-9.0.—Programme S.B. from London
7.40-12.0 (Saturday) Programme S.B. from London

TUESDAY, May 5th.

- 12.30-1.30.—Monday Concert
2.30-4.30.—Gramophone Lecture Recital by
Miss Baritz
6.40-7.40.—CHILDREN'S CORNER
8.0-9.0.—Programme S.B. from London

THURSDAY, May 7th.

- 3.30-4.30.—Gramophone Records of the Week
5.0-5.55.—CHILDREN'S CORNER
6.40-7.40.—Programme S.B. from London
7.40.—Boy Scouts' Monthly Bulletin
8.0-11.30.—Programme S.B. from London

FRIDAY, May 8th.

- 1.30-1.30.—Midday Concert
3.0-3.30.—Transmission to Schools Mr. B. P. Abell "Bee-Keeping."
3.40-4.30.—The Majestic Cinema Orchestra.
6.40-7.40.—CHILDREN'S CORNER
8.0-9.0.—Programme S.B. from London.
7.40.—Station Topics.

"CONTROLLERS OF JOY"

Concert Party
will present a yet another programme of Music Month on Wednesday in which the following Artists will take part:

ETHEL WILLIAMS
MARJORIE BATES,
ETHEL MALPAS
DOROTHY HAZEL
WILLIAM CHAMBERS.
WILFRED RAINE

9.0. WEATHER FORECAST and NEWS

S.B. from London
The Rt Hon. J. RAMSAY MACDONALD,
M.P. S.B. from London.

Local News

10.30. ARTHUR COOKE (Solo Pianoforte).

"Pathetic" Sonata in C Minor Beethoven
Introduction and Allegro; Adagio;
Rondo
JAMES HOWELL (Baritone).
"Boys' Brigade Monthly Bulletin" (U)
"Bright is the Ring"
"The Roadside Fire."

Arthur Cooke.

Scherzo in B MinorChopin
11.0.—Close down.

8.0.—Children's Letters will be read on
Wednesday

"RADIO TIMES" READING CASE.

Messrs George Newnes, Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 5-11, Southampton Street, Strand, London, W.C.2.

Wednesday's Programme.

(Continued from page 255.)

55C GLASGOW. 420 M.

- 11.30-12.30.—Mid day Transmission.
1.0-1.15.—Broadcast to Schools
4.0-4.45.—The Wireless Quartet. Reginald Tatbot (Baritone)
4.45-5.15.—WOMEN'S HALF HOUR
5.15-5.0.—CHILDREN'S CORNER: Singing Boys will sing songs by Modern (un) poets.
6.0-6.5.—Weather Forecast for Farmers
7.0.—WEATHER FORECAST and NEWS.
7.1.—from London
Principal C. GRANT ROBERTSON S.B.
from Birmingham
7.15.—Music S.B. from London
7.40.—Mr J. C. MACKAY "Castles in Spain."
Popular Orchestral Programmes.
S.B. from Aberdeen, Dundee and Edinburgh
THE AUGMENTED STATION
ORCHESTRA
Conductor: H. A. CARRUTH M.S.
WALTER HYDE (Teller)

- 8.0.—Close down.
8.30.—Close down.
8.30.—Walter Hyde
Orchestra
Symphony No. 2 in D Beethoven
Harp of the Woodland Martin (38)
"To Daffodils" London Ronald (28)
"To Electra"
"Believe Me If All These Endearing Young Chances" Traditional
9.35.—Orchestra.
Tone Poem, "Fandango" Strakosky
Waltz from "The Sleeping Beauty" Tchaikovsky
Overture, "Carnival" Dvorak
10.0.—WEATHER FORECAST and NEWS
S.B. from London.
Prof. R. PEERS. S.B. from Nottingham.
To-day's Anniversary Local News.
10.40-11.0.—Programme S.B. from London

Friday's Programme.

(Continued from page 255.)

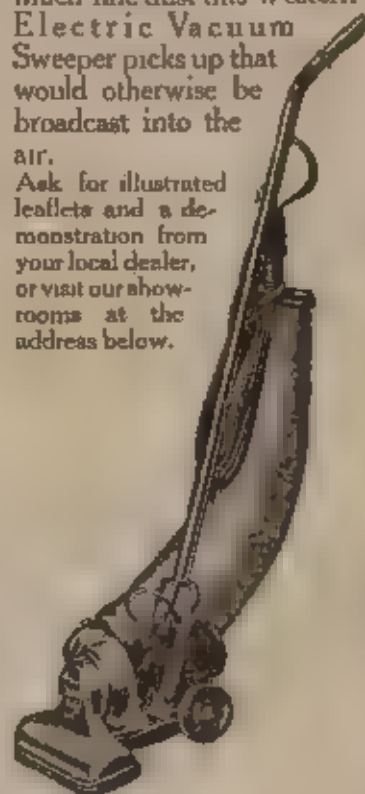
- TO MORROW
A Play in One Act.
"THE LOVERS."
This is a Psycho-Pathological Romance, written specially for Broadcast in 4000 A.D. by Halbert Tatlock (if he is still alive).
Characters:
(In the order of their appearance.)
You know there will be abundance of television in 2,075 years!
HALBERT TATLOCK, as the Unmanly Man!
VICTORIA RADFORD, as the Unwomanly Woman
Scene: The Library of the Psychological Palais de Danse.
Time: High Time another 2,075 years had gone by.
Incidental Music by
THE WIRELESS QUARTET
Orchestra.
Selected.
Doris Grover.
Musical Parodies Herbert Hughes
"Frog He Would A-Wooing Go"
"Simple Simon": "There Was a Crooked Man"
"Doctor Foster"
"Sing a Song of Sixpence"
"Lullaby"
"The Little Boy Went to Market"

- Orchestra.
Men, "Waft in the Air" Olsen (34)
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
The Rt. Hon. J. RAMSAY MACDONALD, M.P. S.B. from London. Local News.
10.30.—FREEMAN'S DANCE ORCHESTRA, relayed from the "Plaza" Palais de Danse.
11.0.—Close down.

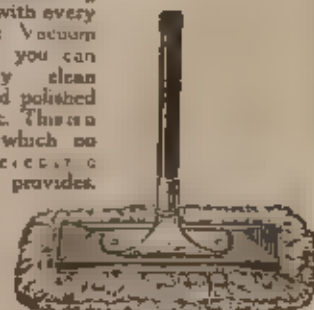
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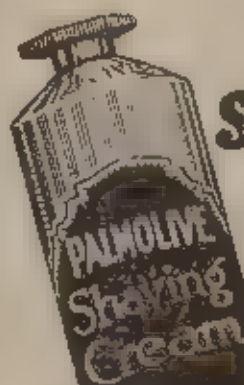
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Not a month passes without various improvements and innovations being introduced. New products are being developed, the application of the latest and the up-to-date and, and fresh developments made.

This applies in particular to the science of wireless, and here progress is so rapid that sometimes barely a day passes but some new discovery is announced.

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Of particular interest to Mr. John Scott-Leece are the descriptions of what I want to know of. Nine very huge, small, high-toned, blue, and I'll go on to give you the constructional details are given and the information contained in this article goes far beyond anything that has yet appeared in print on this fascinating subject.

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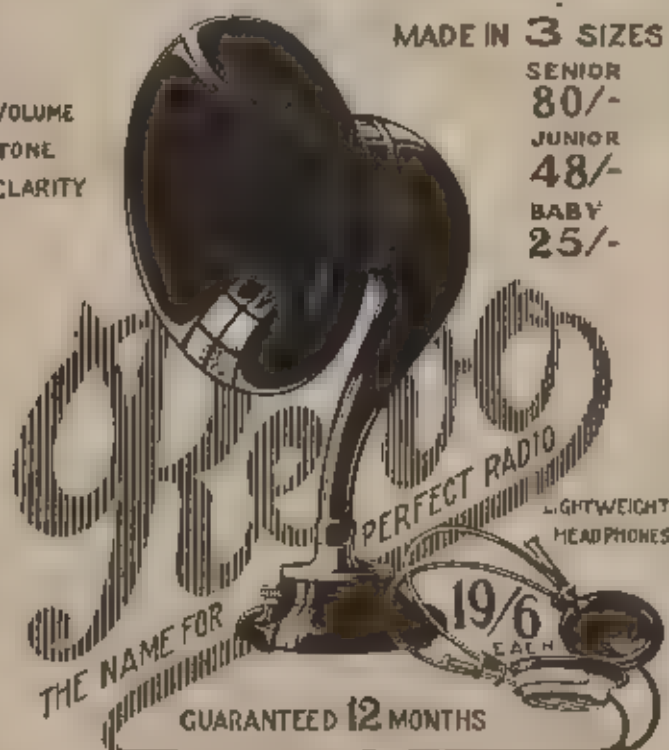
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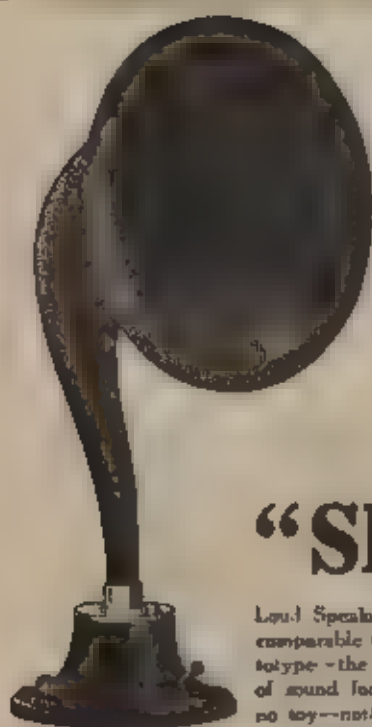
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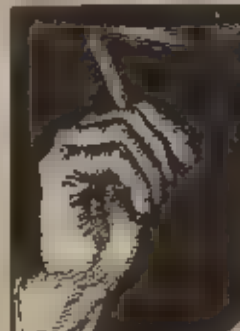
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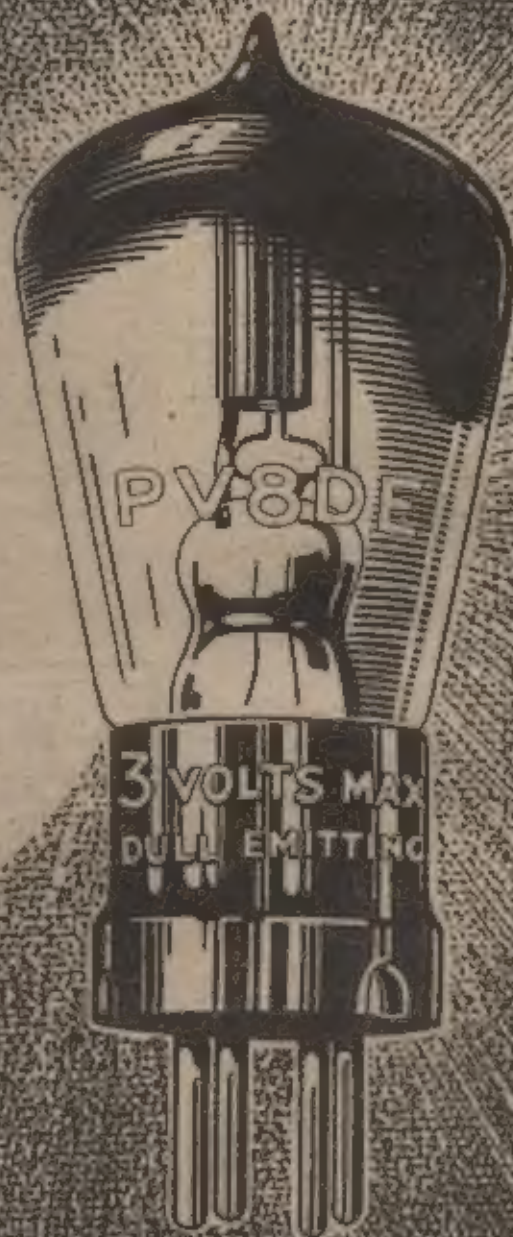
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| Emission, milliamp. approx. | .. | .. | 15 |
| Overall length | .. | .. | 120 m/m. |
| .. diameter | .. | .. | 45 m/m. |

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